

**80th Birthday
Season 2025/26**

**Esa-Pekka Salonen and
Vikings Ólafsson
Wednesday 25 February 2026
Royal Festival Hall**

**Phil
har
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...

Icelandic pianist Víkingur Ólafsson is our Featured Artist this season. He played in the opening concert of our London season, and on our US tour in October. You can hear more from him on Sunday 1 March, in a fascinating programme paying tribute to 100-year-old Hungarian composer György Kurtág.

John Adams wrote *After the Fall* for Víkingur Ólafsson – the pair are big fans of each other's music-making, and hatched the plan for this piece together over a beer when Ólafsson was performing another of Adams's concertos.

The second piece in this evening's concert is a ballet score based on a second-century story involving gods and nymphs, shepherds and shepherdesses... and pirates. You can read more about it on page 4. Like many ballets, the plot may be far-fetched, but it's a great excuse for some fantastic orchestral music.

Tonight's conductor Esa-Pekka Salonen was our Principal Conductor for many years, and *Daphnis and Chloé* is one of his all-time favourite pieces. We hope it will become one of your favourites too.

Welcome to this evening's concert

Philharmonia *80*

Esa-Pekka Salonen and Víkingur Ólafsson

Wednesday 25 February 2026, 7.30pm
Southbank Centre's Royal Festival Hall

Esa-Pekka Salonen – conductor
Víkingur Ólafsson – piano
Philharmonia Chorus

ADAMS Piano Concerto, 'After the Fall'
(London premiere, Philharmonia co-commission) (27 mins)

Interval (20 mins)

RAVEL Daphnis and Chloé
(complete ballet score) (50 mins)

This performance finishes at approximately 9.15pm



Tonight's concert is being broadcast live on BBC Radio 3. It will be available on BBC Sounds for 30 days.



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 2008 - 2025

Zsolt-Tihamér Visontay
Concert Master

Philharmonia Social

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

Our staff, players and volunteers will be on Level 2 Blue Side before the concert, and in the interval.

6.30pm: a short, informal introduction to the orchestra and this evening's performance

6.45pm and interval: your chance to join the conversation, ask questions and connect with your fellow audience members

John Adams (b. 1947)

After the Fall
(2024) (27 mins)

After the Fall is John Adams's third full-scale concerto for solo piano, following *Century Rolls* (1996), which he wrote for Emanuel Ax, and *Must the Devil Have All the Good Tunes?* (2018), premiered by Yuja Wang.

By taking into account the personalities and specific strengths of the keyboard virtuosos for whom each piece was originally tailored, Adams demonstrates a compositional virtuosity all his own. The Icelandic pianist Vikingur Ólafsson, to whom *After the Fall* is dedicated, has become an acclaimed interpreter of J.S. Bach, and Adams alludes to his extraordinary affinity with Bach in his score.

Ólafsson made a powerful impression on Adams when he played *Devil* across Europe, with the composer conducting in Paris, Amsterdam, Prague, and Zurich. Ólafsson's deep and thorough knowledge of his music additionally impressed Adams: "He genuinely loves my music and knows all of it, not just my concertos." When writing for a particular performer, he adds, "that makes a difference."

Adams in turn became a fan of Ólafsson. "The extraordinary thing about him is that he has such a wide bandwidth of

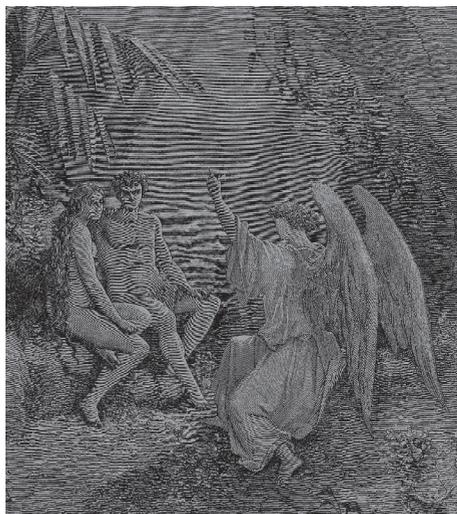
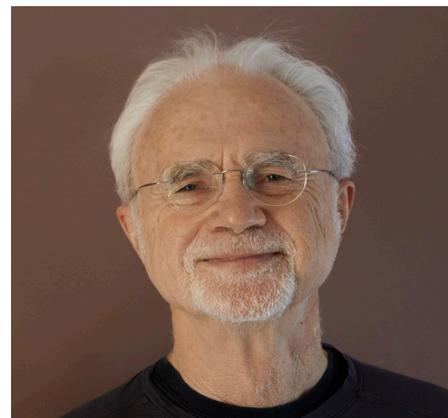


