



أوركسترا قطر الفلهارمونية
Qatar Philharmonic Orchestra

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Qatar Foundation | مؤسسة قطر

AN EVENING OF OPERA WITH FABIENNE CONRAD & TOUFIC MAATOUK

www.qatarphilharmonicorchestra.org

Programme

An Evening of Opera with Fabienne Conrad & Toufic Maatouk

Katara Cultural Village, Opera House

Saturday, 16 May 2026

7:30pm

Toufic Maatouk, conductor
Fabienne Conrad, soprano
Giovanni Pasini, chorus master
Qatar Concert Choir

Program

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

George Frideric Handel: From *Rinaldo*, HWV 7: *Armida dispietata ...Lascia ch'io pianga*
(1685-1759)

Vincenzo Bellini: Overture to *Norma*
(1801-1835) "Casta Diva" from *Norma*

Giuseppe Verdi: *La Traviata: Preludio*
(1813-1901) *La Traviata: È strano*

Intermission

Gioachino Rossini:
(1792-1868)

Overture from *The Barber of Seville*

Giacomo Puccini:
(1858-1924)

Tosca - "Vissi d'arte"
Madame Butterfly - "Humming Chorus"

Antonín Dvořák:
(1841 -1904)

Rusalka Op.114, "Song to the Moon"

Pietro Mascagni:
(1863-1945)

Cavalleria Rusticana: Intermezzo

Alfredo Catalani:
(1854 - 1893)

La Wally - *Ebben? Ne andrò Lontana*

Giuseppe Verdi:
(1813-1901)

Il Trovatore - *Anvil Chorus*

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 others. Food and beverages can be consumed in the lobby only.



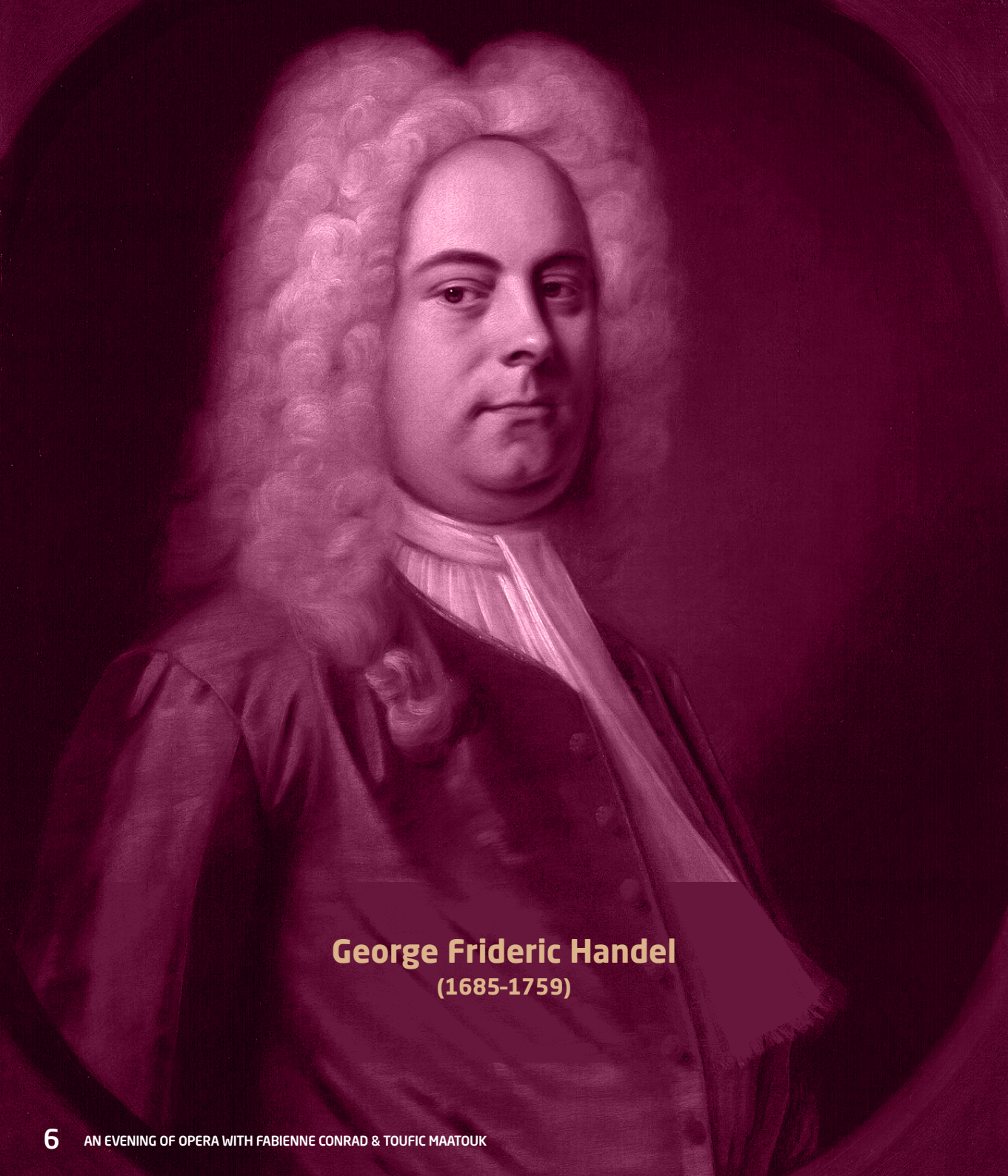
Wolfgang Amadeus Mozart
(1756-1791)

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.



George Frideric Handel
(1685-1759)

From *Rinaldo*, HWV 7: *Armida dispietata ... Lascia ch'io pianga*

In 1711, the creation of *Rinaldo* by George Frideric Handel garnered great success. It initiated a long passion for a quarter century between the public and the composer, who became the undisputed master of London's opera.

