

**80th Birthday
Season 2025/26**

**Santtu conducts a Strauss
extravaganza**

Thursday 4 June 2026

Royal Festival Hall

**Phil
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In a nutshell...

Welcome to our season finale! To conclude the Philharmonia's 80th birthday season, Santtu leads a celebratory all-Strauss extravaganza, recreating the great composer's 1947 concert with the orchestra.

When Richard Strauss took to the podium of the infant Philharmonia, he could have hardly imagined that almost eight decades later, the Philharmonia would not only be celebrating its birthday with his music, but that the Philharmonia's extraordinary history has led us to today.

From the swashbuckling opening of *Don Juan*, to the elegant grace of his Waltzes from *Der Rosenkavalier* via the passionate humour of *Symphonia domestica*, this is music that is deeply embedded in the Philharmonia's musical identity.

We are delighted that pianist Benjamin Grosvenor, a regular collaborator of the orchestra, is joining us for Strauss's rarely performed *Burleske*. Prepare to be dazzled by the witty rhythms and pianistic genius of one of Strauss's most brilliant early works.

Our Principal Conductor Santtu-Matias Rouvali leads our celebrations. Like many of the Philharmonia's past Principal Conductors, he feels a special affinity with Strauss's music, which he has recorded for our Philharmonia Records label. Expect drama, rich soundscapes, and incredible orchestral virtuosity.

Whether this is your first season with us or your 80th, we hope you enjoy tonight's concert and this celebration of the Philharmonia.

Welcome to our season finale

Philharmonia *80*

Santtu conducts a Strauss extravaganza

Thursday 4 June, 7.30pm

Southbank Centre's Royal Festival Hall

Santtu-Matias Rouvali – conductor
Benjamin Grosvenor – piano

STRAUSS Don Juan

(18 mins)

STRAUSS Burleske for piano and orchestra

(18 mins)

Interval (20 mins)

STRAUSS Symphonia domestica

(44 mins)

STRAUSS Waltzes from *Der Rosenkavalier*

(13 mins)

This performance finishes at approximately 9.55pm

His Majesty King Charles III
Patron

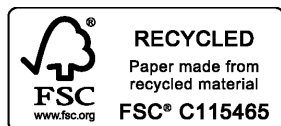
Santtu-Matias Rouvali
Principal Conductor

Marin Alsop
Principal Guest Conductor

Esa-Pekka Salonen KBE
Conductor Laureate

Christoph von Dohnányi
Honorary Conductor 2008–2025

Zsolt-Tihamér Visontay
Concert Master



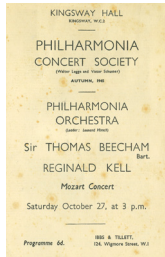
Philharmonia Records **Available 5 June: our latest CD release**

The latest in our *Santtu conducts...* series sees our Principal Conductor lead a thrilling interpretation of Shostakovich's music.

Celebrating the Philharmonia at 80

27 October 1945

The Philharmonia Orchestra is founded by Walter Legge and gives its first concert at Kingsway Hall under Sir Thomas Beecham, who receives a fee of one cigar.



© Philharmonia archive

3 May 1951

The Royal Festival Hall is opened by King George VI. Members of the Philharmonia are conducted by Sir Adrian Boult and Sir Malcolm Sargent at the ceremonial opening concert.

1959

Otto Klemperer is named Conductor for Life.



© Philharmonia archive

1972

Riccardo Muti is named Principal Conductor.

19 October 1947

The 83-year-old Richard Strauss conducts the Philharmonia at the Royal Albert Hall, in a concert we are recreating tonight.



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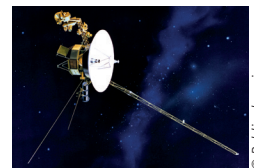
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1964

Walter Legge attempts to disband the Philharmonia. With Klemperer's support, the players form the self-governing New Philharmonia.

1977

Our recording of Beethoven 5 is sent to space, featuring on the Golden Disc on the Voyager spacecraft.



© Public domain

1955

Herbert von Karajan conducts the Philharmonia's inaugural US tour, concluding in the orchestra's 10th anniversary celebrations at Carnegie Hall.

1979

HRH The Prince of Wales becomes our patron. 'New' is dropped, and the Philharmonia wins back its name.



© Luca Migliore

21 November 2024

Herbert Blomstedt, who was 18 when the orchestra was founded, conducts the Philharmonia in a landmark performance of Mahler's Ninth at the age of 97.

