

Philharmonia



2026/27 season highlights

Dvořák Violin Concerto with James Ehnes

Thu 29 Oct, 7.30pm

A programme full of
irresistible energy

Mendelssohn Violin Concerto with Nicola Benedetti

Sun 1 Nov, 3pm

Plus Schumann's 'Rhenish'
Symphony

Shostakovich Piano Concerto No. 2 with Nobu

Thu 5 Nov, 7.30pm

See our Featured Artist live

Manfred Honeck and Emanuel Ax

Thu 12 Nov, 7.30pm

Experience one of Mozart's
greatest piano concertos

Mahler 6 with Marin Alsop

Thu 19 Nov, 7.30pm

Violinist Esther Yoo joins
in music by Bernstein

A German Requiem: Diana Damrau and Gerald Finley

Thu 29 Nov, 3pm

A selection of Strauss songs
followed by Brahms's Requiem

philharmonia.co.uk
0800 652 6717



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

Philharmonia

2026/27 season

Philharmonia

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

Thursday 22 October 2026
Royal Festival Hall

**SOUTHBANK
CENTRE**
RESIDENT

Become a Philharmonia Friend

**More for your money with
Friends discounts**

**More insights into the life
of the orchestra**

**More music-making in
our communities**

**More time to book with priority
booking on concerts**

Join from £80

philharmonia.co.uk/friends



© Marc Gascoigne

In a nutshell...

Welcome to this evening's concert which explores music by three great Russian composers: Borodin, Tchaikovsky and Shostakovich.

Our opening piece by Borodin wasn't just written to depict the landscapes of the Steppes, but also to accompany a *tableau vivant* (a live picture in which people dress in costume and pose to recreate a famous historic event, painting or scene). Borodin dresses the music using clever techniques – for example, listen out for *pizzicato* (plucked) strings representing animal hooves.

Our concerto tonight is no mean feat for the soloist. From its dramatic opening chords to the fiery finale, it gives Seong-Jin Cho

a chance to show off all his virtuosity. It's one of the most popular pieces in the piano repertoire too, and has been used in TV shows like *The Simpsons* and *Mad Men*.

Concluding our evening is Shostakovich's epic 11th Symphony. This work commemorates the 1905 Russian Revolution: an event in which Shostakovich's own grandfather took part. This symphony won Shostakovich the Lenin Prize in 1958 (an award given by the Soviet Union for great achievements), and helped to reinstate Shostakovich's standing within the Soviet regime after years of scrutiny during Stalin's dictatorship.

Welcome to this evening's concert

Tchaikovsky Piano Concerto No. 1 with Seong-Jin Cho

Thursday 22 October 2026, 7.30pm
Royal Festival Hall

Santtu-Matias Rouvali – conductor
Seong-Jin Cho – piano

BORODIN In the Steppes of Central Asia
(6 mins)

TCHAIKOVSKY Piano Concerto No. 1
(35 mins)

Interval (20 mins)

SHOSTAKOVICH Symphony No. 11, 'The Year 1905'
(65 mins)

This performance finishes at
approximately 9.50pm

His Majesty King Charles III
Patron

Santtu-Matias Rouvali
Principal Conductor

Marin Alsop
Principal Guest Conductor

Esa-Pekka Salonen KBE
Conductor Laureate

Zsolt-Tihamér Visontay
Concert Master

Philharmonia Social

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

Our staff, players and volunteers will be on Level 4 Blue Side before and after the concert.

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

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



Programme notes



Alexander Borodin via Wikimedia Commons

Alexander Borodin (1833 – 1887)

In the Steppes of Central Asia

(c. 1880)

(6 mins)

In the 1860s, Russian music was dominated by a gang of five composers thought to represent Russia's artistic ideals; they were known as 'The Russian Five' or 'The Mighty Handful'. The group consisted of Balakirev (the rather domineering ringleader), Cui, Rimsky-Korsakov, Mussorgsky and Borodin. Tchaikovsky, conspicuous by his absence, orbited the group like a satellite, craving its approval.

Balakirev encouraged Borodin, originally a professor of chemistry, and his confidence steadily grew until music became his main focus. By the time Borodin wrote *In the Steppes of Central Asia* in 1880, he was chairman of the St Petersburg Circle of Music Lovers, where he met the music patron Belyayev; soon a new group of musicians formed, succeeding the earlier 'Mighty Handful'.

