



أوركسترا قطر الفلهارمونية
Qatar Philharmonic Orchestra

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BEETHOVEN'S EROICA SYMPHONY

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Programme

Beethoven's Eroica Symphony

Katara Cultural Village, Opera House
Saturday, 7 February 2026
7:30pm

Pablo Mielgo, conductor
Joo Young Oh, concertmaster
German Díaz Blanco, oboe

Program

Johannes Brahms: (1833-1897)

Variations on a Theme by Haydn

Theme. Chorale St. Antoni. Andante
Variation I. Poco più animato (Andante con moto)
Variation II. Più vivace (Vivace)
Variation III. Con moto
Variation IV. Andante con moto (Andante)
Variation V. Vivace (Poco presto)
Variation VI. Vivace
Variation VII. Grazioso
Variation VIII. Presto non troppo (Poco presto)
Finale. Andante

Richard Strauss: (1864-1949)

Oboe Concerto in D Major, TrV 292

Allegro moderato
Andante
Vivace - Allegro

Intermission

Ludwig van Beethoven: (1770-1827)

Symphony No. 3 in E Flat Major, Op.55 (Eroica)

Allegro con brio
Marcia funebre : Adagio assai
Scherzo: Allegro vivace-Alla breve-Tempo primo
Finale: Allegro molto-Poco Andante-Presto

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



Johannes Brahms (1833-1897)

Whereas child prodigies Mozart and Mendelssohn wrote their first symphonies at the tender ages of eight and twelve, respectively, Brahms took his time. He didn't complete his first symphony until the age of forty-three. However he had started its sketches in the 1850s. In the end, Brahms spent fourteen years writing his first symphony, but before he would allow it to be published, he wanted it to be played six times so that he could hear it in its entirety and make any revisions he deemed necessary. He finally had to settle for three performances and the score was sent off to Fritz Simrock, his publisher in Bonn. This is how much of a perfectionist Johannes Brahms was.

Born in the Altes Lands of Hamburg in 1833, Brahms spent his childhood in a modest musical milieu. His father was an itinerant musician for the biggest part of his life but he finally obtained a position with the Hamburg Opera where he played the double bass.

He gave his son his first musical training. Brahms also studied the piano early with Otto Cossel and Eduard Marxsen. A concert tour at the age of nineteen brought him to the attention of the public as a fine virtuoso pianist. In later life, he frequently took part in the performance of his own works, whether as soloist, accompanist, or participant in chamber music. He conducted choirs from his early teens, and became a proficient choral and orchestral conductor.

As mentioned before, Brahms was highly self-critical. Until 1873, he wrote principally piano works. But some 50 compositions he wrote for this instrument—and among which we find many for piano four hands—make only one eighth of his oeuvre. Brahms drew

the big lines of his own musical personality since his first compositions. Inscribed in the tradition of Bach, Beethoven, Mendelssohn, and Schumann, but highly personal, his style avoided the new harmonic effects and colours that his contemporary composers pursued and this brought him sharp critics.

On the second hand, Brahms' life was marked by his encounters and the profound friendships he established with big musicians such as Joseph Joachim, Antonin Dvorak, Richard Wagner, and the Schumann couple. Schumann's support was, for instance, crucial for his musical career. Sharing Schubert's attachment to popular sources and Schumann's lyrical sense, Brahms was also the inheritor of Beethoven's structural yet seething nature. Both a traditionalist impregnated of the past and an innovator oriented towards the future, Johannes Brahms was a frank advocate of pure music. He did not seek novelty at any price but rather the formal liberty that allows his poetic sensibility to flow: his fantasist's rhythmical invention, his audacious chord progressions and the amplex of his melodies allowed him to escape his epoch's academism and to imprint his "B" initial as one of the "Three Bs" alongside those of Johann Sebastian Bach and Ludwig van Beethoven.

