



أوركسترا قطر الفلهارمونية
Qatar Philharmonic Orchestra

Founded by
Qatar Foundation

من إنشاء
مؤسسة قطر

قطر كندا
والمكسيك 2026
QATAR CANADA
& MEXICO 2026



QATAR-MEXICO YEAR OF CULTURE: SOUNDS OF MEXICO

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Program

Qatar-Mexico Year of Culture: Sounds of Mexico

Qatar National Convention Centre, Auditorium 3

Friday, 18 September 2026

7:30 pm

Enrique Diemecke, conductor

Program

**Arturo Marquez:
(1950)**

Danzón No. 2

**Carlos Chávez:
(1899-1978)**

Chacona in E Minor

**Blas Galindo:
(1910-1993)**

Sones de Mariachi

Intermission

**Silvestre Revueltas:
(1899 -1940)**

Redes Suite - 2nd Part

Years of Culture: Qatar, Mexico and Canada 2026

Years of Culture is Qatar's initiative for building lasting connections with countries around the world through cultural exchange. Each partnership brings artists, institutions and communities together to share their work, discover new perspectives and create relationships that continue beyond the programme year.

In 2026, Qatar celebrates partnerships with Mexico and Canada. Across the three countries, a year of exhibitions, performances, film, design, sport and community events has invited people to encounter each other's cultures in ways that are personal and memorable.

Music has a special place in this exchange. A concert can introduce an audience to the rhythms, stories and creative voices of another country without needing a shared language. Through its Years of Culture concert series, the Qatar Philharmonic Orchestra brings that experience to audiences in Doha. Tonight's *Sounds of Mexico*, conducted by Enrique Arturo Diemecke, celebrates the breadth and energy of Mexican orchestral music. *Sounds of Canada* will follow on 7 November, continuing a musical conversation that connects Qatar with both of its 2026 partners.

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



Arturo Márquez (1950)

Arturo Márquez Navarro, is a composer from Mexico known for his orchestral music. He blends the musical styles and forms of his homeland into his works. His most famous piece is *Danzón No. 2*.

Márquez was born in Álamos, for a musical family. Growing up, Márquez was exposed to a variety of musical styles, especially Mexican "salon music," which significantly influenced his future musical works. His educational journey began in La Puente, California, where he attended middle school and high school. After returning to Mexico, Márquez furthered his studies at the Conservatory of Music and the Institute of Fine Arts.

He also had the opportunity to study privately in Paris with Jacques Castérède, thanks to a scholarship from the French government. At the age of 16, Márquez started composing music and enrolled at the Mexican Music Conservatory, where he focused on piano and music theory. In the United States, he received a Fulbright Scholarship and earned a Master of Fine Arts in composition from the California Institute of the Arts in Valencia, California, in 1990.

Until the 1990s, Márquez's music remained relatively unknown outside of Mexico. This changed when he became involved in the world of Latin ballroom dancing, which inspired some of his most renowned works.

Danzón No. 2

Danzón No. 2 is an orchestral piece composed by Mexican composer Arturo Márquez for full orchestra. It was commissioned by the Department of Musical Activities at the National Autonomous University of Mexico (UNAM) and premiered in 1994 in Mexico City by the Orquesta Filarmónica de la UNAM, conducted by Francisco Savín.

Danzón No. 2 is one of Mexico's most beloved and frequently performed contemporary classical orchestral works. It is widely regarded as a representation of Mexican music and culture and is often affectionately referred to as Mexico's "second national anthem." The piece maintains its rhythmic interest through a variety of accents and tempos. This essential element of modern Mexican music explores and celebrates the dance style known as *danzón*, which originated in Cuba but later became deeply rooted in the folklore and culture of Veracruz, Mexico. Márquez was inspired to compose the piece following a visit to a ballroom in Veracruz. The work features solo passages for clarinet, oboe, piano, violin, double bass, French horn, trumpet, flute, and piccolo.



Carlos Chávez (1899-1978)

Carlos Chávez was one of Mexico's most influential composers, conductors, and cultural leaders, known for shaping modern Mexican classical music and promoting a strong national artistic identity. He was born on June 13, 1899, in Mexico City into a family that valued education and culture, which helped nurture his early interest in music. Showing talent from a young age, he studied piano and composition in Mexico, working with important teachers such as Manuel M. Ponce.

