

أوركسترا قطر الفلهارمونية
Qatar Philharmonic Orchestra

Founded by
Qatar Foundation

من إنشاء
مؤسسة قطر

GEORGETOWN UNIVERSITY QATAR

BRAHMS RE-IMAGINED

IN COLLABORATION WITH GEORGETOWN UNIVERSITY IN QATAR

Program

Brahms Re-imagined:
In Collaboration with Georgetown University in Qatar

Katara Cultural Village, Opera House
Saturday, 31 October 2026
7:30 pm

Wilson Ng, conductor
Esther Yoo, violin

Program

Johannes Brahms: **(1833-1897)**	**Violin Concerto in D Major, Op. 77** Allegro non troppo Adagio Allegro giocoso, ma non troppo
Intermission	
Johannes Brahms:	**Piano Quartet in G Minor, Op. 25 (orchestrated by Schoenberg)** Allegro Intermezzo: Allegro ma non troppo Andante con moto Rondo alla Zingarese

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.



GEORGETOWN UNIVERSITY QATAR

Established in 1789 in Washington, DC, Georgetown University is one of the world's leading academic and research institutions. Georgetown University in Qatar (GU-Q), founded in 2005 in partnership with Qatar Foundation, is the university's campus in Doha's Education City. Inspired by Georgetown's mission of promoting intellectual, ethical, and spiritual understanding, GU-Q aims to advance knowledge, provide students with a holistic education, and engage the wider community through public programs and dialogue. This commitment extends to the arts through GU-Q's minor in Arts, Heritage, and Cultural Diplomacy and its Artist-in-Residence program.

Composers and Program Notes



Johannes Brahms
(1833-1897)

Whereas child prodigies Mozart and Mendelssohn wrote their first symphonies at the tender ages of eight and twelve, respectively, Brahms took his time. He didn't complete his first symphony until the age of forty-three. However, he had started sketching it in the 1850s. In the end, Brahms spent fourteen years writing his first symphony, but before he would allow it to be published he wanted it to be played six times so that he could hear it in its entirety and make any revisions he deemed necessary. He finally had to settle for three performances and the score was sent off to Fritz Simrock, his publisher in Bonn. This illustrates how much of a perfectionist Johannes Brahms was.

Born in Hamburg in 1833, Brahms spent his childhood in a modest musical milieu. His father was an itinerant musician for the biggest part of his life but he finally obtained a position with the Hamburg Opera where he played the double bass. He gave his son his first musical training. Brahms also studied the piano early with Otto Cossel and Eduard Marxsen. A concert tour at the age of nineteen brought him to the attention of the public as a fine virtuoso pianist. In later life, he frequently took part in the performance of his own works, whether as soloist, accompanist or participant in chamber music. He conducted choirs from his early teens, and became a proficient choral and orchestral conductor.

As mentioned before, Brahms was highly self-critical. Until 1873, he wrote principally piano works. Even so, the roughly 50 compositions he wrote for this instrument, among them many for piano four hands make up only one eighth of his output. Brahms drew the big lines of his own musical personality since his first compositions. Inscribed in the tradition of Bach, Beethoven, Mendelssohn and Schumann, but highly personal, his style avoided the new harmonic effects and colours that his contemporary composers pursued and this brought him sharp criticism. On the other hand, Brahms' life was marked by his encounters and the profound friendships he established with big musicians such as Joseph Joachim, Antonín Dvořák, Richard Wagner and the Schumann couple. Schumann's support was, for instance, crucial for his musical career. Sharing Schubert's attachment to popular sources and Schumann's lyrical sense, Brahms was also the inheritor of Beethoven's structural yet seething nature. Both deeply rooted in tradition and oriented toward the future, Johannes Brahms was a frank advocate of pure music. He did not seek novelty at at all costs but rather the formal liberty that allows his poetic sensibility to flow: his fantasist's rhythmical invention, his audacious chord progressions and the ampleness of his melodies allowed him to escape his epoch's academism and to imprint his "B" initial as one of the "Three Bs" alongside those of Johann Sebastian Bach and Ludwig van Beethoven.

The creative life of Johannes Brahms is divided by musicologists into three phases: his predominantly romantic earlier compositions run up to the *German Requiem*, a large-scale work written for chorus, orchestra, a soprano and a baritone soloist, composed between 1865 and 1868. The second phase (until the Second Piano Concerto) is highly classical, while the final period starting with the Third Symphony mixes the two influences. His major works for orchestra include two serenades, four symphonies, two piano concertos, a Violin Concerto, a Double Concerto for Violin and Cello as well as two orchestral overtures, the *Academic Festival* Overture and the *Tragic* Overture. Brahms' virtuoso works count among the most cherished, they include his sets of popular dances—the *Hungarian* Dances, the Waltzes for Piano Duet and a number of masterpieces for the clarinet like the Clarinet Trio, Clarinet Quintet and the two Clarinet Sonatas. Also noteworthy are his works in variation such as the Variations and Fugue on a Theme by Handel and the *Paganini* Variations, both for solo piano, and the Variations on a Theme by Haydn (now sometimes called *The Saint Anthony* Variations) in versions for two pianos and for orchestra, in addition to numerous remarkable songs such as *the Vier ernste Gesänge* (*Four Serious Songs*) and the Eleven Chorale Preludes for organ.

