



أوركسترا قطر الفلهارمونية
Qatar Philharmonic Orchestra

Founded by
Qatar Foundation

من إنشاء
مؤسسة قطر

RACHMANINOFF'S RHAPSODY ON A THEME OF PAGANINI

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Programme

Rachmaninoff's Rhapsody on a Theme of Paganini

Qatar National Convention Center- Auditorium 3
Thursday, November 20, 2025
7:30 pm

Felix Mildenberger, conductor
Gerhard Oppitz, piano

Program

Modest Petrovich Mussorgsky:
(1839-1881)

The Night on the Bald Mountain

Sergei Rachmaninoff:
(1873-1943)

Rhapsody on a Theme of Paganini, Op.43

Intermission

Dmitri Shostakovich:
(1906-1975)

Symphony No. 5 in D Minor, Op. 47
Moderato
Allegretto
Largo
Allegro non troppo

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 Program Notes



Modest Petrovich Mussorgsky

Modest Petrovich Mussorgsky was a Russian composer, one of the group known as The Five, also known as The Russian Five or The Mighty Five. This group, which was founded in the 1860s, consisted of five Russian composers who wanted to establish nationalist school of Russian music. Mussorgsky wrote operas, songs, piano pieces and melodies. Many of his works were inspired by Russian history, Russian folklore, and other nationalist themes. Such works include the opera *Boris Godunov*, the orchestral tone poem *Night on Bald Mountain*, and the piano suite *Pictures at an Exhibition*, inspired by the death of his friend Victor Hartmann. This was orchestrated by Maurice Ravel in 1922. Although he was a brilliant composer, Mussorgsky's biggest problem was loneliness which drove him to alcohol. This greatly affected his health, landed him in hospital and caused his eventual death. Mussorgsky died before he could finish his opera *Khovanshchina* but it was completed by his friend and former flatmate Nikolay Rimsky-Korsakov. For many years Mussorgsky's works were mainly known in versions revised or completed by other composers.

The Night on the Bald Mountain

One of Modest Mussorgsky's most renowned compositions is *The Night on the Bald Mountain*. Its frantic melodies have terrified audiences for almost a century.

According to Russian folklore, Bald Mountain is where the annual witches gathering occurs on the eve of St. John, specifically the night before the feast of St. John the Baptist.

In his rendition of Mussorgsky's work, Rimsky provides a brief description of this mythical event: delicate tones and ethereal sounds. The emergence of dark spirits, followed by the arrival of Satan himself. The glorification of Satan and the observance of the Black Mass. At the peak of the revelry, the distant sound of the village church bell drives away the dark spirits. Daybreak.

From the very start, the piece is filled with enigmas, demons, and bizarre imagery. We hear string instruments playing unusual tunes, wind instruments wailing in fear, alongside the sounds of trombones, tubas, and bassoons that evoke a day of divine judgment.

This piece was featured in Disney's 1940 film *Fantasia* and served as the foundation for numerous operatic projects that Mussorgsky began and abandoned, due to his laziness or alcohol (or both).

Similar to his other well-known work, *Pictures at an Exhibition*, Mussorgsky composed *Night on the Bald Mountain* with remarkable speed. In fact, he completed the piece in just 12 days, infusing it with innovation while still connecting to historical reality and the tradition of Russian folklore.

Regrettably, Mussorgsky never had the chance to hear *Night on the Bald Mountain* performed live, and five years after his passing, Rimsky-Korsakov created a new version, which quickly gained worldwide acclaim.



Sergei Rachmaninoff

Sergei Vasilyevich Rachmaninoff was a Russian composer, pianist, and conductor. Widely considered one of the finest pianists of his day, he is today remembered as one of the most formidable pianists of all time. As of Rachmaninoff the composer, he can be described as the last great pillar of the Russian Romantic tradition and the connecting bridge between 19th century romanticism and modern times.