The creative life of Johannes Brahms is divided by musicologists into three phases: his predominantly romantic earlier compositions run up to the *German Requiem*, a large-scale work written for chorus, orchestra, a soprano and a baritone soloist, composed between 1865 and 1868. The second phase (until the Second Piano Concerto) is highly classical, while the final period starting with the Third Symphony mixes the two influences. His major works for orchestra include two serenades, four symphonies, two piano concertos, a Violin Concerto, a Double Concerto for Violin and Cello as well as two orchestral overtures, the *Academic Festival Overture* and the *Tragic Overture*. Brahms' virtuoso works count among the most cherished, they include his sets of popular dances—the *Hungarian Dances*, the *Waltzes* for Piano Duet and a number of masterpieces for the clarinet like the Clarinet Trio, Clarinet Quintet and the two Clarinet Sonatas. Also noteworthy are his works in variation such as the Variations and Fugue on a Theme by Handel and the *Paganini Variations*, both for solo piano, and the Variations on a Theme by Haydn (now sometimes called *The Saint Anthony Variations*) in versions for two pianos and for orchestra, in addition to numerous remarkable songs such as the *Vier ernste Gesänge* (*Four Serious Songs*) and the Eleven Chorale Preludes for organ.

Haydn Variations

Variations on a Theme by Haydn is a concert work by Johannes Brahms for orchestra (Op. 56a) and for two pianos (Op. 56b), both completed in 1873. It is one of Brahms's most famous orchestral variations sets and is often called the "Haydn Variations."

The theme is titled "St. Antoni Chorale," which Brahms believed to be by Joseph Haydn, though modern scholarship doubts Haydn's authorship.

In Brahms's *Variations on a Theme by Haydn*, each of the eight variations presents a distinct mood and texture while preserving the theme's harmony and characteristic five bar phrasing. The first variation feels like the theme set gently in motion: triplet figures flow over steady chords, creating a calm, lyrical surface that slightly animates rather than contrasts with the original chorale.

The second variation shifts to the minor and sharpens the dotted rhythm, producing a more urgent, dramatic character with a Romani like color and striking dynamic contrasts that make it feel fiery and intense.

In the third variation, the dotted rhythm is smoothed into a more continuous melodic line, resulting in a lighter, faster "song" that often features woodwinds.

The fourth variation returns to the minor and slows down, becoming a sorrowful, introspective aria like movement where a plaintive oboe melody unfolds over broad, sustained harmonies in the lower instruments, deepening the emotional weight of the set. By contrast.

The fifth variation, marked *Vivace*, is quick and playful, almost scherzo like, with nimble rhythms, bright woodwind writing, and a sparkling character that recalls the light, joking spirit of some Beethoven scherzos.

The sixth variation is often heard as the most overtly dramatic: a firm, march like idea, strongly projected by brass and reinforced with powerful accents, creates the sense of a solemn, sometimes threatening procession that darkens the sound world and heightens the tension.

In the seventh variation, marked *grazioso*, the mood softens into something graceful and intimate; the lines are warmly lyrical, and the interplay between higher and lower instruments suggests the gentle, inward character of Brahms's later piano intermezzos.

The eighth variation, another scherzando but in the minor, is lighter and more elusive, with quick, flickering figures and intricate counterpoint that give it a mysterious, almost otherworldly quality, often likened to will o' the wisps or forest spirits, setting up the contrast with the broad, monumental finale that follows.

This piece is often cited as one of the finest examples of Romantic-era variation writing and an important step in Brahms's orchestral writing before his symphonies.



Richard Strauss (1864-1949)

German composer and conductor Richard Strauss had a long, flourishing life; he lived at the junction of many eras of music history, from the music of Berlioz and Brahms to the contemporary music of Boulez and Stockhausen. A major figure of the musical scene from 1885 until the Second World War, his place in the opera repertoire is exceptional. Richard Strauss commands an entire century of music, starting from his first symphonic poems in the recent tradition of Liszt until his Four Last Songs, decisively anachronous but also magnificent.