Violin Concerto in D Major, Op. 77

Brahms composed this music during the summer of 1878 and led the first performance, with its dedicatee Joseph Joachim as soloist, in Leipzig on January 1, 1879.

In the 1860s, Brahms toured as Joachim's pianist. A summer composer, he wrote the music in Pörtschach, a small resort community on the Wörthersee in south-central Austria that he found both charming and congenial until lady admirers annoyed him beyond tolerance in 1879. Brahms created a large work in the Beethoven tradition, though he gave up the idea of two movements in the middle; in their place he put an F major Adagio, with a seraphic oboe solo but a stormier central section in F-sharp minor before calm returns.

The opening movement, marked not too fast, has a sonorous orchestral introduction in 3/4 time amounting to a first exposition of the main theme. When the violin enters, it is with an extended display over horns in octaves and a timpani roll before playing the main theme and a secondary group, from which one melody is outright gorgeous. Brahms begins his development section in A minor; a cadenza that Joachim contributed comes after the recapitulation.

Next comes the filigreed adagio already discussed, followed by a rondo-finale with a Hungarian-style main theme, marked joyous but not too lively. Most agree that Brahms was saluting Joachim's origins; he was born near Pressburg, later called Pozsony and today Bratislava in Slovakia. The music teems with challenges yet never becomes the circus piece that so many nineteenth-century fiddle concertos were.

Piano Quartet in G Minor, Op. 25 (orchestrated by Schoenberg)

Composed between 1856 and 1861, Brahms's Piano Quartet No. 1 in G Minor, Op. 25 is one of the masterpieces of the chamber music repertoire. The work was premiered in Hamburg in 1861 with Clara Schumann as pianist and was later performed in Vienna with Brahms himself at the piano. Scored for piano, violin, viola, and cello, the quartet combines symphonic breadth with intimate chamber-music dialogue, revealing the young composer's remarkable command of structure, lyricism, and rhythmic vitality.

The opening movement, in sonata form, begins with a forceful and dramatic theme introduced by the piano alone. This compact musical idea serves as the foundation for much of the movement's development. Brahms unfolds a rich succession of contrasting themes, moving through moments of lyricism, tension, and expressive intensity. The music culminates in a powerful coda before ending unexpectedly in the somber atmosphere of G minor.

Replacing the traditional scherzo, the Intermezzo presents a restless, rhythmic character built on repeated figures that create a sense of perpetual motion. The central Trio offers a warmer and more graceful contrast, bringing moments of calm and elegance before the return of the opening material. The movement concludes with a brief and luminous coda.

The quartet's slow movement is one of Brahms's most heartfelt inspirations. A broad and lyrical melody unfolds with warmth and expressive depth, while a contrasting middle section introduces greater energy and drama. The return of the opening theme brings a sense of serenity and reflection, leading to a deeply satisfying conclusion.

The celebrated finale, often nicknamed the "Gypsy Rondo," is among the most exhilarating movements in all of Brahms's chamber music. Inspired by Hungarian and Romani musical traditions, it bursts with dazzling virtuosity, driving rhythms, sudden contrasts, and fiery energy. The relentless momentum and technical brilliance of the finale bring the quartet to an electrifying close, making it one of the most memorable endings in the chamber music repertoire.



Praised for his versatility, communicative approach and compelling musicianship, Wilson Ng is rapidly establishing himself as one of the most exciting conductors of his generation. A natural communicator, Wilson is dedicated to finding creative and innovative ways of engaging with audiences and is particularly gifted in his ability to transcend cultural borders.

Wilson attracted international attention during the 2025–26 season through highly acclaimed debuts with the Radio Filharmonisch Orkest, the Academy of St Martin in the Fields, and the Orchestre Philharmonique de Strasbourg, where he conducted Mozart's Requiem in tribute to mentor John Nelson. A major highlight of the season was his debut with the London Philharmonic Orchestra, which led to an immediate re-invitation for the 2026–27 season. The upcoming season will see Wilson further expand his European presence with debuts with the Antwerp Symphony Orchestra, Orkest Phion, Orquesta Ciudad de Granada, Orquesta Sinfónica de Tenerife, and Orquesta de Córdoba, while also returning to the Qatar Philharmonic Orchestra, Shenzhen Symphony Orchestra and Presidential Symphony Orchestra in Ankara.

