

**80th Birthday
Season 2025/26**

**Gilbert & George:
Sex, Money, Race, Religion
Sunday 5 October 2025
Royal Festival Hall**

Phil near mo. nia



**SOUTHBANK
CENTRE**
RESIDENT

Become a Philharmonia Friend

More for your money with Friends discounts

More insights into the life of the orchestra

More music-making in our communities

More time to book with priority booking for concerts

Join from £80

philharmonia.co.uk/friends



In a nutshell...

Gilbert & George met at art college in London in 1967 and 'it was love at first sight'. They have been partners and collaborators, and a fixture of the UK art scene, ever since.

Their subject is all of modern life, and their life is their art – not just their pictures and performances, but their clothes, their home, their meals and their walks around East London.

The duo have said in several interviews that 'music is the enemy'. The Philharmonia took that as a challenge, and worked with them to programme this concert to accompany the Hayward

Gallery's exhibition *Gilbert & George: 21st Century Pictures*. Both visual art and music can give us ways to explore, experience and express our thoughts and feelings about life's big topics.

One of the works in the Hayward Gallery exhibition is called *Sex, Money, Race, Religion*. This evening's programme features pictures and music that embody each of these topics, along with what Gilbert & George call 'just some silly songs that we like'.

As well as music and pictures, the evening features interview footage filmed at Gilbert & George's home in Spitalfields.

Welcome to this evening's concert

Philharmonia 80

Gilbert & George: Sex, Money, Race, Religion

Sunday 5 October 2025

Southbank Centre's Royal Festival Hall

Jessica Cottis – conductor

Toby Chadd – director / executive producer

ELGAR *Pomp and Circumstance March*

No. 1 (*Land of Hope and Glory*) (5 mins)

WAGNER *Liebested from Tristan*

and *Isolde* (8 mins)

DUKAS *The Sorcerer's Apprentice* (11 mins)

ELLINGTON (arr. Peress) *Black, Brown*

and *Beige: I. Black* (8 mins)

XENAKIS *Tracées* (5 mins)

BACH (arr. Reger) *O Mensch bewein*
(6 mins)

Medley of songs chosen by Gilbert & George (4 mins)

FLANAGAN / CONNELLY (arr. Farrington)
Underneath the Arches (5 mins)

The music is interspersed with interview footage, and accompanies projections of Gilbert & George's pictures.

There is no interval, and the performance finishes at approximately 8.15pm.

Philharmonia debates... Music & Identity

5.15pm, Royal Festival Hall

Does who we are inevitably become part of how we make and listen to music? Join us for the first of a series of debates running through our 80th birthday season.

His Majesty King Charles III
Patron

Santtu-Matias Rouvali
Principal Conductor

Marin Alsop
Principal Guest Conductor

Esa-Pekka Salonen KBE
Conductor Laureate

Christoph von Dohnányi
Honorary Conductor for Life

Zsolt-Tihamér Visontay
Concert Master

Philharmonia Social

Philharmonia Social is our new initiative to help everyone feel welcome at our concerts.

Our staff, players and volunteers will be in the bar on Level 2 before and after the concert.

6.15pm: a short introduction to the orchestra and this evening's performance

6.30pm: your chance to join the conversation, ask questions and connect with your fellow audience members



Many artists have been inspired by music, and composers by art. Visual art and music can therefore seem a natural pairing. In cinema and opera, what the eye sees can deepen and inflect what the ear hears, and vice versa. In the case of Gilbert & George, some of the key concerns of their work – and particularly the central themes of sex, money, race and religion – have been the inspiration for many composers over the centuries.

But there's a rub. "Music", the pair have famously declared, "is the enemy."

And so at the heart of this evening is either an insurmountable problem or a stimulating creative tension, depending on your perspective. Fortunately, Gilbert & George are in the latter camp, and they embarked on this project with a curiosity about what might emerge when their art is set to music.