His travels to rural areas during childhood exposed him to indigenous Mexican cultures, which later became a defining influence in his music.

Chávez began his career during a period when Mexico was redefining itself following the Mexican Revolution, and he became a key figure in blending European classical traditions with Mexican folk and indigenous elements. In the 1920s, he traveled to the United States and Europe, where he engaged with modern artistic movements and gained international recognition, especially during his time in New York.

As a composer, he produced a wide range of works, including symphonies, ballets, chamber music, and film scores. Among his most famous compositions is Symphony No. 2, "Sinfonía India," written in 1935-36, which incorporates indigenous Yaqui percussion instruments and melodies. Other important works include Symphony No. 1, "Sinfonía de Antígona," inspired by Greek tragedy, and Xochipilli, based on Aztec themes. His music is known for its strong rhythms, clear structures, and distinctive orchestration, often reflecting indigenous influences.

In addition to composing, Chávez played a major role as a conductor and cultural organizer. He founded and conducted the Orquesta Sinfónica de México and held leadership positions such as director of the National Conservatory of Music and head of the Instituto Nacional de Bellas Artes. Through these roles, he helped shape Mexico's musical institutions and supported the development of future generations of composers.

Chávez is regarded as a pioneer of musical nationalism in Mexico, helping bring Mexican music to international audiences and encouraging composers to draw on their cultural heritage. His influence extended to other musicians, including contemporaries like Silvestre Revueltas. Beyond his musical works, he also contributed as a writer and critic, further strengthening music education and appreciation in Mexico. He died on August 2, 1978, in Mexico City, leaving behind a lasting legacy as one of the most important figures in 20th-century Latin American music.

Chacona in E Minor

Carlos Chávez's "Chacona in E Minor" is an early piano composition that reflects his interest in combining European formal traditions with his own developing musical voice.

The title "chacona" (or chaconne) refers to a Baroque musical form based on continuous variations over a repeating harmonic progression or bass line, and Chávez adopts this classical structure as the foundation of the piece. Written during his formative years, the work shows Chávez's strong grounding in traditional European music, particularly the influence of composers such as Bach. The piece is constructed around a repeating pattern in E minor, over which a series of variations unfold. Each variation introduces changes in texture, rhythm, harmony, and melodic development, creating contrast while maintaining unity through the underlying progression.

The music is characterized by a serious and somewhat introspective mood, typical of the minor key. Chávez uses clear, disciplined structure, but at the same time begins to experiment with harmonic color and expressive gestures that hint at his later, more distinctive style. The rhythmic writing is steady and controlled, allowing the evolving variations to stand out rather than relying on dramatic tempo changes.

Although this composition does not yet display the strong indigenous influences found in his later works, it is important in understanding his development as a composer. It demonstrates his technical skill and his ability to work within established forms while gradually

shaping a personal musical language. "Chacona in E Minor" can therefore be seen as a bridge between traditional European composition techniques and the more original, nationally inspired style that would define Chávez's mature works.



Blas Galindo (1910-1993)

Blas Galindo was an important Mexican composer, conductor, and teacher who played a significant role in the development of 20th-century Mexican classical music. He was born on May 3, 1910, in San Gabriel, Jalisco, into a modest family, and despite limited financial resources, he showed strong musical ability from an early age. He initially learned music informally, teaching himself instruments such as the guitar and violin, before moving to Mexico City to continue his studies. There, he enrolled at the National Conservatory of Music, where he studied composition under Carlos Chávez, one of the leading musical figures in Mexico at the time.

During his years at the conservatory, Galindo became part of a group of young composers known as “Los Cuatro,” alongside Daniel Ayala, Salvador Contreras, and José Pablo Moncayo. Together, they contributed to a movement that sought to create a distinctly Mexican classical music by incorporating folk traditions and indigenous elements into European musical forms. This influence is clearly seen in Galindo’s compositions, which combine classical structures with lively rhythms and melodies inspired by Mexican folk music.

Galindo gained widespread recognition with his orchestral work “Sones de Mariachi” (1940), which is based on traditional mariachi music and remains one of his most famous and frequently performed pieces. The work is notable for its vibrant energy, colorful orchestration, and strong representation of Mexican musical identity. His style is characterized by clear textures, dynamic rhythms, and a direct, expressive approach that reflects his cultural roots.