Wilson has also appeared with the Hong Kong Philharmonic Orchestra, Seoul Philharmonic Orchestra, Düsseldorfer Symphoniker, Orchestre de Chambre de Lausanne, NCPA Orchestra, China National Symphony Orchestra, KBS Symphony Orchestra, Korean National Symphony Orchestra, Sapporo Symphony Orchestra, Junge Deutsche Philharmonie and the Orchestre national du Capitole de Toulouse, with whom he recorded alongside mandolinist Julien Martineau for Naïve Records. He has collaborated with artists such as Yunchan Lim, Bruce Liu, Vikingur Ólafsson, Viktoria Mullova, Esther Yoo, Danielle de Niese and Sumi Jo.

Born in Hong Kong and educated in Europe from a young age, Wilson is a prize winner of the Mahler Competition in Bamberg, the Sir Georg Solti Competition in Frankfurt and the Svetlanov Competition in Paris. He was the youngest ever Associate Conductor of the Seoul Philharmonic Orchestra, Fellow Conductor of the London Philharmonic Orchestra, and he was awarded the Edo de Waart Assistant Conductorship with the Radio Filharmonisch Orkest. Since 2023 he has served as Principal Guest Conductor of the Hankyung Arte Philharmonic.



Esther Yoo

violin

Praised for her profound depth of expression, freshness of interpretation, and dazzling technique, Esther Yoo is unquestionably one of the world's leading violinists.

The 2025/26 season includes the release of her new Deutsche Grammophon album Love Symposium, featuring Bernstein's Serenade, recorded with the Royal Philharmonic Orchestra and conductor Long Yu. She also performs with the BBC Scottish Symphony, Cincinnati Symphony, Shenzhen Symphony, Orquesta Sinfónica de Castilla y León, Presidential Symphony and Evergreen Symphony Orchestras, returns to the Z+ International Chamber Music Festival and makes her recital debut at Seoul Arts Center with pianist JaeHong Park.

Recent seasons have featured performances with the New York Philharmonic, Munich Philharmonic, Philharmonia Orchestra, BBC Symphony Orchestra, Netherlands Radio Philharmonic, Seattle Symphony, Calgary Philharmonic, Hong Kong Philharmonic, Shanghai Symphony, and China Philharmonic Orchestras. She has also appeared with the Los Angeles Philharmonic, Seoul Philharmonic, Deutsche Radio Philharmonie, Royal Liverpool Philharmonic, Orchestre National de Lille, Orquesta Sinfónica RTVE and Melbourne Symphony Orchestras. Esther appears regularly at venues and festivals such as Wigmore Hall, Concertgebouw Amsterdam, Lincoln Center, Royal Albert Hall, Aspen Music Festival, La Folle Journée, Prague Spring Festival, and the BBC Proms.

Her collaborations with leading conductors include Gustavo Dudamel, Esa-Pekka Salonen, Vladimir Ashkenazy, Jaap van Zweden, Tugan Sokhiev, Lahav Shani, Vasily Petrenko, Santtu-Matias Rouvali, Dalia Stasevska, Myung-Whun Chung, and Karina Canellakis.

An active chamber musician and recitalist, Esther is also a founding member of the Z.E.N. Trio with pianist Zhang Zuo and cellist Narek Hakhnazaryan, with whom she has toured internationally and released two acclaimed albums on Deutsche Grammophon.

Her distinctions include BBC Radio 3 New Generation Artist, Classic FM's "Top 30 Artists Under 30," the Royal Philharmonic Orchestra's inaugural Artist-in-Residence, and WQXR's "20 Artists to Watch." In September 2025, Esther joined the Royal College of Music as Professor of Violin, a position she holds alongside her vibrant performing career.

Upcoming Concerts

Qatar-Canada Year of Culture: Sounds of Canada

Qatar National Convention Centre, Auditorium 3
Sunday, 8 November 2026
7:30 pm

Charles Olivieri-Munroe, conductor

Presented as part of the Qatar-Canada Year of Culture, this concert brings the sound of Canada to Doha under conductor Charles Olivieri-Munroe, winner of First Prize at the prestigious Prague Spring International Conducting Competition. The programme showcases three Canadian composers rarely heard in this part of the world; Morawetz's vibrant Carnival Overture, Mercure's colourful Kaleidoscope, and Hétu's evocative On the Banks of the Saint-Maurice River, followed after the interval by Morawetz's ambitious Symphony No. 2. Don't miss the chance to discover a musical tradition as vast and varied as Canada itself.