Almirena's 'Lascia ch'io pianga' from Act II is one of Handel's most beautiful arias and showcases the Baroque master's remarkable talent for expressing deep emotion through music. It is based on a previous aria, *Lascia la spina*, from the oratorio *Il trionfo del Tempo e del Disinganno*, written in 1707.

The aria is performed by the character Almirena, who expresses her sorrow over her captivity with profound intensity. Handel's choice of a slow sarabande rhythm emphasizes the seriousness of her cry for freedom, while the intertwining motifs evoke feelings of grief and despair. The orchestration complements the vocal line with a gentle balance between strings and basso continuo, amplifying the emotional resonance without overpowering the soloist. This blend of musical simplicity and expressive richness makes "Lascia ch'io pianga" not only a highlight within "Rinaldo" but also one of Handel's most timeless arias in the classical canon.

A proud lamentation, bare of any excessive sentimentalism, enhances Almirena's admirable dignity as she sings:

*Let that I may weep over harsh fate,
and that I may long for liberty.
Sorrow may break these bonds
of my martyrdom only through pity.*



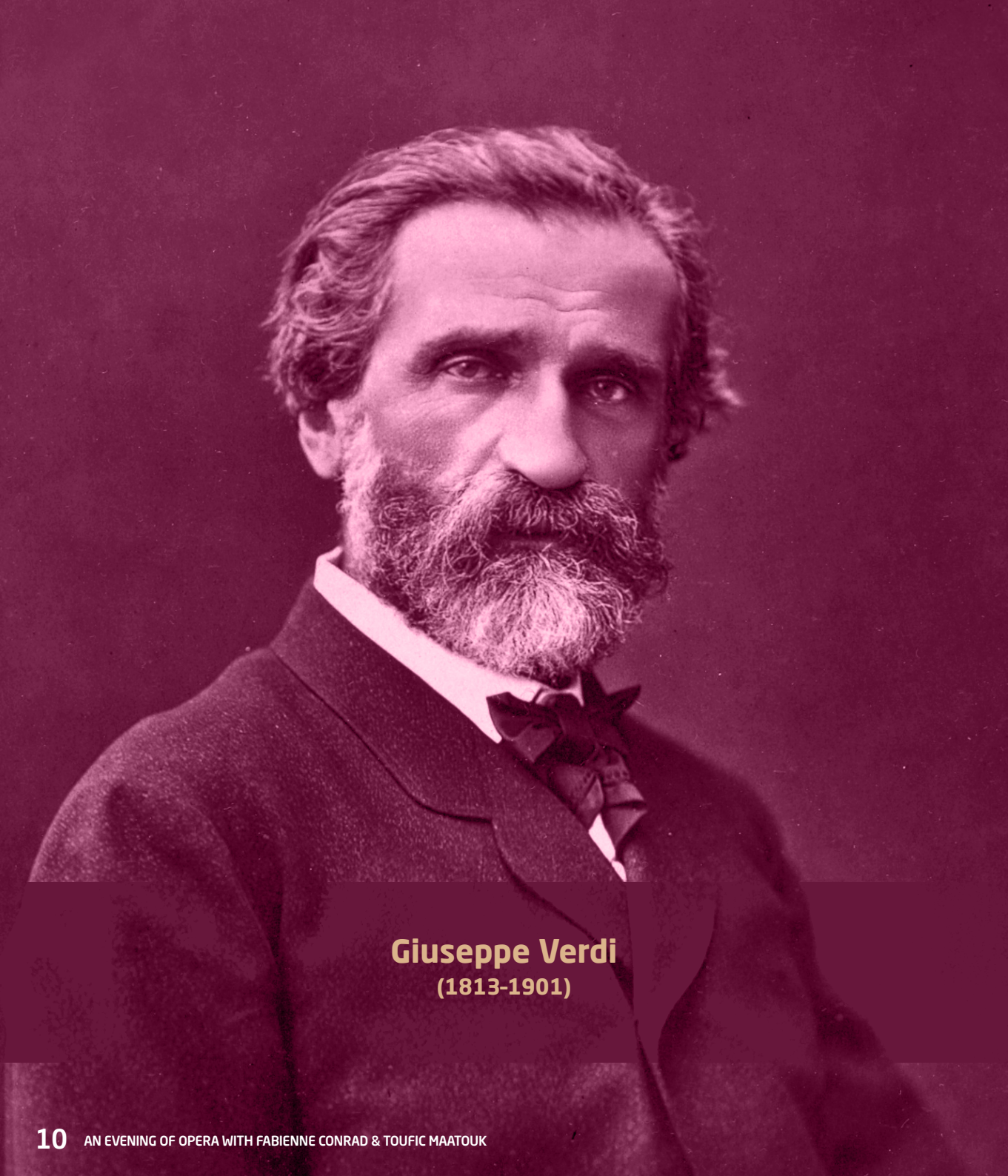
Vincenzo Bellini
(1801-1835)

Overture to Norma "Casta Diva" from Norma

Vincenzo Bellini, an eminent Italian composer of the early 19th century, played a pivotal role in the bel canto opera tradition. Born in 1801 in Catania, Sicily, Bellini is celebrated for his remarkable ability to weave intricate melodies with profound emotional expression. His compositions are renowned for their long, flowing melodic lines and masterful vocal embellishments that demanded extraordinary technical skill from performers. With operas like "Norma," "La Sonnambula," and "I Puritani," Bellini achieved immense acclaim through his sophisticated craftsmanship and dramatic ingenuity. His work not only encapsulated the ornate elegance and romantic fervor of the bel canto style but also dramatically influenced future generations of composers. Scholars often laud Bellini's unique fusion of lyrical beauty with theatrical vitality, which invigorated Italian opera during his time and left an indelible mark on the art form's evolution. Despite his premature death at age 33, Bellini's contributions continue to be celebrated worldwide.