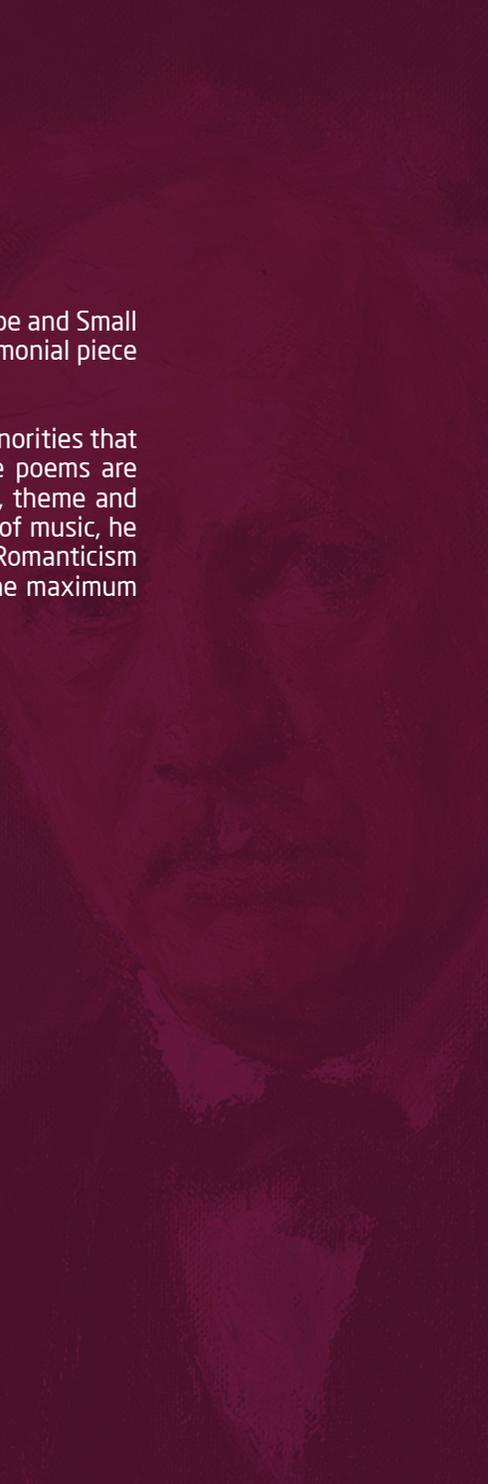
Richard Strauss was not related to the Viennese family of Strauss composers. He was born in Munich on June 11, 1864, in a wealthy family favourable to musical development. Richard's talent was precocious. He composed his First Symphony in D Minor at age 17. It was performed in 1881, conducted by Hermann Levi, a famous conductor at the time. Strauss started conducting at age 20. His career took him to two fronts: the symphonic repertoire and the opera. In 1884, a visit to Berlin allowed him to meet Gustav Mahler. Initiated by his father, a famous horn player, to the cult of the Classics, and mainly influenced by Brahms, Strauss converted soon to the "music of the future," that of Berlioz, Liszt and Wagner, after a revelation he had at age 21. He stretched melodic and harmonic possibilities to their limits, although he never adhered to the musical revolution of Debussy or Schoenberg. Strauss turned towards the ideal of "program music." In continuity with Liszt and Berlioz he developed the tone poem genre, articulated by an idea, a story, characters or even a text, rather than form.

From Wagner he retained the idea of musical leitmotifs, motifs symbolising characters or ideas.

