

أوركسترا قطر الفلهارمونية
Qatar Philharmonic Orchestra

Founded by
Qatar Foundation

من إنشاء
مؤسسة قطر

# MOZART CONCERTANTE SYMPHONY

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# Program

**Mozart Concertante Symphony**

Qatar National Convention Centre, Auditorium 3
Friday, 20 November 2026
7:30 pm

Felix Mildenberger, conductor
German Diaz Blanco, oboe
Rony Moser, clarinet
Yoshiko Koyama, bassoon
Peter Davida, horn

**Program**

**Felix Mendelssohn:**
**(1809- 1847)**

***The Hebrides*** **(Fingal's Cave) Overture, Op. 26**

**Wolfgang Amadeus Mozart:**
**(1756-1791)**

**Sinfonia Concertante in E-flat Major, K.297b**
Allegro
Adagio
Andante con variazioni

**INTERMISSION**

**Felix Mendelssohn:**

**Symphony No. 1 in C Minor, Op. 11**
Allegro di molto
Andante
Menuetto: Allegro molto
Allegro con fuoco

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

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



## Felix Mendelssohn
**(1809- 1847)**

Felix Mendelssohn, a composer of early romantic era, Mendelssohn was one of the biggest musical geniuses of the nineteenth century. He was renowned during his lifetime as a keyboard performer, both on the piano and on the organ, as well as a conductor admired by Berlioz and to whom we owe the rediscovery of *Bach's Saint Matthew Passion*, of Handel's music and of Schubert's Symphony No. 9. Mendelssohn is often described as a child prodigy similar to Mozart and Saint-Saëns. He was born in Hamburg to a rich family interested in art and culture; his grandfather was the philosopher Moses Mendelssohn, a main figure of the German Enlightenment.

At age 16 the young Mendelssohn had composed his 12 String Symphonies, his First Symphony, one string quartet and 5 concertos for piano and violin. During his short life (38 years), he left a prolific body of works (symphonies, concerti, oratorios, piano works, chamber music, etc.), but it is truly a core of few great masterpieces-mainly *A Midsummer Night's Dream,* his Italian and Scottish Symphonies, his *The Hebrides Overture*, his Violin Concerto and his String Octet-that lies underneath his present notoriety. Unfortunately, the extent to which Mendelssohn is known is often limited to these few compositions whilst it overshadows his many other beautiful works. Among those, we mention The Variations Sérieuses, Op. 54, a true pianistic masterpiece of the nineteenth century that displays Mendelssohn's genius in full;, the seven string quartets and more particularly Opus 44 and Opus 80, the two piano concertos Op. 25 and Op. 40, the violin and cello sonatas and the relatively unknown Second Piano Trio, Op. 66 in C Minor, which rivals in beauty with his famous antecedent (Op. 49 in D Minor).

In the above-mentioned trios, we find the same sonorities of the Violin Concerto, those of Mendelssohn at the peak of his art: profound, romantic and magnificently blending the Classical heritage with German Romanticism. A contemporary of Liszt, Wagner and Berlioz, Mendelssohn was sometimes criticized for his correct, neat music, always evading the taking of risks. But it undoubtedly attains a rare elegance, and an extreme finesse of style, obtained by very sober means. Mendelssohn was a great symphonist; his orchestral sonorities are always very colorful. He also was a master of the scherzo that we come across, always very bright and lively, in his octet, quartets and trios, in *A Midsummer Night's Dream, The Walpurgis Night* and in concerto finales. Despite his little success with his early attempts in the opera genre, Mendelssohn excelled in vocal music, especially in *A Midsummer Night's Dream*, in his Psalms (particularly the Psalm 42, Op. 42), in his Second Symphony and in the oratorios Elijah and St. Paul.

## *The Hebrides* (Fingal's Cave), Op. 26

Felix Mendelssohn was just twenty years old when a journey through Scotland inspired one of his most evocative orchestral works. During his travels through the Hebrides in the summer of 1829, he was deeply moved by the dramatic seascape surrounding the island of Staffa and its extraordinary basalt sea cave, known as Fingal's Cave. In a letter to his sister, Fanny Mendelssohn, he wrote down the musical idea that would become the haunting opening of The Hebrides, expressing the profound impression *the Hebrides* had made upon him.