The "Overture to Norma," composed by Vincenzo Bellini in 1831, is a masterful prelude that encapsulates the dramatic tensions and lyrical beauty inherent in the full opera. Bellini, renowned for his ability to weave melodic lines that express intense emotional depth, sets the stage with this overture by crafting a delicate balance between foreboding tension and melodic grace.

The overture opens with a mysterious, subdued introduction, often led by soft strings and woodwinds, creating a sense of ritual and foreboding appropriate to the Druids' sacred world. This is followed by contrasting lyrical passages, reflecting Bellini's gift for long, flowing melodic lines. A more energetic central section introduces martial rhythms and dramatic tension, foreshadowing the conflict between the Romans and the Gauls. The overture concludes with a brilliant, rhythmically driven ending, building excitement just before the opera begins.



Giuseppe Verdi
(1813-1901)

Opera La Traviata

La Traviata is a poignant opera in three acts composed by Giuseppe Verdi, narrating the tale of Violetta, a courtesan from Paris, and her ill-fated romance with Alfredo Germont.

La Traviata, which translates to “The Fallen Woman,” was created by Giuseppe Verdi with an Italian libretto by Francesco Maria Piave, inspired by Alexandre Dumas fils’ play *La Dame aux camélias* (1852) and his earlier novel (1848). Initially named *Violetta*, it debuted on 6 March 1853 at La Fenice in Venice. Although Verdi and Piave aimed for a contemporary backdrop, censors initially mandated a historical setting. The opera has since become one of the most performed pieces in the repertoire and is renowned for its emotional richness and intimate nature.

Giuseppe Verdi’s “*La Traviata*” is an opera that beautifully combines musical artistry with deep emotional resonance. It features the stirring “Preludio” and the touching aria “*E Strano*.” The “Preludio” welcomes the audience with its ominous yet gentle motifs that represent Violetta’s tragic destiny and her inner struggles. Showcasing Verdi’s remarkable orchestration talent, it creates a somber yet sensitive atmosphere that echoes throughout the story. On the other hand, “*E Strano*,” sung by Violetta in Act I, captures her intricate journey of love and sacrifice. This aria reflects her initial disbelief in falling in love, evolving from astonished murmurs to fervent declarations – highlighting Verdi’s skill in expressing complex emotions through music. Through these works, Verdi emphasizes the conflict between societal expectations and personal desires, offering a nuanced exploration of human feelings. Both pieces significantly enhance the thematic richness and lasting charm of “*La Traviata*,” solidifying its status as a fundamental part of the operatic canon.



Gioachino Rossini
(1792-1868)

Overture from *The Barber of Seville*

The Barber of Seville (1815) of Rossini is the greatest comic opera ever. Many of Rossini's operas are rarely performed, but *The Barber of Seville* has continued to be displayed on the world stage without interruption.

The Barber of Seville is the first of a trio of plays by the French playwright Pierre-Augustin Caron de Beaumarchais, considered subversive in the late 1700s, in which the nobles were exposed as leopards manipulated by their feline servants. *The Marriage of Figaro*, Mozart's opera on the second of the trio, was written in 1786. However, Rossini's opera, not Mozart's, features the famous comic aria 'Largo al Factotum', with the famous call, "Figaro-Figaro-Figaro." The barber in the opera is Figaro. The opera follows Count Almaviva's efforts to win the heart of Rosin, who falls under the tutelage of Dr. Bartolo, who wants her for himself. The aria 'La Calunnia' is sung by Don Basilio, who collaborates with Dr. Bartolo to spread gossip and ruin Count Almaviva's chances with Rosina. Rossini's music successfully gives life to the drama written in the text.



Giacomo Puccini
(1858-1924)

Tosca - "Vissi d'arte" Madame Butterfly - "Humming Chorus"

Giacomo Puccini was regarded as the greatest and most successful proponent of Italian opera after Verdi, he was descended from a long line of composers, stemming from the late-Baroque era. Though his early work was firmly rooted in traditional late-19th-century Romantic Italian opera, he later developed his work in the realistic verismo style, of which he became one of the leading exponents.

"Vissi d'arte," an aria from Giacomo Puccini's opera *"Tosca,"* serves as a touching portrayal of vulnerability and introspection, capturing the intense emotions of the main character, Floria Tosca. It premiered on January 14, 1900, at the Teatro Costanzi in Rome, showcasing Puccini's skill in merging dramatic power with musical grace. This aria is featured in Act II, where Tosca struggles with emotional distress and despair under the oppressive schemes of Scarpia. Her sorrowful declaration—translated as "I lived for art"—marks a significant moment as she reflects on the cruelty of her destiny, despite dedicating her life to beauty and faith. With its richly expressive melodies and haunting orchestration, Puccini crafts a poignant narrative that illustrates Tosca's inner battle between personal suffering and spiritual commitment. This piece is celebrated not just for its vocal challenges but also for its profound emotional resonance, highlighting Puccini's brilliance in developing characters through music.

Giacomo Puccini's *"Madame Butterfly"* features the poignant and evocative *"Humming Chorus,"* a moment of musical introspection within the opera's emotional narrative. Occurring in Act II, this choral interlude accompanies the scene where Butterfly, the protagonist, awaits the return of her beloved Pinkerton.

The chorus, humming a delicate and haunting melody, creates a serene backdrop as Butterfly prepares for a night of anticipation. Puccini's masterful use of minimalism, with the humming evoking both stillness and tension, heightens the emotional gravity of the moment.

