

**80th Birthday
Season 2025/26**

**Santtu conducts Bernstein,
Copland and Gershwin
Thursday 5 March 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 on concerts

Join from £80

philharmonia.co.uk/friends



In a nutshell...

American music in all its colour, energy and storytelling power comes to life under Santtu-Matias Rouvali. Leonard Bernstein's *On the Waterfront* suite opens with cinematic drama, charting love, violence and redemption on the New York docks.

At the heart of the programme is the world premiere of Jonathan Dove's *Clarinet Concerto, 'Rainbow'*, written for our recently retired Principal Clarinet Mark van de Wiel, promising a vivid, contemporary showcase for the instrument's expressive range.

After the interval, Aaron Copland's *Clarinet Concerto* blends classical clarity with jazz influences, originally written for Benny Goodman, before George Gershwin's *Rhapsody in Blue* brings the programme to a dazzling close, its iconic melodies and rhythms capturing the spirit of a modern, confident America.

Welcome to this evening's concert

Philharmonia *80*

Santtu conducts Bernstein, Copland and Gershwin

Thursday 5 March 2026, 7.30pm
Southbank Centre's Royal Festival Hall

Santtu-Matias Rouvali – conductor
Mark van de Wiel – clarinet
Frank Dupree – piano

BERNSTEIN *On the Waterfront Suite*
(22 mins)

DOVE *Clarinet Concerto, 'Rainbow'*
(World premiere, commissioned by Mark
van de Wiel and the Philharmonia)
(22 mins)

Interval (20 mins)

COPLAND *Clarinet Concerto*
(18 mins)

GERSHWIN *Rhapsody in Blue*
(16 mins)

This performance finishes at
approximately 9.20pm

Free post-concert event:

Philharmonia Big Band

9.45pm, Royal Festival Hall

After the concert, join the Philharmonia Big Band for their second outing, featuring Principal Conductor Santtu on drums. The programme includes music by jazz legend Benny Goodman. Free, ticket required.

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
Concertmaster

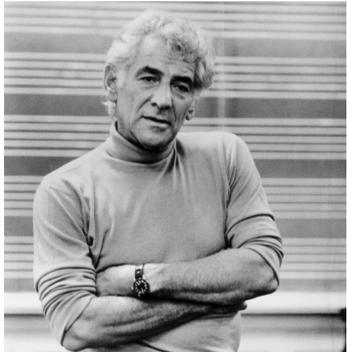
Philharmonia Social

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

Our staff, players and volunteers will be on the Clore Ballroom, before the concert.

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

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



Leonard Bernstein © Paul du Hreck

Leonard Bernstein (1918 – 1990)

On the Waterfront: Symphonic Suite (1955) (22 mins)

Leonard Bernstein's 1955 suite based on his Academy Award-nominated score for *On the Waterfront* almost needs no explanation, for the drama immediately leaps from the stage.

Bernstein left a remarkable amount of commentary about his work on both the film and the suite. He wrote in the *Boston Globe* that he had previously avoided writing for film but that the acting in *On the Waterfront* was so inspirational that he couldn't stop thinking about it. In fact, he claimed to have watched the film over fifty times while writing the score so he could get it exactly right. Shortly before the world premiere of the symphonic suite, given at the Berkshire Music Center in August 1955, he wrote in the *Berkshire*

Eagle that the fragmentary qualities of the film score made for poor treatment on the concert stage, requiring him to use nineteenth-century techniques of thematic elaboration and formal construction to make a piece that would hang together. It is not a suite in the traditional sense with sequential portraits, but a fantasia or tone poem built from materials in the film score in a loosely chronological order.

The all-American film tells the story of Terry Malloy, a fallen prizefighter and longshoreman from Hoboken, New Jersey, who takes on violent and corrupt racketeers running the dock – all while falling in love with Edie, the sister of the man whose death he wants to avenge. The suite opens with a solo French horn motif Bernstein described as Terry's "quiet nobility." The brief melody is passed around several times before 'violence' and 'pain' motifs that underpin the rest of the piece appear in the drums and alto saxophone, respectively. A quiet, lush middle section introduces a 'love' sequence, after which the previous themes return in kaleidoscopic variety. To close, the noble theme reappears in more heroic garb, but marred by the tragedy of senseless death.