Illustration for Milton's Paradise Lost by Gustave Doré, via Wikimedia Commons

expressive possibility," the composer says. "His Rameau and Bach and Mozart have incredible delicacy, and at the same time he can make the piano sound huge without banging it. I tried to incorporate that awareness into *After the Fall*."

The title of the new concerto is a multi-layered pun that implicitly raises questions of a 21st-century composer's relationship with tradition. Adams recalls hearing the piano concerto *No Such Spring* by his son, Samuel Carl Adams, which was premiered by the pianist Conor Hanick and Esa-Pekka Salonen in early 2023. "I was so overwhelmed by it that I really didn't think I could ever write another piano concerto," Adams recalls. "So the title is partly a tip of the hat to Sam's piece: there is no such spring after the fall."

The double entendre of 'fall' – as both the season and mankind's loss of Paradise – led Adams to think of the iconic role Pierre Boulez (1925-2016) once played in attempting to dictate the future of contemporary music. In an article the composer wrote for *The New York Times* in 2019 about Boulez's recently published book, *Music Lessons*, Adams focused on a comment in which Boulez declared that 'the era of avant-gardes and exploration being definitely over, what follows is the era of perpetual return, consolidation, citation... An ideal or imaginary library provides us with a plethora of models, endless choices and means of exploitation.'



John Adams © Deborah O'Grady

From Boulez's strict Modernist perspective, Adams says, the fall from grace for the present-day artist "is like some Miltonian catastrophe where the nobility of the avant-garde posture is

surrendered in favour of some sort of sentimental clinging to archetypes from the the past, to a retreat into nostalgia and quotation." While the ideal of the avant-garde was "to push the limit on everything, whether in terms of comprehensibility, of loudness and softness, or of length or density," Adams points out that he has long felt, when composing, that "there is an aspect in which so many of the fundamental tools of music – harmony, rhythm, timbre, etc. – have in a certain sense already been discovered. What to me is meaningful and touches people is music that does have roots in the past, but that sees the musical experience from a different point of view."

After the Fall, like all of Adams's music, embraces the very things Boulez pronounced to be signs of the fall: 'perpetual return, consolidation, citation.' But risks must still be taken – all the more so. In the culminating section of *After the Fall*, Adams stages the infiltration of the C minor Prelude from Book I of Bach's *The Well-Tempered Clavier*. The composer wryly notes that while at work on the piece last season, Ólafsson was engaged in an international tour comprising 88 performances of the *Goldberg Variations*: "Something of Bach was bound to leak into my piece, I guess."

Programme note © Thomas May

Interval (20 mins)



Maurice Ravel, 1913 © The Musical Times

Maurice Ravel (1875 - 1937)

Daphnis and Chloé
(1909-1912) (50 mins)

Part I:
Introduction et Danse religieuse
Danse générale
Danse grotesque de Dorcon
Danse légère et gracieuse de Daphnis
Danse de Lycéion
Danse lente et mystérieuse des Nymphes

Part II:
Introduction
Danse guerrière
Danse suppliante de Chloé

Part III:
Lever du jour
Pantomime (Les amours de Pan et Syrinx)
Danse générale (Bacchanale)

Daphnis and Chloé was one of the great pre-war commissions by Serge Diaghilev for his Ballets Russes. The Ballets Russes first arrived in Paris for the 1909/10 season and took the French capital by storm with their 'exotic' productions, including Borodin's *Prince Igor* and Rimsky-Korsakov's *Scheherazade*. During that season, Diaghilev first met the young Stravinsky, and Maurice Ravel, who was beginning to acquire a reputation as a major new talent. With his usual astuteness, Diaghilev offered Ravel a commission for a ballet based on the Greek pastoral romance of Daphnis and Chloé – though the end result bears little resemblance to the original story.