The *"Humming Chorus"* serves as a powerful musical motif within the opera, capturing the bittersweet essence of love, longing, and the inevitable heartbreak that defines the tragic tale of *Madame Butterfly*.



Antonín Dvořák
(1841 -1904)

Song to the Moon from *Rusalka*, Op. 114, B. 203

At a time when verismo opera was all the rage, Dvorak turned to the world of fairy tales for his penultimate opera, *Rusalka*. Dvorak was highly influenced by both Smetana and Wagner, both of whom were former conductors at Prague's Provisional Theater. Smetana included the folklore and culture of Czechoslovakia into his music. Dvorak followed this tradition by incorporating Slavonic dances into his compositions. *Rusalka* combines folk customs and dances of Czechoslovakia with the Enlightenment's interest in the mystical wonders of nature. Nature represented the simple and peaceful state of human consciousness. The musical structure was flexible and expressive, less laden with coloratura and more varied in the musical resources. The beginning of the aria, Song to the Moon, dramatically evokes the night. The harmonic depth of the accompaniment sets the scene of a mystical forest. His bewitching tones depict the moonlit forest, imparting absolute stillness to the audience.



Pietro Mascagni
(1863-1945)

Cavalleria Rusticana: Intermezzo

Pietro Mascagni achieved extraordinary success with his first major opera, *Cavalleria Rusticana*, premiered in 1890. Practically overnight, he became one of Italy's most celebrated composers. The opera is a landmark of verismo—a style that brings everyday life, raw emotions, and human drama to the stage with striking realism.

Set in a small Sicilian village on Easter morning, the story unfolds with themes of love, betrayal, jealousy, and honor, leading ultimately to tragedy. Mascagni's music captures these intense emotions with directness and passion, helping to define a new operatic language of the time.

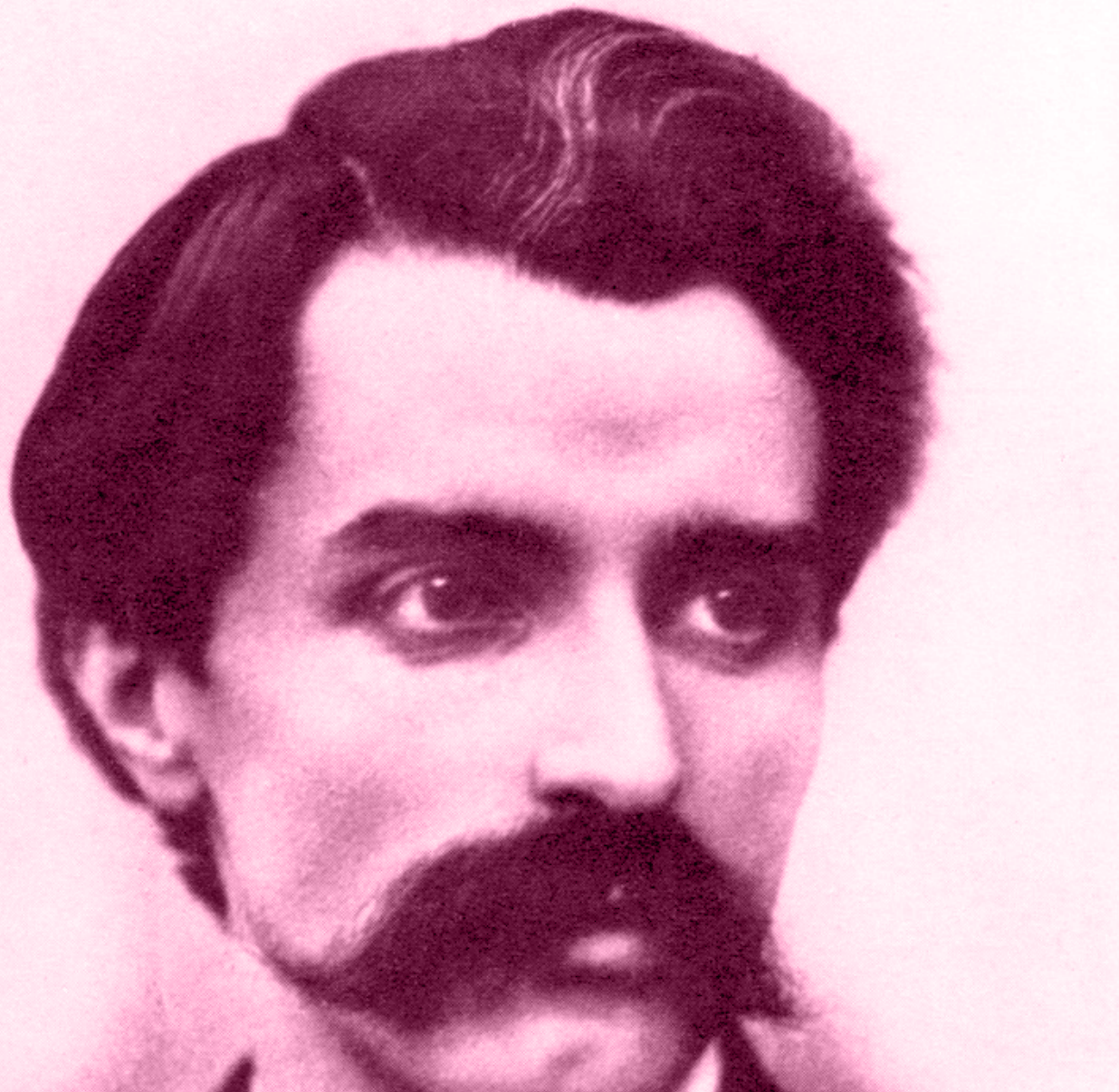
At the heart of this powerful drama lies the Intermezzo, one of the most beloved passages in all of opera.