1984

Giuseppe Sinopoli is named Principal Conductor. He is succeeded by Christoph von Dohnányi in 1997.

2020/21

With our entire 75th anniversary season cancelled due to the pandemic, *Philharmonia Sessions* sees streamed performances to a global audience of over half a million.



© Marc Gascoigne

2008

Esa-Pekka Salonen is named Principal Conductor.

2011

We launch *Orchestra Unwrapped*, our flagship series of schools' concerts.



© Beth Walsh

2021

Santtu-Matias Rouvali is named Principal Conductor. Marin Alsop is appointed Principal Guest Conductor two years later in 2023.

1995

The Philharmonia is appointed Resident Orchestra at the Southbank Centre, and launches its UK residency programme at the Bedford Corn Exchange.

2018/19

Our immersive installation *The Virtual Orchestra* visits our residencies of Bedford, Leicester, Basingstoke and Canterbury.



© Marc Gascoigne

4 June 2026

Welcome to tonight's concert!

2025/26: Our 80th birthday season

Thank you for joining us for the Philharmonia's 80th birthday season, a year of landmark performances, bold collaborations and unforgettable music-making, celebrating our theme of *Music and Identity*.

In London, across our UK residencies, as well as on tour in the USA, Mauritius, Korea and Europe, we celebrated 80 years by looking back on our extraordinary history and looking ahead to the future. From symphonic favourites and major new commissions to immersive projects and community activity, the season showed what the Philharmonia is all about: sharing great music as widely and imaginatively as possible.



Santtu and the orchestra take a bow after our anniversary concert at New York's Carnegie Hall © Fadi Kheir

Our Principal Conductor, Santtu-Matias Rouvali, was at the centre of the our 80th birthday season, leading performances that combined intensity, imagination and sweep. Across the year he collaborated with soloists including Víkingur Ólafsson, Alena Baeva and Frank Dupree, conducted repertoire ranging from Beethoven to Bernstein, and led the orchestra on a

major US tour culminating at Carnegie Hall. His recreation of Richard Strauss's legendary 1947 Philharmonia concert tonight is a mighty and fitting close to our celebratory year.

“This orchestra raises the roof with their sound. We left very inspired.”

Audience comment after our February performance of Rachmaninov's Symphonic Dances with Santtu.



Víkingur Ólafsson and Halla Oddný Magnúsdóttir perform in a concert celebrating the Hungarian composer György Kurtág's 100th birthday © Alejandro S Garrido

Our Featured Artist, Víkingur Ólafsson, brought his distinctive brilliance and imagination to the season, from Beethoven to the UK premiere of John Adams's *After the Fall*, as well as a special concert celebrating the 100th birthday of Víkingur's mentor, the composer György Kurtág at the Queen Elizabeth Hall. Our Featured Composer Gabriela Ortiz also left a vivid mark on the year, with her music featured across the season in performances that celebrated her bold, colourful musical voice.

This was also a season full of surprises. We collaborated with the visual artists Gilbert & George, explored the meeting point of sport and opera in Laura Karpman's tennis-inspired opera *Balls*, conducted by our Principal Guest Conductor Marin Alsop, and brought together heavy metal and orchestral sound in *Forged in Sound* with guests including Mr Lordi, Alison Mosshart and Suzi Quatro. These ambitious projects captured the adventurous spirit of our 80th birthday season.



Santtu conducts the Philharmonia at 'Forged in Sound', with special guest Mr Lordi © Alejandro S Garrido

“Moments like this are what life is for.”

Bachtrack review of our March performance of Mahler's *Symphony No. 2*.

Our 80th birthday season was about more than what happened on stage. Through Philharmonia Social, we opened up new ways to experience the concert hall, from free tickets for first-time attenders, to pop-ups, our series of debates, as well as conversations and opportunities to connect our audiences with players.



Philharmonia violinist Adrián Varela performs on the Southbank Centre's Clore Ballroom at our 80th birthday party © Marc Gascoigne

We expanded *Orchestra Unwrapped* to work with more schools across the UK than ever before, introducing over 8,000 children to live orchestral music, and we continued to share our work internationally, including in Mauritius. At the same time, our Virtual Orchestra and digital content helped audiences around the world engage with the Philharmonia beyond the concert hall.

We also continued to grow our reach through streaming, social media and releases on our own Philharmonia Records label, including our 80th anniversary album, featuring Santtu conducting Strauss's *Ein Heldenleben*, as well as Shostakovich's *Symphony No. 1* and *Moscow, Cheryomushki* in a CD released in June 2026.