Rachmaninoff was born on April 2, 1873, in Semionovo—West of Russia—to a family of the nobility. He studied music with his mother from age 4 before he joined the Saint Petersburg Conservatory, and graduated later from the Moscow Conservatory in 1892, winning the Great Gold Medal for his new opera *Aleko*. After the unfortunate premiere of his First Symphony, poorly conducted by A. Glazunov, and a severe depression which interrupted his career for three years, Rachmaninoff recovered brilliantly. He embraced music again with a series of successful concert performances and most importantly, composed his dazzling Piano Concerto No. 2. From 1904 to 1906 he was a conductor at the Bolshoi Theater in Moscow and in 1909, he had his first USA tour. The same year, he wrote his Third Piano Concerto known for his “diabolic” difficulty.

In 1917, year of the Russian Revolution, he left Russia for a short Nordic stay to move to New York the following year where he quickly established himself as one of the twentieth century’s great virtuosos through concerts, recitals, and recordings. He composed scarcely, toured continuously until his death and made numerous albums as pianist and conductor that are still heard today. His works of that

period are his Piano Concerto No. 4 (1926, revised in 1941), the *Rhapsody on a Theme of Paganini* (1934), his Symphony No. 3 (1936) and the Symphonic Dances for orchestra (1940).

As a pianist Rachmaninoff was often described as “massive”, “cosmic” and “overwhelming.” His presence on stage was awe-inspiring and his majestic, rhapsodic piano-playing made of him a legendary pianist.

To his enormous span and the characteristic playing power he possessed, he embodied a remarkable keyboard technique marked by precision, clarity, and a singular sense of legato.

As a performer Rachmaninoff explored greatly the expressive possibilities of his instrument. The piano is featured prominently in his compositional output. Early influences of Tchaikovsky, Rimsky-Korsakov, and other Russian composers gave way to a personal style notable for its song-like melodicism, expressiveness and his use of rich orchestral colours. But his style was still profoundly rooted in the 19th century romantic tradition, a feature he was often criticized for by the avant-garde who blamed him for being indifferent to the innovative musical tendencies of the 20th century. But the force of Rachmaninoff’s musical writing resides elsewhere and, as the great pianist Vladimir Ashkenazy said, it was not granted its true value. Rachmaninoff’s compositions, limited in number to forty-five opus numbers, include symphonies, piano concerti, orchestral tone poems, operas, chamber works, solo piano collections, transcriptions, and choral pieces, all painting in an incisive, intimate, strikingly genuine way the existential mystery of the human heart.

Their highly poignant emotions are rendered by sober themes, expressive lush sonorities and nuances, a full lyrical tormented style which have contributed to the development of the harmonic palette. All this made of Rachmaninoff’s works standards of classical music. Some of his most well-known works include the Prelude in C-Sharp Minor, the Piano Concerto No. 2 and the tone poem *The Isle of the Dead* and *The Bells* Choral Symphony.

Rhapsody on a Theme of Paganini, Op. 43

Few pieces encompass the historical lushness the *Rhapsody on a Theme of Paganini* has. Not only does it refer back to the mythical violin player and composer Niccolò Paganini (1782-1840) and to his last and most famous Caprice—the No. 24 in A minor, a set of variations in itself and one of the most difficult pieces ever written for the solo violin—but also to a long list of composers (over 40 of them) who have attempted to write variations based on the piece including *Liszt's Étude No. 6 in A Minor* (Theme and Variations transcribed for the piano), Brahms' brilliant *Paganini Variations for piano*, in addition to many by twentieth century composers such as Lutoslawski, Blacher, Lloyd-Webber and others.

And to complete the glorious image, Rachmaninoff's variations titled *Rhapsody on a Theme of Paganini* (1934) are undoubtedly the most illustrious. One of them, the No. 18, became even more famous than the original Paganini tune it is based on.

The *Rhapsody on a Theme of Paganini* is both rhapsodic and, in the theme, and variations genre. Written for solo piano and symphony orchestra, it resembles a piano concerto but in a much freer and concertante frame. Rachmaninoff's orchestration is rich, delicate and energetic. Its gentle charm, typical of his concertante pieces, is supported by the quality of the theme itself. Its powerfully striking effect is always present, allowing the composer to develop it all in the atmosphere: lively and robust, dark and plaintive, silky and delicate, brilliant and virtuosic.