© Douglas Shadle



Jonathan Dove © Marshall Light Studio

Jonathan Dove (b. 1959)

Clarinet Concerto, 'Rainbow' World premiere, commissioned by Mark van de Wiel and the Philharmonia (2026) (22 mins)

*My heart leaps up when I behold
A rainbow in the sky:
So was it when my life began,
So is it now I am a man,
So be it when I shall grow old,
Or let me die!
William Wordsworth*

A rainbow can represent many things nowadays, but it was actually the real thing that inspired this concerto. The dialogue between soloist and orchestra sometimes makes me imagine a conversation between an individual and the natural world. *Rainbow* is the third of my concertos to feature a solitary human being scanning the skies.

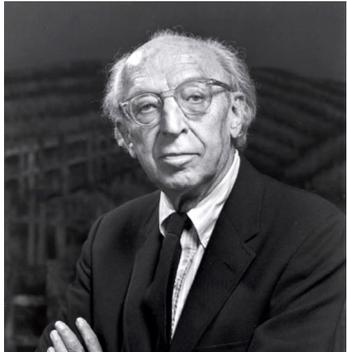
In *Stargazer*, the trombone explores the night sky and is swept up in the mythic stories of the constellations. In *Northern Lights*, the solo accordion marvels at a spectacular natural phenomenon. In *Rainbow*, the solo clarinet traces a great arc in the sky, responding to its shape and colours.

The first movement takes the form of a chaconne. The soloist's arpeggios introduce a cycle of seven chords (the seven colours of the rainbow): the cycle appears fourteen times altogether, with hints of different weathers, and with different kinds of instrumental interplay. Quite early on, one lightly accompanying seven-chord cycle yields a contemplative solo clarinet melody, which is remembered during the cadenza and is eventually taken up expansively by the whole orchestra.

In the second movement, slower arcs focus on the cooler, sadder colours of the rainbow – violet, indigo, blue – while, in the third movement, the fiery colours (yellow, orange, red) provoke an exuberant dance.

Rainbow celebrates the virtuosity and lyricism of Mark van de Wiel, to whom it is dedicated.

© Jonathan Dove



Aaron Copland © Public Domain

Aaron Copland (1900 – 1990)

Clarinet Concerto (1948) (18 mins)

By the time Copland finished his Clarinet Concerto, in the late 1940s, he had gained extensive experience bridging the divide between popular and classical modes of expression in his ballets *Billy the Kid* (1938), *Rodeo* (1942), and *Appalachian Spring* (1944). Commissioned by the great jazz clarinetist Benny Goodman, the concerto offered an opportunity to come full circle.

Scored for strings, harp, and piano to accompany the clarinet soloist, the concerto itself defies neat categorization. Usually clocking between sixteen and seventeen minutes, it comprises only two movements connected by an extended solo (or cadenza), rather than the conventional three. The first movement

is reminiscent of the sparse opening of *Appalachian Spring*. Quiet, slow-moving lines and open harmonies in the strings evoke an untrammelled landscape. Rather than playing a soloistic role, the clarinet merges into this texture with its typical rich tone colour.

The cadenza introduces an entirely new character into the conversation – a melodic leaper who moves with increasing rhythmic vitality and punctuated articulation throughout the clarinet’s wide range. Although cadenzas normally feel relatively free-flowing, Copland created angular structures that fiercely resist a sense of pulse while foreshadowing the clocklike opening of the second movement. Unlike the previous movement, here the clarinet speaks in dialogue or counterpoint with the ensemble more frequently. The resulting rhythmic interplay faintly echoes jazz with its off-beat emphases until a section marked ‘slap bass style’ sets off a rollicking middle section unmistakably tied to the jazz hall. The energy of the movement’s opening returns and then ramps up during a frenetic coda that closes with a glissando inspired directly by *Rhapsody in Blue*.

© Douglas Shadle



George Gershwin © Public Domain

George Gershwin (1898 – 1937)

Rhapsody in Blue (1924) (16 mins)

Gershwin’s *Rhapsody in Blue* premiered in 1924 at a concert with the ambitious title ‘Experiments in Modern Music.’ The name might suggest banging pots and pans or noisy, off-frequency radios, but it was designed to show how integrating jazz into classical idioms would give American music a new path forward. The show’s sponsor, bandleader Paul Whiteman, felt that elevating jazz into the classical sphere would also open new markets for both. Of course, he was right.

From the signature clarinet glissando that opens the piece to its sweeping melodies, hopping rhythms, and sparkling piano solos, *Rhapsody in Blue* is easily one of the most recognisable and popular classical works of all time, arranged and rearranged for various

instrumental combinations, including by Bernstein himself.