The backbone of the project is the pairing of their artwork with orchestral music that explores the same themes. The music is deliberately drawn from very different eras and cultural backgrounds; the resonances that emerge – thematic and aesthetic – were often unexpected. Interspersing these chapters are brief interviews in which Gilbert & George discuss their creative process, their attitude to music (and their reaction to the music in this programme), and how our identities and societies are shaped by sex, money, race and religion.

Gilbert and George have been a fixture in our national cultural consciousness for as long as most of us can remember. Perhaps music, rather than being the enemy, might help us to find a new perspective on their art – and vice versa.



Introduction

Edward Elgar (1857 - 1934)

Pomp and Circumstance March No. 1
(1901)
(5 mins)

Images:

They Shot Them (2014)
Was Jesus Heterosexual? (2005)
Frigidarium (2008)
Tell Your Children (2014)
Sex Money Race Religion (2016)

There are few more quintessentially English pieces of music than the first of Elgar's *Pomp and Circumstance* Marches. Premiered to great acclaim in 1901, the famous tune was re-used the following year in Elgar's Coronation Ode for King Edward VII, set to the words 'Land of Hope and Glory'. In this form, it has been a fixture of the BBC's Last Night of the Proms for a century.

'Land of Hope and Glory' was cited by Gilbert & George as one of their favourite tunes. Its sense of traditional patriotism chimes with the image of the pair in their tweed suits, living in a beautifully restored 18th-century townhouse. But what of this tradition in the 21st century? Is Britain now a 'Land of Hope and Glory'? And is there a paradox between the artists' tweedy personal brand and their technicolour, provocative artwork?

Sex

Richard Wagner (1813 - 1883)

Liebestod from Tristan and Isolde
(1859) (8 mins)

Images:

Sex from Sex Money Race Religion (2016)
This is a Good Kiss Spot (2014)
Ages (2001)
Sleepover (2022)

Wagner's opera *Tristan and Isolde* is an epic achievement, by any definition of that over-used adjective. Its musical innovations changed the course of music history, and at four hours long it places significant demands on both audience and singers.

The opera tells of the title characters' doomed love, which can only be fulfilled in death. That fulfilment comes in the very final scene of the opera, the Liebestod,

literally ‘love in death’, in which Isolde finds Tristan’s lifeless body and so gladly welcomes death herself. The movement grows towards an irresistible climax (many audiences and critics have noted the unavoidably orgiastic nature of the music), before resolving in quiet contentment. The scene also includes the resolution of the ‘Tristan chord’, a musical cliffhanger that hovers over the opera from the start.

Wagner's reflection on forbidden love and the love-death duality resonate with concerns central to Gilbert & George's work, with particular parallels in 20th-century legal and societal attitudes towards homosexuality. The chapter concludes with their own deeply touching Liebestod moment.



Money

Paul Dukas (1865 - 1935)

The Sorcerer's Apprentice (1897) (11 mins)

Images:

Money from Sex Money Race Religion (2016)

Money City (1998)

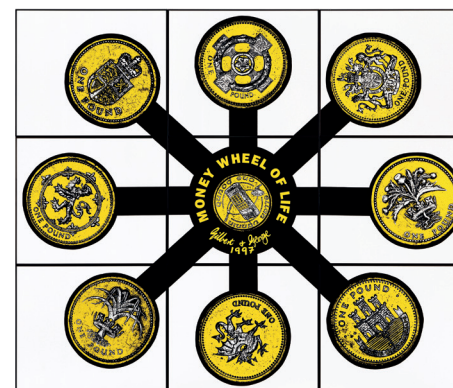
Money (1998)

Money Wheel of Life (1997)

Paul Dukas belongs to a small group of composers who have achieved renown through just one piece of music (Pachelbel with his Canon, and Orff with *Carmina Burana*, are two other examples). Dukas' one-hit wonder tells a story originally by the German poet Goethe: a lazy sorcerer's apprentice learns enough of his master's magic to bring a broom to life to do his chores for him, but his greed for magical knowledge almost proves his downfall when the broom takes on a life of its own and causes a flood. His master returns in the nick of time to save the day.

