

**80th Birthday  
Season 2025/26**

**Nicola Benedetti plays Elgar  
Sunday 19 April 2026  
Royal Festival Hall**

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## In a nutshell...

In this afternoon's concert, Scottish violinist Nicola Benedetti, a favourite with Philharmonia audiences, joins the orchestra for one of the greatest works for her instrument: Edward Elgar's Violin Concerto. Fiendishly difficult for its soloist, the work takes the three movements of the classical concerto, and explodes them on a symphonic canvas. For the famously self-critical Sir Edward, the work was "too emotional, but I love it". Indeed, for all its virtuosity and grandeur, it is also one of Elgar's most intimate, even private musical statements.

In the concert's second half, we cross the channel to French shores. Though many of her works were published and attracted large success during her lifetime, Cécile

Chaminade died in relative obscurity. Her works fell out of fashion, paradoxically being dismissed both as 'feminine salon music', as well as 'too masculine'.

Conductor Christian Măcelaru has paired Chaminade's suite from her ballet *Callirhoë* with one of the great works of 20th century French repertoire: Debussy's *La Mer*. Famously inspired by a sea view from his hotel window in Eastbourne, Debussy's impressionistic work is an example of the 20th century tone-poem, where it is music's textures, light, and movement that capture moods and scenes instead of melodies. Let the music wash over you, and see the toss of the tides, rising of the waves, and the shimmering expanse of *La Mer*.

# Welcome to this afternoon's concert

## Nicola Benedetti plays Elgar

Sunday 19 April, 3pm  
Southbank Centre's Royal Festival Hall

Cristian Măcelaru – conductor  
Nicola Benedetti – violin

**ELGAR Violin Concerto**  
(45 mins)

Interval (20 mins)

**CHAMINADE Callirhoë Suite**  
(16 mins)

**DEBUSSY La Mer**  
(24 mins)

This performance finishes at  
approximately 5pm

*This concert is supported by Lady  
Lipworth CBE in memory of her late  
husband, Sir Sydney Lipworth KC.*



This concert is being recorded for  
broadcast on BBC Radio 3 on Monday  
27 April 2026. It will be available on BBC  
Sounds for 30 days after broadcast.

**His Majesty King Charles III**  
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**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 at the Level 2 Blue Side,  
before the concert.

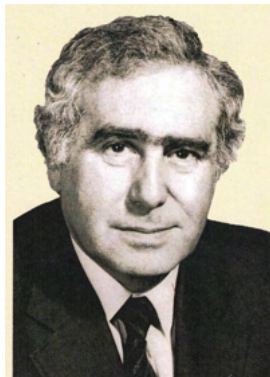
2pm: a short introduction to the  
orchestra and this evening's  
performance

2.15pm: your chance to join the  
conversation, ask questions and  
connect with your fellow audience  
members

# In memoriam

## Sir Sydney Lipworth KC, 1931-2025

### Former Chair of the Philharmonia



Sir Sydney Lipworth © Lady Lipworth CBE

#### **A tribute to Sir Sydney**

**By Lord King of Lothbury**

*Adapted from a speech given at a memorial to Sir Sydney Lipworth in January 2026*

*Lord King of Lothbury was Chair of the Philharmonia 2020 - 2025*

The Philharmonia is honoured to pay tribute to Sydney today, and to dedicate this afternoon's concert to his memory. For Sydney truly was a remarkable man.

As I reflect on his success in both industry and his contribution to charity, it is grounded in his long association with the Philharmonia. This is fitting, because for Sydney those were never separate worlds. He moved between them with the same values: clarity, fairness, kindness, and an instinct for what really mattered.

In his business and public life, Sydney was a captain of industry: a lawyer by training an enormous contribution to the life of this

country in both private and public sectors. Having revolutionised the life assurance industry in Britain, Sydney rose to become deputy chairman of Allied Dunbar before he was asked in 1988 to become Chairman of the Monopolies and Mergers Commission. At a time when there was a mania for takeovers and mergers following the Big Bang in the City, this was a crucial role that required financial market players to trust that regulatory body.