In the Steppes of Central Asia is a single-movement work dedicated to Franz Liszt – a significant choice, as Liszt pioneered this kind of stand-alone, descriptive work, often called a 'symphonic poem' or 'tone poem'. Borodin called this work a 'musical tableau' and wrote it in honour of Tsar Alexander II, who had expanded Russian territory to include a number of regions, including the vast expanses of Central Asia, with its flat, dry grasslands or steppes. The work's premiere was conducted by Rimsky-Korsakov, and remains hugely popular for Borodin's use of spacious orchestral textures, evocative melodies and delicious harmonies.

Borodin described the work's setting: "In the silence of the monotonous steppes of Central Asia is heard the unfamiliar sound of a peaceful Russian song. From the distance we hear the approach of horses and camels" and the "bizarre and melancholy notes" of an exotic melody. "A caravan approaches, escorted by Russian soldiers, and continues safely on its way through the immense desert. It disappears slowly." Borodin combines the "notes of the Russian and Asiatic melodies", the music fading as the caravan recedes into the distance.

© Joanna Wylid



Pyotr Ilyich Tchaikovsky via Wikimedia

Pyotr Ilyich Tchaikovsky (1840 – 1893)

**Piano Concerto No. 1 in B-flat minor,
Op. 23**
(1888-90)
(35 mins)

**Allegro non troppo e molto maestoso –
Allegro con spirito**
Andantino semplice – Prestissimo
Allegro con fuoco

Tchaikovsky's Piano Concerto No. 1 was begun in 1874 at the suggestion of pianist Nikolai Rubinstein, whom Tchaikovsky had hoped to impress with the work. Rubinstein's criticism was harsh, however; he sat silently through a private performance before declaring the concerto to be "banal, clumsy and incompetently written... poorly composed and unplayable". He even improvised his own mocking parodies of the music. This came as a shock to Tchaikovsky, who was confident that the work was one of his best.

Rubinstein yielded a little on seeing the hurt that he had caused, and he offered to premiere the concerto subject to considerable revisions. This proposal was resisted by Tchaikovsky who, in uncharacteristically defiant mood, declared: "I won't change a single note". Eventually Tchaikovsky compromised and made some alterations, including the addition of a more dramatic opening. The work was premiered in Boston in 1875, with Hans von Bülow at the piano; Tchaikovsky's friend Sergei Taneyev gave the Russian premiere, and eventually Rubinstein himself championed the work, performing it on several occasions. Tchaikovsky further revised the concerto in 1879 and 1888-90.

With this concerto, Tchaikovsky redefined the relationship between soloist and orchestra. Recent examples of the piano concerto by the likes of Chopin had given the soloist free rein over a relatively lightweight ensemble playing a largely subservient role. Tchaikovsky chose instead to exploit the orchestra's full capabilities, and on occasion the pianist accompanies the orchestra, reversing the conventional roles.

It is possible that Rubinstein was at first overwhelmed by the sheer wealth of ideas produced by Tchaikovsky in this concerto, and by the complexity of its structures. The first movement opens with a majestic call-to-attention from the horns, heralding a magnificent main orchestral theme punctuated by the pianist's powerful chords, ascending in groups of three from the bottom to the top of the keyboard. After this introduction comes a Ukrainian folk theme first heard by

Tchaikovsky in Kamenka, near Kiev, where it was performed by blind musicians busking in the marketplace. In a conventional concerto, this main theme would be contrasted with a secondary melody, but Tchaikovsky chose to introduce two further themes, one enigmatic and the other more lyrical. There is a stormy central passage, and a final section in which the soloist plays a 'cadenza' – dazzling music played without the orchestra.

The achingly beautiful central movement, in which Tchaikovsky innovatively combined slow movement and 'scherzo' (a quick, playful piece), is characterised by a main theme of enchanting simplicity, initially heard on the flute before being taken up by the piano, accompanied by delicate strings reminiscent of Tchaikovsky's fantasy overture, *Romeo and Juliet*. The thrilling finale is remarkable for Tchaikovsky's deft manipulation of syncopated rhythms, its thematic material explored by the piano in dialogue with the orchestra, culminating in a climactic final section.

© Joanna Wylid



Dmitri Shostakovich via Wikimedia Commons

Dmitri Shostakovich (1906 – 1975)

Symphony No. 11 in G minor, Op. 103, 'The Year 1905'

(1957)

(65 mins)

Shostakovich said in 1927 that he “composed a lot under the influence of external events”. Sometimes this musical interpretation of both political and personal occurrences was veiled – too private or dangerous to reveal explicitly in the oppressive Soviet climate he was forced to navigate for much of his life. In other pieces, the connection with a real event or person was overtly stated.