As this special anniversary season draws to a close, we want to say a heartfelt thank you to everyone who has joined us in person, online, in schools, in communities and on tour.

Here's to everything still to come.

Richard Strauss and the Philharmonia

On the evening of 19 October 1947, when an audience of 7,000 gathered at the Royal Albert Hall to hear Richard Strauss conduct the Philharmonia Orchestra, few could have doubted that they were witnessing history. Strauss was 83, and some music lovers expressed surprise that he was still alive at all – as if Beethoven had been found walking around South Kensington. “The old horse leaves the stable again”, he muttered to the waiting musicians as he walked on stage. The audience rose spontaneously to its feet.

And then, with the smallest of gestures, Strauss launched *Don Juan*; the youthful masterpiece that had made his name 58 years earlier in a very different world. “At the end many were claiming that he is the most undemonstrative conductor London has seen for years – yet one of the most effective”, wrote the journalist Leonard Mosley in the *Daily Express*, the next morning: “He led the Philharmonia Orchestra with the nervous gestures of a rather diffident lamb and got from the players the sounds of a superbly trained lion”.

Strauss had high standards. He expected the best from the orchestras he conducted, and prided himself on getting it with the minimum of fuss. And although the Philharmonia Orchestra was barely two years old when Strauss arrived in London for a festival of his own music, it was already clear that it, too, was the best. The concert (which we’re repeating tonight) restored Strauss’s post-war

reputation, and made the Philharmonia’s name.

It would also, as it turned out, be the last concert Strauss ever conducted, though he left the Philharmonia a further legacy. He completed his final orchestral work, the *Four Last Songs* in September 1948 and told the soprano Kirsten Flagstad that “the songs are at your disposal for a world premiere in the course of a concert with a first-class conductor and orchestra”. The choice of that “first-class orchestra” was obvious. Flagstad gave the posthumous world premiere of the *Four Last Songs* at the Royal Albert Hall on 22 May 1950, with Wilhelm Furtwängler conducting the Philharmonia Orchestra.



Richard Strauss conducting the Philharmonia in 1947
© Philharmonia archive



Richard Strauss in 1888, public domain via Wikimedia Commons

Richard Strauss (1864 – 1949)

Don Juan, Op. 20
(1888) (18 mins)

What kind of 24-year old composer has the nerve to portray the great seducer Don Juan in music? A rocketing flurry, a cocksure fanfare: you can tell right away that this is going to be a swashbuckler. *Don Juan* was premiered on 11 November 1889 by the Weimar Court Orchestra, and someone asked Strauss whether he was a Wagnerian or a Brahmsian. “Neither” he replied “I’m a selfian”.

Strauss took his version of *Don Juan* from a drama by the poet Nikolaus Lenau. A solo violin introduces Juan’s first conquest but the swooning love music soon yields to the next call to action; and the adventures continue until he’s stopped in his tracks by his one true love – a poignant melody for solo oboe. Juan hesitates, then rises to the challenge with a ringing, virile call for all

four horns. This is young man’s music, after all (Strauss told his orchestra, “those of you who are married, play it as if you’ve just got engaged”). But even as a young man, the artist in Strauss saw further. Overwhelmed by melancholy, Lenau’s hero discards his sword at the height of a duel. Strauss’s final bars – a sudden, chilling, fade to black – are the work of a realist, not an escapist.



Poster for Strauss's 1947 Philharmonia concert
© Philharmonia archive

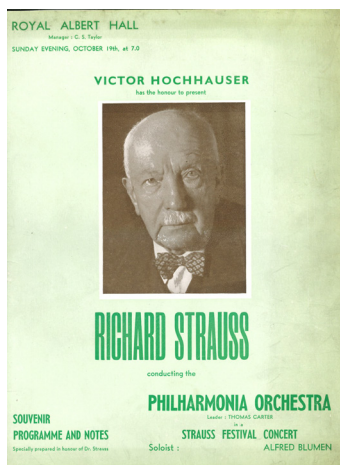
Burleske in D minor for piano and orchestra

(1885-86) (18 mins)

Strauss's *Burleske* – the closest he ever got to a conventional piano concerto – was unfamiliar to British audiences in 1947. Strauss had completed it in 1886 when he was 21 years old and working at the court of Meiningen in Germany, and after the opening bars (a melody played on – of all the improbable instruments – the timpani) it soon becomes clear that this is the work of a young artist who knew his Wagner and Brahms, and saw the funny side of both.