The horn theme of the Introduction provides the 'germ cell' on which the entire structure of the ballet is based. The curtain rises on a peaceful springtime scene. On the right of the stage is a nymphs' grotto, on the left, a great rock shaped like the god Pan. Trumpet calls announce the arrival of youths and maidens carrying baskets of gifts for the nymphs. Their 'Danse religieuse' is interrupted by the arrival of Daphnis and Chloé. During a lively 'Danse générale', one of the youths, Dorcon, tries to kiss Chloé. The others propose a dance contest between Dorcon and Daphnis. They mock Dorcon's clumsy efforts, but praise Daphnis's graceful waltz.

A girl named Lyceion attempts unsuccessfully to seduce Daphnis with a langorous dance. Suddenly, war-like noises

are heard offstage, and a group of girls rush across the stage, pursued by pirates. The pirates find Chloé and carry her off. Daphnis finds Chloé's sandal, curses the gods and falls to the ground in a faint. To the tones of flute, horn and clarinet, statues of the three nymphs slowly come to life. They begin a slow and mysterious dance, and lead Daphnis towards Pan's rock. The god himself takes shape and Daphnis throws himself to the ground in supplication.

Part Two is set in the pirates' lair. The pirates perform a 'War Dance', then their chief commands Chloé to dance. She begins a 'Dance of Supplication', during which she twice tries to escape. As the pirate chief carries her off, fires flare up on all sides. The earth opens and the great shadow of Pan is seen against the mountains. The pirates flee in terror and Chloé finds herself alone.

As the curtain rises on Part Three, Daphnis is lying asleep, worn out with despair. There is no sound other than the streams of dew running down the rocks, depicted by bubbling woodwind. Slowly the sky lightens, birds begin to sing (three solo violins and piccolo), and in the distance a shepherd passes with his flock, in one of the most vivid symphonic depictions of daybreak in the repertoire.

Daphnis and Chloé are reunited, and in gratitude for Pan's intervention, they mime the ancient legend of Pan and Syrinx, in which Pan makes a flute out of reeds and plays a melancholy air. The celebrated

flute solo in this 'Pantomime' is one of the most technically challenging ever written for an orchestral flautist.

The ballet ends with a 'Bacchanale', whose unusual five-beats-in-a-bar metre caused the dancers a great deal of trouble in the original production – they could only get it right by repeating to themselves the syllables 'Ser-gei-Dia-ghi-lev'. This triumphant finale calls upon all Ravel's dazzling orchestral resources, including triple woodwind, a sarrusophone (a recently invented double-reed instrument made of metal - its part is played today by the contrabassoon), four trumpets, a host of percussion and a wind machine.

Programme note © Wendy Thompson

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
-  @philharmonia

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 our 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, Riccardo Muti, Giuseppe Sinopoli, Christoph von Dohnányi, Vladimir Ashkenazy and Esa-Pekka Salonen are some of the key conductors who have shaped our reputation as one of the world's great orchestras.

We have premiered music by composers including Richard Strauss, Sir Peter Maxwell Davies and Errollyn Wallen, and performed with many of the world's most admired soloists. This season, Víkingur Ólafsson is our Featured Artist, and Gabriela Ortiz is our Featured Composer.

Resident at the Southbank Centre since 1995, we also hold residencies in Basingstoke, Bedford, Canterbury and Leicester, and tour extensively worldwide. In October 2025 we undertook a major US tour culminating in two 80th birthday concerts at Carnegie Hall, and we recently returned from our second Philharmonia Festival in Mauritius.

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

We are 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 Allen

Esa-Pekka Salonen – Conductor Laureate



Esa-Pekka Salonen © Patrick Swirc

Esa-Pekka Salonen is renowned as both a composer and conductor. He was Principal Conductor of the Philharmonia from 2008 – 2021, and is now Conductor Laureate.

During his tenure he collaborated with the Philharmonia on groundbreaking ways to present orchestral music, including large-scale interactive installations *The Virtual Orchestra*, *Universe of Sound* and *Re:Rite*, an acclaimed iPad app, and a virtual reality experience featuring the piece that first brought him and the Philharmonia together, Mahler's Symphony No. 3.

He was recently named Creative Director of the Los Angeles Philharmonic, effective 2026–27, and Creativity and Innovation Chair of the Philharmonie de Paris and Principal Conductor of the Orchestre de Paris, effective 2027–28. He has also served as the Music Director of the Los Angeles Philharmonic and San Francisco Symphony.

