



أوركسترا قطر الفلهارمونية
Qatar Philharmonic Orchestra

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Qatar Foundation | مؤسسة قطر

QATAR PHILHARMONIC PRESENTS: SPANISH IMPRESSIONS

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Programme

Qatar Philharmonic Presents: Spanish Impressions

Qatar National Convention Center- Auditorium 3
Thursday, September 11, 2025
7:30 pm

Elias Grandy, conductor
Hassan Moataz El Molla, cello

Programme

Friedrich Gulda :
(1930-2000)

Concerto for Cello and Wind Orchestra

Overture
Idylle
Cadenza
Menuett
Finale alla Marcia

Intermission

Nikolai Rimsky-Korsakov :
(1844-1908)

Capriccio Espagnol, Op. 34

Alborada
Variazioni
Alborada
Scena e canto gitano
Fandango asturiano

Manuel de Falla :
(1876-1946)

El Sombrero de Tres Picos (Three-Cornered Hat) Suite 1

Mediodia (Afternoon)
Danza de la molinera (Dance of the Miller's Wife)
El Corregidor (The Corregidor)
Las uvas (The Grapes)

Manuel de Falla :

El sombrero de Tres Picos (Three-Cornered Hat) Suite 2

Los vecinos (The neighbours)
Danza del molinero (Farruca)
Danza final

Qatar Philharmonic Orchestra Narrative

The Qatar Philharmonic Orchestra (QPO) is a pioneering cultural institution that proudly represents Qatar on the world stage. Founded in 2007 by Her Highness Sheikha Moza bint Nasser, the orchestra brings together 78 world class musicians from 28 countries, many of whom have performed with the world's leading ensembles such as the New York Philharmonic, Frankfurt Opera, BBC Symphony Orchestra, Tonhalle Zürich, Teatro Colón, and NDR Radiophilharmonie.

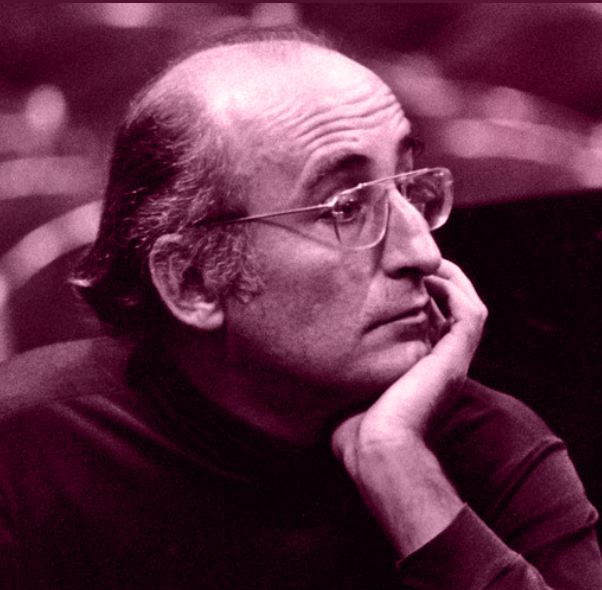
Known for its innovative programming and unique sound, QPO blends Western symphonic traditions with the rich musical heritage of the Arab world, creating performances that are globally resonant and deeply rooted in the region's cultural legacy.

With more than 500 performances to date, QPO has graced prestigious stages around the world, including La Scala (Milan), Konzerthaus Wien (Vienna), Théâtre des Champs-Élysées (Paris), Santa Cecilia (Rome), the Kennedy Center (Washington D.C.), and the Royal Albert Hall (London).

QPO is a source of national pride and a symbol of Qatar's commitment to cultural excellence. Driven by a mission to make music accessible to all, QPO continues to break barriers, inspire new generations, and lead the way in shaping a vibrant musical future for Qatar and the region.

