



أوركسترا قطر الفلهارمونية
Qatar Philharmonic Orchestra

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MOZART & BARTÓK

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Program

Mozart & Bartók

Katara Cultural Village, Opera House

Saturday, 23 May 2026

7:30pm

Austin Chanu, conductor
Aleksandr Haskin, flute

Program

Pyotr Ilyich Tchaikovsky:
(1840-1893)

Romeo and Juliet - Fantasy Overture

Wolfgang Amadeus Mozart:
(1756-1791)

Flute Concerto No. 2 in D Major, K. 314 (285d)

Allegro Aperto
Adagio non Troppo
Rondo: Allegretto

Intermission

Béla Bartók:
(1881-1945)

Concerto for Orchestra

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.

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.

Composers and Program Notes



Pyotr Ilyich Tchaikovsky (1840-1893)

Tchaikovsky was a major Russian composer of the late 19th century. A key figure of Russian Romanticism and the first Russian composer of international span, he was one of the great symphonists of his generation. Particularly gifted for melodies and a master of lyricism and sentimentality, Tchaikovsky composed some of the most popular themes in all of classical music.

Tchaikovsky showed remarkable talent for the piano from a very young age. He also manifested clear signs of an overly sensitive nature. After he was sent to Saint Petersburg to study law at the School of Jurisprudence, he lost his mother at age 14. In 1861, he abandoned his position in the Ministry of Justice to consecrate himself to music. Relocated to Moscow for a professorship of harmony at the new conservatory in 1866, the composer wrote his First Symphony, suffering, however, a nervous breakdown during its composition. The following years witnessed the birth of his first two operas, *The Voyevoda* (1867-1868) and *The Oprichnik* (1870-1872), his First String Quartet (1871), his Second Symphony (1873), and the ballet *Swan Lake* (1875).

By 1877, Tchaikovsky was an established composer. But after a disastrous marriage experience and a suicide attempt, the need for change was imperious. For seven years, between 1878 and 1885, the composer travelled a lot, typically spending winters in Italy, then Paris, Saint Petersburg and a few intermediate cities such as Berlin and Clarens. During his stay in Rome he found the impressions behind his *Capriccio italien* (1880). To his stay in Montreux (1878) we owe the opera *Eugene Onegin* (produced

in Moscow in 1879), the Violin Concerto in D major and his Symphony No. 4, dedicated to his patroness Nadezhda von Meck, a woman he would never meet, with whom he sustained a frequent correspondence, and who would allow him the financial emancipation he needed to give full momentum to his maturing talent. Henceforth, Tchaikovsky excelled in all musical genres: in opera with *The Maid of Orleans* (1881), in chamber music with his Piano Trio (1881-1882), in orchestral music with his Second Piano Concerto (1882) and his Serenade for Strings (1881).

In 1886, Tchaikovsky attained with the *Manfred Symphony*—composed upon a poem by Lord Byron—his most beautiful success in a typically occidental musical genre. He began a conducting career in 1888 with a tour in Europe. At his return, he was solicited by the Mariinsky Theatre of Saint Petersburg to collaborate with choreographer Marius Petipa to compose *The Sleeping Beauty ballet* (1890) and *The Nutcracker* (1892). During his tour in the United States in 1891, Tchaikovsky was celebrated greatly. He inaugurated New York's Carnegie Hall.

Pyotr Tchaikovsky died on October 25, 1893, leaving one last major musical legacy: his most famous Symphony No. 6, the *Pathétique*. He also left to music his many soaring melodies, his brilliant sense of orchestration and a readily identifiable style, profoundly grounded in the Russian tradition, coloured by an occidental influence and a personal constant need to express the tragic destiny of the human being. Among his 10 operas, 3 ballets, 6 symphonies, his piano works and his choral ones, the most famous remain his two ballets *Swan Lake* and *The Nutcracker* and his opera *Eugene Onegin*.