In November 1889 Strauss' second symphonic poem, *Don Juan*, was played in Weimar. Its immense success opened the doors to an extraordinary career. Strauss was named musical assistant of the Bayreuth Festival the same year. In very little time he conquered an unfailingly large audience. After a first unsuccessful opera (*Guntram*, 1894), he wrote several other roles for his wife Pauline de Ahnas, a lyric soprano. In some his operas, Strauss will address subjects that shock the public: incest in *Salomé*, matricide in *Elektra*. In his tone poems, his vitality soared in the luxuriance and the flow of his orchestral writing. Named chief of the Berlin Philharmonic, Strauss started a dazzling series of symphonic poems: *Till Eulenspiegel's Merry Pranks* (1895), *Also sprach Zarathustra* (1896), *Don Quixote* (1897) and *Ein Heldenleben* (1898). One of the last of his symphonic pieces was *Sinfonia domestica*, which was performed in March 1904 at the Carnegie Hall in New York. Strauss turned to the operatic genre and composed *Feuersnot* (1901) and *Salomé* (1904); both pieces were successful even if the second made for a scandal since the Oscar Wilde play on which it was based was erotic, religious and orientalist. The composition made Strauss' fortune and success worldwide. He started a thirty-year collaboration with Hugo von Hofmannsthal for librettos. In *Elektra* (1909) Strauss' explosive music attained a violence unprecedented in opera. Its triumph was followed by that of the masterpiece *Der Rosenkavalier* (1911), showing a Strauss at the peak of his talent.

In 1915 saw one of Strauss's largest non-operatic works premiered: *An Alpine Symphony* will be the last symphonic poem written by Strauss.

Strauss lived, by the end of the Great War, an introspective phase that brought him back to a more classical style: smaller orchestral formations with traditional forms of pure music (concerto, sonatina). Around the end of his life, Strauss exiled himself to Switzerland, hassled by some financial difficulties.

A faint, sepia-toned portrait of Richard Strauss, showing his face and beard, is visible in the background of the left page.

He composed two more masterpieces: the Concerto in D major for Oboe and Small Orchestra and Four Last Songs for soprano and orchestra, a last testimonial piece and a premonition of the composer's immanent death.

Richard Strauss' music distinguishes itself by its powerful, sensual sonorities that remain stirring and tender. Master of the tone poem, Strauss' tone poems are adaptations of traditional musical forms (sonata form, rondo-sonata, theme and variations) into a narrative argument. Anchored in traditional values of music, he is probably the last composer to offer a synthesis of Classicism and Romanticism taken to their limits: utmost romantic expressivity combined with the maximum of classical orchestrations.

Oboe Concerto in D Major, TrV 292

Music history does not often allow us the opportunity to hear an oboe concerto, although the instrument is central to symphonic orchestras, both Classical and Romantic. Nor does it often offer an exciting story behind the composition of a musical piece. The story starts at the end World War II when the American army entered the Bavarian town of Garmisch where Strauss resided. The story goes that the 80-year old composer opened his door to a group of soldiers, saying: "I am Richard Strauss, the composer of *Rosenkavalier* and *Salomé*." He was fortunate because the chief of the unit knew exactly who was addressing them. Among the army members there also was an oboist, John De Lancie, who had served as principal oboist of the Pittsburgh Symphony. He was very well cognizant of Strauss' love for the instrument based on the important number of solos he gave it in his compositions, notably in *Don Quixote* and in *Death and Transfiguration*. On one encounter, he asked him if, in view of the numerous beautiful, lyric solos for oboe in almost all his works, he had ever considered writing a concerto for oboe. Strauss answered by a net "No." But the idea remained, and in October 1945, Strauss signed the concerto, inscribing at the top of his autograph the mention "Oboe Concerto 1945 / suggested by an American soldier / oboist from Chicago." And it is to John De Lancie, who later became the principal oboist for the Philadelphia Orchestra for 30 years, that the world owes a Strauss oboe concerto. The Oboe Concerto was premiered in Zürich on February 26, 1946, and despite Strauss' wish for its American premiere to be given by De Lancie, De Lancie only performed and recorded it after his retirement.

The Concerto is written for two flutes, an English horn, two clarinets, 2 bassoons, 2 horns and strings with solo horn. Like most of Strauss' later works, it is inspired by Classical forms.