Although the initial inspiration came quickly, completing the overture proved a much longer process. Mendelssohn completed an early version in Rome in December 1830, far removed from the rugged Scottish landscape that had inspired it. Still dissatisfied, he continued to reshape the score, revising it substantially in 1832 and making further changes before its publication in 1833.

Mendelssohn was particularly unhappy with the work's middle section, which he felt sounded too academic and insufficiently evocative of the sea. In a vivid passage from his correspondence, he complained that it contained more counterpoint than "train oil, seagulls and salt fish", revealing his desire for the music to capture something of the rugged maritime atmosphere he had experienced in Scotland.

After extensive revision, the overture received its London premiere at Covent Garden on 14 May 1832, in a concert of the Philharmonic Society conducted by Thomas Attwood.

Although commonly known as *Fingal's Cave,* the work is formally titled *The Hebrides,* Op. 26. It is a concert overture, conceived as an independent orchestral composition rather than as an introduction to an opera or theatrical work. Written in B minor and cast in a single movement, its vivid evocation of landscape and atmosphere has led some commentators to regard it as a precursor to the Romantic symphonic poem.

*The Hebrides* begin with an enchanting rhythmic figure, transforming a succession of descending chord tones into an undulating musical line. As the principal theme emerges in the somber key of B minor, the rising and falling figures in the woodwinds and brass suggest the restless movement of ocean waves. The opening material gradually gives way to a beautifully expressive lyrical passage introduced by the cellos and bassoons. Although this contrasting melody unfolds in a major key, the darker orchestral colors lend it a distinctive sense of melancholy, complementing the atmosphere established at the beginning of the work.

A more triumphant brass passage signals the close of the exposition. In these martial brass sonorities, musicologist Larry Todd has suggested that Mendelssohn may be alluding to the heroic exploits of Fingal, the legendary Gaelic hero whose name had become associated with the cave. The interpretation adds another dimension to the overture without diminishing its primary power as an evocation of landscape and atmosphere.

Throughout the work, Mendelssohn transforms the impressions of his Scottish journey into music of remarkable atmospheric intensity. Rather than depicting Fingal's Cave through a literal musical narrative, the overture evokes the experience of the landscape itself: the restless movement of the sea, the imposing coastline, a sense of solitude, and the constantly changing natural environment. The result is one of Mendelssohn's most enduring orchestral works and a striking example of the Romantic fascination with nature, landscape as well as music's ability to evoke a powerful sense of place.



## 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 ampleness and the passionate effusion of Romanticism.

## Sinfonia Concertante in E-flat Major, K.297b

The *sinfonia concertante* flourished in the late eighteenth century as a captivating blend of symphony and concerto, combining the color and structural richness of orchestral writing with opportunities for several soloists to shine.

The history of this *Sinfonia Concertante* is, however, something of a mystery. In Paris in April 1778, Wolfgang Amadeus Mozart wrote to his father about a new work intended for the Concert Spirituel. It was composed for four distinguished soloists: Johann Baptist Wendling on flute, Friedrich Ramm on oboe, Giovanni Punto on horn and Georg Wenzl Ritter on bassoon. The planned performance did not take place, and Mozart's original score was subsequently lost.

The work familiar to audiences today has a more complicated history. It came to light in 1869 in the collection of Mozart biographer Otto Jahn, preserved in an anonymous manuscript with no attribution to a composer. Its solo instrumentation also differs from Mozart's lost work, replacing the flute with clarinet. For these reasons, scholars continue to question its relationship to the original composition, and its attribution to Mozart remains uncertain.

Whatever its authorship, the surviving score is an engaging showcase for oboe, clarinet, horn and bassoon, whose contrasting colors are woven into an elegant dialogue with the orchestra.

The opening Allegro is energetic, with the soloists emerging both individually and as an ensemble, and a written-out cadenza bringing the four voices together before the coda. The Adagio offers a more intimate musical conversation, allowing the distinctive character of each wind instrument to emerge within the ensemble. The finale, Andante con variazioni, presents a concise theme followed by ten variations, exploring changing combinations and colors among the soloists before a lively concluding coda.

With its graceful interplay, contrasting instrumental colors and virtuoso writing, the Sinfonia Concertante captures the appeal of the eighteenth-century concertante tradition, allowing four individual voices to shine while remaining part of a unified musical whole.