Romeo and Juliet - Fantasy Overture

Tchaikovsky composed in almost all genres but it is in the orchestral and the lyrical that he reserved the best of his art. His orchestral catalogue comprises less than ten overtures, among which three are of Shakespearian inspiration: *Romeo and Juliet*, *The Tempest* and *Hamlet*. Many composers drew inspiration from the play *Romeo and Juliet* to create a Symphonie dramatique (Berlioz) here, a ballet (Prokofiev) there, or even sometimes an opera (Bellini, Gounod), but in his Overture-Fantasy Tchaikovsky preferred to go to the substance of Shakespeare's piece rather than to the story itself.

It is clear that overture's structure does not follow the incidents' order. It is constructed upon the essence of the tragic love of the eternal couple—a recurrent thematic in Tchaikovsky's oeuvre—woven with the Montague and Capulets seething hatred.

The piece opens with a dark introduction, a solemn choral theme, the Friar Lawrence theme, then descends into agitated music depicting the street battle between the Montagues and Capulets. Suddenly, quiet chords blossom into an ample love before they are lost again in the return of the previous theme. The battle sounds rouse again; various tunes of sumptuous melodies are woven layer on layer leading to cymbal crashes depicting the main characters' suicide. A sorrowful version of the glorious love theme is then heard, followed by a funeral lament over soft drums. But the love theme returns in full bloom, and the piece ends with a note of consolation.

The *Romeo and Juliet* Overture-Fantasy is partly owed to Mily Balakirev, who insufflated the idea of the Verona lovers in Tchaikovsky's ear. The composer's

genius did the rest to capture in a symphonic work all the dramatic tension of the play and the transcending power of love. And it is the brilliant *Romeo and Juliet* Overture that marked the first true emergence of the great musical composer that was Tchaikovsky.



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.

Flute Concerto No. 2 in D Major K. 314 (285d)

Mozart's Flute Concerto, was composed during his prolific time in Mannheim in 1778, showcasing his mastery of classical structure and melodic creativity.

Initially written as an oboe concerto for the famous oboist Giuseppe Ferlendis, it was later adapted for the flute at the request of Dutch flautist Ferdinand De Jean—highlighting Mozart's versatility and expert orchestration.

The piece presents a brilliant interplay between the solo instrument and the orchestra, beginning with a vibrant Allegro aperto that highlights both elegant and technically challenging parts.

Next comes a heartfelt Adagio non troppo, a moderate and graceful section that highlights the flute's expressive abilities. Filled with lyrical charm, it showcases Mozart's skill in crafting beautifully flowing melodies.

The final movement, Rondo: Allegretto, is a spirited and playful section that wraps up the concerto with a rondo form. It captures a sense of joyful exuberance and rhythmic vitality typical of Mozart's works from this era.

This concerto remains a staple within the flute repertoire, celebrated for its virtuosic demands balanced by delicate expressivity and vibrant storytelling...



Béla Bartók (1881-1945)

Béla Viktor János Bartók was a Hungarian composer, pianist, educator and a pioneering ethnomusicologist. Initiated to music by his pianist mother, Bartók continued piano and harmony studies in Bratislava and later in Budapest under professors Hans von Koessler, Leo Weiner and more importantly Zoltán Kodály, with whom he learned the importance of scientific rigor and worked on analysing and transcribing traditional popular music since 1905. The double discovery of the folkloric riches and of Debussy allowed Bartók to find his own path around 1906. He started creating his first masterpieces (his first quartet and *The Wooden Prince* ballet) and over a decade, his compositions were dominated by an impressionist, folklorist influence. This period is marked by the creation of his only opera, *Bluebeard's Castle*. The following phase is that of the one-act pantomime ballet *The Miraculous Mandarin* and his violin sonatas. It is particularly expressionist and revolutionary, the most audaciously close to the atonal experiments of the Viennese school without really enrolling into their serial lines.

