



أوركسترا قطر الفلهارمونية
Qatar Philharmonic Orchestra

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A NIGHT WITH MOZART

www.qatarphilharmonicorchestra.org

Program

A Night with Mozart

Katara Cultural Village, Opera House

Saturday, 25 April 2026

7:30pm

Joo Young Oh, concertmaster

Peter Davida, horn

Program

Wolfgang Amadeus Mozart : **Overture to "The Marriage of Figaro", K. 492**
(1756-1791)

Wolfgang Amadeus Mozart : **Concerto No.1 for Horn & Orchestra in D Major, K. 412 & K. 514**
(1756-1791)
Allegro
Rondo (Allegro)

Intermission

Wolfgang Amadeus Mozart : **Serenade No. 7 in D Major, "Haffner" K. 250**
(1756-1791)

- I. Allegro maestoso - Allegro molto
- II. Andante
- III. Menuetto
- IV. Rondeau: Allegro
- V. Menuetto galante
- VI. Andante
- VII. Menuetto
- VIII. Adagio - Allegro assai

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



Wolfgang Amadeus Mozart (1756-1791)

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

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

Mozart's genius lies in the decisive originality that soared from perfect mastery of musical genres. Inspired by his contemporary composers and his

travels, he never followed any model but his own. The subtle alloy he found between Italian lyricism and German contrapuntal technique is what makes his uniquely expressive style. The power of emotions, the pathos, humour, sublime grace and extreme elegance are all elements that ally to make of him the most emblematic and the most accomplished of his generation. Mozart brought all existing genres to an unequalled level of accomplishment and in his oeuvre, there are sprouts of the ampleness and the passionate effusion of Romanticism.

Overture to “The Marriage of Figaro”, K. 492

Le Mariage de Figaro was originally a comedy in five acts, written by French playwright and satirist Pierre Beaumarchais in 1778. The play is considered a masterpiece of the French theatre and, by denouncing the archaic privileges of nobility, a forerunner sign of the French Revolution.

In 1786, two years after the first presentation of the piece, it was adapted into an opera by Wolfgang Amadeus Mozart and librettist Lorenzo da Ponte. Titled *Le nozze di Figaro* as its text was written in the Italian language, *The Marriage of Figaro* is an opera buffa in four acts. Today, it figures among the top ten most-performed operas worldwide. Famous are the amorous adventures of Count Almaviva, the plot to entrap him made by the countess and the subsequent reconciliation concretized in the union of her maid Susanna with Figaro the barber.

The opera’s overture is often played independently as a concert piece. In D major and tempo presto, it opens directly with a part of the first theme pianissimo, played nervously and with some sort of imbalance intended by Mozart. An octave passage for all strings and bassoons responds piano before another part following in the wind instruments announces itself fortissimo in full orchestra. The second thematic group features a melodious theme played by the bassoon and doubled by the strings. The overture leaves no time to breathe. It alternates themes and nuances between forte and piano, relentless and agitated, until a brilliant Coda conveys the listener into the “mad day” as Beaumarchais calls it in his alternative title of the play.

Concerto No.1 for Horn & Orchestra in D Major, K. 412 & K. 514

Wolfgang Amadeus Mozart’s Horn Concerto No. 1 in D Major, K. 412, showcases his remarkable compositional style and profound understanding of the horn’s potential. Created in 1791, during the highly productive final year of his life, this concerto offers a fascinating blend of lyricism and technical skill. In contrast to the intricate thematic developments present in some of his other concertos, K. 412 presents a straightforward and captivating interaction between the soloist and the orchestra, highlighting Mozart’s ability to infuse simplicity with grace.

The piece is organized into two movements: an Allegro followed by a lively Rondo finale. Expertly designed for the natural horn, which lacked valves at the time, it demands exceptional skill to master its challenging passages and achieve tonal accuracy across different registers. Although it is often eclipsed by Mozart’s later horn compositions, this concerto holds importance for its artistic clarity and the expressive demands it places on the performer.