Program

Oskar Morawetz:	**Carnival Overture**
Pierre Mercure:	**Kaleidoscope**
Jacques Hétu:	**On the Banks of the Saint-Maurice River, Op. 78**
Intermission	
Oskar Morawetz:	**Symphony No. 2**

An Evening of Golden Age Classics: From the Euphrates to the Nile

UVenue
Friday, 13 November 2026
7:30 pm

ARTISTS:
David Navarro-Turres, conductor
Ahmed Effat, vocals
Ziyad Al-Hajri, vocals
Manar Duraid, vocals
Alan Arif , violin
Mohamed Oweda, violin
Osama Al Bayati, violin

Arabic Takht:
Mohamed Oweda, violin
Islam El Hefnawy, violin
Eslam Abdelaziz, viola
Hassan Moataz, cello
Taoufik Mirkhan, Qanoon
George Oro, percussion

Composers and Arrangers:
Qoutayba Neaimi
Ahmed Oweda

Conductor David Navarro-Turres leads the Qatar Philharmonic Orchestra in a celebration of the Golden Age of Arabic music. From the Euphrates to the Nile traces a musical journeyacross the region's storied vocal tradition, brought to the stage by singers Ziyad Al-Hajri, Manar Duraied, and Ahmed Effat.

A night of classic Arabic melodies, reimagined for full orchestra, celebrating the voices and songs that shaped a golden era of music across the region.

Program

Across Mountains We Dance (Music)

Tala'a Min Beit Abuha

Aeel Yaa Al Asmar Aee

Marru Alayna Al-Hilween

Hatha Al-Hilu Gatelni Ya Amma

Marreina Bikum Hamad

Bayn Al-Asr Wal-Maghrib

INTERMISSION

Nebtedi Menain El Hikaya (Instrumental Introduction)

Bahlam Beek

Gabbar

Ya Alby Ya Khali

Zay El Hawa

Ahebbak

Musicians


LIONEL SCHMIT


JOO YOUNG OH


VITALII PERVUSHYN


LORENA MANESCU


DMITRI TORCHINSKY


TOBIAS GETTE


MICHAELA LINSBAUER


TAEHYUN KIM


ANNEMARI AINOMAE

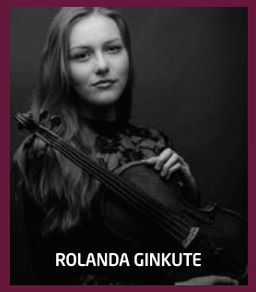

DINA LEINI


PAVLO DOVHAN


RALUCA GETTE


ANA MARIA RUSU


FULVIO FURLANUT


ROLANDA GINKUTE


MAIAS ALYAMANI


REEM KHOURY


GEORGES YAMMINE

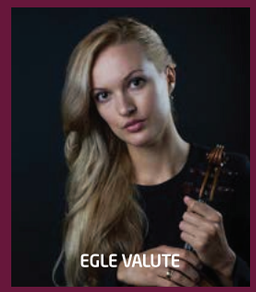

ISLAM EL HEFNAWY


SHAZA OWEDA


JULIA KORODI


ANNE-CATHRIN EHRLICH


MOHAMED OWEDA

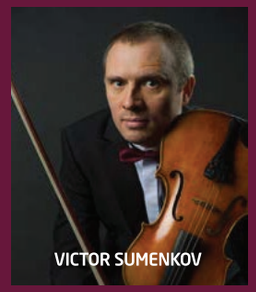

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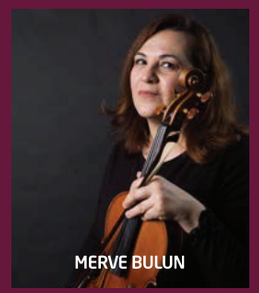

GIOVANNI PASINI


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

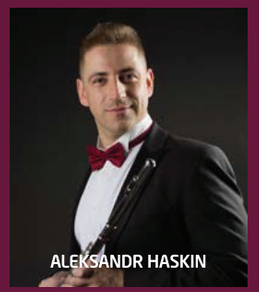

GENNADY KRUTIKOV


SANDOR ONODI

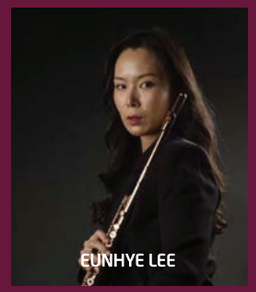

MATTEO GASPARI


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

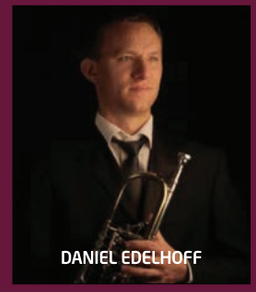

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