



أوركسترا قطر الفلهارمونية
Qatar Philharmonic Orchestra

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BRASS, BRILLIANCE & BEETHOVEN

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Programme

Brass, Brilliance & Beethoven

Katara Cultural Village, Opera House
Saturday, 18 April 2026
7:30pm

Joo Young Oh, Concertmaster

Program

**Paul Dukas:
(1865-1935)**

Fanfare pour précéder La Péri

**Giovanni Gabrieli:
(1554- 1612)**

Canzona Septimi Toni No. 2

Wolfgang Amadeus Mozart : Symphony No. 40 in G Minor, K. 550

Molto allegro
Andante
Menuetto. Allegretto - Trio
Finale. Allegro assai

Intermission

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

Symphony No.7 in A Major, Op.92

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

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



Paul Dukas (1865-1935)

Paul Dukas was a French composer, musical critic, and well-known professor of composition at the Conservatoire de Paris and at the Paris École Normale de Musique. His fame as a composer rests on a single orchestral work, the dazzling, ingenious tone poem *The Sorcerer's Apprentice* (1897).

Paul Dukas joined the Paris Conservatory in 1881. Among his fellow students was Claude Debussy, with whom he became friends and to whom he would later dedicate a piano piece titled *La plainte, au loin, du faune*.

Dukas pursued, from 1892 to 1901, the career of musical critic in several publications. *The Sorcerer's Apprentice*, composed upon a ballade of Goethe in 1897, was much appreciated by audiences. Too pure an artist to explore this popular success, Dukas moved towards a bare style antipodal to Debussy's. His well-cemented constructions, his elaborate developments and his rich orchestration reminds one of the German post-Romanticism of César Franck, Johannes Brahms and Richard Strauss.

In 1907, Dukas' magnificent *Ariane et Barbe-Bleue*, written upon a text of Maurice Maeterlinck, was presented with great success. It was followed by a long period of doubts. The idealist Dukas was so exacting of himself that he pitilessly rejected any work which did not seem to him worthy of his ideal. His perfectionism brought him to destroy many of his scores, among which were a second symphony, a symphonic poem, a piano and violin sonata, a lyrical drama and two ballets. His last masterpiece, the ballet *La Péri* (1912), only survived due to friends' insistence.

The symphonic works that were admitted by him are three: *Polyeucte*, an overture for a Corneille play (1891), a Symphony in C (1896) and the famous symphonic scherzo that remains his most famous piece, *L'Apprenti sorcier* of 1897.

Fanfare pour précéder La Péri

Fanfare pour précéder la Péri (1912) was composed as an introduction to Dukas's one-movement ballet, *La Péri*, just a year after the ballet was published. This piece tells the story of a young Persian prince, Iskender (the Persian name for Alexander the Great), who embarks on a journey to the Ends of the Earth in search of the Flower of Immortality, encountering its guardian, the Péri (a fairy). Aware of the ballet's serene opening sections, Dukas included the Fanfare to allow the typically boisterous audiences of early 20th century France a moment to settle into their seats before the action commenced. Initially commissioned by Ballets Russes, the production was ultimately cancelled by Serge Diaghilev, who believed that Natalia Trouhanova (playing the Péri) lacked the skill to perform alongside Vaslav Nijinsky (as Iskender). However, Trouhanova eventually portrayed the Péri after she hired Ivan Clustine to choreograph the music for its premiere at the Théâtre du Châtelet on April 22, 1912.

This lively fanfare employs the brass section of the orchestra to announce the beginning of the ballet (or any concert!). The striking introduction features the French horns and trumpets alternating bold triplets, followed by all instruments joining together in unison to modulate chromatically through a sequence of brilliant, angular chords. The composition continues to evolve as the trombones and tubas provide a foundation for the melodic development of the other instruments in the middle and upper registers. As the French horns and trumpets further embellish and intensify their melody, the piece comes to a rhythmic stop. The texture shifts to a more homophonic style, as the ensemble collaborates to rise once more to the heroic opening. The chromatic chords are elaborated upon, leading to a final resolution that seemed almost unattainable just moments before.



Giovanni Gabrieli (1554- 1612)

Giovanni Gabrieli, a notable composer from the late Renaissance, was born around 1554 and played a key role in the evolution of sacred music as the Baroque era began. Serving as the chief organist and main composer at St. Mark's Basilica in Venice, Gabrieli fully utilized the basilica's exceptional architectural acoustics, leading the way in the polychoral style that featured choirs positioned in different locations to produce vibrant antiphonal effects.