Sydney repaid that trust because people relied on him for sound judgement and calm authority. In a world in which loud and aggressive behaviour is so often used to demonstrate status, Sydney's calm intellectual authority stood out. He would go on to hold many major roles in industry and finance, including chair of Zeneca, deputy chair of NatWest, and a director of many companies in both industry and finance. How did he manage all this, as well as his extensive charitable activities? In a rare interview, he said that he could cope with rather little sleep. But every so often "I need a long stint of seven hours sleep to catch up!"

Yet once you have absorbed the extensive list of Sydney's achievements, what stands out is how lightly he carried them. Despite considerable success, he had little interest in the trappings that go with it. His colleagues recall that he would brush off the need for a car when the Underground would do perfectly well. His modesty was not a pose; it was simply how he was.

Those who worked with him remember him as firm and fair, composed under pressure, and deeply courteous. These qualities extended to the many charities and trustee boards of which Sydney was a member, all of which were deeply fortunate in counting him among their leadership. Sydney gave time and personal generosity to many causes, and he did it with the seriousness of someone who believed that public life is measured by what you give back.



*Sir Sydney Lipworth and Nicola Benedetti at a 2022 benefit gala hosted by Sir Sydney and Lady Lipworth © Marc Gascoigne*

It is the Philharmonia's incredible good fortune that these qualities were a golden thread in Sydney's life. Sydney's association with the Orchestra spanned decades. He served for many years as Chairman and remained a constant presence thereafter as President and, with Rosa, Lady Lipworth CBE, Honorary Members. He steered the Orchestra through one of the most precarious periods in its history when the Hoffmann review threatened the disbanding of one of the London orchestras in the 1990s. Sydney strengthened governance,

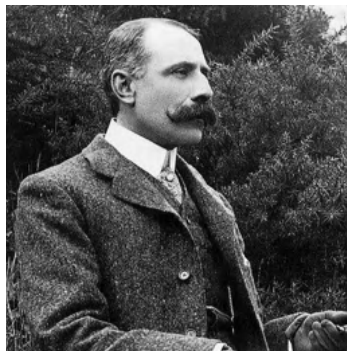
championed artistic ambition, and built confidence at moments when the course ahead was far from obvious.

Sydney understood the Philharmonia; the music, certainly, but also the people: players, staff, guest artists, audiences, donors, partners. What struck me most was his combination of wisdom and lightness. He could be incisive when decisions were difficult, but with a discreet hand on the tiller that left others feeling trusted. Junior staff mattered to him as much as trustees and patrons. People didn't feel smaller around Sydney; they grew because he listened, he was generous, and because he expected the best without drama.

We remember Sydney as a man of intelligence and integrity, a man who believed that institutions must be worthy of the trust placed in them. And for those of us in the Philharmonia family, we remember with particular gratitude that the Orchestra is stronger and more secure today because of his leadership.

Sydney and Rosa arrived in this country in 1964 by boat as Jewish immigrants with £90 to their name. They made their home here. I rather think that Britain got the best of that deal. We miss Sydney greatly, and we honour him best by following the example he set to lead without fuss, to give without display, and to focus on what really matters. For me, he epitomised the phrase used by Harold Macmillan about President Kennedy: "his eyes were on the horizon, but his feet were on the ground".

# Programme notes



Edward Elgar c.1900, via Wikimedia Commons

## Edward Elgar (1857 – 1934)

**Violin Concerto in B minor, Op. 61**  
(1910) (45 mins)

“I wish Elgar would write something for the violin...” When you’re Fritz Kreisler, wishes take on the force of commands, and in 1910, five years after this newspaper interview, the great Austrian virtuoso premiered Elgar’s Violin Concerto at London’s Queen’s Hall, with the composer he described as “on equal footing with my idols, Beethoven and Brahms” himself on the podium conducting the London Symphony Orchestra. But despite what LSO leader W.H Reed called a “brilliant and unforgettable” premiere, Kreisler soon began to distance himself from the work, making substantial cuts in performance and never recording the piece composed for and dedicated to him.

Was it the sustained technical demands of this enormous, ambitious concerto that cooled Kreisler’s enthusiasm?

Perhaps it was, as Elgar himself feared, that it was “too emotional”, too personal a confession by a composer for his own instrument? Or maybe it was the push-pull conflict between the two: a concerto of symphonic scale and scope, scored for a huge orchestra including contrabassoon, trombones and tuba, that was also an intensely private statement?

