

**80th Birthday
Season 2025/26**

**Nagano conducts Mahler's
'Resurrection' Symphony
Thursday 19 March 2026
Royal Festival Hall**

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Sparking musical inspiration

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Orchestra Unwrapped, lights sparks of inspiration in the audience of the future. Primary school children are invited to experience an orchestral performance for the first time, through school workshops and a live, interactive concert. From Stravinsky to Star Wars, from Mozart to Moana, all are welcomed into the world of orchestral music.

We want to go further, expanding Orchestra Unwrapped to reach more children than ever before with the transformational power of orchestral music. Between 17 and 24 March, all donations supporting this ambition will be doubled, which means your donation will make double the difference to children in Bedford, Leicester, Canterbury, Basingstoke and London.

Give a gift that has an encore, and support Orchestra Unwrapped at www.philharmonia.co.uk/biggive.

In a nutshell...

In his Symphony No. 2, 'Resurrection', Mahler turns one of life's biggest questions – what happens after we die – into a vast musical journey from grief and doubt to hope.

The symphony begins with a powerful funeral march, setting a sombre atmosphere. Mahler originally asked audiences to pause for several minutes after this first movement, giving time to reflect before the story continues. As the music unfolds, Mahler shifts between different moods and memories.

The third movement is inspired by a tale often called the 'fish sermon', where St Anthony preaches to fish who listen but

swim away unchanged. Mahler turns this into swirling, restless music that builds to a shocking orchestral outburst sometimes nicknamed the 'death shriek.'

From this moment of chaos, the final movement grows into one of the most extraordinary endings in classical music: orchestra, chorus and solo singers slowly gather to create a huge, radiant vision of resurrection – the same thrilling moment recreated in the film *Maestro* with Bradley Cooper.

Returning to the Philharmonia Orchestra, conductor Kent Nagano pairs Mahler's epic with music by the medieval composer Hildegard of Bingen.

Welcome to this evening's concert

Nagano conducts Mahler's 'Resurrection' Symphony

Thursday 19 March 2026, 7.30pm
Southbank Centre's Royal Festival Hall

Kent Nagano – conductor
Jane Archibald – soprano
Christina Bock – mezzo-soprano
Philharmonia Chorus

HILDEGARD OF BINGEN O vis aeternitatis
(8 mins)

MAHLER Symphony No. 2, 'Resurrection'
(80 mins)

*The lights will be dimmed to display surtitles.
Surtitles provided by Jonathan Burton.*

Tonight's concert is dedicated to the memory of John Wallace, former Principal Trumpet of the Philharmonia Orchestra.

This performance finishes at approximately 9.10pm

Philharmonia debates... Music & Belief

6pm, St John's Waterloo

Does a composer need to be a believer to write great religious music? As performers or listeners, how do we engage with music that expresses beliefs different to our own?

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 new initiative to help everyone feel welcome at our concerts.

Our staff, players and volunteers will be on Level 2 Blue Side next to the singing lift, before the concert.

6.30pm: a short, informal 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

In memoriam



John Wallace, Philharmonia archive

John Wallace

14 April 1949 – 11 January 2026

John Wallace was Principal Trumpet of the Philharmonia between 1976 and 1995. His tenure at the Philharmonia included a position as Vice-Chairman of Orchestra.

Unanimously applauded for his talent, musicianship and dedication to the Orchestra, John left an indelible mark on the Philharmonia and has inspired a generation of trumpet players after him.

Admired throughout the orchestral community and beyond, he will be greatly missed.

We dedicate this evening's concert to his memory.

Memories of John Wallace

John joined the Philharmonia as Principal Trumpet at a time when the Orchestra was home to many of the major personalities in London's musical life, attracted by its charismatic Principal Conductor Riccardo Muti, and a stellar line up of guest conductors.

This was the perfect company for John, a musician of astonishing talent – composer, fearless soloist and inspirational teacher. He was a visionary, and life in a top London orchestra, with its self-governing structure, entrepreneurial spirit full of inspired individuals for whom almost anything was possible, provided the ideal circumstances for John to spread his wings.

John went on to make a remarkable contribution to the Philharmonia. He loved performing and had great presence on the stage. He developed close relationships with the brightest composers of his generation, many of whom went on to write for him including Malcolm Arnold, James MacMillan, Robert Saxton and Mark Anthony Turnage.