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



Friedrich Gulda

It is not easy to make the Austrian composer Friedrich Gulda fit in a frame. He was at the same time one of the Classical pianists who marked the post-war time, a fervent and accomplished jazz musician, a master of improvisation and a defier of aesthetic conservatism. His often-provocative behaviour—jazz improvisations in the middle of classical pieces, renouncing Beethoven's Bicentennial Ring in 1970, unconventional dressing, etc.—affirmed the expression of a personal liberty that rebutted any limitation. The chaotic career of Gulda evoked a wide range of passionate reactions from absolute rejection to an unconventional adulation.

Friedrich Gulda was born in Vienna on May 16, 1930. In his native city he studied at the Grossmann Conservatory and then privately with Felix Pazofski. From 1941 he studied in the Vienna Music Academy with Bruno Seidlhofer and with Joseph Marx (musical theory and composition). In 1946, he was 10 years old when he won the prestigious Concours international d'exécution musicale de Genève, and his career as a pianist took off. He achieved triumphant success at New York's Carnegie Hall in 1950 and became famous for his Mozart interpretations that respected scrupulously the composer's indications and, in particular, the piano concertos for which he wrote admirable cadenzas. Playing and recording under the batons of great conductors, he left discography essentials such as Bach's *Well-Tempered Clavier*, Beethoven's 32 Piano Sonatas and Debussy's Preludes. From 1962, he dedicated himself to composition, to jazz and swing. In the late 1970s and 1980s, Gulda was involved in yearly music festivals,

such as the Münchner Klaviersommer and often teamed up with jazz performers such as Chick Corea, Herbie Hancock and Joe Zawinul to play lengthy improvisations mixing jazz and classical music. In 1980 Gulda wrote his Concerto for Cello and Wind Orchestra. Although he continued to perform classical music for his entire life, the bulk of Gulda's classical recordings date from the 1950s through the 1970s. He has been honoured with inclusion in EMI's Great Pianists of the Twentieth Century series, and Phillips Records included him in its Great Pianists of the 20th Century CD box set.

Concerto for Cello and Wind Orchestra

Composed of five movements and about a half-hour of nonstop musical energy, Gulda's Concerto for Cello and Wind Orchestra is a far cry from a standard cello concerto. The Gulda Cello Concerto overflies the history of Western Music to cover classical minuets and rock anthems, European folk tunes and atonality. The composer makes use of the wind ensemble as of a jamming jazz band rather than like an orchestral accompaniment. On the other hand, the oboes, clarinets and flutes offer softer, classical-style interludes that contrast with the rock 'n' roll tunes that unconventionally sprout out of the cello.

The Overture opens indeed in big-band style. A conventional and classically-inspired cello riff over percussion accompaniment is met with an occasional interjection from the brass. Percussive back beats pair with improvisatory cello passages. Between two trills we hear a cadenza followed with a gentle Ländler tune in the woodwinds that the solo cello retakes with first horn Alpine calls.

The Alpine mood returns in *Idyll* with indigenous and melodious folk tunes that start in the brass chorus and are subsequently taken by the soloist. We hear the yodeling in the oboes and clarinets' up and down, before the cello retakes the control and leaves the brass chorus close the music.

The *Cadenza* skillfully embeds a variety of musical styles within a virtuoso character. It allocates around seven minutes for unaccompanied solo cello taking the cadenza back to its Classical golden period where the soloist had to improvise his own melody. But the cello does not fail to stay loyal to the piece's refractory frame; it might even imitate the electric guitar during the cadenza.

The *Menuett* opens with a cello cantilena accompanied by the guitar. Then the flute dialogues gracefully with the cello, presenting the musical contrast. The minuet has a renaissance dance feel to it; some critics find an ironic aspect to it.

The Finale alla Marcia is conceived as a mad marching band with the most raucous clamor coming out of the horns and trumpets. All that does not fail to communicate splendidly with a classically-inspired soloist. At one point all music quietens down into repeated chords to create a feel of some unexpected beauty. By contrast, a passage is designed to sound like a steam train with the trumpets playing in the mariachi style of Mexico. The *Finale's* eccentric ideas close the ranks to end the piece at the image of the composer's unbridled spirit.