The piece counts 24 variations preceded by an introduction. Rachmaninoff opens the work with a first variation instead of the theme itself that follows, stated on strings with the piano picking out salient notes. This introductory twist announces the humor that spans the piece. We are already beyond the grandiose wild effect of Paganini's Caprice, closer to a more mature atmosphere, clearly a more amusing one and less loaded psychologically. Variations II to VI recombine elements of the theme. The Seventh brings a change of tempo and tone and the combining of the theme by the "devilish" violinist with plainchant from the medieval *Mass of the Dead*: the hellish medieval liturgical Dies irae theme is gravely intoned by the piano while the orchestra accompanies with a slower version of the opening motif of the Paganini theme. This "day of wrath" theme which will be heard again in the 10th and 24th variations brings stability, strength and a certain seriousness to the kaleidoscopic set of variations.

In general, the *Rhapsody on a Theme of Paganini* is one of Rachmaninoff's least sentimental pieces but at the utmost exception of the 18th variation. The slow, melodic eighteenth variation is a pearl of an invention. Not only does it subvert the piece's mood by introducing a richly emotional core into it, but it also operates an inversion of the melody of Paganini's theme moving from the A Minor to the D flat Major tonality. If strangely, we do not recognize the original Paganini theme at first, it is due to the fact that Rachmaninoff inversed the melody's notes symmetrically to create a new theme. This made all the success of this variation that remains by far the most well-known, often included on classical music compilations without the rest of the work.

The *Rhapsody on a Theme of Paganini* is a work of Rachmaninoff's later period where he produced less opulent, leaner, and fitter works.

And variation form is more about one idea being explored, mined, twisted, and turned in a monologue of elaboration. Trimmed and free, Rachmaninoff's *Paganini Variations* are less concerned about opposing ideas, effusing emotions or reaching a destination; they are more about taking pleasure in the journey itself.



Dmitri Shostakovich

A patriotic composer and among the most decorated of his Soviet citizens, Dmitri Dmitrievich Shostakovich spent his life constructing his oeuvre between obedience and contestation. He was one of Russian culture's most acclaimed intellectuals and an internationally recognized composer whose music was in over 100 films, but his success fluctuated between honors and censorship. His music—and his diaries—evoke dictatorship eloquently. And the richness of his oeuvre lies in these contradictions that haunted his creative life, contradictions between an official public musical production and a more personal and freer one.

Dmitri Shostakovich was born in the Russian Empire and he died in the Soviet Union. At age nine, he started studying the piano under his mother's tutelage and at a private school in Saint-Petersburg. He later joined the Saint Petersburg (Leningrad, 1919-1925) Conservatory—where he would later teach—and study brilliantly piano and composition. His First Symphony, the *Classical*, was his graduation piece and, in 1927, he won an honorable mention diploma at the First International Piano Competition in Warsaw. During his life, Shostakovich was fortunate in attracting some of the most gifted performers of the era—Yevgeny Mravinsky, David Oistrakh and Mstislav Rostropovich among them—as ardent champions of his music. His last years saw him turn from broad, public works to music of confessional intimacy.

Shostakovich dedicated a big part of his oeuvre to symphonies and quartets—he left fifteen of each. His musical heritage includes also several concertos (an early Concerto for Piano, Trumpet and Strings, a

Second Piano Concerto, two violin concertos and two cello concertos), film scores and an oratorio (*The Song of the Forests*). Among his stage works— besides the ballet *The Golden Age* and the early work *The Nose*, based on a Gogol short story—*Katerina Ismailova* remains his principal opera. His incidental music for the theatre includes scores for Shakespeare's *Hamlet* and for *King Lear*—the same two plays being among the films for which he wrote scores. His piano music includes, in addition to two piano sonatas, an ingenious set of Twenty-four Preludes and Fugues, as well as an earlier set of Twenty-four Preludes.

Symphony No. 5 in D Minor, Op. 47

The Symphony No. 5 in D Minor, Op. 47 was composed between April and July 1937. Its first performance was on November 21, 1937, in Leningrad by the Leningrad Philharmonic Orchestra under Yevgeny Mravinsky. The premiere was a huge success, and received an ovation that lasted well over half an hour.

In writing it, the composer returned to the symphonic tradition that had provided the base for his 1st Symphony while retaining some of the features of abstract experimentation which he had explored in the three succeeding symphonies.