Ideas for a violin concerto had first seized Elgar as early as 1890, but any results were quickly destroyed by the composer. By the time of his Royal Philharmonic Society commission in 1909, Elgar was no longer the ambitious provincial musician of the lost concerto, but a fully-fledged national treasure, knighted in 1904.

The conflicting urges of Elgar-the-man and Elgar-the-public-figure are evident throughout. Title-page dedication “Aquí está encerrada el alma de....” (Here is enshrined the soul of.....) from Spanish novel *Gil Blas* draws us immediately back into the teasingly intimate world of the Enigma Variations. Do those five dots supply the clue: that it is Elgar’s friend and muse Alice Stuart-Wortley, nicknamed “Windflower”, who is associated with two lyrical first-movement themes? The composer certainly referred repeatedly in letters both to “our” and “your concerto”. But if such a dedication implies a musical intimacy, that expectation is immediately shattered by the concerto’s surging, symphonic opening.

The Allegro swiftly introduces three themes that will dominate the concerto: a leaping, heroic subject in the opening bars, and the two “Windflower” themes: the first drooping, semitonal, the second gently optimistic, rising – heard most expressively in the clarinet. Only after a substantial orchestral prelude does the solo violin enter, in which biographer Michael Kennedy has called “one of the most effective and haunting entries...to be found in any concerto”, spinning delicate thematic elaborations that ebb and flow between dreamy contemplation and assertive drama.



Alice Stuart-Wortley, via Wikimedia Commons

The slow central Andante coaxes the Allegro’s restless B minor down into enveloping B flat major, warmth gradually spreading through this wistful, pastoral rhapsody of a movement, whose gentle laments are occasionally stirred by pangs of lyrical intensity.

Restless energy and uncertainty returns in the finale, whose skittering, mercurial violin writing tussles with the orchestra’s march-like solemnity. Yearning hasn’t been entirely banished, however, and Elgar lingers over his themes one last time in an extended, written-out cadenza, before turning briskly for home, guided once more by the march – now transfigured into radiant certainty and resolution.

*Interval (20 minutes)*



Cécile Chaminade, via Wikimedia Commons

## Cécile Chaminade (1857 – 1944)

### Callirhoë Suite (1887) (16 mins)

Had she been born even half a century later, Cécile Chaminade (1857-1944) might have had a very different career. As it was, the talented composer was forced to construct a musical life around the social and practical restrictions of an age that first denied her the opportunity for formal Conservatoire study, and later demanded she use her gifts for practical gain, swapping large-scale concert works for more lucrative salon miniatures to help support her family after her father's death.

The composer's ballet *Callirhoë* – and the short suite the composer later created from it – dates from her most prolific and successful period. 1888 was a significant year for Chaminade; *Callirhoë*'s Marseille premiere in March was swiftly followed by that of her *Concertstück* and dramatic

symphony *Les Amazones*, each a calling card for her bold orchestration and often exotic harmonies.

The ballet in particular lends itself to both. Borrowing a name (though little recognisable plot) from a Classical Greek myth, Provençal poet Elzéard Rougier's narrative centres on Princess Callirhoë, held captive by King Alcmaeon. He has fallen in love with her, but she broods only on her homeland. A little intervention from the Goddess Venus, and a brief episode in which the princess is turned to stone, eventually leads to a happy ending: Callirhoë and her now-lover Alcmaeon locked in a passionate embrace.

The Prelude has a Debussyean dawn-freshness to it, inviting us into the King's shady garden on the Greek coast. A fountain tumbles in harp arpeggios, strings yearn in a bittersweet melody. The graceful *Pas des Écharpes* (best known today as a piano solo) sees the slaves choosing scarves to dance with, offering one to Callirhoë. Scampering violins invite woodwind to join a light-footed celebration down on the shore in honour of Venus in the Scherzettino. Sunshines dances on the waves, while games and dances continue. The closing *Pas des cymbales* introduces a more muscular note to the festivities: rhythmic, lively with clashing cymbals and a swaggering theme for strings and woodwind. Brass fanfares bring the suite to a heightened dramatic close – there's more at stake here, they remind us, than just games.