The piece was hugely popular in its own right, but gained a mass audience when it was used in the Disney film *Fantasia*.

A story of the dangers of greed, and a piece of music that has achieved astonishing commercial success, serve as a fitting backdrop to a meditation on money, and the ways in which it permeates our lives and our cities.



Race

Duke Ellington (1899 - 1974)

Black, Brown and Beige (1943), arr.
Maurice Peress (8 mins)

Images:

Race from Sex Money Race Religion (2016)

White Bastards (2004)

Fates (2005)

Gents (2014)

By the early 1940s, Duke Ellington was a household name in the states. As his fame grew, he became increasingly occupied with how his work could reclaim Black history and culture, and recast it in the mainstream artistic forms of the day.

And so, at his hotly anticipated Carnegie Hall debut, he chose to premiere a new symphonic work with extensive social and musical ambitions. Frank Sinatra and

Eleanor Roosevelt were in the audience as he unveiled *Black, Brown and Beige*. Ellington introduced it on the night as “a parallel to the history of the American Negro. And of course, it tells a long story.”

Ellington tells this story with a full orchestra augmented with instruments from the jazz big band, creating a synthesis of European and African-American musical cultures. Tonight we hear the first movement, 'Black'. It starts with an evocation of African drumming before a weighty 'Work Song' is lightened by swing, ending with a moment of rest and faith in 'Church Sunday'.

Black, Brown and Beige bewildered its first audience, but found widespread fame in Ellington's own reworking for Mahalia Jackson, and continues to influence jazz and classical artists to this day. This proud and brilliant integration of different musical traditions provides a bold counterpoint to Gilbert & George's own reflections on race and multiculturalism.



Religion

Iannis Xenakis (1922 - 2001)

Tracées (1987) (5 mins)

Johann Sebastian Bach (1685 - 1750)

Chorale Prelude 'O Mensch, bewein' dein' Sünde groß', BWV. 622 (c.1713), arr. Max Reger (6 mins)

Images:

Religion from Sex Money Race Religion (2016)

Pixie Hill (2005)

Akimbo (2005)

Gilbert & George are outspoken in their opposition to religion, but their art is full of religious iconography. To explore this theme, we set two of their artworks alongside the music of two men with very different approaches to the concepts of God and faith.

Greek-French composer Iannis Xenakis entirely rejected spirituality in his life and work. He was a computer scientist and mathematician as well as a composer, and the inspiration for his compositions came squarely from the world of logic. The musicologist Zbigniew Skowron writes that "in accordance with his atheist views, Xenakis emphasises the finality of death as the ultimate event of human life, and this is probably why wild shrieks and

moans punctuate his score" – an insight that will resonate with anyone who has experienced Xenakis' masterpiece for large orchestra, *Tracées*. The music is made up of a sequence of colliding, overlapping blocks, creating an overwhelming sonic experience.

Bach's approach to religion was quite different. He believed that music was both the manifestation of God on earth and a way to elevate our souls towards the divine, and he inscribed 'Soli Dei Gloria' (To the Glory of God Alone) at the foot of his manuscripts. *O Mensch, bewein* (O man, bewail thy sins so great) was originally a Lutheran hymn tune. Its irresistible melody caught Bach's ear, and he set it as an organ prelude as well as featuring it in both the St John and St Matthew Passions. We hear it tonight in an orchestration by 19th-century German composer Max Reger.

Gilbert & George's Medley

Richard Jones (1500s)

Greensleeves (c.1580)

Leon René (1902 - 1982)

When the Swallows Come Back to Capistrano (1940)

Vincent Youmans (1898 - 1946)

Tea for Two (1924)

Medley (4 mins) arranged by Iain Farrington for this performance

Gilbert & George haven't always seen music as the enemy: Gilbert was a chorister in the famous Munich Bach Choir as a boy. When I asked them about the music closest to their heart, they produced a long list of works, many of them redolent of popular culture immediately after the Second World War.