Nikolai Rimsky-Korsakov

Born to an aristocratic Russian family in Tikhvin—East of Saint Petersburg—Nikolai Rimsky-Korsakov was obliged to join the Imperial Russian Navy when he was twelve. Musically gifted, the young Nikolai studied the piano and composition secretly. He developed a love for music fostered by visits to the opera and orchestral concerts. Introduced to Mily Balakirev at age 18 and then to César Cui and Modest Mussorgsky—all three known as composers despite only being in their 20s—Rimsky-Korsakov was encouraged by Balakirev to compose. He utilised his naval missions to discover the world, to enrich himself in music, history and literature, and to compose his first works that he sent from his distant travels to his friends of The Five (a group of five Russian Nationalist composers). At age 27, he accepted a professorship position at the Saint Petersburg conservatory—Alexandre Glazounov, Anatoli Liadov, Anton Arensky, Sergei Prokofiev and Igor Stravinsky were his students—and in 1873, he was attached to the Imperial Navy. Teaching composition and orchestration obliged Rimsky-Korsakov to deepen his theoretical musical knowledge, an influence criticized by The Five. However the composer's redemption laid in a project he undertook: the collection of old popular Russian songs. The discovery of old peasant rites was going to inhabit his later opera works. In 1881, he composed his opera *Snegourochka*—or *The Snow Maiden*, from which the *Dance of the Tumblers* is extracted—with an unexpected easiness.

In 1886, Rimsky-Korsakov organised a series of Russian symphonic concerts, conducting most of them. It is for these concerts that he wrote his most brilliant compositions: *Sheherazade*, the *Capriccio espagnol*, and *The Russian Easter Festival Overture*. Turning his back to academic contrapuntal

influences, his music took the turn of the figurative development and the bright orchestration which became his stamp. Affected by Tchaikovsky's death in 1893, Rimsky-Korsakov wrote eleven operas for the Imperial Theatre between 1893 and 1908. The last one, *The Golden Cockerel*, was created in 1909, after the composer's death. Shortly after it, Igor Stravinsky composed his *Pogrebal'naya Pesnya (Funeral Song)* in memory of his teacher, Nikolai Rimsky-Korsakov.

Rimsky-Korsakov left an oeuvre that includes operas, chamber works and songs, and which is most appreciated for its fantastic themes and its inspiration sprung from popular folklore. Rimsky-Korsakov was a story teller and a painter. His operas are masterful musical evocations of myths and legends. Excerpts and suites from them have proved as popular in the West as the purely orchestral works. The best-known of these excerpts is probably the *Flight of the Bumblebee* from *The Tale of Tsar Saltan*, which has often been heard by itself in orchestral programmes, and in countless arrangements and transcriptions, most famously in a piano version made by Sergei Rachmaninoff. Rimsky-Korsakov's best known symphonic works are the popular symphonic suite *Scheherazade* as well as the *Capriccio Espagnol* and the *Russian Easter Festival Overture*. They stand out for their originality, their evocative power allied to rich tone-colouring and brilliant orchestration. Nikolai Rimsky-Korsakov counts today as a prodigious composer who allowed the Russian soul to express itself in its full authenticity. The influence of his orchestration is visible in the works of composers such as Maurice Ravel, Claude-Achille Debussy, Paul Dukas and Ottorino Respighi.

Capriccio Espagnol, Op. 34

The nineteenth century developed in Europe a growing interest for the Orient among savants and artists. Commencing by the Levant, to include Turkey, Egypt, North Africa and Spain, Orientalism conquered the musical domain in Western Europe as well as in Russia. We find it in Hector Berlioz's first compositions, in Charles Gounod's *Queen of Sheba* (1862), in Bourgault-Ducoudray's *Rhapsodie cambodgiennede* (1890), Saint-Saens' Fifth Piano Concerto (1896) only to name a few. In the hand of Russian composers—essentially Balakirev, Borodin and Rimsky-Korsakov—Orientalism gave way to a freer musical genre served by the pre-existing affinities of the Slavic world with Asia: an exoticism made of an intimate mix of far-off-lands' rhythms and sonorities with European forms. Rimsky-Korsakov's *Capriccio espagnol*—or more literally *Capriccio on Spanish Themes*—was composed in 1887 in that vogue. It consisted of a five-movement orchestral suite which offered a sparkling orchestral painting of Spain. It was premiered in St. Petersburg on October 31, 1887—conducted by Rimsky-Korsakov himself—to find a massive success.