In addition to his work as a composer, Galindo was active as a conductor and educator. He contributed to the development of music education in Mexico and held important roles within musical institutions, helping to train and support new generations of musicians. Through both his compositions and his teaching, he played a key role in strengthening Mexico’s national musical culture.

Blas Galindo is remembered as one of the leading figures of Mexican musical nationalism, whose work helped bring the sounds of Mexican folk traditions into the concert hall. He died on March 19, 1993, leaving behind a lasting legacy as a composer who proudly expressed his country’s cultural identity through music.

Sones de Mariachi

Blas Galindo’s *Sones de Mariachi* (1940) was inspired primarily by traditional Mexican folk music, especially the vibrant style of mariachi ensembles from western Mexico, particularly the state of Jalisco where he was born. The piece draws on the tradition of “sones,” which are lively Mexican songs and dances known for their energetic rhythms, repetitive melodic patterns, strong use of string instruments such as violins, guitars, and vihuelas, and their festive, dance-like character.

Rather than simply copying folk melodies, Galindo skillfully adapted and transformed well-known mariachi sones into an orchestral work, incorporating material inspired by pieces like “El Zopilote,” “Los Cuatro Reales,” and “La Negra.” Through this process, he enriched the original tunes with classical orchestration, adding greater depth, texture, and expressive range while preserving their authentic spirit. The work also reflects the broader Mexican nationalist movement in music that followed the Mexican Revolution, which sought to celebrate and elevate national culture. Like his teacher Carlos Chávez, Galindo aimed to bring folk traditions into the concert hall, demonstrating that popular music could serve as the foundation for serious classical composition. By combining authentic mariachi traditions, the son style, and a strong sense of national identity, *Sones de Mariachi* achieves its distinctive bright energy and has remained one of the most enduring and recognizable works in the Mexican orchestral repertoire.



Silvestre Revueltas Sánchez (1899 -1940)

Silvestre Revueltas Sánchez was a Mexican composer, violinist, and conductor, considered one of the most important figures in 20th century Mexican classical music. He was born in Santiago Papasquiaro in the state of Durango, Mexico, and showed musical talent from an early age, beginning his studies as a violinist in childhood. He later received formal training at the National Conservatory of Music in Mexico City, as well as at St. Edward's University in Austin, Texas, and the Chicago College of Music, where he developed his technique and broadened his musical perspective.

During the 1920s, Revueltas worked as a violinist and conductor in both the United States and Mexico, gaining practical experience while touring and performing. In 1929, he was invited by composer Carlos Chávez to become assistant conductor of the National Symphony Orchestra of Mexico, a position he held until 1935, during which time he contributed significantly to the promotion of modern Mexican music and began composing more actively. After leaving this post, he led the Orquesta Sinfónica Nacional and continued teaching and conducting, establishing himself as a central figure in Mexico's musical life.

Revueltas is known for a distinctive musical style characterized by strong rhythms, vivid orchestration, and an imaginative use of Mexican cultural elements without directly quoting traditional folk melodies. His compositions include orchestral works, chamber music, songs, and film scores, and among his most famous works are *Sensemaya* (1938), *La noche de los Mayas* (1939), and the film score for *Redes* (1935). His music is often noted for its energy, originality, and emotional intensity, making him a unique voice in modern classical music.

He came from a highly artistic family, with siblings who were painters, writers, and performers, and he was also politically engaged, traveling to Spain in 1937 to support the Republican cause during the Spanish Civil War. Despite his talents and professional achievements, his later life was marked by financial difficulties and struggles with alcoholism.

Revueltas died in Mexico City on October 5, 1940, at the age of 40, from pneumonia complicated by alcoholism. Although his life was short, his body of work had a lasting impact, and he is now regarded as one of the greatest and most original composers of Latin America, with his music continuing to be performed and studied worldwide.

Redes - Second Suite

The music for *Redes* was composed by Silvestre Revueltas and is considered one of his most significant and influential works. It was among his earliest film scores and helped establish his reputation as a major composer.

The *Redes* is notable for its strong rhythmic energy, vivid orchestration, and emotional intensity, which reflect both the movement of the sea and the difficult lives of the fishermen.

Revueltas used contrasting dynamics, powerful orchestral colors, and recurring musical motifs to express tension, tragedy, and collective struggle. The music closely follows the film's emotional arc—from hardship and grief to resistance and unity—enhancing the storytelling without relying on dialogue alone.