Yet for Bernstein, Gershwin’s style was too self-consciously American. He told the youngsters in 1958, “In the thirties, jazz influence...became a habit, and the composers didn’t even have to think twice about using jazz; they just wrote music, and it came out American, all by itself.” He was largely referring to the music of his friend Aaron Copland, who began experimenting with jazzy elements as early as 1925 in *Music for the Theatre*.

© Douglas Shadle

Santtu-Matias Rouvali – Principal Conductor



Santtu-Matias Rouvali © Marco Borggreve

Santtu-Matias Rouvali took up the baton as Principal Conductor of the Philharmonia Orchestra in September 2021.

Santtu performs with the Philharmonia in all their residency venues – at the Southbank Centre in London, and in Bedford, Leicester, Canterbury and Basingstoke – at the BBC Proms, and Edinburgh International Festival. Annual visits to the Mikkeli Festival in Finland have fast become a highlight of the Philharmonia players' calendars.

Santtu and the Philharmonia returned from a major tour to the US, culminating at Carnegie Hall back in October. He has also conducted the Orchestra on tours to Finland, Estonia, Germany, Austria, Spain and Japan. In the Philharmonia's 2025/26 London Season, he conducts music from Beethoven to Bernstein, and taps into his past as a rock drummer for an evening bringing together iconoclastic classical works with heavy metal anthems. In the season finale, he recreates an epic all-

Strauss concert originally conducted in 1947 by Richard Strauss himself.

In Autumn 2024 Santtu led the Philharmonia's series *Nordic Soundscapes*, conducting music by Sibelius, Grieg, Nielsen, María Sigfúsdóttir, Miho Hazama and Mats Larsson Gothe. In the Philharmonia's 2023 series *Let Freedom Ring: Celebrating the Sounds of America*, he conducted music by Geroge Gershwin, Duke Ellington and Wynton Marsalis, and had the audience dancing in the aisles when he played drum kit in the first ever performance of the Philharmonia Big Band.

Santtu's live recordings on the Philharmonia Records label feature Stauss tone poems, Shostakovich's sixth, ninth and tenth symphonies, Mahler's 'Resurrection' Symphony and two Stravinsky Ballets.

From 2017 – 2025 Santtu was Chief Conductor of Gothenburg Symphony, with whom he is recording an award-winning Sibelius cycle. He is Honorary Conductor of Tampere Philharmonic Orchestra, and also performs regularly with top international orchestras including Berliner Philharmoniker and Concertgebouw, as well as New York Philharmonic, Cleveland Orchestra and Chicago Symphony Orchestra.

When he's not conducting, Santtu loves to spend time foraging and hunting in the forest around his home in Finland, and cooking the food he brings home.

Mark van de Wiel – clarinet



Mark van de Wiel © Peter van den Berg

Mark van de Wiel is long established as one of our leading clarinetists, appearing at major venues as a well-known soloist and chamber musician. Principal Clarinet of the Philharmonia from 2000 to 2025, Mark is Principal of the London Sinfonietta (since 2002) and previously of Welsh National Opera, the London Chamber Orchestra and Endymion. He has appeared as soloist with the Philharmonia (under conductors such as Santtu-Matias Rouvali, Vladimir Ashkenazy, Edward Gardner and John Wilson), the London Sinfonietta, and the LCO (including a solo appearance at La Scala, Milan).

Noted for performances of contemporary music, Mark gave the world premiere of Joseph Phibbs's Clarinet Concerto which he jointly commissioned with the Philharmonia and Malmö Live Konserthus. Mark also performed the premiere of the Van der Aa concerto, *Hysteresis*, commissioned for him by the London Sinfonietta, among many other world and national premieres. He has played

Boulez's *Domaines* at the Proms and Berio's *Sequenza* in the Sydney Opera House. Chamber music collaborators have included Vladimir Ashkenazy, Elizabeth Leonskaja, the Quarteto Camargo Guarneri of São Paulo, the Dante Quartet, and the Brodsky Quartet.

Recordings include the Nielsen Concerto with the Philharmonia and Paavo Järvi, the Joseph Phibbs and Mozart Concertos with the Philharmonia, LCO and Christopher Warren-Green, Bartók's *Contrasts* with Zsolt-Tihamér Visontay and Yefim Bronfman on Signum, Messiaen's Quartet for the End of Time on Psalmus, and a disc of chamber works by Alissa Firsova on Vivat.