In recent seasons, Salonen has co-founded the statewide California Festival with Gustavo Dudamel and Rafael

Payare; led a synesthetic production of Scriabin's *Prometheus: the Poem of Fire* in collaboration with pianist Jean-Yves Thibaudet and Cartier's head perfumer Mathilde Laurent; and led the Finnish Radio Symphony Orchestra in a production of Modest Mussorgsky's unfinished opera *Khovanshchina* in Helsinki and at the Salzburg Easter Festival.

Salonen began the 2025–26 season with a tour with the Orchestre de Paris, centered on the premiere of his new Horn Concerto, composed for Stefan Dohr. Following performances with the Boston Symphony Orchestra, he brings the piece to Milan, Paris, and Hong Kong. He conducts several more of his compositions this season, including *Tiu* and *Dona Nobis Pacem* with the Swedish Radio Symphony Orchestra, and his Sinfonia concertante for organ and orchestra with Olivier Latry and the Gothenburg Symphony Orchestra.

Salonen's recent recordings include the Grammy Award-winning world premiere recording of Kaija Saariaho's *Adriana Mater* on Deutsche Grammophon, recordings of Bartók's three piano concertos with Pierre-Laurent Aimard on Pentatone, and spatial audio recordings of Ligeti's *Clocks and Clouds*, *Lux Aeterna*, and *Ramifications* on Apple Music Classical.

Salonen was appointed an honorary Knight Commander of the Order of the British Empire (KBE) by Queen Elizabeth II in 2020. In 2023, he led the Nobel Prize Concert, and in 2024 received the Polar Music Prize.

Víkingur Ólafsson – piano



Víkingur Ólafsson © Ari Mægg / Deutsche Grammophon

Víkingur Ólafsson is one of the most celebrated classical artists of our time; a unique and visionary musician who brings his profound originality to some of the greatest works in music history.

His recordings resonate deeply with audiences around the world, reaching over one billion streams and winning numerous awards including the 2025 Grammy for Best Classical Instrumental Solo for his album of Bach's *Goldberg Variations*, BBC Music Magazine Album of the Year, and Opus Klassik Solo Recording of the Year (twice). Other notable honours include the Royal Philharmonic Society Gold Medal, Rolf Schock Music Prize, Gramophone's Artist of the Year, Musical America's Instrumentalist of the Year, the Nordic Council Music Prize, the Order of the Falcon (Iceland's order of chivalry) as well as the Icelandic Export Award, given by the President of Iceland.

November 2025 saw Ólafsson present his latest album, *Opus 109*, which places Beethoven's Piano Sonata No.30 Op.109 at its heart. In an illuminating and thrilling musical dialogue with Schubert, J.S. Bach and other works by Beethoven, it traces the lineages that converge on this masterpiece of the piano literature. He tours the anticipated new programme widely, bringing it to the greatest concert halls across Europe and North America.

Ólafsson opened the 2025/26 season and toured the US with the Philharmonia as Featured Artist, as well as returning to the Berlin Philharmonic with Semyon Bychkov and the Czech Philharmonic with Sir Antonio Pappano. He also reunites with John Adams and the LA Phil for more performances of *After the Fall*, the piano concerto written expressly for him.

Ólafsson marks the Kurtág centenary celebrations in 2026, with a performance with the Philharmonia on 1 March, and appears as Artist in Residence at Cal Performances in Berkeley, California and at MUPA, Budapest.

Philharmonia Chorus



Philharmonia Chorus © Andy Paradise

An independent chorus based in London, the Philharmonia Chorus is recognised as one of the world's finest symphony choruses. They have a distinguished 60-year history and a legendary discography, having performed with many of the leading conductors of the age.

Last year the basses of the Chorus took part in two performances of Shostakovich's Symphony No.13 'Babi Yar' with the Orchestre National de Lille conducted by Joshua Weilerstein, the first in Lille, and the second in the Philharmonie de Paris, broadcast live by Radio France. Following this the Chorus took part in a performance of Verdi's Requiem with the Philharmonia Orchestra conducted by Riccardo Muti, and Brahms' *Ein deutsches Requiem* in the Chapel of King's College Cambridge conducted by Daniel Hyde, which was broadcast live on BBC Radio 3.