We worked with them to whittle the list down to three, to feature as a medley within tonight's programme. *Greensleeves* has long been associated with King Henry VIII, but the tune is likely to have reached England from Italy several decades after the monarch's death. Richard Jones was the first to register it with a publisher in this country in 1580.

When the Swallows Come Back to Capistrano was made famous through chart-topping recordings by both The Ink Spots and Glenn Miller in the same year, although it is the former's performance

that is a particular favourite of George's. The song pays tribute to the annual return of migrating cliff swallows to San Juan Capistrano, California.

The melody of *Tea for Two* was dreamt up when American composer Vincent Youmans was serving in the navy during the First World War; it was continually recorded until the 1950s, ensuring its enduring popularity.

The Singing Sculptures

Bud Flanagan (1896 - 1968)

Underneath the Arches (1932) (5 mins)

Orchestrated by Iain Farrington for this performance

The music hall double act Flanagan and Allen premiered *Underneath the Arches* in 1932. The lyrics refer to rough sleepers under railway arches in Derby. In 1969, Gilbert & George used the song as part of their new Singing Sculptures, which they performed around the world, and which helped to forge their artistic reputation. Perhaps most evocative were the performances in East London's railway arches, in ruins after the Blitz: the song had particular resonance in a London where homelessness was an ongoing crisis, and it still resonates today.

Programme notes by Toby Chadd
All images © Gilbert & George

About the Philharmonia

Founded in 1945, the Philharmonia Orchestra celebrates its 80th birthday in the 2025/26 season.

Conductor Santtu-Matias Rouvali took up the baton as Principal Conductor in 2021, and Marin Alsop joined him as Principal Guest Conductor in 2023.

They follow in illustrious footsteps: Herbert von Karajan, Otto Klemperer, Ricardo Muti, Giuseppe Sinopoli, Christoph von Dohnányi, Vladimir Ashkenazy and Esa-Pekka Salonen are some of the key conductors who have shaped the Philharmonia's reputation as one of the world's great orchestras.

The Philharmonia has premiered music by composers including Richard Strauss, Sir Peter Maxwell Davies and Errollyn Wallen and performs with many of the world's most admired soloists. Víkingur Ólafsson is this season's Featured Artist, and Gabriela Ortiz is Featured Composer.

Resident at the Southbank Centre since 1995, the Philharmonia also holds residencies in Basingstoke, Bedford, Canterbury and Leicester, and tours extensively worldwide. A major US tour this autumn culminates in two concerts at Carnegie Hall.

The Philharmonia's 80-year recording history includes many benchmark LP's and more than 150 film and videogame soundtracks. The Orchestra's recording of Beethoven's Symphony No. 5 is travelling through interstellar space on board the Voyager spacecraft, and immersive installations and virtual reality experiences introduce orchestral music to new audiences.

The Philharmonia is committed to nurturing and developing the next generation of instrumentalists and composers, with a focus on increasing diversity within the classical music industry.



Santtu-Matias Rouvali and the Philharmonia © Mark Allan

Jessica Cottis – conductor



Jessica Cottis © Kaupo Kikas

Conductor Jessica Cottis has earned widespread recognition for her inventive, thought-provoking programming and inspiring musical leadership. A gifted communicator described as 'cool, contained, super-articulate and engaging' (*The Scotsman*), she is one of the top Australian conductors working today, in high demand from orchestras around the world.

Cottis begins her third season as Artistic Partner of the Västerås Sinfonietta in Sweden and continues her fifth season as Chief Conductor and Artistic Director of the Canberra Symphony Orchestra. Under her visionary leadership, the CSO has pioneered several important and award-winning initiatives, including a significant commissioning output, collaborations with indigenous creators, and championing Australian composers.