He was a polymath, endlessly curious and a fount of interesting ideas, many of which fed into the Orchestra's programmes, particularly with Simon Rattle whose major series with the Philharmonia were highlights of the Royal Festival Hall seasons.

John also played an important role in the management of the Philharmonia as Vice-Chairman of the Council of Management. Many years later I unearthed a paper

written by John in the mid-1980s on the future of the Orchestra. It is a brilliant document, visionary, artistically ambitious, and practical. It set out a clear path for the Philharmonia to be the dominant force in the pantheon of British musical life. It remains just as valid today.

John gained a great following amongst our supporters, not least our Royal Patron, the then Prince of Wales at whose wedding he performed in 1981 watched by over 750 million people. Working with John was an inspiration. Problems became opportunities and he had an infinite capacity to make things happen. The many recordings he produced and led as a soloist capture the *joie de vivre* of his music making with the Philharmonia, and his commitment and artistic excellence lives on in the superb playing of the brass section today.

I kept in touch with John and enjoyed attending his Advisory Group meetings in Glasgow where his hospitality was legendary. He was, incidentally, a gifted and witty writer and made significant contributions to a biography of Sinopoli on which I worked. Our last contact was in the autumn when he gave an interview for a documentary I am making on the legendary conductor Evgeny Svetlanov, a conductor he admired above all others. It was a privilege to have been his friend and colleague for so many years.

David Whelton LVO OBE Hon FRAM Hon RCM, former Chief Executive



John Wallace, Philharmonia archive

I met and played alongside John Wallace as a child, when I joined the junior section of a local brass band in Fife. Before long we were playing together in brass quartets, often coached by his father. Not many years later we were playing at the Royal Albert Hall in the British brass band national contest final. We couldn't have imagined then that we would be playing together some fifteen years on in the same venue as members of the New Philharmonia.

Our musical partnership prevailed through exciting times, with directors Muti and Sinopoli, emerging stars such as Rattle and Salonen, distinguished guests Giuliani, Haitink, and Maazel.

John Wallace was very ambitious for the Philharmonia and sought to increase its scope and influence: a *Music of Today* series sprung up at St John's Smith

Square; recently uncovered concertos for brass were recorded by Nimbus Records; I was thrilled to be involved in a New Philharmonia Brass Quintet that morphed into Equale Brass, and later his own eclectic creation, The Wallace Collection.

His musical legacy is formidable as a trumpeter, a teacher, a scholar, and through his strong influence on music education in London and Scotland. Nonetheless, our personal conversations often butterflyed back to Philharmonia days and to our musical origins. To sum up, for me it could be a challenge playing alongside John Wallace, who never let the impossible deter his aims, but I can say as a friend and colleague that under his leadership we all had a ball!

John Miller, former No. 2 Trumpet

John Wallace was mind blowing from the first time I heard him play. At the time he was a new addition to the LSO trumpet section. He came to help us out on some sessions on Revueltas pieces being conducted by Eduardo Mata at Walthamstow Town Hall. His playing was amazing and the orchestra loved him from the off.

As a member of the Council of Management I found John to be enamoured with the Philharmonia, and so he was appointed and with his sparring partner John Miller continued to amaze us

all with his playing until he left to become a manager in Scotland.

Like other star players he gave the orchestra an identity and I know that aspiring musicians during that period would come to listen specifically to their chosen heroes.

He will be missed by many, too many to count, God bless him, RIP.

Thumper Smith: a nickname he gave to me!

Andy Smith, former Principal Timpani

John was a wonderful man, with a passion for music, education, and life! His tenure at the Orchestra was magnificent, and there are many beautiful recordings and videos which don't do justice to John's incredible musicianship. The world has lost another wonderful person – and the celestial choir of British trumpeters gains another fine member.

Jason Evans, Principal Trumpet

To me, John Wallace was simply a one off. He was one of those people that sees barriers as opportunity.

His trumpet playing was unconventional, it went where others feared. To sit behind him in the Philharmonia was exciting, educational and terrifying. His sound was like no other – wildly expressive, totally flexible and endlessly colourful. He could

blend with anything the winds or strings could deliver. His playing was never bland, he could make a simple three-note phrase into something you just had to listen to and his range was astonishing.

