



أوركسترا قطر الفلهارمونية
Qatar Philharmonic Orchestra

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MUSSORGSKY'S PICTURES AT AN EXHIBITION

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Program

Mussorgsky's Pictures at an Exhibition

Katara Cultural Village, Opera House

Friday, 19 June 2026

7:30pm

Hossein Pishkar, conductor
Rony Moser, clarinet

Program

Carl Maria von Weber:
(1786-1826)

Der Freischütz Overture

Carl Maria Von Weber:
(1786-1826)

Clarinet Concerto No. 2 in E-Flat Major, Op. 74

Allegro

Romanze: Andante con moto

Alla Polacca

Intermission

Modest Petrovich Mussorgsky: Pictures at an Exhibition (arr. Maurice Ravel)
(1839-1881)

Promenade

The Gnome

Promenade

The Old Castle

Promenade

Tuileries (Dispute Between Children at Play)

The Oxcart

Promenade

Ballet of the Unhatched Chicks

Samuel Goldenberg and the Schmuyle

Promenade

The Market at Limoges

The Catacombs-With the Dead in a Dead Language

The Hut on Fowl's Legs (Baba-Yagá)

The Bogatyr Gates in Kiev

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.

Composers and Program Notes



Carl Maria Von Weber (1786-1826)

Carl Maria Friedrich Ernst, Baron von Weber, was born into a musical and theatrical family in Eutin, Holstein (Germany). Son of a multitalented father musician who had founded his own travelling theatre company, Carl Maria spent his childhood travelling with his touring parents. He received a musical training at a very young age to become a fine pianist and a pioneer of conducting without the use of a violin or keyboard instrument. An opera composer and opera house director during the transition period from Classical to Romantic music, Carl Maria von Weber was the first great German romantic composer who opened the way for Romantic opera to blossom.

After a phase dominated by his career as a pianist that allowed him to spread his compositions around Europe, von Weber distributed his time after 1804 between composing and conducting. Appointed music director in the opera-houses of Prague and Dresden, he started to put into practice his ideas to reform opera and his aim to develop the German opera amidst the very Italianized context. Von Weber created many operas. He is especially noted for his operas *Der Freischütz* (*The Freeshooter, or The Marksman*, first staged in Berlin in 1821), which blends many of the ingredients typical of German Romanticism, the grand heroic-Romantic opera *Euryanthe* (1823), known for its overture, and *Oberon* (1826) a magical work also recognized for its overture. *Der Freischütz*, the most immediately and widely popular German opera that had been written to date, established German Romantic opera.

In addition to opera, Carl Maria von Weber composed two concertos and a concertino for clarinet, two piano concertos, a piano *Konzertstück*, as well as a horn concertino and a bassoon concerto. His *Aufforderung zum Tanze* (*Invitation to the Dance*), originally written for piano, is well known in its orchestral version. His instrumental music introduces a new style with its rhythmic vitality, its harmonic richness and its lyrical sense. Weber's lieder and choral compositions present interesting examples of Romantic vocal music. His chamber pieces include a clarinet quintet and the *Grand Duo Concertant* for clarinet and piano, while his considerable opus of piano music comprises four sonatas, in addition to the above mentioned *Aufforderung zum Tanze*. Weber is also the author of sharp critical reviews, of opera introductions, and of an unfinished novel, *Tonkünstlers Leben*.

Der Freischütz Overture, Op. 77

Carl Maria von Weber's opera *Der Freischütz* (*The Freeshooter*, or more colloquially *The Marksman*) constitutes, in particular, a monument in the history of German opera (1821). This major work transposes clearly the poetic conception of Romanticism into the opera genre. Through its popular-tinted melodies, its choirs of peasants and hunters and its rendering of nature, the *Der Freischütz* opera conveys a strong German national feeling. Supernatural allusions to an entire background of legends find their expression in it in a new array of orchestral colors. All these elements come together to create energetic contrasts, splendidly welded with recurrent leitmotifs and a uniform orchestral weaving.