Cottis' recent highlights include two consecutive years opening the Aldeburgh Festival (in 2025 with the world premiere of Colin Matthews' opera *A Visit to Friends*), and guest engagements with orchestras across the globe including the Real Filarmonica de Galicia, Queensland Symphony, Edmonton Symphony, National Radio Orchestra of Romania, Turku Philharmonic, Gavle Symphony Orchestra, Orchestre Philharmonique du Luxembourg, the National Arts Centre Orchestra, Ottawa and the National Youth Orchestra of Ireland. She has recorded for the BBC, ABC, and Decca Classics labels.

In the 2025/2026 season, Cottis will appear with the Malmö Symphony Orchestra, Belgian National Orchestra, Adelaide Symphony, Danish Philharmonic and Calgary Philharmonic, and will conduct three programmes with the National Symphony Orchestra of Ireland, including a concert performance of Bizet's *Carmen*.

FIRST VIOLINS

Zsolt-Tihamér

Visontay
Emre Engin
Eugene Lee
Liu-Yi Retallick
Eleanor Wilkinson
Minhee Lee
Karin Tilch
Soong Choo
Kate Cole
Yuriko Matsuda
Peter Fisher
Emily Groom
Maria-Fiore Mazzarini
Alberto Vidal

SECOND VIOLINS

David López Ibáñez

The Principal Second Violin Chair is endowed by Nick and Camilla Bishop
Fiona Cornall
Susan Hedger
The No. 3 Second Violin chair is endowed anonymously
Julian Milone
Chair endowed by Sir Peter and Lady Middleton
Gideon Robinson
Sophie Cameron
Ikuko Sunamura
Mee-Hyun Esther Park
Anna Brigham
Emma Martin
Hannah Bell
Nicola Hutchings

VIOLAS

Scott Dickinson*
The Principal Viola Chair is endowed by the Tertis Foundation
Carol Ella

Sylvain Séailles
Chair endowed by Ruth and Henry Amar
Sara Sheppard
Cheremie Hamilton-Miller
Chair endowed by The Fernside Trust
Stephanie Edmundson
Daichi Yoshimura
Carol Hultmark
Pamela Ferriman
Rebecca Carrington

CELLOS

Steffan Morris
Richard Birchall
The No. 2 Cello Chair is endowed by Jane and Julian Langer
Tamaki Sugimoto
Silvestrs Kalniņš
Anne Baker
Yaroslava Trofymchuk
Chair endowed by Manuela Ribadeneira
Miwa Rosso
Nina Kiva

DOUBLE BASSES

Philip Nelson

The Principal Double Bass Chair is endowed by Sir Sydney and Lady Lipworth in memory of Bertrand Lipworth
Michael Fuller
Chair endowed by Naomi and Christophe Kasolowsky
Owen Nicolaou
Gareth Sheppard
Benjamin du Toit
Georgia Lloyd

JAZZ BASS

Chris Hill

FLUTES

Daniel Shao
The Principal Flute Chair is endowed by Norbert and Sabine Reis
Alyson Frazier
The No. 2 Flute Chair is endowed anonymously
June Scott
Robert Looman

PICCOLO

Robert Looman †

ALTO FLUTE

Robert Looman

OBOES

Timothy Rundle
The Principal Oboe Chair is endowed in memory of Stephen Rundle
Louise Hayter
Vanessa Howells
Rebecca Kozam

COR ANGLAIS

Rebecca Kozam

CLARINETS

Maura Marinucci
Alex Roberts
Jennifer McLaren*
Katie Lockhart

BASS CLARINET

Katie Lockhart

The Principal Bass Clarinet Chair is endowed by Philip and Judy Green

ALTO AND BARITONE

SAXOPHONES
Bradley Grant

BASSOONS

Robin O'Neill

The Principal Bassoon Chair is endowed by Penny and Nigel Turnbull
Shelly Organ
Emily Newman
Luke Whitehead