The *Capriccio Espagnol* opens with a dazzling morning dance, *Alborada*. In Spanish, *alborada* designates the time between the daylight appearance on the horizon and the sunrise. *Alborada* designates also a poetic or musical composition that celebrates the arrival of the day. In Rimsky-Korsakov's *alborada* the clarinet offered two beautiful solos.

The second movement is a set of variations based on a slow, warm and romantic melody. Rimsky passes the melody around different groups of instruments, each combination rising in colour to surpass its previous one.

Another *alborada* nearly identical to the first movement follows in a different key signature.

Scena e canto Gitano depicts a gypsy scene and song. Opening with brilliant passages for five different groups of instruments (horns and trumpets; solo violin; flute; clarinet and harp), it engages a dance over an intense gypsy melody.

Another fiery dance sets of in the last movement following the previous one *attaca*. The *fandango* is a dance of Spanish origin, live and passionate, usually constructed over a triple metre and traditionally accompanied by guitars and castanets or hand-clapping. In the *fandango asturiano* (from the Asturias community, in the north-west of Spain), we hear echoes of the other movements, before the entire suite ends in a massive frenzy of sound and energy.

Nikolai Rimsky-Korsakov's *Capriccio Espagnol* offers to enjoy the multiple colours of the composer's sound palette as well as its rhythmic richness. To its soli of horns, flute, violin, clarinet and harp, the piece opposes a shimmering orchestration, one that compliments the leaping melodies and that allows the wide percussion ensemble to bounce-dance.



Manuel de Falla

Born on 23 November, 1876, in Cadiz (Andalusia) and deceased on 14 November, 1946, in Alta Gracia (Argentina), Manuel de Falla was a Spanish composer. He opened a new path in the history of Spanish music by blending popular themes and influences from Debussy and Ravel. He wrote vocal and incidental music as well as orchestral, chamber and piano music.

By 1900, Manuel de Falla was living with his family in Madrid. After three years of studies with the famous musician Felipe Pedrell, De Falla settled in Barcelona until the opportunity presented itself for him to leave for Paris in 1907. There, he met his illustrious compatriot Albeniz and the pianist Ricardo Vinès. Vinès revealed the works to the Parisian public that De Falla had composed back in Spain such as *La Vida breve*, and *Piezas Españolas*, and he also put De Falla in contact with Ravel, Schmitt and many other French musicians. He became friends with Debussy and Paul Dukas and, once adapted to his new life, he started composing pieces that were to spread his reputation worldwide: the thrilling *Nights in the Gardens of Spain* for piano and orchestra (1921), the famous *Seven Spanish Folk Songs*, *El amor brujo* (1915), *El retablo de maese Pedro* (1922), *El sombrero de tres picos* (1917) and the Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin and Cello (1923-1926), are all masterpieces that bring to the eye that it is in Paris that De Falla best evoked Spain.

Manuel de Falla's musical evolution marked a refinement, moving from volumes to a more condensed musical material reduced to the essential, probably under a consciousness necessity to obey the injunctions of his genius mind.

El Sombrero de Tres Picos (Three-Cornered Hat) Suite 1

The “El Sombrero de Tres Picos” or “The Three-Cornered Hat” is one of Manuel de Falla’s most famous works. The piece was originally written as a ballet in 1917, based on the story by Pedro Antonio de Alarcón, and its overwhelming success prompted Falla to rework it into a three-movement suite for concert performance.