As a colleague he was personable, kind and his humour outrageous. He was never just a trumpet player – his immense talents showed in the diversity of his achievements, his creativity as a one-in-a-million artist. If he seemed irascible, then it was never out of arrogance but purely when he found his passions thwarted. For John, motivation was for anything that required doing.

Dudley Bright, former Principal Trombone

I first met John Wallace at the Royal Academy of Music when we were both students. John had already completed degrees from Cambridge and York Universities and was studying composition. I remember the buzz that went around the brass department when he took part in a performance of Bach's Brandenburg Concerto No. 2 and we realised we had someone quite remarkable in our midst.

I didn't know it then, but John and I were to be colleagues in the Philharmonia for a decade, then in the London Sinfonietta, and also at the Royal Academy of Music, where John became my boss as Head of Department.



John Wallace © Philip Chisholm

which would subside as quickly as they appeared, often leaving all of us, John included, in fits of laughter. We sometimes called him ‘The Incredible Hulk’, remembering a particular, shirt-ripping occasion.

John was fiercely loyal to friends and colleagues. We both served on the Philharmonia Council of Management, and John had a clarity of vision and a sense of compassion which was often our lode star.

Michael Thompson, former Principal Horn

John had a genuine passion for contemporary music and strong opinions about it. He could be mischievous; I remember a rehearsal of a famous 20th century piece when the conductor asked for something from John which he didn’t agree with. “The composer asked me to play it this way in the first performance”, John said, putting any further discussion to bed. “I didn’t know you played in the first performance”, I said to John in the tea break. He raised an eyebrow; “I didn’t”, he said, “I just said that to shut him up”.

John was a polymath and a fascinating companion. He managed to share his knowledge and enthusiasm for a dazzling range of subjects with the lightest touch and with a self-deprecating manner.

His voice had a gentle, Fife accent and his calm delivery was not unlike a certain tennis-playing Scot. He had rare but spectacular flashes of hot temper



Illumination from Hildegard's *Scivias* (1151), Wikimedia Commons

Hildegard of Bingen (1098 – 1179)

O vis aeternitatis

(c. 1140–60) (8 mins)

On the face of it, Hildegard of Bingen and Gustav Mahler are worlds apart, separated by great distances of era and style – single lines of chant versus layered expanses of sound. Yet their respective gazes, in the two pieces on this programme, share a sense of direction: both composers were looking, longingly, heavenward; both bathed in the ‘primordial light’ referred to in Mahler’s Second Symphony.

Hildegard of Bingen was a true polymath: a prolific composer, theologian, scientist and writer. Her compositions include sequences, antiphons, hymns, responses, and the liturgical drama *Ordo Virtutum*

(a further 82 pieces). The haunting *O vis aeternitatis* is a ‘Responsory for the Creator and Redeemer’. The refrain, ‘And so his garments were washed and cleansed from greatest suffering’, punctuates verses of powerful imagery and meaning: ‘How great the Saviour’s goodness is! For he has freed all things by his own Incarnation’. For Hildegard, the Incarnation (God made human) is the perfect, pivotal moment, the crux of creation. From this to the themes of Mahler’s ‘Resurrection’, when humanity returns to God, feels a very natural step.

Gustav Mahler (1860 – 1911)

Symphony No. 2 in C minor, ‘Resurrection’
(1888–94) (80 mins)

Allegro maestoso

Andante moderato

In ruhig fließender Bewegung (With quietly flowing movement)

‘Urlicht’

Im Tempo des Scherzos (In the tempo of the Scherzo)

Mahler’s Symphony No. 2 may be viewed in the context of two trilogies. Along with his Symphonies 1 and 3 it formed what Mahler called his ‘passion’ trilogy, into which he had drained his ‘life’s blood’ – themes of life, death and nature

are interwoven and cross-referenced between the three works. The Symphony No. 2 has also been grouped with the two symphonies that followed as ‘the Wunderhorn symphonies’ because of their close relationships with his settings of the folk poetry collection *Des Knaben Wunderhorn*. Yet the ‘Resurrection’ Symphony also operates on its own terms as a self-contained drama: a thrillingly theatrical conception that embraces the extremes of human spiritual experience, from nihilistic darkness to radiant light.

Although Mahler’s early symphonies do not tell a precise story, the initial thinking was that the ‘hero’ of Mahler’s First Symphony is seen at his burial in the ‘Funeral Rites’ opening of the Second (although this subtitle was later removed). Yet Mahler’s focus was on philosophical themes rather than storytelling, and later he tried to do away with extra-musical interpretations altogether, declaring: “Away with programmes, they give a false picture! Let the public form its own thoughts.”