Wolfgang Amadeus Mozart’s Horn Concerto No. 1 in D major, K. 412, is often referred to as his first, but it was actually composed later among his horn concertos and stands out for having only two movements.

This concerto begins with an Allegro that is lively and cheerful, demonstrating Mozart’s talent for combining virtuosic challenges for the soloist with a playful orchestral backdrop. The movement follows the classical sonata-allegro structure and includes contrasting themes that highlight both the lyrical and bold aspects of the natural horn.

The second movement, Rondo (Allegro), acts as a vibrant finale; its energetic theme recurs through various episodes, showcasing technical skill while preserving the melodic charm that is characteristic of Mozart’s work. Although shorter than his other concertos, K. 412 emphasizes Mozart’s creative approach to instrumentation and texture within the Classical period repertoire, showcasing both aesthetic beauty and instrumental skill.

Serenade No. 7 in D Major, "Haffner" K. 250

Two of Salzburg's most powerful families joined for the wedding of Elisabeth Haffner and Franz Xaver Späth on July 22, 1776. The bride's father, Sigmund Haffner, had been a wealthy businessman and the town's mayor; after his death in 1772, his son (also Sigmund) took charge of the family's affairs, including his sister's wedding.

The younger Sigmund Haffner asked his friend since childhood, Mozart, to contribute party music for the opulent festivities. Mozart responded with an eight-movement Serenade in D Major, a work of unprecedented scope and sophistication in a genre that most composers of the day treated as disposable background music.

The Haffner Serenade debuted the night before the wedding, with Mozart likely conducting and playing the solo violin part himself. Recognising that this Serenade warranted more than a single use, Mozart and his father, Leopold, bundled the five movements without solo violin into a symphony, adding only a part for timpani (written in Leopold's hand). Mozart performed the new "symphony" at least twice in the following years. It should not be confused with the later Haffner Symphony No. 35, extracted from a different serenade written for Sigmund's ennoblement in 1782.

The Haffner Serenade's opening movement has a celebratory, regal character befitting its original function. Perhaps Mozart turned heads with the tense development sequence of unstable dissonances and minor chords, but the music circles back to the main theme so deftly that the disturbance is instantly forgiven.

The next three movements feature a solo violin, essentially creating a small concerto within the larger form of the serenade. (Even the key settings-outer movements in G major surrounding the minuet in G minor-set these movements apart from the bulk of the D-major serenade). In the ambling Andante movement, the violin weaves florid trills and arpeggios among arioso melodies. The soloist leaves the sober minuet to the orchestra but rises again in the contrasting trio section, joined only by the woodwinds for an airy, G-major escapade. A vibrant Rondo concludes the violin showcase-as well as the present performance, which features the first four of the Serenade's eight movements.





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.



Peter Davida
horn

A native of Hungary, Peter has music running in his veins, and during his childhood his mother was concertmaster and father trombone player in the local symphony orchestra. This rich ancestry led to him starting to play the horn at the age of 10 at the local music school in Nyíregyháza.

Between 1987 and 1991, Peter attended the Zoltan Kodaly Conservatory of Music in Debrecen, culminating in him winning the National Horn Competition of Conservatories. He was subsequently invited to study at Ferenc Liszt Academy of Music in Budapest under Professor Adam Friedrich.

Peter's career took off in 1992 with a stint as principal horn player of the Hungarian State Opera Orchestra, working with renowned maestros such as Janos Kovacs, Lamberto Gardelli, Yuri Simonov, Erik Bergel and Rico Saccani.

During this time, in 1996, Peter won first prize in the International Horn Society's Horn Competition. His horizon then broadened in 1998, after he was appointed section leader principal horn in the Malaysian Philharmonic Orchestra.

In 2003, he also became a part time principal horn at the Budapest Festival Orchestra, led by Ivan Fischer. He has been featured on numerous CD and radio recordings.

After Malaysia, Peter returned to his homeland to play with the acclaimed Budapest Festival Orchestra, until his wanderlust again returned, resulting in him joining the newly established Qatar Philharmonic Orchestra as principal horn in 2008.