There has been much debate as to the meaning of the 5th Symphony. It has been seen as a work designed to placate the Soviet authorities after attacks on earlier works for their alleged anti-communist spirit. In giving the Symphony the subtitle *A Soviet Artist's Practical Creative Reply to Just Criticism*, Shostakovich would appear to support this view. On this reading the pervasive tragedy of the work is the tragedy of the Soviet people living in the shadow of the purges and deportations. The work's final modulation into D major is not the exaltation that critics took it for. As the composer himself declared much later, the rejoicing is forced, created under threat.

At the same time, however, it would be foolish to pretend that the background of these works creation had nothing to do with their character. In the matter of this symphony, it is hardly an exaggeration to state that its background was nothing less than the question of Shostakovich's survival, at a time that was a living nightmare, not for him alone but for millions who faced imprisonment, exile, or execution at the height of Stalin's terror. Shostakovich produced no further symphony in Stalin's lifetime.

The first movement opens with a leaping canonic motif for strings which ushers in the main theme. The mood at the beginning is of gloom and unease, but the pace and atmosphere become increasingly frenzied with the main theme's long lyrical passages being steadily fragmented and distorted.

After this development, culminating in a menacing, Mahlerian march, the movement is ended in a quiet, contemplative coda.

The second movement is a sardonic scherzo. There is merriment but it seems forced and shrill, and the thin texture of the middle trio section together with the burlesque of the violin solo contribute to an atmosphere of uneasy optimism and strained jollity.

The slow movement is an intensely moving Largo, free from irony and sarcasm. Its mournful character, evoked by long, unbroken melodic lines, is gradually heightened until the movement reaches a climax of almost unbearable sadness.

The finale shatters this sad idyll with a fierce march tune the theme of which is transformed with ever growing momentum. Some respite is gained in the calm lyrical passage before the finale's headlong rush towards the hollow apotheosis in D Major.



Felix Mildenberger
conductor

Felix Mildenberger has been Principal Guest Conductor of the Filarmonica Teatro Regio di Torino since 2021. A continued scholarship holder of the Dirigentenforum, in 2021 he was added by the Deutscher Musikrat to the so-called "Maestros of Tomorrow" - a list of artists having proven long-standing artistic quality. A year before, he was the first conductor to receive the "Prix Young Artist of the Year" at the Festival der Nationen.

Praised for his 'refined technique and clear ideas', Felix Mildenberger already works with notable orchestras, such as the Royal Concertgebouw Orchestra, DSO Berlin, London Symphony Orchestra, Vienna Symphony Orchestra, Orchestre National de France, Tonhalle-Orchester Zürich, hr-Sinfonieorchester, Dresdner Philharmonie, NDR Radiophilharmonie Hannover, Konzerthausorchester Berlin, Deutsche Kammerphilharmonie Bremen, Staatskapelle Weimar, Brandenburgisches Staatsorchester Frankfurt, Bremer Philharmoniker, Nordwestdeutsche Philharmonie Herford, Dortmunder Philharmoniker, Ensemble Modern, Sinfonieorchester Basel, LaFil Filarmonica di Milano, Camerata Salzburg, Belgrade Philharmonic, Orquesta Sinfonica de Tenerife, Orchestre National de Lille, Nagoya Philharmonic, Taipei Symphony Orchestra, Kansai Philharmonic Orchestra, and others.

In 2024, Mildenberger made his debut at the Deutsche Oper Berlin, where he conducted a performance of George Benjamin's "Written On Skin".

He has collaborated with soloists such as Julia Fischer, Lucas und Arthur Jussen, Sabine Meyer, Nils Mönkemeyer, Daniel Lozakovich, Martin James Bartlett, Alexander Krichel, Alexei Volodin, Mikhail Pletnev, James Ehnes and Alexej Gerassimez.

In the 2024/25 season, he will return to the Tonhalle Orchestra Zurich, Brandenburg State Orchestra Frankfurt, Orquesta Sinfónica de Tenerife, Belgrade Philharmonic and the Filarmonica Teatro Regio di Torino. He will also conduct the Munich Radio Orchestra, the Philharmonie Südwestfalen and the Slovak State Philharmonic for the first time, as well as several performances of Berlioz' "Damnation de Faust" at the Slovenian National Theatre in Ljubljana.