It also condenses citations from Strauss' previous works such as *Till Eulenspiegel*, *Don Quixote*, *Capriccio* and *Der Rosenkavalier*. The opening *allegro moderato*, which Strauss himself called "a prelude," starts with a shiver of strings followed by the chanting oboe. The solo instrument gives the impression it is improvising a melody in continuously-changing harmonies. The movement is notoriously difficult for the soloist; its long phrases require the ability to practice circular breathing (simultaneous inhalation and exhalation), as the composer once pointed out. The *andante* is written in Classical ternary (ABA) form. It consists of a song without words of intense vocal expression. Darker colours are introduced by the strings, and their intensified lyricism prepares the entrance to a superb cadenza. The finale is a sparkling *vivace*. Elegantly lively, it is the most playful movement in character and presents the most brilliant and capricious piece of the concerto.



Ludwig van Beethoven (1770-1827)

Ludwig van Beethoven was the last big figure of Viennese Classicism after Gluck, Haydn and Mozart. He also prepared the evolution towards musical Romanticism. His influence was tremendous on all occidental music genres and lasted for a long period of the nineteenth century. By the end of the eighteenth century, Vienna was the incontestable musical center; it is from there that the emerging young musician started his career, first as a virtuoso pianist admired in particular for his brilliant improvisational skills before he forged himself a name as a composer.

The end of the 1790s saw the birth of his first masterpieces based on Classic-period models: his First Piano Concerto (1798), the first six string quartets (1798-1800), the Septet in E-flat major (1799-1800) and two compositions that exposed clearly the nascent character of the composer: the *Grand Sonata* (1798-1799) and his First Symphony (1800). Influenced by Greek Classical thought, Shakespeare and the *Sturm und Drang* philosophers such as Goethe and Schiller, Beethoven's oeuvre was to reflect durably the idealistic sense of a musician who was also conquered by the Enlightenment and the French Revolution ideas that were spreading in Europe then. And thus, Beethoven's oeuvre carried permanently the expression of an unflinching faith in the human being and a conscious optimism that perceives music as an act of freedom and not as a simple distraction. This is one of the senses in which Beethoven's contribution made of him one of the most striking figures in the history of music.

Soon after in 1798—and later through all of his life—Beethoven was going to need all his positive power and philosophy to overcome a rising peril: an incipient deafness that he kept secret, suffering in silence, and that forced him to isolate himself from the world increasingly, earning him the reputation of a misanthrope. Fortunately, his creative force was not diminished. After the tender *Spring Sonata* (1800) and the famous *Moonlight Sonata* No. 14 (1801), he wrote while torn interiorly the joyful Second Symphony (1801-1802) and the dark Third Piano Concerto (1800-1802) where the personality of the composer rises distinctly in its C Minor tonality.

The two pieces were favorably received but in Beethoven's life a leaf fell: henceforth incapable to live from his performing talent, he consecrated his life to composing. Despite a life punctuated by difficulties, Beethoven always found an additional stock of courage to overcome by will power the hardship of financial precarity, familial complications and unhappy romances. His music rose always higher to celebrate the triumph of heroism and of joy over the misery of his destiny and his compositions carried the expression of this triumph. After the 1802 crisis, the triumphant Third Symphony inaugurated—not only by its heroism and expressive power but also by its unusual length—a series of revolutionary compositions that expanded the vocabulary of music: the Fifth Symphony with its famous four-note motif, the *Coriolan Overture* (also written in C Minor) and the atypical, descriptive *Pastoral Symphony*—a tribute to nature—that truly announced the rise of Romanticism in music. The years 1809- 1810 saw the creation of the brilliant, virtuosic Fifth Piano Concerto and of the Tenth String Quartet—*The Harp*.