When the neoclassical wave reached his contemporary composers, Bartók did not escape it but it resulted in a singularly good production, devoid of any pastiche effect. This profound influence reflected in compositions like the Piano Concertos No 1 and 2 and the *Cantata profana*. It is between 1934 and 1939 that Bartók's art attained its zenith through three masterpieces: the 5th Quartet, the Music for Strings, Percussion and Celesta and the Sonata for Two Pianos and Percussion. The sad epilogue of his American exile-where Bartók was obliged to take refuge during the war-opened with the terribly

sorrowful Quartet No. 6 (1939), as if the composer had henceforth to snatch from silence his rare pieces that-with the exception of his Violin Sonata-floundered beneath the blazing perfection of his golden period. In 1944 Bartók left to the world one last piece. The popularity of his Concerto for Orchestra was to live long after his death the following year.

Béla Bartók's style is characterized by a nationalistic inspiration paralleled by the constant pursue of new inspiration and experimentation implying advanced structural and theoretical considerations. In his search for new forms of tonality, Bartók influenced that stream of modernism which exploited indigenous music and techniques (Hungarian folk to Carpathian Basin and even of Algeria and Turkey's musical funds). His rhythms relate to the two poles of Eastern-Europe-folklore as Liszt defined them: the free recitative-like melodies or rubato-parlando which depart frequently from strict metric and rhythmic patterns, and the dances with settled metric pulsations-regular or irregular could they be. Bartók is also one of the great architects of musical history; the structural mastery of his quartets in particular equals that of Ludwig Van Beethoven.

Concerto for Orchestra

Twentieth-century Hungary was the home of many musical geniuses. The historical context of the World War led many of them to exile. Béla Bartók was one of those great artists, one of the most innovative of his generation, who had to leave his cherished native Hungary to take asylum abroad. Established in New York, he met Yehudi Menuhin, Benny Goodman and Serge Koussevitsky, Music Director of the Boston Symphony Orchestra and avid supporter of new music, who proposed to commission a piece he would write. That is how the Concerto for Orchestra was born. Premiered on December 1, 1944, it quickly became Bartók's most popular work. But sadly, the composer taken away by leukaemia in 1945 did not live to see its full impact.

In the 1920s Neoclassicism incited composers such as Igor Stravinski, Paul Hindemith, Sergei Prokofiev, Maurice Ravel, Bohuslav Martinu or Georges Enesco to return to the rigorous conventional forms often inspired by the music of J.S. Bach and Couperin. Many orchestral compositions- i.e. Hindemith's Concerto for Orchestra (1925), Roussel's Concerto for Small Orchestra (1925), Stravinsky's *Dumbarton Oaks* Concerto (1938) and Kodály's Concerto for Orchestra (1940)-embodied the Baroque model of the *concerto grosso* where the *concertino* playing of a group of soloists contrasts with the *ripieno* played by the tutti. Bartók's Concerto for Orchestra comes in this lineage that seeks to renew the concerto genre by exploring the elements of its history.

But on the other hand, Bartók departs from the neoclassical model by recursing to virtuosity and his own arched architecture-in which the core slow middle movement is surrounded by two scherzos, which are in turn surrounded by two larger movements (cf. 1928's Fourth String Quartet and the Fifth of 1934). The Concerto's melodies emerge from Bartók's profound knowledge and curiosity for folk music, a trend that had begun with Mikhail Glinka and Antonín Dvořák in the last half of the 19th century. The first movement in sonata-allegro form draws from Hungarian, Romanian and Serbo-Croatian music. After a slow emotionally clouded introduction it plunges into a restless allegro section with numerous fugato passages that propels towards the defiant close after a powerful climax spotlighting the brass.