## Symphony No.1 in C Minor, Op. 11

Felix Mendelssohn completed his Symphony No. 1 in C minor, Op. 11 on 31 March 1824, when he was only fifteen years old. Despite its numbering, the work was far from his first exploration of symphonic form. He had already composed a remarkable series of youthful symphonies for strings. Op. 11 nevertheless represented an important step forward as his first full-scale symphony for an orchestra of woodwinds, brass, timpani and strings.

The symphony reflects Mendelssohn's deep knowledge of the Classical tradition. Its balance and clarity recall Wolfgang Amadeus Mozart, while its contrapuntal writing reflects the young composer's close study of Johann Sebastian Bach.. Its dramatic gestures also recall aspects of the music of Ludwig van Beethoven and Carl Maria von Weber. Yet the work already reveals qualities that would become unmistakably Mendelssohn's own: rhythmic vitality, transparent orchestral textures and an imaginative sense of instrumental color.

The opening Allegro di molto immediately establishes the dramatic character of C minor with restless energy and sharply defined orchestral writing. More lyrical material provides contrast, while the movement balances Classical formal clarity with youthful intensity and momentum.

The second movement, Andante, moves to E-flat major and introduces a gentler, more lyrical atmosphere. The woodwinds play a prominent role in presenting the melodic material, supported by flowing string writing that gives the movement an elegant and expressive character.

Despite its traditional title, the third movement, Menuetto: Allegro molto, is far removed from the refined character of a courtly minuet. Its vigorous outer sections frame a contrasting Trio, where clarinets and bassoons introduce a more restrained melody. A gradual crescendo builds anticipation before the forceful return of the Menuetto.

The finale, Allegro con fuoco, restores the fiery intensity of C minor. Here Mendelssohn combines driving orchestral energy with vigorous contrapuntal writing. Towards the end, the darkness of C minor gives way to a triumphant C major conclusion, bringing the symphony to an exhilarating close.

The symphony was first performed privately on 14 November 1824, at a celebration marking Fanny Mendelssohn's nineteenth birthday. Its first documented public performance took place in Leipzig on 1 February 1827. On 25 May 1829, Mendelssohn conducted its London premiere with the Philharmonic Society, to which the work was dedicated. For the London performance, he offered an orchestrated version of the Scherzo from his celebrated *Octet, Op. 20* as an alternative to the original Menuetto.

Although designated *Symphony No. 1,* the work represents not the beginning of Mendelssohn's symphonic journey, but an important culmination of his remarkable early experiments. Written when the composer was only fifteen, it displays impressive technical assurance and anticipates the distinctive orchestral voice that would soon emerge in works such as *A Midsummer Night's Dream and The Hebrides.*



# *Felix Mildenberger*

**conductor**

Felix Mildenberger has been Principal Guest Conductor of the Filarmonica Teatro Regio di Torino since 2021. A continued scholarship holder of the Dirigentenforum, in 2021 he was added by the Deutscher Musikrat to the so-called "Maestros of Tomorrow"- a list of artists having proven long-standing artistic quality. A year before, he was the first conductor to receive the "Prix Young Artist of the Year" at the Festival der Nationen.

Praised for his 'refined technique and clear ideas', Felix Mildenberger already works with notable orchestras, such as the Royal Concertgebouw Orchestra, DSO Berlin, London Symphony Orchestra, Vienna Symphony Orchestra, Orchestre National de France, Tonhalle-Orchester Zürich, hr-Sinfonieorchester, Dresdner Philharmonie, NDR Radiophilharmonie Hannover, Konzerthausorchester Berlin, Deutsche Kammerphilharmonie Bremen, Staatskapelle Weimar, Brandenburgisches Staatsorchester Frankfurt, Bremer Philharmoniker, Nordwestdeutsche Philharmonie Herford, Dortmunder Philharmoniker, Ensemble Modern, Sinfonieorchester Basel, LaFil Filarmonica di Milano, Camerata Salzburg, Belgrade Philharmonic, Orquesta Sinfonica de Tenerife, Orchestre National de Lille, Nagoya Philharmonic, Taipei Symphony Orchestra, Kansai Philharmonic Orchestra, and others.

In 2024, Mildenberger made his debut at the Deutsche Oper Berlin, where he conducted a performance of George Benjamin's "Written On Skin".