CONTRABASSOON

Luke Whitehead

The Principal Contrabassoon Chair is endowed by David and Penny Stern

HORNS

Norberto López
The Principal Horn Chair is endowed by John and Carol Wates in memory of Dennis Brain
Kira Doherty
Elise Campbell
Joel Ashford
The No. 4 Horn Chair is endowed by James Rushton
Eleanor Blakeney

TRUMPETS

Jason Evans ‡
Robin Totterdell
Christian Barraclough
Catherine Knight
Ellinor Bengtson

CORNETS

Jason Evans
Robin Totterdell

TROMBONES

Peter Moore
Philip White**
Rory Cartmell

BASS TROMBONE

James Buckle †

The Principal Bass Trombone Chair is endowed by Christopher Elliott MBE

TUBA

Peter Smith ‡

TIMPANI

Elliott Gaston-Ross

PERCUSSION

Paul Stoneman
The Principal Percussion Chair is endowed by Patricia Kalmans and Michael Ozer
Tom Edwards
Jeremy Cornes
Owen Gunnell
Rachel Gledhill
Christopher Thomas

DRUM KIT

Matt Skelton

HARP

Heidi Krutzen
The Principal Harp Chair is endowed by Cliff and Jeannie Hampton
Fiona Clifton-Welker

PIANO

Philip Moore

ORGAN

Richard Pearce

DIRECTOR AND EXECUTIVE PRODUCER

Toby Chadd

ARTWORK ANIMATOR AND COMPOSITOR

Stuart Sinclair

DIRECTOR OF PHOTOGRAPHY

Willow Hazell

EDITING

Toby Chadd and Willow Hazell

ASSISTANT CAMERA

Recel Wynsley Tonelada

GAFFER

Archie Sinclair

SPARK

Jackie Read

SOUND RECORDIST

Kathryn MacCorgarry Gray

RUNNER

William Thorne

HONORARY MEMBERS OF THE PHILHARMONIA ORCHESTRA

Vladimir Ashkenazy
Riccardo Muti
Esa-Pekka Salonen KBE
David Whelton LVO OBE, Hon FRAM, Hon RCM
Lady Lipworth CBE
Rev John Wates OBE
Hon FRAM FRSA
and Mrs Carol Wates
Laurence Modiano

In Memoriam:
Mansel Bebb
Sir Sydney Lipworth KC
Lorin Maazel
Giuseppe Modiano
Daniel Salem
Kurt Sanderling
Hazel Westbury

HONORARY DOCTOR

Dr Peter Newman

- † Professor at the Royal Academy of Music
- ‡ Professor at the Royal College of Music
- + Professor at Codarts University for the Arts in Rotterdam
- * Professor at the Guildhall School of Music and Drama
- ** Professor at Trinity Laban Conservatoire of Music and Dance
- § Musical Director, De Montfort University

This list was correct at the time of going to print but is subject to alteration. For all Philharmonia members visit philharmonia.co.uk/orchestra/players.

PATRON

His Majesty King Charles III

BOARD

Lord King of Lothbury KG, GBE, DL, FBA
Chair
James Buckle
President
Soong Choo
Joint Vice-President
Alexander Rolton
Joint Vice-President
David Aitman
Nick Bishop
Fiona Cornall
Susan Hedger
Johanne Hudson-Lett
Julian Milone
David Pickard
Terence Sinclair
Paul Stoneman
Luke Whitehead

ARTISTIC COMMITTEE






Fiona Cornall
Sylvain Séailles
Zsolt-Tihamér Visontay
Eleanor Wilkinson

PHILHARMONIA FOUNDATION BOARD (USA)

Matthew H. Hurlock
President
Andrew Davis
Kathryn Davis
Joe Field
Benjamin Hildner
Amanda Grove Holmén
Sharon Jacob
Latifa Kosta
Serena Lese
Lady Lipworth CBE
Irene Mavroyannis
Maureen Mulheren
Saul Nathan
Betsy Pitts
The Honorable and Mrs Jay T. Snyder
David Whelton LVO OBE, Hon FRAM, Hon RCM
Thorben Dittes
Ex-officio as CEO, Philharmonia Ltd
Susan A. Mathisen
Administrator

Loved it? Share it.