The Overture to *Der Freischütz* is often performed as a stand-alone concert piece. It starts with an impressive adagio opening that sets the scene in the romantic German forest with mysteriously slow moving lines on strings and woodwind and idealized hunting calls on the four horns. It leads to an allegro that exposes themes from the opera itself such as Max's scene (closing of the first act) and Agatha's song when she meets her lover in the second act. The overture condenses the narrative complexities of the three acts of the opera into a masterfully constructed miniature tone poem based on the story of Max, the free-shooter who sells his soul to the devil in exchange for magic bullets to win the hand of his love, Agatha. The overture contrasts the elemental forces of darkness and light until Agatha's redemptive aria makes its exuberant return.

Clarinet Concerto No. 2 in E-Flat Major, Op. 74

Carl Maria von Weber's *Clarinet Concerto No. 2 in E-flat major, Op. 74*, composed in 1811, stands as one of the most brilliant and expressive works in the clarinet repertoire. Written for the virtuoso clarinetist Heinrich Baermann, the concerto reflects Weber's deep understanding of the instrument's capabilities, showcasing its rich tonal range, agility, and expressive depth. Compared to his First Clarinet Concerto, the Second is often perceived as more lyrical and balanced in character, blending technical brilliance with melodic elegance. The orchestration is light yet colorful, allowing the clarinet to shine while maintaining a refined dialogue between soloist and orchestra.

The concerto is structured in three movements, each highlighting different expressive qualities of the clarinet. The opening Allegro presents a noble and energetic character, with intricate runs and bold thematic material that demand both technical precision and expressive shaping from the performer. The second movement, Romanze: Andante con moto, is the emotional heart of the work, featuring a warm, singing melody that emphasizes the clarinet's vocal qualities and lyrical beauty. The final movement, Alla polacca, is lively and dance-like, inspired by the Polish polonaise, and concludes the concerto with sparkling virtuosity and rhythmic vitality. Altogether, Weber's *Clarinet Concerto No. 2* remains a cornerstone of the clarinet literature, admired for its elegance, charm, and enduring appeal among performers and audiences alike.



Modest Petrovich Mussorgsky (1839-1881)

Modest Petrovich Mussorgsky was a Russian composer, one of the group known as The Five, also known as The Russian Five or The Mighty Five. This group, which was founded in the 1860s, consisted of five Russian composers who wanted to establish a nationalist school of Russian music. Mussorgsky wrote operas, songs, piano pieces and melodies. Many of his works were inspired by Russian history, Russian folklore, and other nationalist themes. Such works include the opera *Boris Godunov*, the orchestral tone poem *Night on Bald Mountain*, and the piano suite *Pictures at an Exhibition*, inspired by the death of his friend Viktor Hartmann. This was orchestrated by Maurice Ravel in 1922. Although he was a brilliant composer, Mussorgsky's biggest problem was loneliness which drove him to alcohol. This greatly affected his health, landed him in hospital and caused his eventual death. Mussorgsky died before he could finish his opera *Khovanshchina* but it was completed by his friend and former flatmate Nikolay Rimsky-Korsakov. For many years Mussorgsky's works were mainly known in versions revised or completed by other composers.

Pictures at an Exhibition (orch. Maurice Ravel)

Mussorgsky composed his suite *Pictures at an Exhibition* in 1874 in commemoration of his friend, the artist and architect Viktor Hartmann (1834-1873). He took his inspiration from paintings and watercolors by Hartmann which were shown in an exhibition in the Academy of Fine Arts in St Petersburg in early 1874.

Promenade portrays the composer himself walking from one painting to the next. *The Gnome* is Mussorgsky's glowering interpretation of this curious sketch for a toy nutcracker shaped like "a little gnome walking awkwardly on deformed legs," reinforced by Ravel's clacking xylophone, bizarre string effects and heavy brass. Hartmann's painting *The Old Castle* focuses on a troubadour singing before the castle. Ravel colors in the singer using a saxophone.