Placed between scenes, the Intermezzo offers a moment of profound calm. The stage falls silent, and the orchestra alone speaks. A flowing, lyrical melody unfolds gently in the strings, supported by warm, hymn-like harmonies that evoke a sense of spirituality—echoing the Easter setting of the story.

Its simplicity is part of its beauty. The music is built in a clear, song-like form, allowing the listener to fully absorb its serene atmosphere. Yet beneath this peaceful surface, there is an unmistakable undercurrent of sadness, as if foreshadowing the tragic events to come.

Though *Cavalleria Rusticana* is a one-act opera, the Intermezzo stands apart as a self-contained musical gem. It has become widely performed in concerts and films, admired for its emotional sincerity and timeless appeal.

As you listen, you might imagine this music as an inner reflection—a quiet pause in which the characters' unspoken feelings, regrets, and hopes are gently revealed. It is a moment where time seems to stand still, inviting us to experience both peace and poignancy in equal measure.



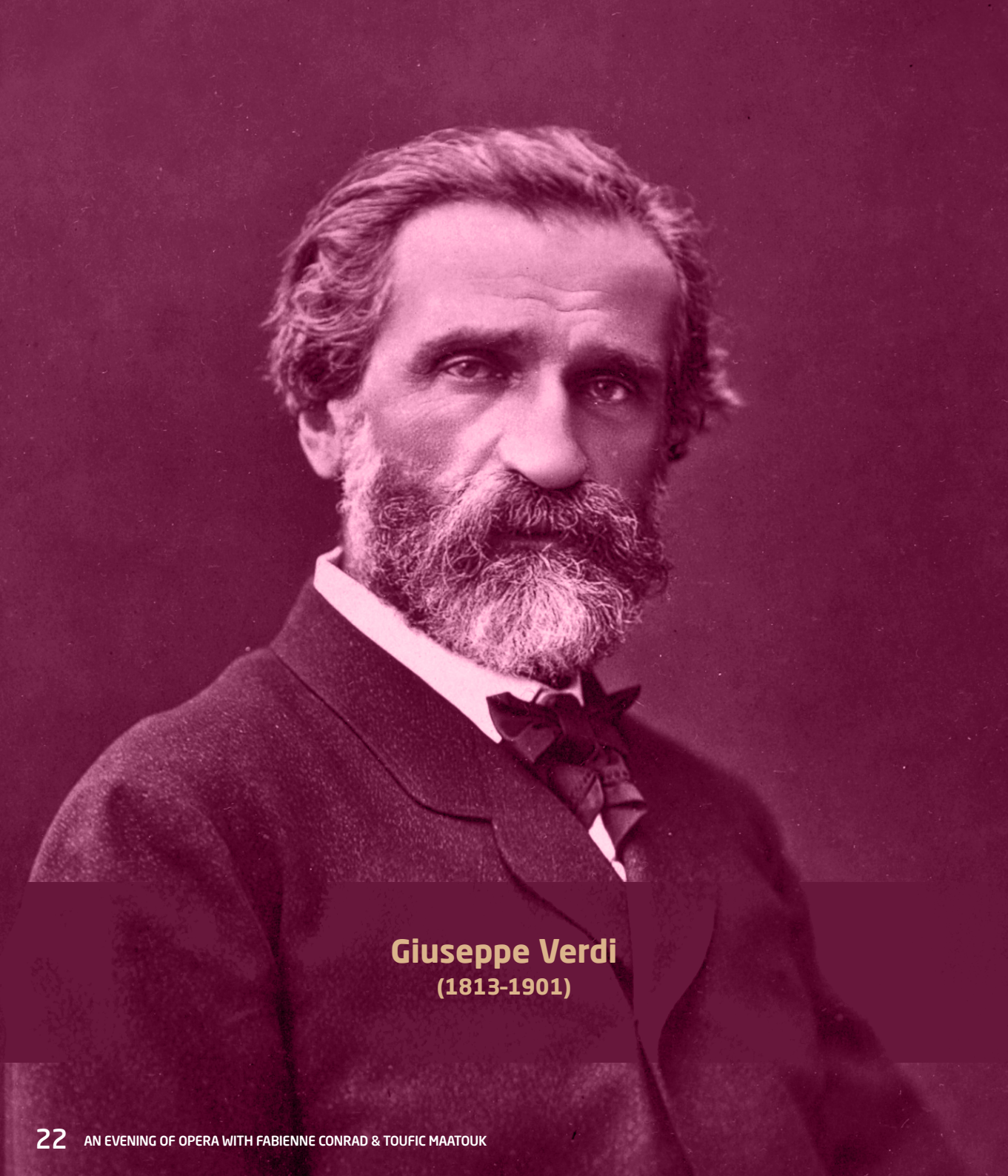
Alfredo Catalani
(1854 - 1893)

La Wally - Ebben? Ne andrò Lontana

Alfredo Catalani's aria "Ebben? Ne andrò lontana," from his opera *La Wally*, is a touching representation of late 19th-century Italian opera. Composed in 1892, this piece embodies the essence of verismo, emphasizing genuine human emotions and situations, in line with the contemporary works of composers like Puccini.

At a crucial moment, the character Wally performs this aria, making the decision to leave her home and confront an uncertain future. Catalani's rich orchestration enhances the soaring vocal line, which requires both technical skill and emotional depth from the soprano. The sweeping melody mirrors Wally's inner conflict and desire for freedom, capturing themes of love, isolation, and determination.

This aria continues to be one of Catalani's most well-known contributions to the operatic repertoire, praised for its rich melodic shapes that connect with audiences through its profound expressiveness and evocative harmonic language.