Mahler shifted between the two positions, writing highly detailed programme notes for the Second Symphony but then dismissing these as being for the “naïve reader”. In 1896 he wrote to his friend, Max Marschalk: “In my conception of the work I was in no way concerned with the detailed setting-forth of an event, but much rather of a feeling. The conceptual basis of the work is spoken out clearly in the words of the final chorus, and the

sudden emergence of the contralto solo throws an illuminating light on the earlier movements.” In 1897, Mahler explained to another acquaintance, Arthur Seidl: “... my music achieves a programme as the final explanation of feelings and ideas, whereas Strauss’s programme is the result of a planned quota”.

Mahler’s awareness of what others thought of him was acute, sharpened by his ‘frenemy’ relationship with the more successful Richard Strauss, and this shaped his approach to the Second Symphony. Wagnerians thought the symphonic form obsolete; Brahmsians favoured the tradition of the ‘absolute’ symphony, written without a programme. Mahler was being pulled in different directions, and his confusion showed on the title page of music composed in September 1888. He wrote ‘Symphony in C minor’ but then crossed this out and replaced it with ‘Todtenfeier’ (‘Funeral Rites’). In 1891 Mahler offered this movement to a publisher as a ‘symphonic poem’ but was rejected, and he soon returned to the idea of using it as a first movement – although an intense conducting schedule and draining work politics prevented him from finishing the symphony until 1894.

Personal tragedy contributed to the nature of the Second Symphony. In 1889 both Mahler’s parents and one of his sisters died, leaving him grieving – and financially responsible for four siblings.



Gustav Mahler © Moritz Nähr, via Wikimedia Commons

Mahler grappled with faith and with existential meaning. He was a Jewish man trying to make his way in an antisemitic world; in 1897 he would officially convert to Catholicism in order to secure the job of Music Director of the Vienna Court Opera. Even so, he suffered an unrelentingly antisemitic press campaign that ultimately brought about his resignation. Mahler's friend Ferdinand Pfohl recalled (albeit with the benefit of hindsight) a man who "had questioned God, and been cast out of the Light and into the Darkness", regarding Mahler as "one whose crime was Knowledge and who now sought the way back to the lost paradise – undergoing a penance of remorseful contrition in order to rise once again to Heaven, seeking to reach God and the angels, and his brethren, on the soaring bridge of music that joins this world and the hereafter." Of the Second Symphony's opening movement, Mahler wrote: "What is life? – and what is Death? Have we any continuing existence? Is it all an empty

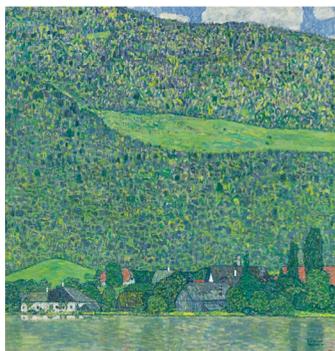
dream or has this life of ours, and our death, a meaning?"

Some respite from these questions came in 1893, when Mahler began a routine that would last for the rest of his life: spending the summer composing in the Alps, at Steinbach on the shores of Lake Attersee. The dramatic contrasts of the Alpine scenery could not fail to inspire, and the serenity of the setting breathed life into the symphony's 'Resurrection' finale.

Literary sources of inspiration included Jean Paul, whose writings often juxtaposed hellish, apocalyptic visions with elysian, heavenly reconciliation, and Friedrich Gottlieb Klopstock's Resurrection Ode – "Fear no more! Prepare yourself to live!" In 1894 Mahler heard this at the funeral of his friend, the conductor Hans von Bülow, telling Seidl that it "struck me like lightning". Mahler set the first two verses of Klopstock's poem in the final movement of his Second Symphony, adding words of his own.

The symphony's first movement establishes the conflicting forces in the spiritual battle that will unfold: a tragic funeral march; nostalgic pastoralism; a mournful theme; glimpses of the final triumph – this last including a brass chorale that transforms the *Dies irae* ('Day of Wrath') chant of the Requiem mass into a bold hymn. In the last bars the funeral music rides roughshod over all else, ending the movement in a state of exhaustion and fear.