Tuileries, a short scherzo, was inspired by a watercolor picture of playing children. The trio (on strings) is meant to suggest gossiping nannies, amongst which the woodwind kiddies dart mischievously. *Ballet of the Unhatched Chicks* is from sketches for the decor of the ballet *Trilbi*. Two pencil drawings depict *Samuel Goldenberg and the Schmuyle* "Two Polish Jews, Rich and Poor", gifts to Mussorgsky from Hartmann. "Rich" resounds in corpulent unison strings and woodwind, while the "Poor" wheedles on emaciated muted trumpet. *The Market Place in Limoges* paints a typical scene of chatting housewives. *The Bogatyr Gates in Kiev* comes from sketches Hartmann made for a projected monumental gate with a cupola shaped like a Slavonic helmet. Mussorgsky's music, even without Ravel's sumptuous enlargement, suggests something greater than Hartmann's modest design. The themes, redolent of Russian Orthodox chants, eventually combine with the *Promenade*.



Hossein Pishkar

conductor

The Iranian conductor Hossein Pishkar won the prestigious Deutscher Dirigentenpreis in an international competition staged in cooperation with Cologne's leading musical institutions and Westdeutscher Rundfunk (WDR) in 2017. In the same year he also won the Ernst-von-Schuch-Preis, presented annually in collaboration with the Dirigentenforum.

Hossein Pishkar conducts, as guest conductor, the Beethoven Orchester Bonn, Belgrade Philharmonic Orchestra, Bremer Philharmoniker, Dusseldorfer Symphoniker, Orchestre Philharmonique de Strasbourg, Orchestre de Chambre de Lausanne, Orquesta Ciudad de Granada, Orchestra Giovanile Luigi Cherubini, NDR Radiophilharmonie, Qatar Philharmonic Orchestra, Slovenian Philharmonic Orchestra, Staatsorchester Stuttgart and WDR-Sinfonieorchester.

At the Royal Danish Opera, he will conduct the opera *Carmen* by Georges Bizet (stage direction: Barrie Kosky), Shostakovich's *The Nose*, (stage directions: Allex Olle'), at the Staatsoper Stuttgart *Die Zauberflöte* (stage direction: Barrie Kosky) and at the Ravenna Festival *Rigoletto* (stage direction: Cristina Mazzavillani Muti).

As an assistant he worked with François-Xavier Roth in May 2019, in the production of Philippe Manoury's *Lab.Oratorium* with the Gürzenich-Orchester and as second conductor he took over performances at the philharmonic halls in Cologne and Paris, as well as at the Elbphilharmonie in Hamburg. Hossein Pishkar was an assistant of Sylvain Cambreling at the Junge Deutsche Philharmonie for Berg's *Lulu Suite* and Rebecca Saunders' violin concerto *Still*.

In the 2015-16 season he assisted Daniel Raiskin, the former Chief Conductor of the Staatsorchester Rheinische Philharmonie in Koblenz.

Hossein Pishkar has received further tuition in masterclasses with Riccardo Muti (2017, *Aida* in Ravenna in the context of the Italian Opera Academy) and Sir Bernard Haitink (2016, Lucerne Festival Orchestra). Since 2015 he has participated in Germany's prestigious Dirigentenforum programme, taking classes with John Carewe, Marko Letonja, Nicolás Pasquet, Mark Stringer and Johannes Schlaefli.

Before moving to Düsseldorf in 2012 to study conducting with Rüdiger Bohn at the Robert Schumann Hochschule, Hossein Pishkar studied composition and piano in *Teheran*, where he was born in 1988. In Iran he has conducted the *Teheran Youth Orchestra* and the *Orchestra of the Teheran Music School*. He began playing traditional Persian music as a young child and has won many prizes as a player of the tar, the fretted stringed instrument of Persian culture.