Claude Debussy, via Wikimedia Commons

## Claude Debussy (1862 – 1918)

### La Mer

(1903-05) (24 mins)

When it came to choosing an image for the title-page of 1905's *La Mer* – the second of Debussy's three orchestral triptychs – the composer was clear: it had to be Hokusai's *The Great Wave off Kanagawa*. Towering over the viewer, tension trapped in the wave perpetually suspended moments before crashing down, Prussian blue drawing the eye right into the depths of the water, it captures the primal power and danger of the sea, as well as its mercurial beauty.

The composer's own "great passion" for the sea stretched back to childhood holidays spent at Cannes, bathing in the Mediterranean, while the work's orchestration was famously finished in Eastbourne, overlooking the English Channel.

But the three sound-pictures, the paints with an orchestra enriched by two harps and a large percussion section have less to do with literal seascapes than imagined ones: the essence of nature rather than a programmatic description.

This resistance both to conventional narrative and developmental processes (the work has even been described as an "anti-symphony") shocked contemporaries, upending traditional symphonic priorities. This is music as continuous present, ever-evolving, incremental, episodic.

Textures, too, are deliberately blurred or obscured: harps echoing one another a beat apart; double basses and timpani creating an elemental rumble. Even harmony bends traditional shapes, often leaning towards the pentatonic scales Debussy had encountered in the music of Javanese gamelan at the 1889 Paris Exposition.

The work opens in darkness. "De l'aube à midi sur la mer" (From Dawn to Noon on the Sea) gradually builds in a single musical arc, gaining momentum and warmth as the sun rises and life returns to the ocean. The movement closes in the blaze of the midday sun, dazzling in a sudden surge of brass.

The central scherzo “Jeux de vagues” (Play of the Waves) finds the sea in more mischievous spirit, tossing a flotsam of themes (rarely heard more than once, or sustained for more than a few moments) to and fro, before the games melt into a radiant calm and stillness.



Hokusai, *The Great Wave off Kanagawa* (1831)

The final movement “Dialogue du vent et de la mer” (Dialogue of the Wind and the Sea) resurfaces earlier themes in the churning orchestral waters of a wild storm-scene. Intricate rhythms cross and collide as water and wind clash in a movement in which the full force of Debussy’s orchestra is finally unleashed. Chromatic themes rise and fall, before a return of the first movement’s climactic brass leads us into the final bars: the sea’s surface now gilded, calm, but still wriggling with movement beneath.

*Programme notes by Alexandra Coghlan*  
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# Christian Măcelaru – conductor



Christian Măcelaru © Ariadna White

Cristian Măcelaru is a GRAMMY® Award-winning conductor widely admired for a rare fusion of interpretive rigor, emotional intelligence, and generosity of spirit. He is Music Director of the Cincinnati Symphony Orchestra and the Orchestre National de France, Artistic Director of the George Enescu Festival and Competition, Artistic Director and Principal Conductor of the Interlochen Center for the Arts' World Youth Symphony Orchestra, and Music Director and Conductor of the Cabrillo Festival of Contemporary Music. He also serves as Distinguished Visiting Artist at Rice University's Shepherd School of Music and as Artistic Partner of the WDR Sinfonieorchester in Cologne, where he previously served as Chief Conductor.

Highly sought after as a guest conductor, Măcelaru has appeared with many of the world's leading orchestras, including the Royal Concertgebouw Orchestra, Staatskapelle Berlin, Dresden Staatskapelle, Leipzig Gewandhaus Orchestra, London Philharmonic Orchestra, Wiener Symphoniker, New York Philharmonic,

Boston Symphony Orchestra, Chicago Symphony Orchestra, The Cleveland Orchestra, The Philadelphia Orchestra, and Los Angeles Philharmonic. His operatic work includes acclaimed productions at major houses such as Houston Grand Opera and Opera Națională București.

A passionate advocate for contemporary music, he has commissioned and premiered works by more than 50 composers, including Wynton Marsalis, Tan Dun, Gabriela Lena Frank, Jennifer Higdon, Jake Heggie, Nico Muhly, Sean Shepherd, and Gabriella Smith.

Măcelaru received a GRAMMY® Award for his Decca Classics recording of Marsalis's Violin Concerto with Nicola Benedetti and the Philadelphia Orchestra, and has earned numerous international honors for his vast discography on labels including Deutsche Grammophon, Warner Classics, Naïve Records, and Linn Records.