The *Redes* score blends elements of modern classical music with a distinctly Mexican character, creating a sound world that is both dramatic and deeply expressive.

Overall, the music plays a central role in shaping the film's emotional impact and reinforcing its themes of hardship, dignity, and solidarity.



Enrique Diemecke
conductor

Enrique Diemecke is an internationally acclaimed conductor whose distinguished career spans more than four decades across the symphonic, operatic, and recording worlds. Known for his electrifying blend of passion, intellect, and technical mastery, he has built a reputation for performances of exceptional depth, energy, and emotional intensity. His conducting—marked by warmth, rhythmic vitality, and spontaneity—has earned worldwide recognition, with *The New York Times* praising him as “a conductor of fierceness and authority.”

A celebrated interpreter of Gustav Mahler, Maestro Diemecke was awarded the prestigious Mahler Society Medal in recognition of his performances of the composer's complete symphonies. His commitment to the symphonic repertoire extends broadly, and he has appeared as a frequent guest conductor with leading orchestras around the world, including the Los Angeles Philharmonic, BBC Symphony Orchestra, Royal Philharmonic Orchestra, Orchestre de Paris, French National Orchestra, and the San Francisco Symphony, among many others. His international presence also includes engagements with major orchestras across Europe, the Americas, and Australasia, as well as appearances at renowned festivals such as the Hollywood Bowl Festival, Lincoln Center Festival, Wolf Trap, Europalia, and Festival Radio France.

Maestro Diemecke has held several prominent music directorships throughout his career. Most notably, he served as Artistic General Director of the legendary Teatro Colón in Buenos Aires from 2017 to 2022, becoming the only internationally recognized conductor to hold this prestigious role. Widely regarded as one of the world's greatest opera houses, the Teatro Colón has hosted many of history's most celebrated artists, and under Diemecke's leadership, it continued its tradition of artistic excellence. Prior to this appointment, he served for 17 years as Music Director of the Buenos Aires Philharmonic, one of the theatre's principal ensembles.

He has also enjoyed long-standing relationships with major orchestras in the United States and Latin America. Maestro Diemecke has been Music Director of the Flint Symphony Orchestra in Michigan for over three decades, where his leadership has significantly elevated the orchestra's artistic profile. His tenure with the National Symphony Orchestra of Mexico lasted 20 years and included international touring, highlighted by a performance at Carnegie Hall featuring Latin American masterworks. He has also served as Music Director of the Long Beach Symphony Orchestra and the Bogotá Philharmonic.

An accomplished recording artist, Diemecke has received widespread acclaim for his discography. His recording of the original 1896 version of Mahler's Symphony No. 1 with the Flint Symphony Orchestra, including the rarely performed "Blumine" movement, earned a Grammy Award nomination. His recordings of works by Mexican composers such as Carlos Chávez, Silvestre Revueltas, and José Pablo Moncayo have been particularly influential, earning best-seller status and a Golden Record Award in Mexico. He is widely recognized as a leading advocate for Latin American repertoire on the international stage.

In the operatic realm, Maestro Diemecke has conducted extensively, serving as Music Director of the Bellas Artes Opera of Mexico from 1984 to 1990, where he led more than 20 productions, including *Faust*, *La bohème*, *Salome*, *Elektra*, *Turandot*, and *Madama Butterfly*. He has continued to conduct major productions internationally, including engagements at Teatro Colón, Teatro de la Zarzuela in Madrid, and in leading European houses. His recording of Massenet's *Le Jongleur de Notre Dame* received the prestigious Grand Prix du Disque, while his interpretation of Donizetti's *The Exiles of Siberia* earned the Orphée d'Or Gold Medal for Best Vocal Recording.

Beyond conducting, Diemecke is also an accomplished composer and arranger. His original works, including *Die-Sir-E*, *Camino y visión*, and *Chacona a Chávez*, have been performed internationally. Deeply committed to education, he is a sought-after teacher and mentor, regularly leading conducting workshops and masterclasses across the Americas and beyond.

Born in Mexico City into a distinguished musical family, Enrique Diemecke began his musical training as a violinist at an early age, studying with the legendary Henryk Szeryng. He later expanded his studies to include multiple instruments and formal conducting training in the United States and Europe.

Today, Maestro Diemecke continues to inspire audiences and young musicians alike, combining artistic excellence with a deep dedication to musical heritage and education.