Giuseppe Verdi
(1813-1901)

Il Trovatore - Anvil Chorus

Giuseppe Verdi's "Anvil Chorus," or "Coro di Zingari," is a renowned piece from Act II of his opera "Il Trovatore," which premiered in 1853. This operatic segment captures the raw energy and vibrant spirit of the gypsy characters within the narrative, set against the backdrop of a Spanish civil conflict. The chorus is particularly famous for its rhythmic precision and robust use of percussion that simulates the sound of anvils being struck, evoking imagery of industrious gypsy blacksmiths at work under the early morning light. Musically, Verdi employs powerful vocal harmonies and interplays between different sections of the chorus to convey communal strength and anticipation. Its lively tempo paired with compelling orchestration underlines not only the skillful craftsmanship synonymous with Verdi's compositions but also enhances its appeal across diverse audiences, ensuring its place as one of opera's most recognizable and adored pieces since its inception.



Toufic Maatouk
conductor

Toufic Maatouk has earned global recognition for leading major ensembles such as the Romanian Radio Symphony Orchestra, Romanian Radio Chamber Orchestra, Orchestra del Teatro di San Carlo in Napoli, Orchestra Giovanile Mediterranea, Roma Sinfonietta, Orchestra Sinfonica di Sanremo, Los Angeles Sinfonietta, Korean National University of Arts Symphony Orchestra in Seoul, and Académie de l'Opéra de Paris. He made his Carnegie Hall debut in 2015 and has performed at renowned festivals and venues such as the festival d'Île de France, Radio Romania Hall in Bucharest, and Manaus Opera in Brazil. In 2018, he was first invited to conduct at the Baalbeck International Festival—the oldest musical festival in the Middle East, set against the breathtaking backdrop of ancient Roman ruins.

In 2012, he took on the prestigious position of Artistic Director at the acclaimed Beirut Chants Festival. A year later, he became Guest Conductor with the Lebanese Philharmonic Orchestra, and in 2017, he started a yearly collaboration with the Romanian Radio Orchestra.

Maatouk has been praised for his insightful direction and consummate command of the orchestra. *Opera Magazine* gave him a rave review for conducting Verdi's Requiem at the Baalbeck International Festival: "His musical sensitivity was immediately evident from the first sounds of the cellos and the care in the search for a specific and symbolic sound. Right from those first thrilling moments, one could find the nuances that brought a distinctive feature to his enlightened reading".

The Abu Dhabi Festival, of which Maatouk is Programming Executive Manager and Deputy Executive Director, was voted by *BBC Magazine* as best classical programming in the Middle East. In his role as member of the Academic Board at the Global Leaders Institute in Washington, D.C., Maatouk has been recognised for his leadership in shaping significant musical projects across the Middle East.

The conductor is renowned for his meticulous voice work with singers, especially in the Italian and French repertoires. Noteworthy performances include working with great artists such as Maria Agresta, Joyce El Khoury, Jessica Pratt and Daniela Barcellona. He conducted at the prestigious Puccini Festival in Torre del Lago and the XXVI Mese Pucciniano on the Centennial of Puccini. He debuted this year at the Tirana Opera House Orchestra & Choir in Albania. Maatouk is a jury member for prestigious competitions including the Ottavio Ziino International Lyric Competition and Voce Verdiane International Competition.

For his valuable contribution to the arts, he was knighted with the "Cavaliere dell'Ordine Della Stella d'Italia" by the President of the Italian Republic in 2020. In 2023, the French Ministry of Culture similarly bestowed upon him the title of "Chevalier des arts et des lettres."

Maatouk studied conducting under Ennio Nicotra and Donato Renzetti. He holds a Ph.D. in Musicology from the Pontificio Istituto di Musica Sacra in Rome and has various publications with Éditions Geuthner in France. He has recorded 13 albums focusing on Maronite liturgical compositions, aiming to preserve this ancient musical tradition.

Upcoming performances include performances at the Abu Dhabi Festival, conducting Jessica Pratt and Javier Camarena's concert, a new production of *Carmen* at the Baalbeck International Festival, and Donizetti's *Rita* at the Bucharest Opera Festival.

* TYB Arts represents Toufic Maatouk worldwide.



Fabienne Conrad
soprano

Fabienne Conrad's career took off following her debut in the title role of *La Traviata*, which drew immediate attention from both audiences and the musical press. Critics have since praised her as "an exceptional singer with a real gift for interpretation," highlighting her refined pianissimi reminiscent of Montserrat Caballé and her rare artistic alchemy.

Renowned for her powerful stage presence, solid technique, and musical sensitivity, Conrad has quickly established herself as one of France's leading sopranos. Her vocal versatility allows her to perform particularly demanding repertoire, including the three soprano roles in *Les Contes d'Hoffmann* and Bellini's *Norma*.

In just a few seasons, she has taken on over 20 leading roles, including her signature role of Violetta—often compared to interpretations "in the vein of Maria Callas"—as well as the Countess (*Le Nozze di Figaro*), Giulietta (*Roméo et Juliette*), Donna Anna (*Don Giovanni*), the Queen of the Night (*Die Zauberflöte*), Leïla (*Les Pêcheurs de Perles*), Micaëla (*Carmen*), Mimì (*La Bohème*), Liù (*Turandot*), Fiordiligi (*Così fan tutte*), Marguerite (*Faust*), and the title roles in *Lucia di Lammermoor*, *Manon*, *Mireille*, *Norma*, and *Madama Butterfly*. She is also a sought-after soloist for Verdi's *Requiem*.

Her artistic range extends beyond opera into musical theatre, where she has performed roles such as Eliza Doolittle (*My Fair Lady*) and Josepha (*L'Auberge du Cheval Blanc*). More recently, she has performed *Tosca* in France and Germany. Upcoming and recent projects include *Adriana Lecouvreur*, *La Traviata*, *Madama Butterfly*, *Carmina Burana*, and televised concerts with Arte.