He has served as assistant conductor for several conductors such as Bernard Haitink, Paavo Järvi, Sir Simon Rattle, Fabio Luisi, Marko Letonja, Gianandrea Noseda, Robin Ticciati, Cristian Macelaru, Emmanuel Krivine and others.

After winning the Donatella Flick LSO Conducting Competition in 2018, he was Assistant Conductor of the London Symphony Orchestra for two years, where he worked closely with Sir Simon Rattle and conducted numerous concerts.

In 2019-20, he worked in the same capacity for Paavo Järvi at the Tonhalle Orchestra Zurich and in 2017-19 at the Orchestre National de France for chief conductor Emmanuel Krivine. The Royal Concertgebouw Orchestra has also repeatedly engaged him as a "cover conductor" for conductors such as Bernard Haitink and Mariss Jansons.

In 2021 he assisted Herbert Blomstedt on his US tour with the Boston Symphony Orchestra and the Cleveland Orchestra. In opera productions, he has assisted Marc Albrecht at the Deutsche Oper, Jane Glover at the Aspen Opera Centre and Jukka-Pekka Saraste at the Bavarian State Opera in Munich. He has also conducted concerts as part of the Impuls Festival for New Music. Since 2014, he has been chief conductor and artistic director of the Sinfonieorchester Crescendo Freiburg, which he co-founded.

Born in Germany in 1990, Felix Mildenberger received his first musical training in violin, viola and piano and studied Conducting in Freiburg and Vienna.

His teachers include Lutz Koehler, Gerhard Markson, Mark Stringer, Scott Sandmeier, Massimiliano Matesic and Alexander Burda. He additionally studied with Paavo Järvi, Bernard Haitink, David Zinman, Marko Letonja, Johannes Schlaefli, James E. Ross and others in masterclasses. In 2016 and in 2017 he was a Conducting Fellow with the Aspen Music Festival, where he studied with Robert Spano, Markus Stenz and Hugh Wolff, and where he was awarded the "Robert Spano Conductor Prize". In 2017, he won the second prize at the 12th Cadaqués Orchestra International Conducting Competition and in 2020, he was named "Young Artist of the Year" by the Festival der Nationen.

He has been a scholarship holder of the "Forum Dirigieren" of the German Music Council in 2017-23 and of the Deutsche Bank Foundation's "Akademie Musiktheater heute" in 2017-19.

From 2015 to 2017, he taught orchestral conducting at the Freiburg University of Music and led a masterclass for young conductors at the Mozarteum University Salzburg during the Mozartwoche 2020.



Gerhard Oppitz
piano

Gerhard Oppitz was born in Frauenau (in the Bavarian Forest) in 1953. At the age of five, he began to play the piano and debuted with a performance of Mozart's Piano Concerto in D Minor when he was eleven. Along with his great enthusiasm for school, especially for science and mathematics, he continued his musical education in Stuttgart and Munich starting in 1966 with professors Paul Buck and Hugo Steurer, and later with Wilhelm Kempff, concentrating on the works of Beethoven.

In 1977, he was awarded first prize at the Artur Rubinstein Competition, after convincing an international jury, with Artur Rubinstein himself as its head, by performing the fifth Piano concerto by Beethoven and the First Piano Concerto by Brahms. This event marked the beginning of his worldwide concert activities - recitals in the major music centres of Europe, America, and East Asia, as well as collaborations with the most renowned conductors and orchestras.

His main interest is the classical-romantic repertoire, although he has always devoted himself to music of the twentieth century, as well, playing premier performances of several piano concertos. Again, he has demonstrated his particular fondness for presenting major groups of work cycles, such as Bach's *Wohltemperiertes Klavier*, Mozart's eighteen Sonatas, Beethoven's 32 Sonatas, all the solo works by Schubert and Brahms' complete piano works. Gerhard Oppitz's discography comprises over 70 titles. Future plans include performances of all Mozart piano concertos, the main piano works of Liszt and the complete solo works of Debussy and Ravel.