Jonathan Dove's new clarinet concerto 'Rainbow', jointly commissioned by Mark and the Philharmonia, will be released by Signum as part of a clarinet concerto album under Santtu. Mark's forthcoming Signum releases also include quintets by Anna Clyne, Ruth Gipps and Weber with Philharmonia colleagues, an album of Mozart and Joseph Phibbs (a new clarinet quintet jointly commissioned with Jouko Heikura) with the Brodsky Quartet, and a Peter Maxwell Davies album with the London Sinfonietta.

Born in Northampton and educated at Oxford and the Royal College of Music, Mark is an Honorary Member of the Royal Academy of Music, where he is a Professor, and has been awarded an Honorary Doctorate by Northampton University.

Frank Dupree – piano



Frank Dupree © Marcco Borggreve

Frank Dupree, winner of the International Classical Music Award and the Opus Klassik, stands as one of the most versatile pianists and conductors of the new generation. Known for his infectious energy and unbridled enthusiasm, Dupree captivates audiences not only as a soloist, sharing the stage with renowned orchestras worldwide, but also as a play/direct artist, conductor, and the leader of his own jazz ensemble, the Frank Dupree Trio. Dupree's recordings of Nikolai Kapustin's piano concertos have attracted much international attention with *The New York Times* labelling them as "one of the most entertaining and put-on-repeat recordings [of the] year".

Dupree's 2025/26 season includes debuts with BBC Philharmonic, Royal Liverpool Philharmonic, Royal Scottish National Orchestra and Malaysian Philharmonic Orchestra. He will return to work with Philharmonia Orchestra, NDR Radio-philharmonie, Dortmunder Philharmoniker and Bodenseepilharmonie Konstanz. Frank will return to the Verbier and

Lucerne festivals and will appear at Music in PyeongChang Festival in South Korea with the Frank Dupree Trio. Frank Dupree has been Artistic Partner of Württembergisches Kammer-orchester Heilbronn since 2023 performing several projects each season as conductor and soloist.

Recent engagements have led Frank Dupree to work with conductors such as Sir Antonio Pappano, Santtu-Matias Rouvali or Patrick Hahn, and orchestras such as London Symphony Orchestra, London Philharmonic Orchestra, Royal Northern Sinfonia, Frankfurt Radio Symphony, SWR Symphonieorchester, Staatskapelle Weimar, Orchestre national d'Île-de-France, Orchestre Philharmonique du Luxembourg, Gothenburg, Trondheim and Malmö symphony orchestras, Auckland Philharmonia Orchestra and Sinfónica Nacional de México.

Frank Dupree is a passionate chamber musician, and together with Jakob Krupp and Obi Jenne, Dupree explores the intersection between jazz and classical music. He continues several exciting chamber collaborations with artists such as Timothy Ridout, Noa Wildschut and Simon Höfele.

Frank Dupree's current CD productions focus predominantly on the works of Nikolai Kapustin. Dupree's interpretations of Kapustin's Piano Concertos No. 4 & No. 5 have earned him both the International Classical Music Award and the Diapason d'Or. Frank Dupree is a Steinway Artist.

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, Riccardo 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 in October culminated 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

FIRST VIOLINS

Charlie Lovell-Jones

Rebecca Chan
Eugene Lee
Matthew Chin
Lulu Fuller
Joonas Pekonen
Soong Choo
Adrián Varela
Karin Tilch
Victoria Irish
Chair endowed by Gillian and Lionel Frumkin
Eunsley Park
Eleanor Wilkinson
Kate Cole
Haim Choi
Peter Fisher
Grace Lee

SECOND VIOLINS

Annabelle Meare

The Principal 2nd Violin Chair is endowed by Nick and Camilla Bishop
Fiona Cornall
Nuno Carapina
The No. 3 Second Violin chair is endowed anonymously
Julian Milone
Susan Hedger
Chair endowed by Sir Peter and Lady Middleton
Marina Gillam
David López Ibáñez
Gideon Robinson
Shuyang Josh Jia
Nicola Goldscheider
José Nuno Cabrita Matias
Elspeth MacLeod
Ikuko Sunamura
Lucy McKay

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
Cheremie Hamilton-Miller
Chair endowed by The Fernside Trust
Stephanie Edmundson
Sara Sheppard
Cameron Campbell
Carol Hultmark
Daichi Yoshimura
Fiona Dalgliesh
Pamela Ferriman

CELLOS

Louisa Tuck

The Principal Cello Chair is endowed in memory of Helen Martin
Richard Birchall
Silvestrs Kalniņš
Alexander Rolton
Tamaki Sugimoto
Chair endowed by Manuela Ribadeneira
Nina Kiva
Alba Merchant
Joanna Twaddle
Peteris Sokolovskis
Coral Lancaster