He has collaborated with soloists such as Julia Fischer, Lucas und Arthur Jussen, Sabine Meyer, Nils Mönkemeyer, Daniel Lozakovich, Martin James Bartlett, Alexander Krichel, Alexei Volodin, Mikhail Pletnev, James Ehnes and Alexej Gerassimez.

In the 2024/25 season, he will return to the Tonhalle Orchestra Zurich, Brandenburg State Orchestra Frankfurt, Orquesta Sinfónica de Tenerife, Belgrade Philharmonic and the Filarmonica Teatro Regio di Torino. He will also conduct the Munich Radio Orchestra, the Philharmonie Südwestfalen and the Slovac State Philharmonic for the first time, as well as several performances of Berlioz' "Damnation de Faust" at the Slovenian National Theatre in Ljubljana.

He has served as assistant conductor for several conductors such as Bernard Haitink, Paavo Järvi, Sir Simon Rattle, Fabio Luisi, Marko Letonja, Gianandrea Noseda, Robin Ticciati, Cristian Macelaru, Emmanuel Krivine and others.

After winning the Donatella Flick LSO Conducting Competition in 2018, he was Assistant Conductor of the London Symphony Orchestra for two years, where he worked closely with Sir Simon Rattle and conducted numerous concerts.

In 2019-20, he worked in the same capacity for Paavo Järvi at the Tonhalle Orchestra Zurich and in 2017-19 at the Orchestre National de France for chief conductor Emmanuel Krivine. The Royal Concertgebouw Orchestra has also repeatedly engaged him as a "cover conductor" for conductors such as Bernard Haitink and Mariss Jansons.

In 2021 he assisted Herbert Blomstedt on his US tour with the Boston Symphony Orchestra and the Cleveland Orchestra. In opera productions, he has assisted Marc Albrecht at the Deutsche Oper, Jane Glover at the Aspen Opera Centre and Jukka-Pekka Saraste at the Bavarian State Opera in Munich. He has also conducted concerts as part of the Impuls Festival for New Music. Since 2014, he has been chief conductor and artistic director of the Sinfonieorchester Crescendo Freiburg, which he co-founded.

Born in Germany in 1990, Felix Mildenberger received his first musical training in violin, viola and piano and studied Conducting in Freiburg and Vienna.

His teachers include Lutz Koehler, Gerhard Markson, Mark Stringer, Scott Sandmeier, Massimiliano Matesic and Alexander Burda. He additionally studied with Paavo Järvi, Bernard Haitink, David Zinman, Marko Letonja, Johannes Schlaefli, James E. Ross and others in masterclasses. In 2016 and in 2017 he was a Conducting Fellow with the Aspen Music Festival, where he studied with Robert Spano, Markus Stenz and Hugh Wolff, and where he was awarded the "Robert Spano Conductor Prize". In 2017, he won the second prize at the 12th Cadaqués Orchestra International Conducting Competition and in 2020, he was named "Yound Artist of the Year" by the the Festival der Nationen.

He has been a scholarship holder of the "Forum Dirigieren" of the German Music Council in 2017-23 and of the Deutsche Bank Foundation's "Akademie Musiktheater heute" in 2017-19.

From 2015 to 2017, he taught orchestral conducting at the Freiburg University of Music and led a masterclass for young conductors at the Mozarteum University Salzburg during the Mozartwoche 2020.





# German Diaz Blanco

**oboe**

Santa Cruz de Tenerife, 1986. He started his music studies at the age of 8, at the "Professional Conservatory" of Tenerife, He later joined the "Reina Sofia College of Music" in Madrid under the tutoring of Professor Hansjörg Schellenberger and Víctor Anchel, being awarded as best student in 2009.

In the same year, Germán Díaz moved to Munich after joining the academy of the Bavarian Radio Symphony Orchestra, where he had lessons with Stefan Schilli and Ramon Ortega; and he played under the baton of conductors such as David Zinman, Mariss Jansons, Bernard Haitink, Sir Colin David and Andris Nelsons on tours in Europe and Asia.

Díaz Blanco has collaborated as principal oboist with many orchestras such as: Seoul Philharmonic, Musikcollegium Winterthur, Royal Scottish National Orchestra, Bach Collegium München, Camerata Salzburg, and Symphony Orchestra of Tenerife (where he was invited to perform as soloist the oboe concerto from B. A. Zimmerman).