Fabienne Conrad has appeared on prestigious stages worldwide, including Teatro Real in Madrid, Leipzig Opera, Lausanne Opera, Opéra Garnier and Opéra Comique in Paris, as well as major venues in Beijing, Mumbai, Moscow, and across Europe. She has collaborated with renowned artists such as François-René Duchâble, Nemanja Radulović, and Camille Thomas, and worked with distinguished conductors and directors including Myung-Whun Chung, Jesús López Cobos, and Robert Carsen.

Particularly esteemed for her interpretation of Verdi's *Requiem*, her repertoire spans major oratorio works by composers such as Mozart, Handel, Rossini, Brahms, Dvořák, Poulenc, Fauré, and Saint-Saëns.

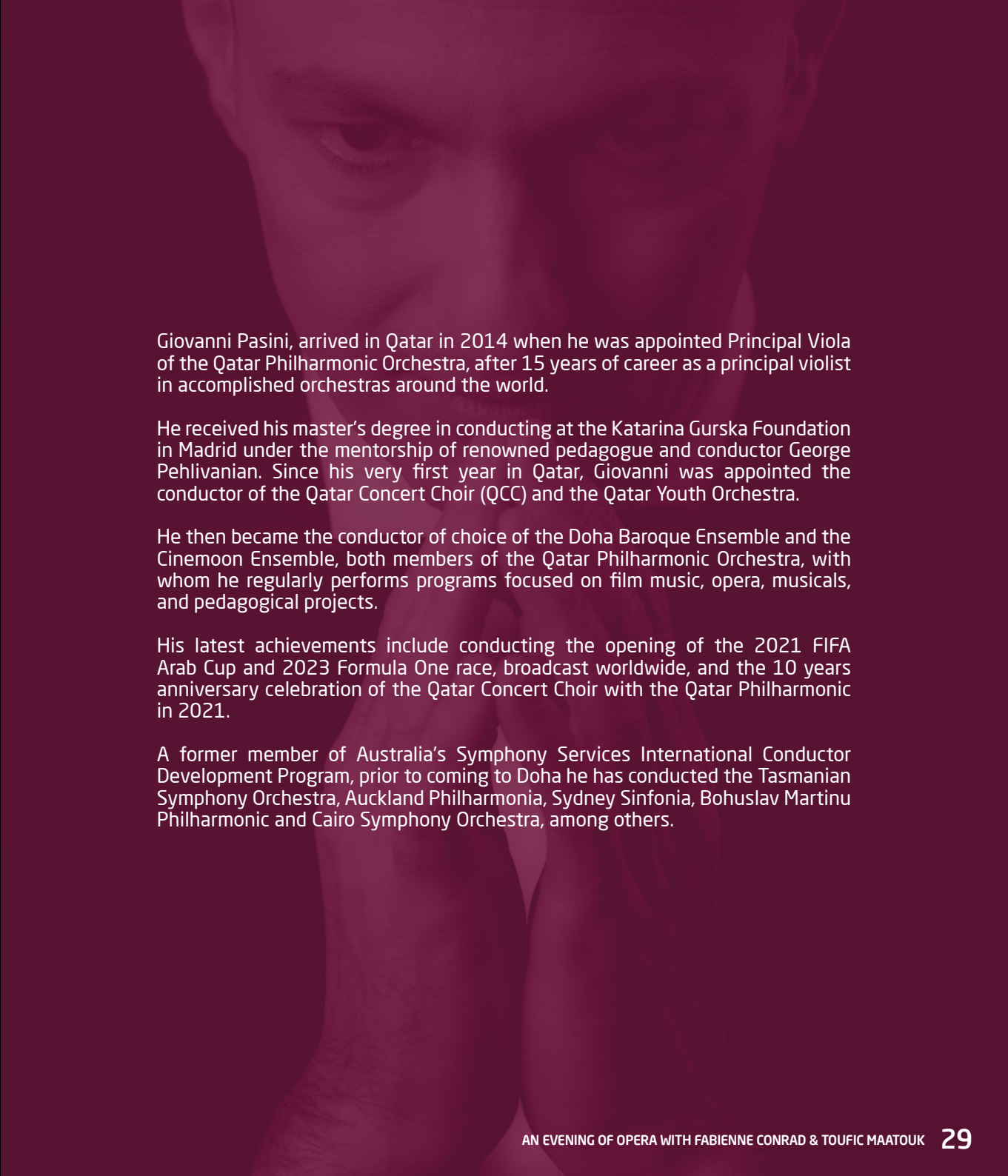
A graduate of Sciences Po Paris and the Conservatoire (First Prize in music and piano), she has won several international competitions, including the Golden Prize at the "Jóvenes Intérpretes" competition. She regularly serves on juries and gives masterclasses in France and abroad.

Deeply engaged in outreach and education, Conrad organizes charity concerts and creates innovative formats to make opera more accessible, including digital content and themed performances that introduce audiences to key works. She is Artistic Director of the lyrical program at Sainte-Chapelle in Paris and also works as a stage director and creator of contemporary opera concepts, developing new formats that bring a modern dimension to the operatic experience.



Giovanni Pasini

chorus master



Giovanni Pasini, arrived in Qatar in 2014 when he was appointed Principal Viola of the Qatar Philharmonic Orchestra, after 15 years of career as a principal violist in accomplished orchestras around the world.

He received his master's degree in conducting at the Katarina Gurska Foundation in Madrid under the mentorship of renowned pedagogue and conductor George Pehlivanian. Since his very first year in Qatar, Giovanni was appointed the conductor of the Qatar Concert Choir (QCC) and the Qatar Youth Orchestra.