The suite consists of three movements: the first, “Introduction,” features a lively, rhythmic melody introduced by the horns and woodwinds, setting the stage with a festive atmosphere. The second movement, “Dance of the Miller’s Wife,” is a playful and flirtatious dance between the Miller’s Wife and the Corregidor, a government official who desires her. The music is light and airy, with a whimsical quality that perfectly captures the character of the Miller’s Wife.

The final movement, “The Miller’s Dance,” is perhaps the most well-known of the suite. With its pounding rhythms and syncopated accents, it evokes the image of a group of rustic dancers whirling and stamping about in a frenzy. The music is infectious and energetic, showcasing Falla’s masterful use of Spanish folk rhythms and motifs.

Notably absent from the suite is the original ballet’s fourth movement, “Final Dance,” which features a wedding procession that doesn’t really fit with the narrative arc of the other three movements. Instead, the suite ends on a playful note with the exuberant “Miller’s Dance,” leaving listeners feeling energised and uplifted.

Beyond its exceptional musical qualities, “The Three-Cornered Hat” holds a special place in Spanish cultural history. It represented a significant milestone in the development of Spanish classical music, showcasing a distinctly Spanish musical language that had previously been overshadowed by French and Italian influences.

By drawing on traditional Spanish folk music and reinterpreting it through his own unique compositional style, Falla helped to establish a new chapter in Spanish classical music and paved the way for future generations of Spanish composers.

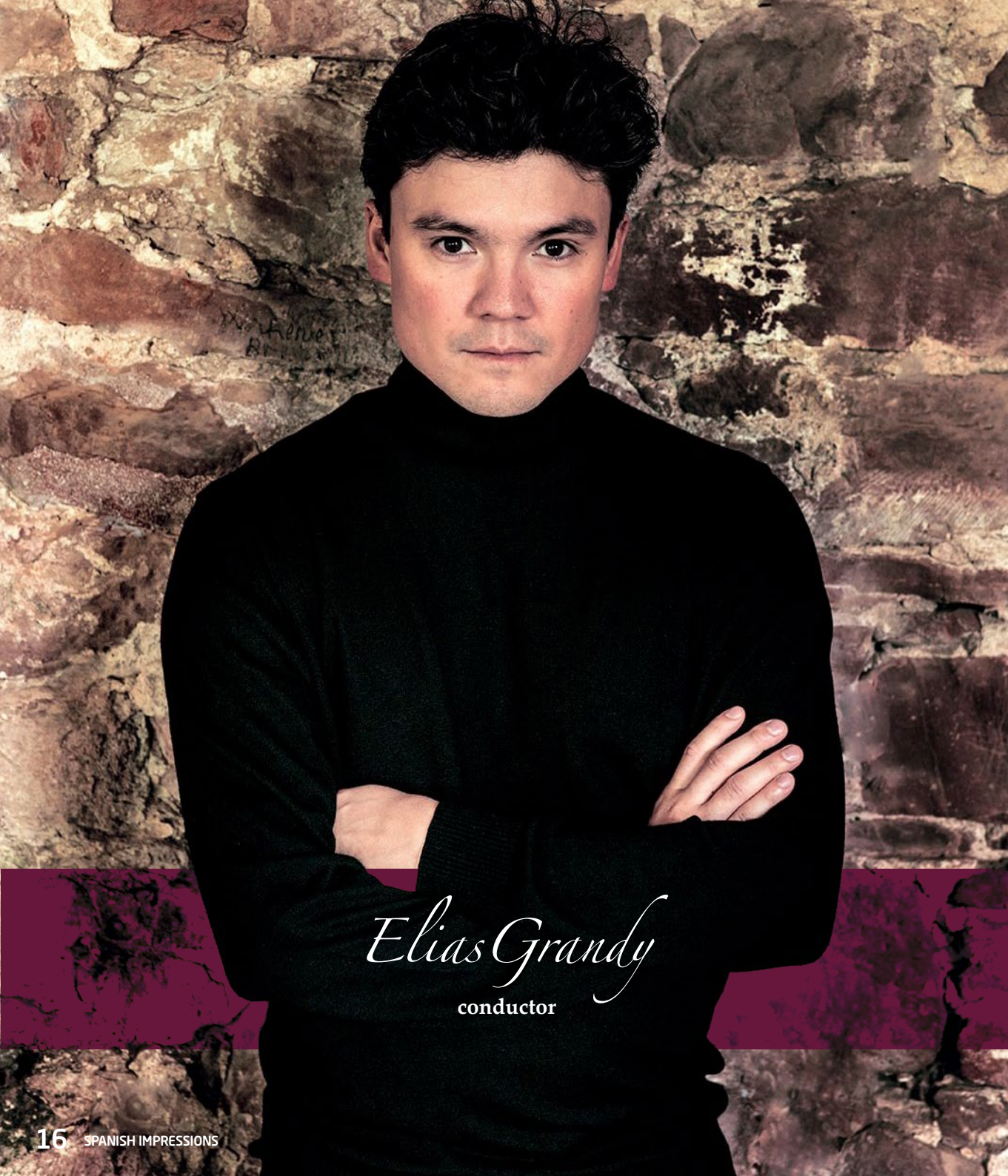
Today, "The Three-Cornered Hat" remains a beloved masterpiece of the concert hall, enduringly popular with audiences and musicians alike. Its brilliant orchestration, catchy melodies, and vivid sense of character have established it as one of the most important works in the Spanish classical music canon.