Upcoming Concerts

Sound of Excellence

Katara Cultural Village, Opera House
Friday 8 May, 2026
7:30 pm

David Navarro-Turres, conductor
Amman El Hout, horn
Ahmad Al Hamad, oud
Tarek Elhousseiny, cello
Ali Al-Naama, doholla
Aliya Alkhiyami, violin
Elaa Dhaoui, qanun
Batu Akkya, piano
Han Law, violin

The Qatar Philharmonic Orchestra (QPO) presents a community event in collaboration with the Qatar Music Academy (QMA). This event, conducted by Maestro David Navarro-Turres, showcases QMA's talented soloists and the Qatar Youth Orchestra performing alongside professional musicians from the orchestra. This rare and prestigious opportunity highlights Qatar's emerging classical talents and the collaborative spirit between these esteemed institutions. Witness the future of classical music in Qatar unfold in this thrilling and inspiring concert!

Program

Wolfgang Amadeus Mozart: Horn Concerto No. 3 in E Flat Major, KV. 447
Ammar Al-Shiri'l: Arabesque

Antonín Dvořák: Cello Concerto, Op. 104
Kevser Hanım: Longa Nahawand
Dmitry Kabalevsky: Violin Concerto in C major, Op. 48

Intermission

Seid Rüstemov & Shafi Badreddin: Qanun Concerto
Franz Liszt: Piano Concerto No. 1 in E Flat Major
Camille Saint-Saëns: Violin Concerto No. 3
Franz Liszt: Les Préludes

An Evening with Fabianne Conrad

Katara Cultural Village, Opera House
Saturday 16 May, 2026
7:30 pm

Toufic Maatouk, conductor
Fabianne Conrad, soprano
Qatar Concert Choir

Program

Wolfgang Amadeus Mozart: Le nozze di Figaro: Overture, K. 492

Vincenzo Bellini: Norma Overture
Casta Diva from Norma

Giuseppe Verdi: La Traviata: Prelude to Act I
La Traviata: È strano, Sempre libera

Pietro Mascagni: Cavalleria rusticana: Intermezzo
Cavalleria Rusticana: Voi lo sapete, o mamma

Intermission

Gioachino Rossini: Il barbiere di Siviglia (The Barber of Seville), Overture

Gioachino Rossini:

Tosca - Vissi d'arte
Madama Butterfly: Humming Chorus

Antonin Dvořák: Rusalka:

Song to the Moon

Pietro Mascagni:

Il Sogno di Ratcliff "Ratcliff's Dream": Intermezzo

Alfredo Catalani:

La Wally: Ebben? Ne andrò lontana

Giuseppe Verdi:

Il Trovatore Anvil Chorus

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



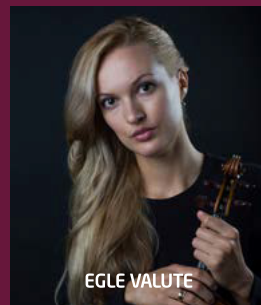
JULIA KORODI



ANNE-CATHRIN EHRLICH



MOHAMED OWEDA



EGLA VALUTE



GIOVANNI PASINI

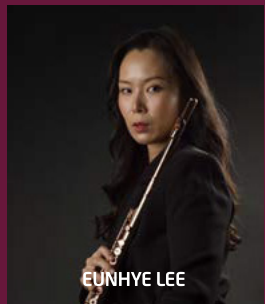
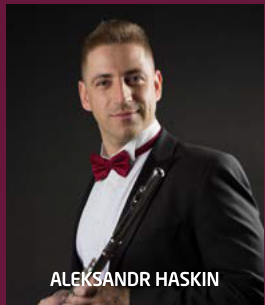
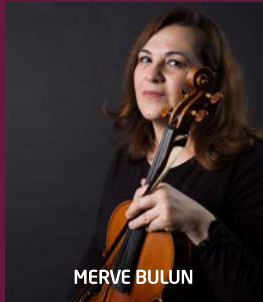


ANCA BOLD



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



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