The Chorus also took part in live showings of Ridley Scott's *Gladiator* and gave the world premiere of *Cosmology* by

Max Richter, both at the Royal Albert Hall, joined the BBC Singers for a performance of *The End of the World* by Joe Hisaishi at the 2025 BBC Proms, and took part in two performances of Bernstein's *Chichester Psalms*, with the Royal Philharmonic Orchestra conducted by Vasily Petrenko and the Philharmonia Orchestra conducted by Marin Alsop.

The Chorus's recording of Rachmaninov's *The Bells* with the Royal Philharmonic Orchestra conducted by Vasily Petrenko was released in November by Harmonia Mundi. Future plans include concerts with the Royal Philharmonic and Philharmonia Orchestras, and a tour to France.

Gavin Carr – Chorus Master

Gavin Carr is one of the most distinguished choral conductors of his generation. A choral scholar at King's College, Cambridge, he enjoyed an international career as a baritone, performing leading roles with English National Opera and other major companies, before taking up conducting positions at the Cantiere d'arte di Montepulciano and the Wexford Festival. He has gone on to work with most of the major symphony choruses in the UK, and has premiered a number of important additions to the choral-orchestral repertoire. A member of the vocal faculty of the Royal Academy of Music since 2017, he has been working with the Philharmonia Chorus since 2011, and was appointed Chorus Master in 2018.

FIRST VIOLINS

Zsolt-Tihamér Visontay

Rebecca Chan
Eugene Lee
Eunsley Park
Victoria Irish
Chair endowed by Gillian and Lionel Frumkin
Karin Tilch
Lulu Fuller
Eleanor Wilkinson
Adrián Varela
Joonas Pekonen
Soong Choo
Shoshanah Sievers
Peter Fisher
Charlotte Reid
Jonathan Lee
Tayfun Bomboz

SECOND VIOLINS

Tristan Gurney

The Principal Second Violin Chair is endowed by Nick and Camilla Bishop
Fiona Cornall
Nuno Carapina
The No. 3 Second Violin chair is endowed anonymously
Ilhem Ben Khalfa
Gideon Robinson
Julian Milone
Chair endowed by Sir Peter and Lady Middleton
Marina Gillam
Susan Hedger
Emanuela Buta
Mee-Hyun Esther Park
Nicola Goldscheider
Sali-Wyn Ryan
Thea Spiers
José Nuno Cabrita Matias

VIOLAS

Scott Dickinson *

The Principal Viola Chair is endowed by the Tertis Foundation
Ting-Ru Lai

Sylvain Séailles
Chair endowed by Ruth and Henry Amar
Cameron Campbell
Gijs Kramers
Carol Hultmark
Stephanie Edmundson
Sara Sheppard
Chair endowed by The Fernside Trust
Cheremie Hamilton-Miller
Linda Kidwell
Daichi Yoshimura
Pamela Ferriman

CELLOS

Stefan Morris

Richard Birchall
Ella Rundle
Tamaki Sugimoto
Yaroslava Trofymchuk
Alexander Rolton
Chair endowed by Manuela Ribadeneira
Anne Baker
Nina Kiva
Yvonne-Marie Parsons
Anna Crawford

DOUBLE BASSES

Tim Gibbs *

The Principal Double Bass Chair is endowed by Sir Sydney and Lady Lipworth in memory of Bertrand Lipworth
Marcus Gaved
Gareth Sheppard
Owen Nicolaou
Benjamin du Toit
Michael Fuller
Chair endowed by Naomi and Christophe Kasolowsky
Siret Lust *
Samuel Rice

FLUTES

Samuel Coles †

The Principal Flute Chair is endowed by Norbert and Sabine Reis
June Scott
The No. 2 Flute Chair is endowed anonymously
Robert Looman †

PICCOLO

Robert Looman †

ALTO FLUTE

June Scott

Rowland Sutherland

OBOES

Timothy Rundle

The Principal Oboe Chair is endowed in memory of Stephen Rundle
Imogen Davies

COR ANGLAIS

Rebecca Kozam

CLARINETS

Maura Marinucci †

Mark van de Wiel †

E FLAT CLARINET

Jennifer McLaren *

BASS CLARINET

Laurent Ben Slimane †

BASSOONS

Robin O'Neill †

The Principal Bassoon Chair is endowed by Penny and Nigel Turnbull
Shelly Organ
William Kidner