In 1811- 1812 Beethoven attained undoubtedly the apogee of his creative life in the *Archduke Trio* and the Seventh and Eighth symphonies. Beethoven's other noteworthy compositions include a few masterpieces from his complete-deafness years: the Cello Sonatas No. 4 and 5 (1815), the Piano Sonata No. 28 (1816), the poignant lieder cycle *An die ferne Geliebte* (*To The Distant Beloved*, 1815-1816), and the *Hammerklavier Sonata* (1796-1818). 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. 3 in E Flat Major, Op.55 (Eroica)

Beethoven's Third Symphony is regarded as a turning point in musical history, and it marks the beginning of his career's second period. Beethoven's ideas for the Eroica began during his tumultuous Heiligenstadt Testament period, but he waited until May 1803 to focus his ideas. He originally titled the piece *Bonaparte* out of admiration for Napoleon, but when Napoleon declared himself emperor in 1804, Beethoven scratched out the Emperor's name with a knife vigorously enough to cut a hole through the paper, ripped it in half and threw it on the floor in disgust. When a new title page was published in 1806, it was inscribed *Heroic Symphony, composed to celebrate the memory of a great man*, presumably pre-Emperor Napoleon. Beethoven himself gave the piece its current name. It was dedicated instead to Prince Franz Joseph von Lobkowitz, a patron, and it was at his palace that the Eroica was first performed in August 1804. The Eroica was long, technically challenging and more than program music. It is virtually the foundation upon which orchestral music continues to build itself to this day.

The *Heroic* Symphony is the most prominent work at the beginning of the middle period of Beethoven's career, usually called his heroic phase and lasting roughly from 1803 to 1812. Beethoven was conscious of striking out in a different direction. The first reviews of the *Eroica* show that critics wanted to praise the composer and work but they were often divided in their opinion.

The sheer length of the *Eroica's* first movement was revolutionary but also suggests an inspiration from the opening section of Haydn's oratorio, *The Creation*, called *Representation of Chaos*. Beethoven's melodic material here is memorable, but it is the way he uses his themes to control rhythmic momentum that is most impressive; everything serves to push the music forward.

The second movement continues with this tight control of forward movement, even in its main theme and subsidiary for solo clarinet.

This is the most tender of *Adagios*. It is a funeral march and one of the most influential pieces of music Beethoven ever composed. Schubert referred to it in two late works, Berlioz, Mendelssohn, Mahler, and others would also write marches, often funereal in character, within their symphonies, that can in many ways be traced back to Beethoven. The C-minor opening presents the sombre

An energetic scherzo (*Allegro vivace*) changes the tone but not the intensity. Beethoven plays with metric vagueness and gives the French horns a chance to shine in the middle trio section.

In a further playful twist, the final appearance of the first section is brought to an abrupt end by a petulant blast from the horns. The humorous mood continues into the finale, a movement of almost constant runny semiquaver action. Haydn's spirit is again evident, most clearly in the mock-tentative, slowed-down version of the main theme that appears just before the end, but the whole is infused with characteristically Beethovenian boldness and strength.



Pablo Mielgo
conductor

Pablo Mielgo is considered one of the most prominent Spanish musicians of his generation, not only as a conductor, but also as the founder of international music projects. In our days, he is Music Director of the "Madrid me suena" Music Festival, Co-Artistic/Music Director of the Medellin Philharmonic Academy and Artistic/Music Director of the SaludArte Foundation.

He has founded since 2003 the following musical projects; BandArt Orchestra (chaired by Sir Colin Davis), Spain-Venezuela Festival (in collaboration with Venezuelan Orchestral Sistema), "Madrid me Suenan" Music Festival, Iberopera (Lyric Ibero-american program). For seven years, he was Music and Artistic director of the Presjovem Festival and Academy for Music, where he founded the Presjovem Spanish National Orchestra with the most talented young Spanish musicians.

Mielgo is the Artistic and Music Director of the SaludArte Foundation, based in Miami and Madrid, where he has led projects in collaboration with the Teatro Real in Madrid, New World Symphony Orchestra in Miami, Simon Bolivar Symphony Orchestra of Venezuela and the Florida Grand Opera.

As well he had worked with recognized artists such as Michael Tilson Thomas, Frühbeck de Burgos, José Antonio Abreu, Gustavo Dudamel and Plácido Domingo.