This groundbreaking method added a fresh layer to liturgical music and broadened the expressive range within the Venetian School. Additionally, his works "*Sacrae Symphoniae*" and "*Canzoni per Sonare Con Ogni Sorte di Stromenti*" were notable for their varied instrumental arrangements that combined brass and woodwind instruments with vocal groups. Through these compositions, Gabrieli not only enhanced orchestration methods but also left a lasting impact on his peers throughout Europe, significantly shaping early Baroque music and establishing essential foundations for the future development of orchestral music.

Giovanni Gabrieli created his *Canzon septimi toni* for the grand St. Mark's Cathedral in Venice, where he served as the organist and chief composer from 1585 until his passing. Coming from a musical lineage, Gabrieli took over as the principal composer at St. Mark's after his uncle Andrea and was responsible for editing many of Andrea's works for publication. Following the death of Gabrieli's father in 1572, when Giovanni was still a teenager (the exact year of his birth remains uncertain, but it is believed to be between 1554 and 1557), his uncle Andrea likely became his guardian and mentor.

Canzona Septimi Toni No. 2

The Canzon originates from a collection of brass music that Gabrieli created for church purposes and published in 1597 under the title *Sacrae symphoniae*, showcasing his background as a church musician. The works in this collection feature various combinations of trumpets and trombones, with the musicians positioned antiphonally within St. Mark's to utilize the church's acoustics and enhance the dialogic musical structure of pieces like the *Canzon*.

The Canzon septimi toni, which is based on G, the "seventh tone") illustrates Gabrieli's development of musical themes in a dialogue between instrumental groups. The spatial arrangement of the instruments is dictated by the score's antiphony, with the instruments responding to one another from different areas of the performance space, surrounding the audience in a late 16th-century interpretation of surround sound, an effect replicated here by having the musicians perform from various locations in the auditorium.



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 amplex and the passionate effusion of Romanticism.

Symphony No. 40 in G Minor, K. 550

Wolfgang Amadeus Mozart wrote all of his symphonies in major keys except two: his No. 25 and his No. 40, which are both in G minor—although to the 8-year-old Mozart is attributed a first symphonic piece in A Minor, the *Odense Symphony*. For this reason, the 25th and the 40th are sometimes referred to as respectively the *Little G Minor* and the *Great G Minor*. The *Little* appellation does not characterize the 25th's length, but rather a foretaste of what the *Great G Minor* will bring in terms of fury and of piercing pain. The *Little's* violent, uncompromising language was to be reiterated in the famous Symphony No. 40. Written by Mozart three weeks after the Symphony No. 39, it was completed July 25, 1788. Indeed, Mozart's three last symphonies were finished in a two month period. Symphony No. 40 came after the epic moments of spirituality of Symphony No. 39 in E Flat Major, but with a completely different tone and atmosphere. Mozart chose the G Minor tonality to develop a tragic anxiousness, nonetheless expressed in an unsurpassable, melancholic graciousness. One particularity about the symphony is that its score was reworked with an *addendum*. A clarinet part—largely a recast of the oboe parts—was added, a singularity quite unusual for a symphony before Beethoven.

As was customary in Mozart's time, the symphony is in four parts: fast movement, slow movement, minuet and fast movement. The first is in the Classical sonata form, as are the andante and the finale. The *allegro molto* launches with the famous opening theme, which is both pathetic and unutterably wistful. It is whispered by the violins over a rhythmic murmur, given to the unceasing feverish bass strings. The development works on the theme, and focuses more and more closely on its first three notes. The harmony gains chromatic and anguished strain until a long descent of the flute in dialogue with the clarinets sends us into the recapitulation and a second, dark theme in G Minor.

The second movement, in E Flat Major, is a lyrical work in 6/8 time. Violas begin with an idea in repeated notes, but second and first violins join them in imitation at successively higher pitches. The textured *andante* continues to explore the first movement's throbbing harmonies in a more discreet manner. Its gravity is counterbalanced by the A-B-A minuet. Its wild pugnacity gives to admire the provoking contrapuntal elegance of its different parts: the A parts frame a charming central trio, willingly ingenious and nostalgic.

The finale, in an *allegro assai* tempo, sets off with an ascendant fast arpeggio—an apprehensive interrogation which is constantly and alternately answered by the same short, imperious musical phrase.

This suffuses the movement's atmosphere with a sort of feverish anger. No conclusive coda comes to appease the tension but the movement, like the whole symphony, appears subdued by a rule of beauty and a sovereign grace.