He then became the conductor of choice of the Doha Baroque Ensemble and the Cinemoon Ensemble, both members of the Qatar Philharmonic Orchestra, with whom he regularly performs programs focused on film music, opera, musicals, and pedagogical projects.

His latest achievements include conducting the opening of the 2021 FIFA Arab Cup and 2023 Formula One race, broadcast worldwide, and the 10 years anniversary celebration of the Qatar Concert Choir with the Qatar Philharmonic in 2021.

A former member of Australia's Symphony Services International Conductor Development Program, prior to coming to Doha he has conducted the Tasmanian Symphony Orchestra, Auckland Philharmonia, Sydney Sinfonia, Bohuslav Martinu Philharmonic and Cairo Symphony Orchestra, among others.



Qatar Concert Choir

Starting life in 2011 as a small ad hoc ensemble of a dozen or so Baroque enthusiasts, today's incarnation of the Qatar Concert Choir numbers more than 50 rigorously auditioned singers from more than 30 countries. The choir has developed and thrived under the baton of Artistic Director Giovanni Pasini since 2014. For this very special concert, QCC is delighted to welcome guest choristers from the Doha Singers and the Maharlikans, bringing you Qatar's largest ever community choir, featuring more than 100 singers hailing from nearly 40 nations

Regularly collaborating with the Qatar Philharmonic Orchestra, QCC maintains a busy performance schedule, featuring works by composers such as Bach, Handel, Vivaldi, Mozart, Beethoven, Holst, and Whitacre in its programs. The choir's repertoire ranges from baroque to pop, musicals to videogame soundtracks, and from opera to Arabic songs. QCC celebrates life in Qatar through the regular performance of traditional and contemporary Arabic music, seeking to link this region's singing culture with the broader international choral community.

QCC has collaborated with international artists including Dana Al Fardan, Felicitas Fuchs, Gianluigi Gelmetti, Stefanie Iranyi and Clint van der Linde. The choir's first performance of Beethoven's Symphony No 9 was in 2018, when the ensemble was invited to perform the work in Malaga, Spain.

QCC's "Vivaldi's Winter in Qatar" (available on YouTube, Spotify, and Apple Music) was the first ever classical choral music video entirely recorded, filmed, and edited in the Gulf region.

Upcoming Concerts

Mozart & Bartók

Katara Cultural Village, Opera House
Saturday 23 May, 2026
7:30 pm

Austin Chanu, conductor
Aleksandr Haskin, flute

Led by Austin Chanu with Concertmaster Joo Young Oh, this programme moves from Mozart's sharp wit to Bartók's full-throttle orchestral color.

Tchaikovsky's *Romeo and Juliet Fantasy Overture* kicks things off in a rush of energy, bright, fast, and instantly likeable. His *Flute Concerto* then brings a lighter, more lyrical mood, featuring QPO's Aleksandr Haskin as the soloist.

After the interval, Bartók's *Concerto for Orchestra* takes over with bold rhythms, vivid sound, and one standout moment after another across the whole ensemble, ending in a huge finale. This is an evening that should not be missed!

Program

Pyotr Ilyich Tchaikovsky: *Romeo and Juliet - Fantasy Overture*

Wolfgang Amadeus Mozart: *Flute Concerto No. 2 in D Major, K. 314 (285d)*

Intermission

Béla Bartók: *Concerto for Orchestra*

QPO Presents: Rachmaninoff's Piano Concerto No. 3

Katara Cultural Village, Opera House
Friday, 5 June 2026
7:30 pm

Elias Grandy, conductor
James Zijian Wei, piano

Under the baton of Elias Grandy, QPO welcomes James Zijian Wei, winner of the Cleveland International Piano Competition, for one of the most electrifying works in the repertoire: *Rachmaninoff's Piano Concerto No. 3*. Famous for its power and sheer virtuosity, it pairs towering piano writing with an orchestra in full bloom, intimate one moment, thunderous the next.

After the interval, the mood shifts to Janáček's *The Cunning Little Vixen Suite*; bright, lyrical music drawn from his beloved opera, full of color, rustic dance energy, and flashes of tenderness, an ideal counterpart to Rachmaninoff's intensity. Concertmaster Joo Young Oh leads the orchestra throughout this wide-ranging program.

Program

Sergei Rachmaninoff: *Piano Concerto No. 3 in D Minor, Op. 30*

Intermission

Leoš Janáček: *The Cunning Little Vixen (Das schlaue Fuchslein) - Suite*

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



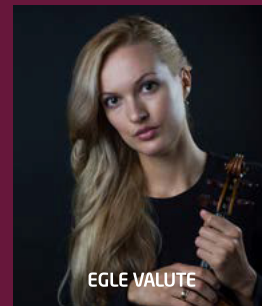
JULIA KORODI



ANNE-CATHRIN EHRLICH



MOHAMED OWEDA



EGLÉ VALUTE



GIOVANNI PASINI

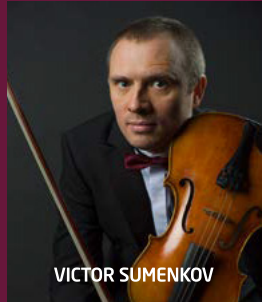


ANCA BOLD



ANDREA MEREUTA

Musicians



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



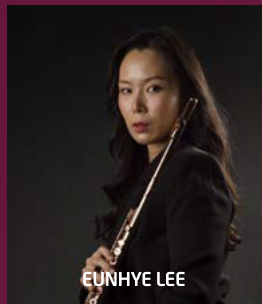
SERGIY KONYAKHYN



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



KEE GUAN NG



JULIE SGARRO

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