The young Strauss originally intended to play the solo piano part himself. But a lifetime later, in 1947, he had a very different reason for including the *Burleske* in his London concert. Strauss wanted to secure a booking (and a desperately needed fee) for the pianist Alfred Blumen, an old friend who, like many German musicians, had fallen on hard times in the aftermath of the war.

Interval (20 minutes)



Souvenir programme for Strauss's 1947 concert
© Philharmonia archive



Richard Strauss with his wife Pauline and son Franz, 1904
public domain via Wikimedia Commons

Symphonia domestica, Op. 53

(1903) (44 mins)

Introduction

Scherzo

Adagio

Finale

Epilogue

Strauss originally wanted to conduct his *Alpine Symphony* with the Philharmonia, but in an era of rationing the vast orchestra required was just too expensive. He compromised on his (slightly smaller) *Symphonia domestica*, but even that proved a stretch, with eight horn parts, an oboe d'amore and an optional quartet of saxophones. To make up the numbers, the Philharmonia 'borrowed' several star players from Sir Thomas Beecham's Royal Philharmonic Orchestra.

The title of the piece says it all. This is a 'domestic symphony', dealing with the emotions and experiences of family life. Some commentators were astonished that Strauss should devote such effort to

what seemed like a trivial subject and they didn't hesitate to say so, especially after he conducted two gala performances for huge crowds at Wanamaker's department store in New York (the entire ground floor was cleared of cosmetics and jewellery counters for the purpose). Strauss was unapologetic. He was deeply in love with his wife Pauline and devoted to their son Franz (born in 1897). As he explained:

What can be a more serious subject than married life? Marriage is the most important event in life and its happiness is crowned by the birth of a child. Of course, life has its funny side, and I've introduced that into the music. But I want this symphony to be taken seriously...

The *Symphonia domestica* is in five movements, which play without a break. It begins quietly with a string of melodies representing husband (easy-going, and inclined to daydream), wife (energetic and sparky) and baby (peaceful – for now, anyway). A toddling Scherzo, launched by the oboe, portrays the parents' delight in their young child followed by squalls and tantrums at bath-time. Evening settles quietly over the home and the parents retire to bed – where to judge from the music, their passion is still very much alive. A bell chimes 7am. A new day begins, and with it all the mayhem (quarrels included) of family life. Strauss throws the kitchen sink at his boisterous finale, which also happens to be a colossal, exuberant double fugue. The horns raise the roof and it all ends in hugs and laughter.



Portrait of Richard Strauss by Max Liebermann, 1918, public domain via Wikimedia Commons

Waltzes from *Der Rosenkavalier*

(first sequence)

(1909-10) (13 mins)

Introduction

Scherzo

Adagio

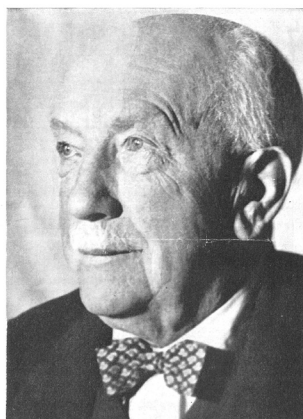
Finale

Epilogue

On a sunlit morning in a fairytale Vienna, the beautiful Marschallin is in bed with her young lover Octavian, unaware that before the day's end, they'll have learned some bittersweet lessons about life and love. The world of Strauss's 1911 opera *Der Rosenkavalier* never really existed, and the waltz was unknown in the opera's period, the mid-18th century. But Strauss made his own rules, and *Der Rosenkavalier* swings along on a stream of luxuriously seductive waltz melodies.

In this selection, extracted from the opera by Strauss himself in December 1945, Strauss begins at the opera's beginning, in

bed (and in ecstasy), before weaving a garland of the waltzes that swirl and sway their way through the first two acts of *Der Rosenkavalier*. Ever the showman, in 1947 he chose this music to say his final farewell to the concert stage. Mosley of the *Express* witnessed Strauss's last bow: "the great audience gave loud approval to the grey-haired old man's finale – a beautifully controlled performance of the waltzes from his famous opera *Der Rosenkavalier*".



RICHARD STRAUSS
IN LONDON
OCTOBER 1947

© Philharmonia archive

Programme notes by Richard Bratby

© Philharmonia Orchestra/Richard Bratby

Santtu-Matias Rouvali – conductor

Philharmonia **80**



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.