DOUBLE BASSES

Tim Gibbs *

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

James Trowbridge

Ryan Smith

FLUTES

Samuel Coles †

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

PICCOLO

Robert Looman †

OBOES

Timothy Rundle

The Principal Oboe Chair is endowed in memory of Stephen Rundle
Lauren Weavers

CLARINETS

Maura Marinucci †

Laurent Ben Slimane †
Jennifer McLaren *
Jordan Black

E FLAT CLARINET

Jennifer McLaren *

BASS CLARINET

Laurent Ben Slimane †

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

ALTO SAX

Kyle Horch

Bradley Grant

TENOR SAX

Amy Green

BASSOONS

Robin O'Neill †

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

CONTRA BASSOON

Luke Whitehead

The Principal Contra Bassoon Chair is endowed by David and Penny Stern

HORNS

Lasse Mauritzen

The Principal Horn Chair is endowed by John and Carol Wates in memory of Dennis Brain
Kira Doherty †
Émile Carlioz
Carsten Williams
The No. 4 Horn Chair is endowed by James Rushton
Norberto López

OFF STAGE HORN

Lasse Mauritzen

TRUMPETS

Christian Barraclough ‡

Robin Totterdell
Katie Bannister
Becky Strentz

TROMBONES

Simon Johnson

Philip White **

BASS TROMBONE

Josh Cirtina

The Principal Bass Trombone Chair is endowed by Christopher Elliott MBE

TUBA

Adrian Miotti

TIMPANI

Antoine Bedewi

Dominic Hackett

PERCUSSION

Paul Stoneman †

The Principal Percussion Chair is endowed by Patricia Kalmans and Michael Ozer
Tom Edwards
Owen Gunnell
Jeremy Cornes

HARP

Heidi Krutzen

The Principal Harp Chair is endowed by Cliff and Jeannie Hampton

PIANO

Catherine Edwards

DRUM KIT

Matt French

BANJO

Nigel Woodhouse

HONORARY MEMBERS OF THE PHILHARMONIA ORCHESTRA

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

In Memoriam:

Mansel Bebb
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 the Guildhall School of Music and Drama

** Professor at Trinity Laban Conservatoire of Music and Dance

PATRON

His Majesty King Charles III

BOARD

Sir Howard Davies
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

David Pickard OBE

Timothy Rundle

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

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.

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

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



The Philharmonia Orchestra
in Bedford Trust



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 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
Dominic Webber Trust

CONDUCTOR'S CIRCLE

Ruth and Henry Amar
Marlies Branston
Shibo Chen
John and Caroline Nelson
The Michael and Nicola Sachler
Charitable Trust
Joy Antonia Sigaud
F Williams (Bedford) Ltd.

CONCERT MASTER'S CIRCLE

Dr Peter Barker
Mr and Mrs Raj Bhatia
StJohn Brown
Paul and Sally Cartwright
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
Mervyn and Helen Bradlow
Mr Malcolm Herring
Nathan and Frances Kirsh
Lady Juliet Tadjell
Ting Zwei Kuei
Stanley Lowy MBE
Stephen and Jacqueline Lyon
David and Lynda Snowdon
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
Philip Green CBE and Judy Green
Gillian and Lionel Frumkin
Cliff and Jeannie Hampton
Patricia Kalmans and
Michael Ozer
Naomi and Christophe
Kasolowsky
Sir Sydney Lipworth KC and
Lady Lipworth CBE
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
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
Judy Lindley
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
Catherine Balmond
Dr Patrick Byrne
Nicholas Baumgartner
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
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

**Marin Alsop conducts
Scheherazade**

*Featuring Gabriela Ortiz's
Cello Concerto*

Thu 12 March, 7.30pm

**Lisa Batiashvili plays
Tchaikovsky**

*Enjoy Tchaikovsky's fiercely
beautiful Violin Concerto*

Sun 22 Mar, 3pm

Bruce Liu plays Ravel

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

Sun 12 Apr, 3pm

**Nagano conducts
Mahler's Resurrection
Symphony**

A spiritual journey in music

Thu 19 Mar, 7.30pm

**Dennis Kozhukhin
plays Beethoven**

*Hear the spellbinding
'Emperor' Concerto*

Sun 29 Mar, 5pm

**Santtu conducts a
Strauss extravaganza**

*A recreation of a 1947 concert
originally conducted by Strauss
himself*

Thu 4 Jun, 7.30pm

**SOUTHBANK
CENTRE
RESIDENT**

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



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