As a chamber music player, he is regularly invited to perform with Plural Ensemble (Madrid) and Quantum Ensemble (Tenerife). He won several prizes in international oboe competitions as well, including Third Prize in the International Oboe Competition "Giuseppe Tomassini" in Petritoli (Italy, 2010), and Special Prize of the Jury in the International Oboe Competition "Gheorghe Dima".

Has been invited to teach and perform in numerous festivals and universities such as "Nonaka Actus" (Tokyo, 2010), "Suwon University" (South Korea), "OFF Festival" (Slovenia, 2012) "Festival Piero Bellugi" y "Campus Musicale Lunigiana" (Italy, 2014); "Conservatorio Superior de Música de Canarias" and "Festival de Música Orotava" (Spain, since 2016).

Since 2014, Diaz Blanco is the principal oboe of the Qatar Philharmonic Orchestra, invited to perform Strauss oboe concerto in October 2017.



# Rony Moser

**clarinet**

Rony Moser was born in Austria in 1981. He studied with Alois Brandhofer at the University Mozarteum Salzburg and with Gerald Pachinger at the University of Music and Performing Arts Graz.

He has performed with several orchestras including the Vienna Symphony Orchestra, Mozarteum Orchestra Salzburg, Mahler Chamber Orchestra, Wiener Concert-Verein, OENM Salzburg, and under well-known conductors such as Ivor Bolton, James Gaffigan, Daniel Harding, Dmitrij Kitajenko, Fabio Luisi, Lorin Maazel and Marc Minkowski. From 2004 until 2008 he was Principal clarinettist of the Tyrolean Festival Orchestra Erl.

During his time playing with the Ensemble Penta Musica, Rony Moser received scholarships from the Herbert-von-Karajan Center Vienna and Gottfried von Einem Private Music Foundation. The ensemble toured throughout Europe, Asia and South America, and was invited to perform in Festival Mecklenburg-Vorpommern, Nafplion Festival, Festival de Música de Morelia, the Philharmonie in Berlin, Vienna Musikverein, and International Foundation Mozarteum Salzburg.

Chamber music performances with renowned artists and ensembles such as Alois Brandhofer, Richard Galler, Johannes Hinterholzer, Michael Martin Kofler, Thomas Riebel, the Minetti Quartet and the Ensemble Penta Musica.

Since September 2008 he has been engaged by the Qatar Philharmonic Orchestra as Principal clarinetist and he has been teaching at the Qatar Music Academy since 2011.



# Yoshiko Koyama

**bassoon**

Yoshiko Koyama was born in Kawasaki, Japan, in 1979. She began taking piano lessons at the age of four before turning to the bassoon at 15. She studied at Senzoku College of Music with Atsushi Ishii.

In the summer of 2001, she was admitted to the class of Professor Akio Koyama, to whom she is not related, at the Conservatoire in Trossingen, Germany. After graduating with distinction, she continued her studies in Mannheim with Professor Ole Kristian T. Dahl, completing her studies in 2008.

Alongside her studies, Koyama performed with a number of orchestras and opera houses in Germany, including Münster Theatre, the Kurpfälzisches Kammerorchester, National Theatre Mannheim, Heidelberg Theatre, and the Philharmonic Orchestra of Rhineland-Palatinate.

Since 2008, she has been a member of the Qatar Philharmonic Orchestra.



# *Peter Davida*

**horn**

A native of Hungary, Peter has music running in his veins, and during his childhood his mother was concertmaster and father trombone player in the local symphony orchestra. This rich ancestry led to him starting to play the horn at the age of 10 at the local music school in Nyíregyháza.

Between 1987 and 1991, Peter attended the Zoltan Kodaly Conservatory of Music in Debrecen, culminating in him winning the National Horn Competition of Conservatories. He was subsequently invited to study at Ferenc Liszt Academy of Music in Budapest under Professor Adam Friedrich.

Peter's career took off in 1992 with a stint as principal horn player of the Hungarian State Opera Orchestra, working with renowned maestros such as Janos Kovacs, Lamberto Gardelli, Yuri Simonov, Erik Bergel and Rico Saccani.

During this time, in 1996, Peter won first prize in the International Horn Society's Horn Competition. His horizon then broadened in 1998, after he was appointed section leader principal horn in the Malaysian Philharmonic Orchestra.