Next comes a wistful *Ländler* (a lilting Austrian dance in triple time), in which a continuous stream of melody occasionally surges into the fearful realms of the first movement's funeral march. Starting with arresting timpani strokes, the scherzo that follows is based on the Wunderhorn song 'St Anthony of Padua's Sermon to the Fishes' in which the saint, ignored by people, preaches to fish instead. A fast waltz ushers in a parade of life's distractions, ultimately provoking what Mahler called a "cry of disgust" from the full orchestra. A sudden calm descends but is curtailed by the death knell of gong, harps and low horns.



Litzberg am Attersee by Gustav Klimt, 1914-15

From its first bars, the sublime fourth movement allows us to hope that the preceding despair will be vanquished. The contralto unveils a rapt, hymn-like setting of a Wunderhorn poem, *Urlicht*, telling us: "I am from God and will return to God" and accentuating the word 'Leben' ('Life') – a word integral to the final movement, which begins with a reprise of the earlier 'cry of disgust'. Mahler reminds us that fear has

not yet been banished, and proceeds to ratchet up the tension between burgeoning serenity – woodwinds, strings, distant horn-calls – and horror.

Dies irae references in the woodwinds and an apocalyptic 'march of the dead' – heralded by viscerally frightening drum rolls and punctuated by offstage bands – build to a terrifying climax: the Last Judgement. Another 'cry of disgust' is magnified by blaring brass fanfares, after which comes stillness, offstage fanfares – the Last Trump – and woodwind nightingales. This is a moment recalled in Paul Stefan's description of Mahler's funeral:

"The rain ceases. A nightingale sings, the clods of earth fall.

A rainbow. And the hundreds present are silent."

This silence is softly interrupted by the chorus: "Rise again, yes, you will rise again". Soprano and contralto soloists recall and develop the *Urlicht* music, and the movement grows towards its ecstatic climax: "What you have fought for will lead you to God." Mahler knew that a vast symphony with choral finale would draw comparisons with Beethoven's Ninth, and Beethoven's climactic 'vor Gott' ('before God') seems to find its late-Romantic apotheosis here: 'zu Gott' ('to God'). What makes this moment so profound is that Mahlerian quality of vicarious pleasure: he was never sure that we would be carried 'to God', but found solace in the idea of

faith, encapsulating our human yearning for certainty; our longing for release and freedom from pain.

Mahler distanced himself from Christian doctrine in a very personal conception of what 'resurrection' means: "All is calm and bliss... There is no judgement; there are no sinners; no just men; no great and no small; there is no punishment and no reward! A feeling of overwhelming love imbues us with the bliss of knowing and being." The symphony comes to an end in a blaze of brass, bells and gongs, sustaining to the last Mahler's blissful vision of love.

The Second Symphony represented something of a personal resurrection for Mahler, renewing his own hopes in his abilities and his career – and the work brought him some much-needed encouragement from his peers. In 1903 the symphony was performed in a candlelit Basel Cathedral. The audience was electrified; fellow composer Ernest Bloch praised Mahler's "impression of supernatural grandeur"; and the Czech musician Oskar Nedbal, running out of words to express what he had just experienced, simply knelt before Mahler, and kissed his hand.

Programme notes by Joanna Wyld
© Philharmonia Orchestra/Joanna Wyld

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. The Orchestra has just returned from a major US tour culminating in two concerts at Carnegie Hall.

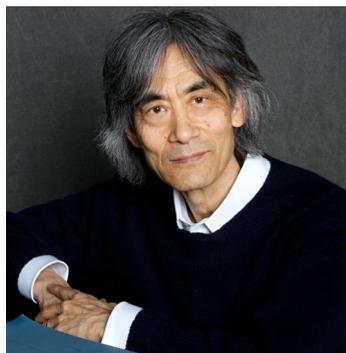
The Philharmonia's 80-year recording history includes many benchmark LPs and more than 150 film and videogame soundtracks. The Orchestra's recording of Beethoven's Symphony No. 5 is travelling through interstellar space on board the Voyager spacecraft, and immersive installations and virtual reality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

Kent Nagano – conductor



Kent Nagano © Sergio Veranes Studio

Kent Nagano is considered one of today's outstanding conductors for both operatic and orchestral repertoire. He will be the next Chief conductor and Artistic Director of the Orquesta y Coro Nacionales de España (OCNE) in Madrid starting in September 2026 and is the newly appointed Principal Artistic Partner of Filarmonica Toscanini. In addition, he is committed as Artistic Director of the Ring project alongside Jan Vogler for 'The Wagner Cycles' of Dresdner Musikfestspiele with Dresdner Festspielorchester and Concerto Köln alongside Jan Vogler. He has been Honorary Conductor of the Deutsches Symphonie-Orchester Berlin since 2006, Concerto Köln since 2019, the Orchestre symphonique de Montréal since 2021 and the Philharmonisches Staatsorchester Hamburg since 2023 and is as patron of the Herrenchiemsee Festival.