Rony Moser
clarinet

Rony Moser, born 1981 in St. Johann in Tirol, began his clarinet studies at the Mozarteum University Salzburg with Alois Brandhofer and later completed his master's degree at the University for Music and Performing Arts Graz under the guidance of Gerald Pachinger. While studying in Salzburg, he regularly performed as a substitute with the Mozarteum Orchestra Salzburg between 2003 and 2006 and served as principal clarinetist with the orchestra of the Tyrolean Festival Erl from 2004 until 2008. His artistic journey has led him to perform with prestigious ensembles such as the Vienna Symphony Orchestra, the Mahler Chamber Orchestra, the Vienna Concert Verein and the OENM Salzburg. As founding member of the Qatar Philharmonic Orchestra, he has served as principal clarinet since the orchestra's establishment in September 2008. Throughout his career, Rony Moser has collaborated with esteemed conductors including Lorin Maazel, Dmitrij Kitajenko, Daniel Harding, Fabio Luisi, Marc Minkowski, Gerd Albrecht, and Ivor Bolton. As a soloist, he has performed under the baton of James Gaffigan, Dennis Russell Davies, Gustav Kuhn, Tomáš Netopil, and Alastair Willis.

In 2003, Rony Moser and his ensemble Penta Musica received scholarships from the Herbert von Karajan Centre in Vienna and from the Gottfried von Einem Private Music Foundation. The following year, they were awarded a special prize for the best woodwind quintet at the Gradus ad Parnassum competition and were selected for the Austrian Foreign Ministry's New Austrian Sound of Music funding programme. The ensemble participated in the ARD International Music Competition in Munich in 2006. Rony Moser's chamber music career has been shaped by collaborations and mentorships with renowned musicians such as Chia Chou, Günther Passin, Hansjörg Schellenberger, Stefan Schilli, Milan Turković, and Radovan Vlatković. His artistic journey has also been enriched by performances with acclaimed artists like Richard Galler, Johannes Hinterholzer, Michael Martin Kofler, and Thomas Riebl, as well as with esteemed ensembles including the Minetti Quartet and the Trio Encanto.

Rony Moser has enjoyed an extensive international career as chamber and orchestral musician, performing across North- and Central America, Asia, and throughout Europe. In addition to his live performances, Rony Moser's artistic work is documented in numerous radio, CD, and DVD productions, including collaborations with the Qatar Philharmonic Orchestra, the Mozarteum Orchestra Salzburg, the Tyrolean Festival Erl, and the Ensemble Penta Musica.

Since 2011, Rony Moser has been teaching clarinet at the Qatar Music Academy. To further enhance his professional scope, he completed a master's degree in Cultural Management at the University for Music and Performing Arts Vienna (Institute for Cultural Management). Alongside his work as an artist and educator, he is engaged in a wide range of project and cultural management activities and serves as a mentor for research projects.

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



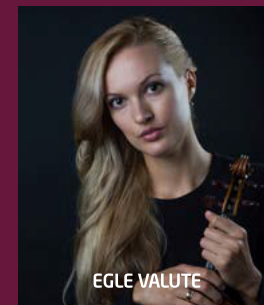
JULIA KORODI



ANNE-CATHRIN EHRLICH



MOHAMED OWEDA



EGLÉ VALUTE



GIOVANNI PASINI

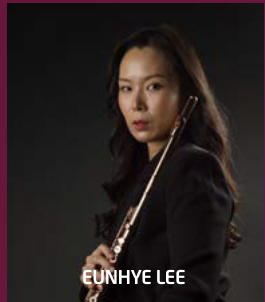
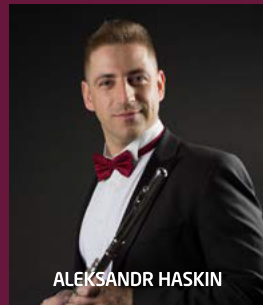
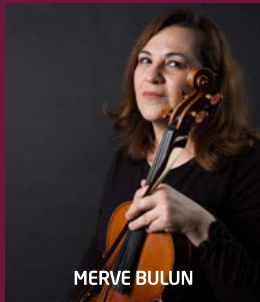


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Musicians



Musicians



MIROSLAV STOYANOV



PETER DAVIDA



GIDEON SEIDENBERG



ATILLA SZÜCS



ZSOLT PÉTER



LASZLO FROSCHL



JORIS LAENEN



DANIEL EDELHOFF



PHILIPP REBMANN



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