***El sombrero de Tres Picos* (Three-Cornered Hat) Suite 2**

Manuel de Falla originally started composing *El sombrero de tres picos* (*The Three-Cornered Hat*), in 1916, under the title *El corregidor y la molinera* (*The Mayor and the Miller*) as music for a pantomime. The ballet's score reached its final form for its London production by the Ballets Russes in 1919. The ballet was mounted with decor by Picasso and choreography by Leonid Massin.

The story was based on a story by Pedro Antonio de Alarcón which depicts the jealousy of a miller, whose attractive wife has been subjected to the attentions of the Corregidor. The ballet's particular blend allied classicism, modernism and Spanish character in the music, scenery and choreography. It included Andalusian folk music and examples of traditional Spanish dances.

Two suites were extracted from the ballet by the composer, between 1919 and 1921. The first one included all the major dances from Part I and imported one dance from near the end of the ballet. The second suite includes a set of three main dances from Part 2 under the names *Los vecinos* (or *The Neighbours* where the gathered miller's neighbours celebrate the Feast of St. John by dancing seguidillas based on traditional themes), *Danza del molinero* (*The Miller's dance* which consists in a danced *Farruca*), and the *Danza final* (a jubilant final jota combining the ballet's many themes).



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.



Hassan Moataz El Molla
cello

Born in Cairo in 1980, he began to study cello at the age of nine at the Cairo Conservatory with Prof. Ayman El-Hanbouly. Determined to master the instrument, he grew up to be a professional musician. 2001 he graduated with excellent degrees.

After playing his first solo concert with the Cairo Opera Orchestra at the age of 16, he joined the orchestra a year later. He was a member of the Cairo Opera House in 1995- 2000, then a member of the Cairo Symphony Orchestra, where he was principal cellist 2004 until 2008.

From the early stage, Hassan won several local prizes, among them the first prize at the Arab Radio and TV competition in 1994. At the Rostropovich International Cello Competition in Paris, he won the special appreciation of the competition patron, a world famous Russian cellist. In 1997 he obtained a certificate of merit for his chamber music performance at the International Festival of Schleswig-Holstein in Germany.

Hassan played with many international orchestras such as the Mediterranean Sea Orchestra in France (1995- 1998), the International Youth Orchestra Schleswig-Holstein in Germany (1997) and the West-Eastern Divan Orchestra under Daniel Barenboim in the orchestra tours in Spain, Italy, UK (1999-2008).