The concerto's two scherzo-like movements are its most unique features. The first, *Giuoco delle coppie* or Game of Pairs, is inspired by the music of the Dalmatia region (Croatia) and it presents five themes for woodwinds duets. Bartók takes a basic symphonic texture in the duo of Bassoons and humorously plays variations on it by pairs of oboes, clarinets, flutes and trumpets in turn. This treatment of the individual orchestral instruments in a soloistic manner illustrates best Bartók's remodelling of the concerto *grosso*.

The third movement, *Elegy*, is another slow movement, typical of Bartók's so-called night music. It makes the concerto's beating heart. The movement revolves around three themes which derive primarily from the first movement. After the woodwinds and harp set the ethereal mood, Bartók recasts the introduction's Hungarian and Serbo-Croatian folk themes to gradually build a searing central climax not just for the movement but for the entire concerto.

The fourth movement is yet another amusing scherzo marked *Intermezzo interrotto* (interrupted intermezzo) and following the general structure ABA-interruption-BA. It consists of a flowing melody with changing time signatures where a dance-like rhythm begins to insinuate itself, before it intermixes with a banal idea theme parodying, as said the composer's pianist friend György Sándor, Lehár's universally popular song *Da geh' ich zu Maxim* from *The Merry Widow*-rather than the march tune in Shostakovich's *Leningrad* Symphony as the composer's son Peter claimed. The exuberant finale, marked *presto*, is also in sonata-allegro form. It is introduced by a grand flourish in the horns. A whirling *perpetuum mobile* in the strings competes with heroic brass fanfares, folk melodies and stamping Hungarian dance rhythms to conclude the concerto's bright integration of heterogeneous elements (scales, modes, themes and rhythms) moulded in Bartók's own musical language.



Austin Chanu
conductor

Hailed as “one of the great talents in the USA at the moment” by Yannick Nézet-Séguin, Brazilian-American conductor Austin Chanu is a three time recipient of the Career Assistance Award from the Solti Foundation U.S., and winner of the Third prize and Orchestra prize in the Korean National Symphony Orchestra International Conducting Competition. He is also a current finalist for the Mahler Competition which will take place in Bamberg, Germany in June, 2026.

In the 25-26 season, Austin will make debuts with The Syracuse Orchestra, the Qatar Philharmonic Orchestra, and the Johns Creek Symphony Orchestra. His recent conducting engagements include The Philadelphia Orchestra, Baltimore Symphony Orchestra, Filarmonica Banatul Timișoara, Rochester Philharmonic Orchestra, and Butler County Symphony Orchestra.

Previously, Austin was the Assistant Conductor of The Philadelphia Orchestra. During this time, he coled a project to restore the underperformed works of American composer William Grant Still. He helped create and conducted the world premiere of a newly restored edition of Still’s *Wood Notes*. Austin made his subscription debut with The Philadelphia Orchestra conducting Stravinsky’s *The Rite of Spring*. Critics commended his interpretation saying, “the orchestra never sounded better as Chanu led with primal energy and shamanistic insight into the music...the orchestra matched Chanu’s confident leadership in a performance of searing energy and heart-thumping passion” (*Broad Street Review*).

Austin has a passion for contemporary music, stemming from his background as a composer. He served as a conductor for the LA Philharmonic Association’s *Associate Composer Program*, as well as a Conducting Fellow at the Cabrillo Festival of Contemporary Music. During this time, he was also the music director for the Los Angeles Music and Art School. Austin studied at USC Thornton School of Music and Eastman School of music holding degrees in music composition and orchestral conducting.



Aleksandr Haskin
flute

Hailed by the Washington Post as “A Musician of exceptional power and dramatic skill, completely in charge of his instrument”, Aleksandr Haskin is the top prize winner of numerous international competitions including the Alexander & Buono International Flute Competition in New York, Penderecki International Flute Competition in Krakow, Poland, and so on. Most notably, Mr. Haskin won the prestigious Young Concert Artist International Audition in New York in 2009 as one of the ten flutists in the world who won the honor in over 50 years.