In 2003, he also became a part time principal horn at the Budapest Festival Orchestra, led by Ivan Fischer. He has been featured on numerous CD and radio recordings. After Malaysia, Peter returned to his homeland to play with the acclaimed Budapest Festival Orchestra, until his wanderlust again returned, resulting in him joining the newly established Qatar Philharmonic Orchestra as principal horn in 2008.

# *Upcoming Concerts*

**ANIMATED: 80s Arabic Edition**

UVenue Theatre - Doha
Friday, 4 December 2026
8:00 pm

The Qatar Philharmonic Orchestra returns with its popular concert, "ANIMATED | 80s Arabic Edition," taking audiences on an extraordinary musical journey filled with childhood memories and nostalgia. Relive the iconic themes and music from beloved animated series that defined a generation, with melodies that remain etched in our memories to this day.

Led by Maestro Khaled Al Nouri, and featuring the Maqam Choir of the Music Affairs Center at the Ministry of Culture, alongside a talented line-up of artists and vocalists, the Qatar Philharmonic Orchestra presents a legendary programme featuring spectacular orchestral arrangements that blend the magic of the past with the grandeur of symphonic music.

Join us for a magical evening at the modern UVenue Theatre, where cherished memories come alive once again!

# Musicians


LIONEL SCHMIT


JOO YOUNG OH


VITALII PERVUSHYN


LORENA MANESCU


DMITRI TORCHINSKY


TOBIAS GETTE

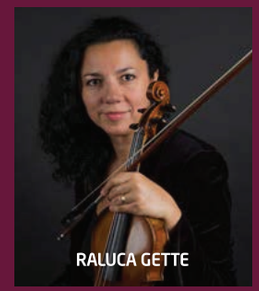

MICHAELA LINSBAUER


TAEHYUN KIM


ANNEMARI AINOMAE


DINA LEINI


PAVLO DOVHAN


RALUCA GETTE


ANA MARIA RUSU


FULVIO FURLANUT


ROLANDA GINKUTE


MAIAS ALYAMANI


REEM KHOURY


GEORGES YAMMINE

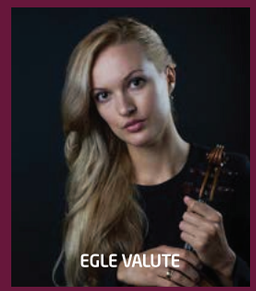

ISLAM EL HEFNAWY


SHAZA OWEDA


JULIA KORODI


ANNE-CATHRIN EHRLICH


MOHAMED OWEDA


EGLE VALUTE

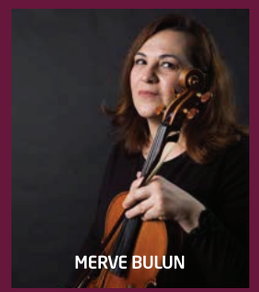

GIOVANNI PASINI


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

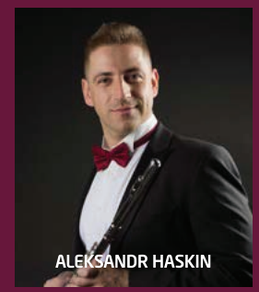

GENNADY KRUTIKOV

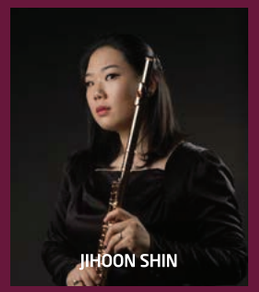

SANDOR ONODI

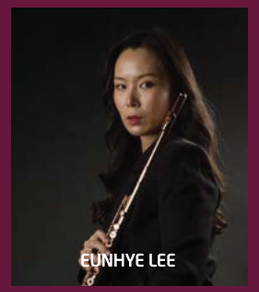

MATTEO GASPARI


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

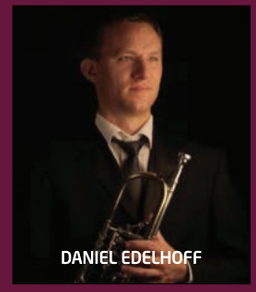

GIDEON SEIDENBERG


ATILLA SZUCS


ZSOLT PETER


LASZLO FROSCHL


JORIS LAENEN


DANIEL EDELHOFF


PHILIPP REBMANN


TOMOKI KIRITA


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