As a much sought-after guest conductor, Kent Nagano regularly works with leading international orchestras worldwide, 2025/26 season highlights include

several projects with the Deutsches Symphonie-Orchester Berlin, the Munich Philharmonic Orchestra, Maggio Musicale, the Tonhalle Orchestra Zurich, Opera de Paris, and the Philharmonia Orchestra amongst others.

The 2024/25 season was Kent Nagano's final season as General Music Director in Hamburg. Highlights of tenure included opera productions such as *Boris Godunov*, *Salome*, performances of Sciarrino's *Venere e Adone* and Britten's *Peter Grimes*, *Les Troyens*, *Lulu*, *Lessons in Love and Violence*, and the world premiere of *Stilles Meer*, as well as *Les Contes d'Hoffmann* in the new production by Daniele Finzi Pasca. Orchestral tours with the Philharmonisches Staatsorchester Hamburg have taken Nagano to Japan, Taiwan, China, Spain, and South America.

Kent Nagano was awarded honorary doctorates from McGill University in Montréal in 2005, the Université de Montréal in 2006, and Francisco State University in 2018. Since 2017, Kent Nagano has been a 'Compagnon' of the Ordre des arts et des lettres of Québec and in the autumn of 2023, Kent Nagano was also awarded the title of Chevalier in the Ordre des art et des lettres of France. In February 2024, Nagano was awarded the Order of Merit of the Federal Republic of Germany by the Federal President and in June 2024 he was awarded the Order of Canada, Canada's highest civilian honor. Kent Nagano is the recipient of the 2024 Brahms Prize of the Brahms Society of Schleswig-Holstein.

Jane Archibald – soprano



Jane Archibald © Bo Huang

Canadian Soprano Jane Archibald has established an international reputation for stage performances of extraordinary artistic intensity and panache, regardless of tessitura, in repertoire ranging from Zerbinetta to Alcina, Donna Anna, Daphne and Salome. Archibald has appeared on the world's finest opera and concert stages including the Metropolitan Opera, Opéra National de Paris, Teatro alla Scala, Opernhaus Zürich, Deutsche Oper Berlin, Bayerische Staatsoper and The Royal Opera House, Covent Garden.

Highlights of the 2025/26 season include her house and role debut for Hamburg State Opera as Agathe in Weber's *Der Freischütz*. On the concert platform, Archibald will perform Bach's St. Matthew Passion with Accademia Nazionale di Santa Cecilia, conducted by Riccardo Minasi and Mahler's Symphony No. 2 with the Philharmonia Orchestra, conducted by Kent Nagano.

Recent highlights include a return to Deutsche Oper Berlin as Leonore in Beethoven's *Fidelio*, Vixen in Janáček's *The Cunning Little Vixen* for Canadian Opera Company. On the concert stage, Archibald performed a programme of Mozart, Brahms and Strauss with Hamburg Symphony Orchestra and Mahler's Symphony No. 8 for Grant Park Music Festival, conducted by Carlos Kalmar. Other highlights include her role debut as the title role in Strauss's *Salome* at the Fondazione Lirico Sinfonico Petruzzelli e Teatro di Bari, the title role in a new production of Handel's *Alcina* for Glyndebourne, the title role in Strauss's *Daphne* and Roxana in Szymanowski's *Krol Roger* at Opera Frankfurt, Mathilde in Rossini's *William Tell* at Opéra National de Lyon, Tytania in Britten's *A Midsummer Night's Dream* at the Deutsche Oper Berlin, and Ginevra in Handel's *Ariodante* at the Palau de les Arts Reina Sofia.