Born in Minsk, Belarus, Mr. Haskin received his education from the Moscow Tchaikovsky Conservatory in Russia and from the Yale University School of Music in USA. Since 2008, he has served as the Principal flutist of Qatar Philharmonic Orchestra. During 2007-2008, Mr. Haskin was solo piccoloist of the Bolshoi Theatre Orchestra in Moscow. He was also principal flutist of the Moscow Conservatory Symphony Orchestra under the baton of Gennady Rozhdestvensky.

Mr. Haskin made his highly acclaimed solo debut at the Kennedy Center for Performing Arts in 2011. He has appeared in solo and chamber concerts at the Merkin Hall in New York, Nexus Concert Hall in Tokyo, Forbidden City Concert Hall in Beijing, Museum of Glinka in Moscow, among others. Alongside his orchestral and solo career, Mr. Haskin taught at Qatar Music Academy and American School of Doha. He regularly conducts master classes and open coaching in some of the most renowned institutions in the U.S., including the New England Conservatory, Mannes School of Music, Carnegie-Mellon University, Colburn School and the University of Southern California. He is a frequent faculty-in-residence and clinician at music festivals and summer camps in the U.S. and Europe.

He has been invited as guest artist in Italy, Luxembourg, China, Russia, Belarus, Iran and the United Arab Emirates, as well as to adjudicate flute competitions in both Russia and China. In August 2017, he was invited to perform duet with renowned American flutist and journalist Eugenia Zukerman at the Kennedy Center for Performing Arts.

Mr. Haskin is a proud Burkart Artist and Representative.

Upcoming Concerts

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 Füchselein) - Suite

Classic Hits: Sibelius & Tchaikovsky

Katara Cultural Village, Opera House
Saturday, 13 June 2026
7:30 pm

Elias Grandy, conductor
Luka Faulisi, violin

Conductor Elias Grandy leads a powerhouse programme that pairs a showpiece for violin with one of the most thrilling symphonies ever written, with Concertmaster Joo Young Oh.

Sibelius's *Violin Concerto* is music of ice and fire with haunting lyricism and a solo part that feels both fearless and intensely personal. Taking the spotlight is Luka Faulisi, a rising star on today's concert scene, bringing virtuosity and intensity to one of the repertoire's most iconic concertos.

After the interval comes Tchaikovsky's *Symphony No. 4*, a powerful and deeply emotional work. From its dramatic opening fanfare to its triumphant final movement, the symphony charts a journey through struggle, fate, and ultimate resilience, culminating in a thrilling and unforgettable conclusion.

Program

Jean Sibelius: Violin Concerto in D Minor, Op. 47

Intermission

Pyotr Ilyich Tchaikovsky: Symphony No. 4 in F Minor, Op. 36

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 FURLANÙT



ROLANDA GINKUTE



MAIAS ALYAMANI



REEM KHOURY



GEORGES YAMINE



ISLAM EL HEFNAWY



SHAZA OWEDA



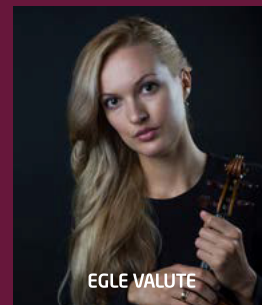
JULIA KORODI



ANNE-CATHRIN EHRLICH



MOHAMED OWEDA



EGLE VALUTE



GIOVANNI PASINI

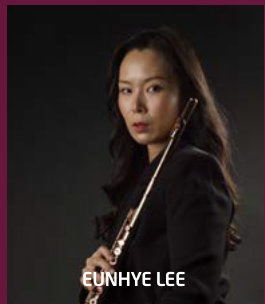
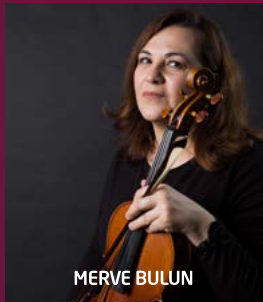


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Musicians



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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