He attended several cello master classes such as the International Rostropovich Workshop in Baku 1998, Yo-Yo Ma in Weimar, Germany 1999, the Spanish cellist Lluís Claret 1995, 1996 and 1998, the Brazilian cellist Enrico Kanerow and Lynn Harrell in Lübeck, Germany 2000.

As a principal cellist he participated in the international UBS Verbier orchestra in 2006. Then he was invited several times to play as a member of the Verbier UBS Chamber Orchestra working with many renowned conductors and musicians such as J.

Livien, L. Slatkin, Y. Bashmet, Gatti, M. Misky. In 2007 he took part in the Salzburg Festival playing new compositions of one of the most influential artists of our time, the French conductor and composer of contemporary classical music, Pierre Boulez. In 2009 Hassan was invited to play the same composition but as a soloist, a great opportunity to work intensively and closely with Pierre Boulez.

Hassan's performance as a soloist during the Solo concert tour of the West-Eastern Divan Orchestra (2008) when he played Haydn Sinfonia Concertante for 4 solo instruments violin, cello, oboe and bassoon under Daniel Barenboim brought him wide acclaim. On the occasion of the 85th Birthday of Pierre Boulez (2010) Hassan played the solo violoncello of Boulez Messagesquise for solo cello and 6 violoncelli of the West-Eastern Divan Orchestra under Barenboim in one of his most significant solo concerts. His concert only covers a majority of international cello pieces, but he is also very well known for his mastering of the classical Arab music repertoires. He participated in many Arab music festivals and worked closely with the most famous Arab singers and composers. He also did a lot of recordings of many songs and music tracks of famous movies.

Since 2008 Hassan joined the Qatar Philharmonic Orchestra (QPO) as a co-principal cellist. Beside his mastering of the cello Hassan has proven his skills in playing the Rababa, a Persian-Arab instrument dated back to the 8th century and considered to be the mother of all string instruments. In the first concerto for Rababa and Orchestra of Marcel Khalife, which premiere was on the occasion of celebrating the Qatar National Day Dec. 2011, Hassan played the solo of Rababa under the conductor Thomas Kalb and knew how to dazzle the audience with a solo performance of fascinating brilliance.

Upcoming Concerts

A Musical Encounter: Sounds of Qatar and Argentina

Qatar National Convention Centre, Auditorium 3
Sunday, 14 September 2025
6:30 pm

Enrique Diemecke, conductor
Victor Hugo Villena, bandoneón

As part of Qatar Museums' Year of Culture with Argentina and Chile, the Qatar Philharmonic Orchestra presents a special preview performance in Doha ahead of its upcoming concert at the world-renowned Teatro Colón in Buenos Aires on 17 September. This cross-cultural programme, conducted by Argentine maestro Enrique Diemecke, celebrates the rich musical dialogue between Qatar and Latin America. The evening features Astor Piazzolla's iconic Concerto for Bandoneón "Aconcagua", performed by acclaimed soloist Victor Hugo Villena, as well as works by celebrated Argentine composers Esteban Benzecry and Alberto Ginastera. Representing Qatar's contemporary music scene, the Philharmonic will perform compositions by Dana Alfardan and Nasser Sahim, blending cinematic textures with the spirit of traditional Arabic music. This concert offers Doha audiences a unique opportunity to experience the programme that will represent Qatar on one of the world's greatest stages.

PROGRAMME:

Esteban Benzecry: **Obertura Tanguera**

Dana Alfardan: **Pangea**

Dana Alfardan: **Tempest "Borealis"**

Astor Piazzolla: **Concerto for Bandoneón "Aconcagua"**

INTERMISSION

Alberto Ginastera: **Variaciones Concertantes, Op.23**

Nasser Sahim: **Four Seasons & Spirit of Maqam**

Bicentennial Concert: Celebrating Uruguay

Katara Cultural Village, Opera House
Saturday, 27 September 2025
7:30 pm

Marcus Bosch, conductor
Sofia Mara, soprano

In celebration of the 200th anniversary of the independence of the Oriental Republic of Uruguay, the Qatar Philharmonic Orchestra presents a stirring evening of music that bridges cultures and continents. This special concert, held in collaboration with the Embassy of Uruguay, pays tribute to Uruguay's rich musical heritage and its enduring cultural ties with the world.