Upcoming Concerts

Tchaikovsky's Romeo & Juliet Fantasy Overture

Katara Cultural Village, Opera House
Saturday, 26 September 2026
7:30 pm

Nader Abbasi, conductor

Conductor Nader Abbasi leads the Qatar Philharmonic Orchestra in a programme of dramatic intensity and emotional depth, featuring masterworks by Tchaikovsky and Shostakovich. The evening opens with Tchaikovsky's brilliant Polonaise from Eugene Onegin, followed by the sweeping passion of Romeo and Juliet: Fantasy Overture, a timeless musical portrayal of Shakespeare's tragic lovers. After the interval, Shostakovich's Symphony No. 6 in B Minor, Op. 54 offers a striking contrast, moving from its hauntingly introspective opening to two energetic, sharply characterized movements that showcase the composer's wit, brilliance, and emotional complexity.

Program

Pyotr Ilyich Tchaikovsky: Eugene Onegin, Op. 24 (Polonaise)

Romeo and Juliet: Fantasy Overture

Intermission

Dmitri Shostakovich: Symphony No. 6 in B Minor, Op. 54

Qatar Premiere of Gershwin's An American in Paris

Qatar National Convention Centre, Auditorium 3
Thursday, 1 October 2026
7:30 pm

Marcus Bosch, conductor

Conductor Marcus Bosch (two-time Opus Klassik winner), leads the Qatar Philharmonic Orchestra in a programme of storytelling. The evening opens with Stravinsky's The Firebird Suite, a shimmering fairy-tale score full of magic and menace. After the interval, Bosch turns to Gershwin with the effervescent An American in Paris, receiving its Qatar premiere, followed by Catfish Row, the symphonic suite drawn from "Porgy and Bess".

Three composers, three worlds; from Russian folklore to the streets of Paris and the American South.

Program

Igor Stravinsky: The Firebird Suite (L'oiseau de feu)

Intermission

George Gershwin: An American in Paris

Catfish Row: Symphonic Suite from Porgy and Bess

Musicians



LIONEL SCHMIT



JOO YOUNG OH



VITALII PERVUSHYN



LORENA MANESCU



DMITRI TORCHINSKY



TOBIAS GETTE



MICHAELA LINSBAUER



TAEHYUN KIM



ANNEMARI AINOMAE



DINA LEINI



PAVLO DOVHAN



RALUCA GETTE



ANA MARIA RUSU



FULVIO FURLANUT



ROLANDA GINKUTE



MAIAS ALYAMANI



REEM KHOURY



GEORGES YAMINE



ISLAM EL HEFNAWY



SHAZA OWEDA



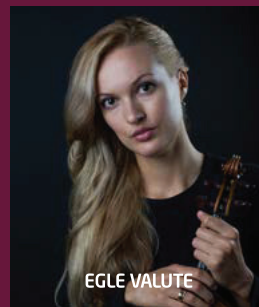
JULIA KORODI



ANNE-CATHRIN EHRLICH



MOHAMED OWEDA



EGLE 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



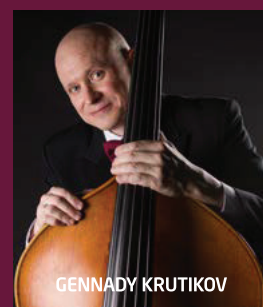
CHRISTOPH SCHMITZ



HARALD GEORGI



NICOLAS ROJANSKI



GENNADY KRUTIKOV



SANDOR ONODI



MATTEO GASPARI



RADOVAN HETSCH



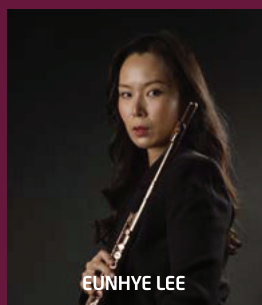
SERGIY KONYAKHYN



ALEKSANDR HASKIN



JIHOON SHIN



EUNHYE LEE



GERMAN DIAZ BLANCO



MOHAMED IBRAHIM SALEH



CLAIRE GLAGO



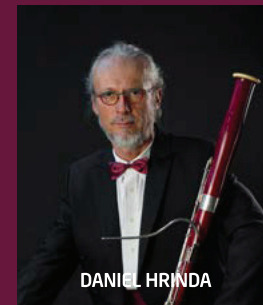
RONY MOSER



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 DÍAZ



ALEXANDER KAMENAROV



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