In October 2025, Santtu and the Philharmonia undertook a major tour to the US, culminating at Carnegie Hall. 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 tonight's 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 Strauss tone poems, Shostakovich's Sixth, Ninth and Tenth symphonies, Mahler's 'Resurrection' Symphony and two Stravinsky ballets.

From 2017–25 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.

Benjamin Grosvenor – piano



Benjamin Grosvenor © Kaupo Kikas

British pianist Benjamin Grosvenor has an acclaimed international career as a soloist and chamber musician, which is reflected in his extensive discography on Decca Classics.

During the 2025/26 season his concerto performances will include the Philharmonia with Santtu-Matias Rouvali, Teatro alla Scala with Manfred Honeck, Bergen Philharmonic, a concert in the Concertgebouw Amsterdam with Sinfonia of London and his debut with Swedish Radio Symphony Orchestra. He will tour the US with the Royal Philharmonic Orchestra with Vasily Petrenko and to Australia and New Zealand. Recital highlights this season include Carnegie Hall, Chicago, Amsterdam, Singapore, Melbourne and London. He makes his debut at the Boulez Saal with Kian Soltani and at the Vienna Musikverein and Heidelberger Frühling in quartet with Hyeyoon Park, Timothy Ridout and Kian Soltani.

Previous concerto engagements have included Cleveland, Chicago Symphony, Boston Symphony, NHK Symphony, Gewandhausorchester Leipzig, Deutsches

Symphonie-Orchester Berlin, Orchestre National de France and Orchestra dell'Accademia Nazionale di Santa Cecilia. In the UK, Benjamin has performed with all major London orchestras and at the BBC Proms, including at the First and Last Nights. As well as a solo recital in the Royal Albert Hall, his concerto Proms performances have included works by Beethoven, Chopin, Liszt, Busoni, Shostakovich and Britten. Benjamin's conductor collaborations include Marin Alsop, Elim Chan, Edward Gardner, Paavo Järvi, Nathalie Stutzmann, Krzysztof Urbaniński and Kazuki Yamada.

Benjamin's solo recitals have included Tokyo, Berlin, Warsaw, the Barbican and, Southbank Centres, Wigmore Hall and at Klavierfest Ruhr and La Roque d'Anthéron. Last season he was a featured artist at the Théâtre des Champs-Élysées in Paris and in 2024 he premiered *Hommage à Liszt* by Brett Dean. In 2011 he signed to Decca Classics, the youngest British musician ever to do so, and their first British pianist in almost 60 years. His impressive discography encompasses solo, chamber, and concerto works and has attracted numerous accolades; Chocs de l'année, Prix de Caecilia, Diapason d'or de l'année and Gramophone awards. His most recent release is of solo repertoire by Chopin.

Benjamin is an Ambassador of Music Masters, a charity dedicated to making music education accessible to all children regardless of their background, championing diversity and inclusion.

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. Vikingur 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
© Marc Gascoigne