CONTRABASSOON

Luke Whitehead

The Principal Contrabassoon Chair is endowed by David and Penny Stern

HORNS

Alberto Menéndez Escribano

The Principal Horn Chair is endowed by John and Carol Wates in memory of Dennis Brain
Kira Doherty †
Zachary Hayward
Carsten Williams
The No. 4 Horn Chair is endowed by James Rushton
Laurence Davies

TRUMPETS

Jason Evans †

Robin Totterdell
Christian Barraclough †
Toby Street

TROMBONES

Matthew Lewis

Philip White §

BASS TROMBONE

James Buckle †

The Principal Bass Trombone Chair is endowed by Christopher Elliott MBE

TUBA

Peter Smith ‡

TIMPANI

Matthew Hardy

PERCUSSION

Paul Stoneman †

The Principal Percussion Chair is endowed by Patricia Kalmans and Michael Ozer
Owen Gunnell
Rachel Gledhill *
Tom Edwards
Christopher Thomas
Jeremy Cornes
Jacob Brown
Barnaby Archer
Tim Gunnell

HARP

Heidi Krutzen

Anneke Hodnett

CELESTE

Elizabeth Burley

SOPRANOS

Victoria Armillotta
Sofia Bagulho
Bogna Bargiel
Harriet Cameron
Jocelyn Coates
Laura Coppinger
Isobel Coughlan
Sancia Czecilia
Sheila Fitzgerald
Miyu Himeta
Emma Louise Jones
Catherine Jones-Healy
Jackie Leach
Olivia Middleton
Lillian Noble
Jessica Partington-West
Imogen Retej
Chloe Riordan
Emily Rooke
Ayano Sasaki-Crawley
Sarah Seemuller
Denise Squires
Lorna Swift
Evelyn Thomas
Madeleine Todd
Hannah Walker
Alexandria Wreggelsworth

ALTOS

Elizabeth Album
Jenifer Ball
Barbara Barnes
Hannah Bennett
Anne-Maria Brennan
Sophia Cheung
Charlotte Collier
Helen Cooper
Caroline Davies
Rhian Davies
Ursula Davies
Sue Dodd
Deborah Holborn

Susannah Horowitz
Sofia Lo
Amelie Mack
Ada Ng
Danielle Nicholson
Miranda Ommanney
Alison Rieple
Iveta Rožlapa
Melanie Sanders
Sue Smith
Danny Thomas

TENORS

Richard Ashdown
Christopher Beynon
Sam Britner
Stephen Brosnan
Michael Clarke
Osian Clarke
Christian Forssander
Tim Freeman
Joshua Furtado-Mendes
Noah Golding
James Hutchings
Sam Jenkins
Naveen Kanamarlapudi
Sam Leggett
Andrew Martin
Matt Norriss
Simion Novac
Tony Ottridge
Michael Ridley
Michael Roskell
Anthony Yates

BASSES

Christian Andreas
Paul Arman
Tony Bannister
Sherman Carroll
Geoffrey Chang
Christopher Cherrington
Phillip Dangerfield
Robert Ebdon
Neville Filar
Edward Freeman
Richard Gaskell
Nigel Gee
Richard Harding
Graham Hobson

Christopher Hollis
Anthony Hull
Ben Keohane
Peter Kirby
Stuart Lakin
Saul Leighton
Geoffrey Maddock
Peter Quintrell
Gabriele Sarais
James Shirras
Llewellyn St David
Nicolas Stepan-Rivard
Felix Wareing
Tim Wright

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

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.

† Professor at the Royal Academy of Music
‡ Professor at the Royal College of Music
* Professor at the Guildhall School of Music and Drama
§ Professor at Trinity Laban Conservatoire of Music and Dance

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 OBE
Terence Sinclair
Paul Stoneman
Luke Whitehead

ARTISTIC COMMITTEE

Fiona Cornall
Sylvain Séailles
Zsolt-Tihamér Visontay
Eleanor Wilkinson

PHILHARMONIA CHORUS

Chorus Master: Gavin Carr
Accompanist: Timothy End
Patron: His Majesty King Charles III