Under the baton of esteemed conductor Marcus Bosch, and featuring the outstanding Uruguayan soprano Sofia Mara, the evening opens with the national anthems of both Qatar and Uruguay, symbolising the spirit of cross-cultural exchange at the heart of this celebration.

The programme journeys through the soulful rhythms of Uruguay's iconic tangos La Cumparsita by Gerardo Matos Rodríguez and Mi Vieja Viola by Humberto Correa, to evocative works by contemporary Uruguayan composers such as Jaurés Lamarque Pons, César Cortinas, and Federico García Vigil. These pieces capture the essence of Uruguay's vibrant musical identity, ranging from candombe traditions to opera and symphonic variation.

The second half of the concert showcases timeless European gems, including arias and overtures from Verdi, Puccini, Giménez, Delibes and Bizet, reflecting Uruguay's historical artistic influences and deep ties to classical music traditions.

PROGRAMME:

Abdul Aziz Naser:	Qatar National Anthem
Francisco José Debali:	National Anthem Uruguay (Voice / Orchestra)
Gerardo Matos Rodríguez:	La Cumparsita
Humberto Correa:	Mi Vieja Viola
Jaurés Lamarque Pons:	"Candombe" from "Suite de Ballet según Figari"
César Cortinas:	"L'ora d' amar passano brevi from the Opera "La última Gavota"
Federico Garcia-Vigil:	Variaciones sinfónicas sobre un tema de Rubén Rada
Intermission	
Giuseppe Verdi:	La Forza del Destino - Overture
Giacomo Puccini: Gianni Schicchi:	"O mio babbino caro"
Giacomo Puccini:	Madame Butterfly "Intermezzo sinfonico"
Ernesto Lecuona:	From the Zarzuela "María la O" Romanza de María
Gerónimo Giménez:	La boda de Luis Alonso (Intermedio)
Léo Delibes:	Les filles de Cadix
Georges Bizet:	Carmen - Act 1: Prelude

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 FURLANÙT



ROLANDA GINKUTE



MAIAS ALYAMANI



REEM KHOURY



GEORGES YAMINE



ISLAM EL HEFNAWY



SHAZA OWEDA



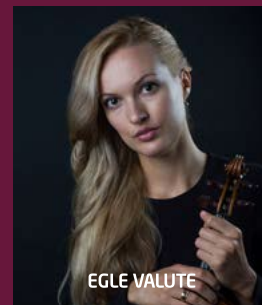
JULIA KORODI



ANNE-CATHRIN EHRLICH



MOHAMED OWEDA



EGLÉ VALUTE



GIOVANNI PASINI

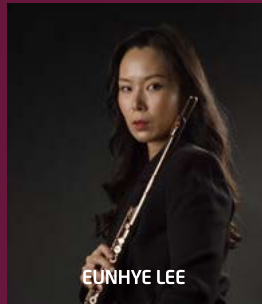
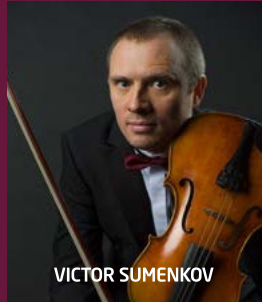


ANCA BOLD



ANDREA MEREUTA

Musicians



Musicians



MIROSLAV STOYANOV



PETER DAVIDA



GIDEON SEIDENBERG



ATILLA SZUCS



ZSOLT PÉTÉR



LASZLO FROSCHL



JORIS LAENEN



DANIEL EDELHOFF



PHILIPP REBMANN



TOMOKI KIRITA



DIMO PICTHALOV



SEBASTIAN ZULUAGA



RICHARD ALBERTO DIAZ



ALEXANDER KAMENAROV



KEE GUAN NG



JULIE SGARRO

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