Who's who

FIRST VIOLINS

Zsolt-Tihámér Visontay

Lena Zeliszewska

Fabrizio Falasca

Dániel Mészöly

Adrián Varela

Izzy Howard

Joonas Pekonen

Vera Beumer

Soong Choo

Victoria Irish

Chair endowed by Gillian

Frumkin

Lulu Fuller

Karin Tilch

Eleanor Wilkinson

Minhee Lee

Peter Fisher

SECOND VIOLINS

Anabelle Meare

The Principal Second Violin

Chair is endowed by Nick

and Camilla Bishop

Fiona Cornall

Nuno Carapina

The No. 3 Second Violin

Chair is endowed

anonymously

Gideon Robinson

David López Ibáñez

Chair is endowed by Sir Peter

and Lady Middleton

Julian Milone

Marina Gillam

Susan Hedger

Emanuela Buta

Mee-Hyun Esther Park

José Nuno Cabrita Matias

Elspeth MacLeod

Tom Bott

Emma Martin

Eleanor Bartlett

Joanne Chen

VIOLAS

Scott Dickinson *

Sylvain Séailles

Stephanie Edmundson

Cameron Campbell

The No. 4 Viola Chair is

endowed by Ruth and

Henry Amar

Daichi Yoshimura

Cheremie Hamilton-Miller

Chair endowed by The

Fernside Trust

Linda Kidwell

Carol Hultmark

Sara Sheppard

Rebecca Carrington

Gregory Aronovich

CELLOS

Richard Birchall

The Principal Cello Chair

is endowed in memory of

Helen Martin

Alexander Rolton

Yaroslava Trofymchuk

Tamaki Sugimoto

Silvestrs Kalniņš

Chair endowed by Manuela

Ribadeneira

Nina Kiva

Alba Merchant

Raphael Lang

Coral Lancaster

Heather Lewis

DOUBLE BASSES

Tim Gibbs *

The Principal Double Bass

Chair is endowed by Sir

Sydney and Lady Lipworth in

memory of Bertrand Lipworth

Owen Nicolaou

Michael Fuller

Chair endowed by

Naomi and Christophe

Kasolowsky

Benjamin du Toit

Simon Oliver

Ryan Smith

Samuel Rice

Elen Roberts

FLUTES

Claire Wickes

The Principal Flute Chair

is endowed by Norbert

and Sabine Reis

June Scott

The No. 2 Flute Chair is

endowed anonymously

Joidy Blanco Lewis

Robert Looman †

PICCOLO

Robert Looman †

OBOES

Timothy Rundle

The Principal Oboe Chair

is endowed in memory of

Stephen Rundle

Imogen Davies

Lauren Weavers

COR ANGLAIS

Alex Franklin

OBOE D'AMORE

James Hulme

CLARINETS

Maura Marinucci †

Mark van de Wiel †

Jordan Black

E FLAT CLARINET

Katie Lockhart

BASS CLARINET

Laurent Ben Slimane †

The Principal Bass Clarinet

Chair is endowed by Philip

and Judy Green

BASSET HORN

Laurent Ben Slimane †

SAXOPHONE

Simon Haram

ALTO SAXOPHONE

Amy Green

BARITONE SAXOPHONE

Bradley Grant

BASS SAXOPHONE

Tom Law

BASSOONS

Benjamin Hudson

The Principal Bassoon Chair

is endowed by Penny and

Nigel Turnbull

Shelly Organ

Matthew Kitteringham

Tom Donkin

CONTRABASSOON

Luke Whitehead

The Principal Contrabassoon

Chair is endowed by David

and Penny Stern

HORNS

Christopher Gough

James Pillai

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

Mark Alder Bennett

Nicole Linning

Zachary Hayward

Paul Cott

Norberto López

TRUMPETS

Jason Evans †

Robin Totterdell

Toby Coles

Christian Barraclough

TROMBONES

Blair Sinclair

Philip White **

BASS TROMBONE

James Buckle †

The Principal Bass Trombone

Chair is endowed by

Christopher Elliott MBE

TUBA

Peter Smith † †

TIMPANI

Ziv Stein

PERCUSSION

Tom Edwards

The Principal Percussion

Chair is endowed by

Patricia Kalmans and

Michael Ozer

Owen Gunnell

Rachel Gledhill *

Laura Bradford

Christopher Thomas

HARP

Heidi Krutzen

The Principal Harp Chair

is endowed by Cliff and

Jeannie Hampton

Anneke Hodnett

† Professor at the Royal Academy of Music

† † Professtor at the Royal College of Music

* Professor at the Guildhall School of Music and Drama

** Professor at Trinity Laban Conservatoire of Music and Dance

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.

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

PATRON

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Nick Bishop

Fiona Cornall

Susan Hedger

Johanne Hudson-Lett

Emma Lisney

Robert Looman

David Pickard OBE

Terence Sinclair

Paul Stoneman

Luke Whitehead

ARTISTIC COMMITTEE

Scott Dickinson

Robert Looman

Maura Marinucci

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Just announced: Autumn 2026

**Season Opening
Concert: Santtu and
Sol Gabetta**

*Featuring Elgar's timeless Cello
Concerto*

Thu 24 Sep, 7.30pm

**Tchaikovsky Piano
Concerto No. 1 with
Seong-Jin Cho**

*Santtu conducts Shostakovich's
Symphony No. 11*

Thu 22 Oct, 7.30pm

**Mahler 6 with Marin
Alsop**

*Supersized symphonic drama,
plus Esther Yoo in Bernstein's
Serenade*

Thu 19 Nov, 7.30pm

**Bruckner 5 with
Herbert Blomstedt**

*A living legend returns to the
Philharmonia at the age of 99*

Sun 4 Oct, 3pm

**Manfred Honeck and
Emanuel Ax**

*Mozartian elegance meets a
Straussian spectacle*

Thu 12 Nov, 7.30pm

**A German Requiem:
Diana Damrau &
Gerald Finley**

A journey from grief to hope

Sun 29 Nov, 3pm

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