Share your Philharmonia experience and stay in touch with the latest from the orchestra on our social channels:

-  /philharmonialondon
-  Philharmonia Orchestra
-  @philharmonia_orchestra
-  @philharmoniaorchestra
-  @philharmonialondon

Thank you

We are grateful to the Philharmonia supporters whose contributions help us make extraordinary music accessible to everyone.

Core Funder



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Residency Partners



Major Orchestra Partners



Corporate Supporters



LEADERSHIP GIFTS

Dominic Webber Trust
Latifa Kosta
Sir Sydney Lipworth KC
and Lady Lipworth CBE
Laurence Modiano
Charitable Trust

BENEFACTORS

Michael Brindle KC and Alison Brindle
The Fernside Trust
The Amaryllis Fleming
Foundation
Philipp Freise
The Robert Fleming Hannay
Memorial Charity
Charlotte Hogg

HSH Dr Donatus, Prince of Hohenzollern
The Nathan Family
Manuela Ribadeneira
The Lloyd E. Rigler-Lawrence
E. Deutsch Foundation
Norbert and Sabine Reis
Christian and Myrto Rochat
Mr and Mrs Julian Schild
Terence and Sian Sinclair
EC Sosnow Charitable Trust

TRUSTS AND FOUNDATIONS

The Andor Charitable Trust
Art Mentor Foundation Lucerne
The Edith Murphy Foundation
Cockayne – Grants for the Arts: a donor
advised fund held at The London
Community Foundation

The David and Elaine Potter Foundation
Garrick Charitable Trust
Maud Elkington Charitable Trust
McLay Dementia Trust
Music for All, Power of Music Fund
Oliver Green Memorial Trust
Orchestras Live
The Radcliffe Trust
The Sidney Perry Foundation
St John's Hospital Trust
John Thaw Foundation

*Thank you to all our supporters
who wish to remain anonymous*

CHAIR ENDOWERS

Ruth and Henry Amar
Nick and Camilla Bishop
Christopher Elliott MBE
The Fernside Trust
Philip Green CBE and Judy Green
Cliff and Jeannie Hampton
Patricia Kalmans and
Michael Ozer
Naomi and Christophe
Kasolowsky
Mr and Mrs Julian Langer
Sir Sydney Lipworth KC
and Lady Lipworth CBE
Lord and Lady King of Lothbury
Sir Peter and Lady Middleton
Norbert and Sabine Reis
Manuela Ribadeneira
Christine Rundle, in memory
of Stephen Rundle
James Rushton
David and Penny Stern
The Tertis Foundation
Penny and Nigel Turnbull
Rev John Wates OBE Hon FRAM FRSA
and Mrs Carol Wates

CONCERT MASTER'S CIRCLE

Dr Peter Barker
Mr and Mrs Raj Bhatia
Marlies Branston
StJohn Brown
Shibo Chen
Kate Collis
Mr Rupert Darbyshire
Steve & Cristina Goldring
Helaine Gordon
Mrs Maggie Guitar
Mervyn and Helen Bradlow
Mr Malcolm Herring
Lady Juliet Tadgell
Ting Zwei Kuei
Stanley Lowy, MBE
Stephen and Jacqueline Lyon
Christian and Myrto Rochat
Dr and Mrs Paul Conway
Paul and Sally Cartwright
Lionel and Gillian Frumkin
David and Lynda Snowdon
Eric Tomsett

Stephen and Sophie Warshaw
Mr David J. Williams

CONDUCTOR'S CIRCLE

Ruth and Henry Amar
Nathan and Frances Kirsh
John and Caroline Nelson
The Michael and Nicola Sacher
Charitable Trust
Joy Antonia Sigaud
F Williams (Bedford) Ltd