Upcoming Concerts

Scoring: Gustavo Santaolalla with the Qatar Philharmonic Orchestra

Qatar National Convention Centre, Auditorium 3
Thursday, 27 November 2025
8:30 pm

Part of Qatar Argentina and Chile 2025 Year of Culture

Gustavo Santaolalla is an internationally acclaimed Argentine composer, producer, and musician. A two-time Academy Award winner for 'Brokeback Mountain' (2006) and 'Babel' (2007), he has also received a Golden Globe, two BAFTAs, two Grammys, and 19 Latin Grammys. As one of the most influential producers in the Spanish-speaking world, he has shaped Latin American music through over 100 albums. He founded Bajofondo, a collective blending tango, electronic, and Río de la Plata traditions. In audiovisual culture, he's known for scoring 'The Last of Us' video games and HBO series. Currently, he is touring globally with the Ronroco Tour, celebrating 25 years of his iconic album 'Ronroco', which launched his cinematic music career.

Scoring celebrates the powerful relationship between music and cinema, spotlighting how soundtracks shape emotion, narrative, and memory on screen. This section explores the artistry of film composition through live performances that bring iconic scores to life.

Featuring musical legacies that transcend borders, this program honours the composers, musicians, and orchestras who transform visuals into unforgettable emotional experiences, and showcases music's vital role in shaping the cinematic imagination.

Tickets are available through Doha Film Institute's website.

Mozart y Mambo with Sarah Willis

Qatar National Convention Centre, Auditorium 3
Friday & Saturday, 9-10 November 2025
7:30 pm

Alastair Willis, conductor
Sarah Willis, horn

Join the Qatar Philharmonic Orchestra and star horn player Sarah Willis for an exciting musical journey where Vienna meets Havana. Under the baton of Grammy-nominated Alastair Willis, the evening opens with Mozart's Abduction from the Seraglio Overture before Sarah steps into the spotlight for Mozart's Horn Concerto No. 3.

The second half turns up the heat as the orchestra dives into Latin and Cuban colors. Stravinsky's playful Pulcinella Suite is paired with beloved classics such as "El Bodeguero," "Dos Gardenias," and "El Manisero." At the heart of the program is the infectiously joyful "Rondo alla Mambo," a piece that imagines how Mozart might have written if he had spent time in Havana, full of elegance, rhythm, and humor.

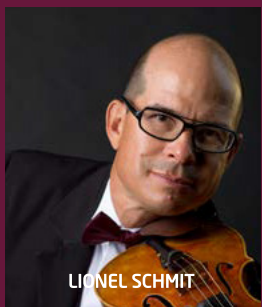
Program

Richard Egues:	El Bodeguero
Wolfgang Amadeus Mozart:	Overture to the Abduction from the Seraglio, K. 384
Wolfgang Amadeus Mozart:	Horn Concerto No. 3 in E Flat Major, K. 447
Joshua Davis & Yuniet Lombida:	Rondo Alla Mambo

Intermission

Igor Stravinsky:	Suite from "Pulcinella"
Isolina Carillo:	Dos Gardenias
Moisés Simons:	El Manisero

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



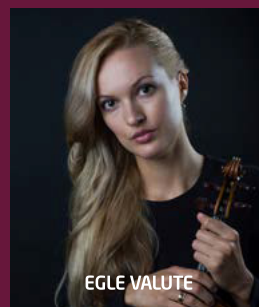
JULIA KORODI



ANNE-CATHRIN EHRLICH



MOHAMED OWEDA



EGLE VALUTE



GIOVANNI PASINI



ANCA BOLD



ANDREA MEREUTA

Musicians



VICTOR SUMENKOV



MERVE BULUN



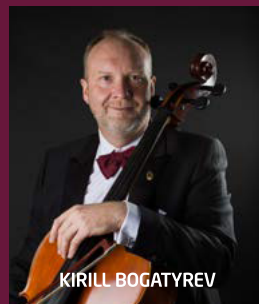
INES WEIN



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



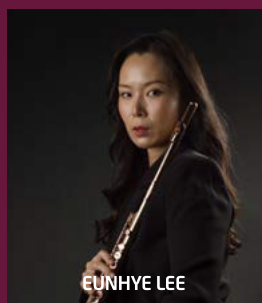
SERGIY KONYAKHYN



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



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