Măcelaru embodies an artistic mission prizing education, accessibility, and audience connection. His work with young musicians spans conducting masterclasses, composer workshops, and mentorship programs across Europe and North America. Through his leadership at major festivals and institutions, he has also advanced initiatives supporting diversity, equity, and well-being.

# Nicola Benedetti – violin



Nicola Benedetti © Andy Goits

Nicola Benedetti is one of the most sought-after violinists of her generation. Her ability to captivate audiences and her wide appeal as an advocate for classical music has made her one of the most influential artists of today.

Nicola opens her 2025-26 season with a unique and personal solo tour of pre-eminent stages across the UK and Ireland including the Usher Hall, Edinburgh, Royal Concert Hall, Glasgow, Bridgewater Hall, Manchester, National Concert Hall Dublin, and the Royal Albert Hall. Coinciding with the release of her new album *Violin Café*, this marks Nicola's first solo tour in over a decade, combining popular virtuosic and seductive romantic works, arranged for violin, guitar, accordion and cello.

Elsewhere in the season Nicola returns to the New York and Czech Philharmonic Orchestras with the Marsalis Violin Concerto, to the Rundfunk-Sinfonieorchester Berlin, Royal Scottish National, Philharmonia and London Philharmonic Orchestras with the Elgar Violin Concerto, and to the Scottish

Chamber Orchestra with Mendelssohn's Violin Concerto in E minor.

Nicola Benedetti is a GRAMMY Award winner (Best Classical Instrumental Solo, 2020), two-time winner of Best Female Artist at the Classical BRIT Awards, and in 2021 was recognised as BBC Music Magazine's 'Personality of the Year' for her online support of young musicians during the pandemic. A long-time leader in music education, she established the Benedetti Foundation in 2019, delivering transformative experiences through mass music events. Nicola was appointed a CBE in 2019, awarded the Queen's Medal for Music (2017), and an MBE in 2013.

In October 2022, Nicola became the Festival Director of the Edinburgh International Festival. In taking the role she became both the first Scottish and the first female Festival Director since the Festival began in 1947.

# Q&A with Cristian Măcelaru



Cristian Măcelaru © Ben Knabe

**Could you speak a little about the programme? British audiences often think of Elgar as a very English composer; what might we hear differently by pairing his music with Chaminade and Debussy?**

I have always thought that Elgar's music is best heard in a context of his French contemporaries. It highlights the profound depth found in the harmonic language as well as Elgar's melodic lines. In contrast to the transparency required by the French composers, Elgar's music brings forth the noble and elegant approach needed to truly appreciate this genius composer.

**Chaminade's music has been unfairly neglected. How did you discover her music, and how important is it to perform music by women composers who have been unfairly forgotten?**

Chaminade used to be a composer discovered only in music history textbooks but with little representation on stage today. A musician from my orchestra in Paris encouraged me to look at *Callirhoë* and when I did, I discovered a forgotten gem! I place great importance on re-discovering music by

women composers especially from the 19th and early 20th centuries, to show that we have had remarkable women composers writing music all throughout history, and that this is not a modern invention.

**How are you looking forward to collaborating with Nicola Benedetti?**

I have collaborated closely with Nicola for a little more than a decade. We have learned to trust each other, and it is always such a joy to explore even more repertoire together. I know her Elgar concerto to be exquisite and cannot wait to share this with the audience.

**It's a pleasure to reunite in our 80th birthday season, and we look forward to working together again this Summer at the Grafenegg Festival. You conduct many orchestras around the world: what distinguishes the Philharmonia?**

I have always had great respect for the Philharmonia. Not only through its wonderful recording legacy, but also hearing them in my home country at the Enescu Festival in Bucharest, where they are always appreciated and loved. Their concept of sound and homogenous breath is captivating. Every time we work together I discover even more of their committed intensity on stage, and deep respect for the music that binds us together.

**A conductor's life is busy and international. How do you relax away from the podium?**

I am a great lover of nature and in between rehearsals, in between concerts one can often find me walking in the nearest park. The quiet joy of being in nature truly fuels my soul.