AMERICAN PATRONS OF THE PHILHARMONIA FOUNDATION

Aileen Bruner
Jozelyn Davis
Kathryn and Andrew Davis
The Shelby Cullom Davis
Charitable Fund
Michael Carr
Joe Field
Lydia and Manfred Gorvy
Leila Govi
Amanda Grove Holmén
Benjamin Hildner
Matthew and Severa Hurlock
Mr and Mrs William L. Jacob III
Mr and Mrs William Douglas Lese
Irene Mavroyannis
Maureen Mulheren
Betsy and Rob Pitts
Nicole Salmasi
The Honorable and Mrs Jay T. Snyder
Mrs Jan van Eck

THE KLEMPERER SOCIETY

The Revd Jeremy and Mrs Arthern
Roger Butland and Jean Daly
Mr Roger Charters
Mr Stuart Chillingworth
Adrian Clark
William Cockcroft
Ms Paula Cowin
Mr Roderick Davies
Professor Gavin Drewry
Mr Richard England
Mr John Gwynn
Mrs Judicaelle Hammond
Andrew Hunter
Mr David James

Lord King of Lothbury
John King
Mr Matthew Knight and
Dr Simon Wakefield
Laurence Lewis
Saul Nathan
David and Jenny Pratt
Mr Marc Prema-Ratner &
Mr Stephen Davis
Stuart and Margaret Renshaw
Michael and Jill Reynolds
Ann Ritchie
Michael and Suzette Scott
Mr Ian Sewell
Terence Sinclair
Mr and Mrs Julian Tucker
Andrew and Hilary Walker
Mr Neil Walker
Mr Ian Webb
Mr David J. Williams
Dr Ernst Zillekens

SYMPHONY FRIENDS

Mr Ronald Adair
Robert Butland and Jean Daly
Dr Patrick Byrne
Amanda Carter
Mr Roger Charters
Denys Clarke
Mrs Shimona Cowan
Michael Gell
Mr and Mrs Gavin Graham
Robert Gray
Colin Hall and Naomi Hall
Mrs Leslie Hamel and Dr Harald Henn
Melanie J. Johnson
Mr Raphaël Kanza
Markus and Chantal Metyas
Dr Judith and Harold Paisner
Kim Polman
Stuart Poyner
David and Jenny Pratt
Michael and Nina Richards
Professor John and
Mrs Alison Shepherd
David and Ruth Simkins
John and Helen Skinner
Joe and Lucy Smouha
Mr and Mrs Colin Stevens
Mark Walker

**Music is
not what
we do.
It's what
we are.**

Phil har mo nia

Come back for more:

**Santtu conducts
Sibelius, Lindberg
and Shostakovich**

Three songs of freedom

Sun 2 Nov, 3pm

**Balls: Marin Alsop
conducts Laura
Karpman**

*The 1973 'Battle of the Sexes'
tennis match as an opera*

Thu 20 Nov, 7.30pm

**Rafael Payare conducts
Berlioz and Ortiz**

*Featuring Gabriela Ortiz's
Trumpet Concerto*

Thu 27 Nov, 7.30pm

**Marin Alsop conducts
Star Wars and The
Planets**

With guitarist Sean Shibe

Sun 8 Feb, 3pm

**Esa-Pekka Salonen
and Víkingur Ólafsson**

*UK premiere of John Adams's
Piano Concerto 'After the Fall'*

Wed 25 Feb, 7.30pm

**Into the Void: From
Wagner to Black
Sabbath**

*Epic orchestral classics meet
heavy metal anthems*

Wed 22 Apr, 7.30pm

**SOUTHBANK
CENTRE
RESIDENT**

**philharmonia.co.uk
0800 652 6717**



Supported using public funding by
**ARTS COUNCIL
ENGLAND**