It is thought that Beethoven was inspired by Mozart's last movement when he wrote his own Symphony No. 5. Indeed, in 1887 Gustav Nottebohm observed that Beethoven had copied bars of it amid the sketches of his Fifth Symphony, whose third movement begins with a pitch sequence like that of Mozart's finale. Mozart's *Great G Minor* is today an icon of Classical music. Immensely popular, it is his most-performed symphonic work. Its vehemence and genius are the fruit of artistic mastery at its peak, one that has never failed to seduce the generations since its creation.



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.7 in A Major, Op.92

If the *Eroica Symphony* is the true centre piece of the middle period of Beethoven, then the equally powerful 7th Symphony must be remembered as its noble valediction. It was premiered in December 1813 as a benefit concert for wounded soldiers, and was among the most successful in the composer's life. On the program with the new symphony was the incredibly popular *Wellington's Victory*, the most obvious heroic piece Beethoven wrote during those middle years, and a pair of marches by Dussek and Pleyel performed by Johann Nepomuk Maelzel's "mechanical trumpeter" invention.

The Seventh Symphony is a magnificent creation in which Beethoven displayed several technical innovations that had profound influence on the music of the 19th century: he expanded the scope of symphonic structure through the use of more distant tonal areas; he brought an extraordinary richness and range to the orchestral palette; and he gave a new awareness of rhythm as the vitalizing force in music. It is particularly the last of these characteristics that most immediately affects the listener, and to which critics have consistently turned to explain the vibrant power of the work. The symphony was well-received but a bit lost among the technological gadgetry, the topical enthusiasm for *Wellington's Victory* and the general anti-Napoleon fervour of the occasion.

Richard Wagner proclaimed the Symphony "the Apotheosis of the Dance; the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form". To which Vincent d'Indy objected that in the rhythm of the first movement there is certainly nothing dance-like; it seems rather as if inspired by the song of a bird—and if we are able to put aside Wagner's famous characterization, we may find that d'Indy was on to something. Hector Berlioz,

noting that the Symphony's Allegretto was its most famous movement, proclaimed, "this does not arise from the fact that the other three parts are any less worthy of admiration; far from it."



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.

Upcoming Concerts

A Night with Mozart

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

Peter Davida, horn
Joo Young Oh, concertmaster

An evening devoted entirely to Mozart, one of music's most enduring voices. The concert opens with the sparkling Overture to *Le nozze di Figaro*, followed by the *First Horn Concerto* performed by QPO's acclaimed horn soloist Peter Davida. The concerto is a work of elegance and wit that showcases the horn at its most charming. The evening closes with the beloved *Haffner Serenade*, a sweeping and joyful work that captures Mozart at his most celebratory.

Program

Wolfgang Amadeus Mozart:
(1756-1791)

Le nozze di Figaro: Overture, K. 492
Concerto No.1 for Horn & Orchestra in D Major, K. 412 & K. 514

Intermission

Wolfgang Amadeus Mozart:

Serenade No.7 in D Major, K. 250

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 FURLANÜT



ROLANDA GINKUTE



MAIAS ALYAMANI



REEM KHOURY



GEORGES YAMINE



ISLAM EL HEFNAWY



SHAZA OWEDA



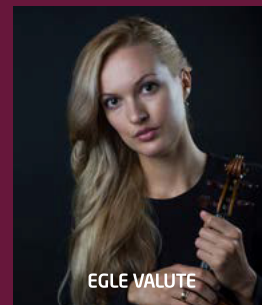
JULIA KORODI



ANNE-CATHRIN EHRLICH



MOHAMED OWEDA



EGLÉ VALUTE



GIOVANNI PASINI



ANCA BOLD

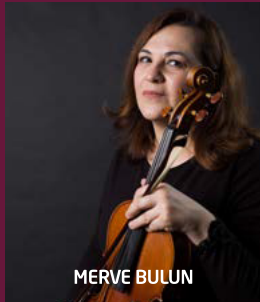


ANDREA MEREUTA

Musicians



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



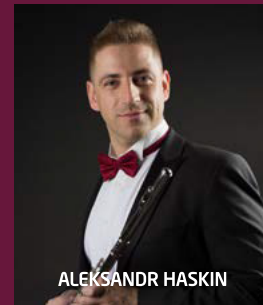
MATTEO GASPARI



RADOVAN HETSCH



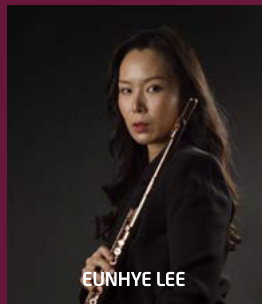
SERGIY KONYAKHYN



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



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