Pablo Mielgo has conducted principal orchestras and Theaters of Latin America, USA, Europe and the Middle East. In 2013-2014, in addition to his established music commitments, Mielgo made his debut at the Arena di Verona season.

He has recorded for the Spanish television and the Venezuelan Orchestral "Sistema."

Mielgo has been the assistant conductor of James Conlon (Los Angeles Opera), Jesus Lopez Cobos (Teatro Real de Madrid), as well as collaborating with Daniel Barenboim (Staatsoper Berlin) and Claudio Abbado (Lucerne Festival).

Mielgo was born in Madrid in 1976. He studied in Madrid (Reina Sofia School of Music and the Royal Music Conservatory) and London (Guildhall School of Music and Drama).

Pablo Mielgo is married to the Austrian-German violinist Nina Heidenreich.



Joo Young Oh
concertmaster

Joo Young Oh is one of the most established multi-grounded violinists of our time.

He earned his first international recognition at the age of fourteen when he became the Winner of the 1996 Young Concert Artists International Auditions held in New York.

A native of Jinju, South Korea, he has been active as a soloist performing worldwide, including the Los Angeles Philharmonic, Colorado Symphony, San Jose Symphony, St. Petersburg Philharmonic, Czech Philharmonic, Hungarian Chamber Orchestra, Prague Radio Symphony, Ukraine National Orchestra, Poland National Symphony, Salzburger Kammer-Philharmonie, Tacoma Symphony Orchestra, Aspen Music Festival Orchestra, Los Angeles Theater Orchestra, Seoul Philharmonic and KBS Symphony Orchestra among many various ensembles.

He has performed recitals and made solo appearances at the Carnegie Hall and Alice Tully Hall in New York, Walt Disney Hall in Los Angeles, the Performing Arts Center in Washington DC, Wigmore Hall in London, Dvorak Hall in Prague, Grand Hall in St. Petersburg, and Opera City Concert Hall in Tokyo, among many different venues around the world. He has studied with the late Dorothy DeLay, Zahkar Bron, Hyo Kang, Stephen Clapp, Glenn Dicterow (former Concertmaster of the New York Philharmonic), and Lisa Kim (Associate Principal of the New York Philharmonic). He received Bachelor's and Master's Degrees from The Juilliard School, and a Degree in Orchestra Performances from the Manhattan School of Music. He joined the New York Philharmonic as one of their tenured-violinists in 2010. Recently, he has been appointed as the Concertmaster of Qatar Philharmonic Orchestra and continues to be active as a concert violinist worldwide.



German Diaz Blanco
oboe

Santa Cruz de Tenerife, 1986. He started his music studies at the age of 8, at the "Professional Conservatory" of Tenerife. He later joined the "Reina Sofia College of Music" in Madrid under the tutoring of Professor Hansjörg Schellenberger and Víctor Anchel, being awarded as best student in 2009.

In the same year, Germán Díaz moved to Munich after joining the academy of the Bavarian Radio Symphony Orchestra, where he had lessons with Stefan Schilli and Ramon Ortega; and he played under the baton of conductors such as David Zinman, Mariss Jansons, Bernard Haitink, Sir Colin David and Andris Nelsons on tours in Europe and Asia. Díaz Blanco has collaborated as principal oboist with many orchestras such as: Seoul Philharmonic, Musikcollegium Winterthur, Royal Scottish National Orchestra, Bach Collegium München, Camerata Salzburg, and Symphony Orchestra of Tenerife (where he was invited to perform as soloist the oboe concerto from B. A. Zimmerman). As a chamber music player, he is regularly invited to perform with Plural Ensemble (Madrid) and Quantum Ensemble (Tenerife).