# About the Philharmonia

Philharmonia **80**

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 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 Orchestra

# Who's who

## FIRST VIOLINS

### Zsolt-Tihámér Visontay

Emre Engin  
Eugene Lee  
Savva Sverev  
Lulu Fuller  
*Chair endowed by Gillian and Lionel Frumkin*  
Minhee Lee  
Adrián Varela  
Joonas Pekonen  
Soong Choo  
Karin Tilch  
Momoko Arima  
Tayfun Bomboz  
Charlotte Reid  
Diana Galvydyte  
Natasha Humphries

## SECOND VIOLINS

### Doriane Gable

*The Principal Second Violin Chair is endowed by Nick and Camilla Bishop*  
Fiona Cornell  
Nuno Carapina  
*The No. 3 Second Violin Chair is endowed anonymously*  
Ilhem Ben Khalfa  
Susan Hedger  
Gideon Robinson  
Mee-Hyun Esther Park  
Susan Bowran  
Sali-Wyn Ryan  
Emanuela Buta  
Thea Spiers  
Esther Zaglia \*\*  
Elspeth MacLeod

## VIOLAS

### Scott Dickinson \*

Sylvain Séailles  
*Chair endowed by Ruth and Henry Amar*  
Carol Hultmark  
Sara Sheppard  
Linda Kidwell  
Cheremie Hamilton-Miller  
*Chair endowed by The Fernside Trust*  
Cameron Campbell  
Stephanie Edmundson  
Rebecca Carrington  
Gregory Aronovich  
Carys Barnes  
Joseph Fisher

## CELLOS

### Alice Neary

*The Principal Cello Chair is endowed in memory of Helen Martin*  
Silvestrs Kalniņš  
Tamaki Sugimoto  
Yaroslava Trofymchuk  
*Chair endowed by Manuela Ribadeneira*  
George Hoults  
Alba Merchat  
Raphael Lang  
Louise McMonagle  
Heather Lewis

## DOUBLE BASSES

### Neil Tarlton

*The Principal Double Bass Chair is endowed by Sir Sydney and Lady Lipworth in memory of Bertrand Lipworth*  
Michael Fuller  
*Chair endowed by Naomi and Christophe Kasolowsky*  
Benjamin du Toit  
Gareth Sheppard  
Siret Lust  
Ryan Smith  
Ben Havinden-Williams  
Elen Roberts

## 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*  
Imogen Davies

## COR ANGLAIS

### Henrietta Cooke

## CLARINETS

### Maura Marinucci †

Laurent Ben Slimane †

## BASSOONS

### Robin O'Neill †

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

## CONTRABASSOON

### Luke Whitehead

*The Principal Contrabassoon Chair is endowed by David and Penny Stern*

## HORNS

### Ben Hulme

*The Principal Horn Chair is endowed by John and Carol Wates in memory of Dennis Brain*  
Kira Doherty †  
*The No. 2 Horn Chair is endowed by Ben Davies*

Daniel Curzon

Carsten Williams  
*The No. 4 Horn Chair is endowed by James Rushton*  
Norberto López

## TRUMPETS

### Jason Lewis

Robin Totterdell  
Imogen Timmins \*\*  
Christian Barraclough ‡

## CORNETS

### Christian Barraclough ‡

Becky Strentz

## TROMBONES

### Simon Johnson

Pau Hernández Santamaría

## BASS TROMBONE

### Paul Lambert

*The Principal Bass Trombone Chair is endowed by Christopher Elliott MBE*

## TUBA

### Peter Smith ‡

## TIMPANI

### Antoine Bedewi

## PERCUSSION

### Paul Stoneman †

*The Principal Percussion Chair is endowed by Patricia Kalmans and Michael Ozer*  
Tom Edwards  
Rachel Gledhill  
Christopher Thomas

## HARP

### Heidi Krutzen

*The Principal Harp Chair is endowed by Cliff and Jeannie Hampton*  
Stephanie Beck

## CELESTE

### Elizabeth Burley

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Riccardo Muti  
Esa-Pekka Salonen KBE  
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Rev John Wates OBE  
Hon FRAM FRSA  
and Mrs Carol Wates  
Laurence Modiano

In Memoriam:  
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Lorin Maazel  
Giuseppe Modiano  
Daniel Salem  
Kurt Sanderling  
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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
- \*\* Philharmonia Instrumental Fellow 2025/26

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