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



**BEDFORD
BOROUGH COUNCIL**



Leicester
City Council

**SOUTHBANK
CENTRE**



Lambeth

The Philharmonia Orchestra
in Bedford Trust



Southwark
Council
southwark.gov.uk

Major Orchestra Partners

ART FOUNDATION
MENTOR LUCERNE

COCHAYNE

**Dominic
Webber
Trust**

Core Values



Garfield Weston
FOUNDATION



UKRI
Innovate
UK

ORCHESTRAS *Live*

The David & Elaine Potter
Foundation

Sidney Perry
Foundation

Corporate Supporters



Citi

**CORNEY &
BARROW**
INDEPENDENT WINE MERCHANTS LTD



McDermott
Will & Emery

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 29th May 1961 Charitable Trust
ABO Trust's Sirens programme
The Andor Charitable Trust
Art Mentor Foundation Lucerne
Maria Björnson Memorial Fund
Cockayne - Grants for the Arts
William Delafield Charitable Trust

D'Oyly Carte Charitable Trust
The Maud Elkington Charitable Trust
Gale Family Charity Trust
Garfield Weston Foundation
Garrick Charitable Trust
Oliver Green Memorial Trust
Leicestershire and Rutland Freemasons'
Charity
Edith Murphy Foundation
Orchestras Live
The Sidney Perry Foundation
The Austin and Hope Pilkington Trust
The David and Elaine Potter Foundation
The Radcliffe Trust
Scops Arts Trust
The John Thaw Foundation
Thriplow Charitable Trust

CONDUCTOR'S CIRCLE

Ruth and Henry Amar
Marlies Branston
John and Caroline Nelson
Christian and Myrto Rochat
The Michael and Nicola Sacher
Charitable Trust
Joy Antonia Sigaud
F Williams (Bedford) Ltd

CONCERT MASTER'S CIRCLE

Dr Peter Barker
Mr and Mrs Raj Bhatia
Mervyn and Helen Bradlow
StJohn Brown
Paul and Sally Cartwright
Shibo Chen
Kate Collis
Beth and Michele Colocci
Dr and Mrs Paul Conway
Mr Rupert Darbyshire
Lionel and Gillian Frumkin
Steve & Cristina Goldring
Helaine Gordon
Mrs Maggie Guitar
Mr Malcolm Herring
Nathan and Frances Kirsh
Ting Zwei Kuei
Stanley Lowy MBE
Stephen and Jacqueline Lyon
David and Lynda Snowdon
Lady Juliet Tadgell
Eric Tomsett
Stephen and Sophie Warshaw
Mr David J. Williams

CHAIR ENDOWERS

Ruth and Henry Amar
Nick and Camilla Bishop
Christopher Elliott MBE
The Fernside Trust
Lionel and Gillian Frumkin
Philip Green CBE and Judy Green
Cliff and Jeannie Hampton
Patricia Kalmans and
Michael Ozer
Naomi and Christophe Kasolowski
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

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
Mrs Shimona Cowan
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
Professor Gavin Drewry
Mr Richard England
Mr John Gwynn
Mrs Judicaelle Hammond
Andrew Hunter
Mr David James
John King
Lord King of Lothbury
Mr Matthew Knight and
Dr Simon Wakefield

Laurence Lewis
Saul Nathan
David and Jenny Pratt
Mr Marc Prema-Ratner and
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
Nicholas Baumgartner
Roger 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
Mr and Mrs Francis Norton
Dr Judith and Harold Paisner
Kim Polman
Stuart Poyner
David 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

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

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

Phil har mo nia

Come back for more:

**Víkingur Ólafsson:
Kurtág at 100**

*Ólafsson pays homage to an
era-defining composer*

Sun 1 Mar, 5pm

**Santtu conducts
Bernstein, Copland
and Gershwin**

*Hear the premiere of
Jonathan Dove's Rainbow*

Thu 5 Mar, 7.30pm

**Marin Alsop and
Alisa Weilerstein**

*Scheherazade, and Gabriela
Ortiz's new Cello Concerto*

Thu 12 Mar, 7.30pm

**Denis Kozhukhin
plays Beethoven**

*Enjoy the spellbinding
'Emperor' Concerto, plus
Ortiz and Mendelssohn*

Sun 29 Mar, 5pm

Bruce Liu plays Ravel

*The outstanding Canadian
pianist plays Ravel's jazz-
inflected Piano Concerto in G*

Sun 12 Apr, 3pm

**Nicola Benedetti
plays Elgar**

*Elgar's Violin Concerto is
paired with Debussy's La Mer*

Sun 19 Apr, 3pm

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

**SOUTHBANK
CENTRE
RESIDENT**



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