Archibald released her first solo CD, a programme of Haydn arias, on the ATMA Classique label and won a JUNO Award for Classical Album of the Year. Her recording of Mozart's *Die Entführung aus dem Serail* with conductor Jérémie Rhorer, received rave reviews, as did her recording of Messiaen's *Poèmes pour Mi* with Ludovic Morlot and the Seattle Symphony. The latest addition to her discography is a recording of Bernstein's *Candide*, with Marin Alsop and the London Symphony Orchestra.

Christina Bock – mezzo-soprano



Christina Bock © Sandra Ludwig

Born in Thüringen, German mezzo-soprano Christina Bock studied at both the Hochschule für Musik und Theater Leipzig and the Hochschule für Musik Karlsruhe. Christina was a member of the Semperoper Dresden from 2014 to 2020, where she performed an all-lyric repertoire in the roles of Nicklausse/Muse (*Les Contes d'Hoffmann*), Jordan Baker (*The Great Gatsby*) and Preziosilla (*La forza del destino*). She later made her debut with the Royal Opera House as Page (*Salome*) and returned as Wellgunde (*Der Ring der Nibelungen*). In addition to her operatic repertoire, Christina performs in frequent recitals and chamber music projects, including regular appearances with the Raschèr Saxophone Quartet.

She has performed several roles with the Wiener Staatsoper including Messenger/Proserpina (*L'Orfeo*), Der Komponist (*Ariadne auf Naxos*), Prinz Orlofsky (*Die Fledermaus*) and, more recently, Hansel (*Hansel and Gretel*), Octavian

(*Der Rosenkavalier*) and Magdalene/Evas Amme (*Die Meistersinger von Nürnberg*).

Recent highlights for Christina include a concert version of *Tristan und Isolde* (Brangäne) with the Prague Radio Symphony Orchestra, Mahler's *Lieder eines fahrenden Gesellen* with the Kristiansand Symphony Orchestra in Norway, and Mahler's Symphony No. 3 with the Iceland Symphony Orchestra. She also featured in a new production of *War and Peace* by Dmitri Tcherniakov at the Bayerische Staatsoper.

In the 2025-26 season, Christina will appear at the Opera Royal de Wallonie-Liège as Prince Orlofsky (*Die Fledermaus*) and return to the Bayerische Staatsoper as Roßweiße (*Die Walküre*) under the baton of Vladimir Jurowski. On the concert platform, she performs Mahler Symphony No. 2 with Fondazione Arturo Toscanini and the Philharmonia Orchestra.

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's *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.

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Sofia Bagulho*
 Bogna Bargiel
 Hannah Byrne
 Harriet Cameron*
 Jocelyn Coates*
 Laura Coppinger
 Sheena Cormack
 Isobel Coughlan
 Sancia Czeczilia*
 Noelle Davies-Brock
 Sheila Fitzgerald
 Tilly Goodwin*
 Matilda Hazell*
 Ann Heavens
 Emma Louise Jones
 Jackie Leach
 Cerys MacAllister
 Renata McCurley
 Olivia Middleton*
 Rosslyn Panatti
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 Chloe Riordan*
 Emily Rooke*
 Imogen Rowe*
 Ayano Sasaki-Crawley
 Sarah Seemuller
 Maxine Shearer
 Alice Stevenson
 Lorna Swift
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 Jennifer Thomas
 Madeleine Todd*
 Hannah Walker*
 Judith Ward
 Alexandria Wreggelsworth

* Singers performing Hildegard of
 Bingen, *O vis aeternitatis*

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 David Bryant
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Eugene Lee

Liu-Yi Retallick

Lulu Fuller

Joonas Pekonen

Soong Choo

Adrián Varela

Karin Tilch

Victoria Irish

Chair endowed by Gillian

Frumkin

Eunsley Park

Eleanor Wilkinson

Momoko Arima

Kate Cole

Peter Fisher

Grace Lee

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Fiona Cornell

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Marina Gillam

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Emanuela Buta

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Marcus Bates

Henry Ward

Anna Drysdale

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Chris Evans

Imogen Timmins §

Ellinor Bengtsson

Sigríð Bengtsson

Paul Sharp

OFF STAGE TRUMPETS

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Adam Wright

Katie Lodge

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- † Professor at the Royal Academy of Music
- ‡ Professor at the Royal College of Music
- * Professor at the Guildhall School of Music and Drama
- § Philharmonia Instrumental Fellow
- + Professor at Codarts University for the Arts in Rotterdam

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