He won several prizes in international oboe competitions as well, including Third Prize in the International Oboe Competition "Giuseppe Tomassini" in Petritoli (Italy, 2010), and Special Prize of the Jury in the International Oboe Competition "Gheorghe Dima". Has been invited to teach and perform in numerous festivals and universities such as "Nonaka Actus" (Tokyo, 2010), "Suwon University" (South Korea), "OFF Festival" (Slovenia, 2012) "Festival Piero Bellugi" y "Campus Musicale Lunigiana" (Italy, 2014); "Conservatorio Superior de Música de Canarias" and "Festival de Música Orotava" (Spain, since 2016).

Since 2014, Diaz Blanco is the principal oboe of the Qatar Philharmonic Orchestra, invited to perform Strauss oboe concerto in October 2017.

Upcoming Concerts

Classical Arabesque

Katara Cultural Village, Opera House
Saturday, 14 February 2026
8:00 pm

Kamoliddin Urinbaev, conductor
Omar Rahbany, piano
Lionel Schmit, concertmaster

'What would the classical masterpieces sound like if their composers had lived in the Arab world, immersed in maqams, quarter tones, and intricate Arabic rhythms?'

Arabesque is a novel concept in which Ghady Rahbani and Omar Rahbany delve into the richness of Arabic music within the framework of the classical orchestral setup. Accompanied by the world-class Qatar Philharmonic Orchestra, this two-act performance, lasting approximately 1 hour and 20 minutes, reimagines the dialogue between Eastern and Western musical traditions.

Program

Part 1 : World Premiere: Second Piano Concerto

Part 2 : Reimagining Classical Masterpieces

QPO Presents: Strauss' Don Quixote

Qatar National Convention Centre, Auditorium 3
Friday, 27 March 2026
7:30 pm

Elias Grandy, conductor
Danielle Müller-Schott, cello
Giovanni Pasini, viola

Immerse yourself in a rich evening of Richard Strauss with the Qatar Philharmonic Orchestra under the baton of Elias Grandy. The program opens with Strauss' symphonic tone poem *Don Quixote*. Cellist Daniel Müller-Schott and QPO's violist Giovanni Pasini bring the story to life as the voices of Don Quixote and Sancho Panza, tracing their comic adventures and moments of touching lyricism.

After the intermission, the orchestra continues its Strauss journey with the impassioned *Don Juan*, a whirlwind of exuberance and tragedy, followed by the sumptuous *Suite from Der Rosenkavalier*. Filled with soaring waltzes and opulent orchestral color, the suite closes the evening in a spirit of romance, showcasing Strauss at his most dazzling.

Program

Richard Strauss: Don Quixote, Op. 35, TrV 184

Intermission

Richard Strauss: Don Juan, Op. 20, TrV 156
Der Rosenkavalier Suite, Op. 59, TrV 227

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 FURLANÙ



ROLANDA GINKUTE



MAIAS ALYAMANI



REEM KHOURY



GEORGES YAMINE



ISLAM EL HEFNAWY



SHAZA OWEDA



JULIA KORODI



ANNE-CATHRIN EHRLICH



MOHAMED OWEDA



EGLÉ VALUTE



GIOVANNI PASINI

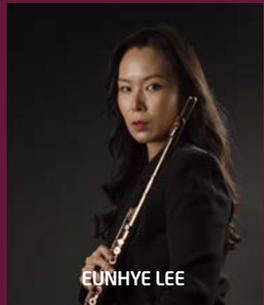


ANCA BOLD



ANDREA MEREUTA

Musicians



Musicians



MIROSLAV STOYANOV



PETER DAVIDA



GIDEON SEIDENBERG



ATILLA SZÜCS



ZSOLT PÉTER



LASZLO FROSCHL



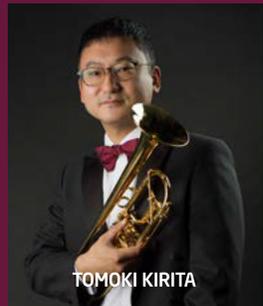
JORIS LAENEN



DANIEL EDELHOFF



PHILIPP REBMANN



TOMOKI KIRITA



DIMO PICTHALOV



SEBASTIAN ZULUAGA



RICHARD ALBERTO DIAZ



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