The Symphony No. 11 is one such work, composed in 1957 for the 40th anniversary of the October Revolution – the second of two 1917 Bolshevik uprisings defying Tsarist rule. Shostakovich put the anniversary in context with a musical depiction of the Russian Revolution of 1905, a peaceful protest against

Tsar Nicholas II that was violently quashed. He drew parallels between these events and the brutal Soviet crushing of a recent Hungarian uprising – although he'd started planning the symphony before the Soviet invasion of Hungary, so the connection was to some extent made retrospectively.

The symphony bears the subtitle 'The Year 1905' and is so vivid that it has been described as film music without the film, although most of the action takes place during the first two movements, after which comes more abstract material. The work unfolds in four seamless movements unified by recurring ideas, such as the sustained string writing heard at the opening, and the timpani beats that follow. Shostakovich wove popular songs from the Russian Revolution into the symphony, as well as 19th-century political prisoners' songs and quotes from his own *Ten Choral Poems on Revolutionary Texts* of 1951. The influence of Mahler is also apparent, especially in the third movement and in the recurring trumpet calls, which are reminiscent of Mahler's 'Resurrection' Symphony. Shostakovich once said that he did not believe in God and was very sorry about it, and one wonders if these allusions reveal a longing for justice in the afterlife – a wish that the victims of oppression be given peace – if not a belief in it.

The first movement, 'Palace Square' sets the scene: icy strings, ominous timpani and distant trumpet calls evoke hushed snow covering the Tsar's Winter Palace. The first revolutionary song, 'Slushay!' ('Listen!'), is played by flutes, and the second, 'Arestant' ('The Prisoner'), is

heard in the middle of the movement, cellos and basses playing the song in the style of a funeral march.

For the second movement, '9 January', Shostakovich used his Choral Poem of the same name. Animated strings represent the bustling crowd presenting its petition, with militaristic percussion building to a torrent of violent music evoking the terrifying imperial reaction, after which the 'Palace Square' music seems even more desolate.

The 'in memoriam' is a moving elegy that includes quotations from painfully relevant songs such as 'You fell as a sacrifice' and 'Bare your heads'. At the end of the impassioned finale, there is more from the second of these songs on a solo cor anglais (a longer, deeper member of the oboe family) against the stark backdrop of the 'Palace Square' music, before the bass clarinet launches the pointed revolutionary song 'O Tsar, our little father', building to a defiant conclusion accentuated by tolling bells.

© Joanna Wylde

Philharmonia

Spring 2027

Beethoven 200: What Makes a Classic?

Beethoven's nine
symphonies meet
essential works
of our time.

Tickets:
philharmonia.co.uk

**SOUTHBANK
CENTRE**
RESIDENT

About the Philharmonia

Founded in 1945, the Philharmonia Orchestra is one of the world's great orchestras.

Finnish 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 figures who have shaped the renowned Philharmonia sound over eight decades.

The Orchestra has premiered works by Richard Strauss, Sir Peter Maxwell Davies, Kaija Saariaho, Errollyn Wallen, Laufey and many others, and performs with many of the world's most admired soloists. The Philharmonia thrives on creative collaborations: in the 2026/27 season, pianist Nobuyuki Tsujii and cellist Sol Gabetta are Featured Artists. The Philharmonia's Emerging Artists Programme nurtures and develops the next generation of instrumentalists and composers, with a focus on increasing diversity within the classical music industry.

The Philharmonia is resident at the Southbank Centre in the heart of London, and also holds residencies in Basingstoke, Bedford, Canterbury and Leicester, at Garsington Opera and at the Three Choirs Festival. In each of these residencies, the Orchestra is deeply embedded in the community. Projects with primary and secondary schools, children in foster care, people living with dementia and their carers, young people learning instruments, and adults who face barriers to experiencing the arts, all

testify to the many ways music enriches our lives.

The Philharmonia tours extensively throughout Europe and has performed in China, Colombia, Japan and the United States. In October 2025 the Orchestra celebrated its 80th birthday with a major US tour culminating in two performances at Carnegie Hall. In 2024, the Philharmonia became the first major international symphony orchestra to perform in Mauritius.

The Philharmonia is known for embracing innovative technology. The Orchestra's recordings include benchmark LPs, more than 150 film and videogame soundtracks, and streamed performances. The Philharmonia Records label was established in 2023 and has released live recordings of major works by Strauss, Mahler, Stravinsky and Shostakovich, with Santtu at the helm. Its recording of Beethoven's Symphony No. 5 is travelling through interstellar space on board the Voyager spacecraft, and its immersive installations and virtual reality (VR) experiences have introduced many thousands of people to orchestral music.

The Philharmonia is a registered charity. It is proud to be supported by Arts Council England and grateful to the many generous individuals, businesses, trusts and foundations who make up its family of supporters.

Santtu-Matias Rouvali

– Principal conductor



Santtu-Matias Rouvali © Marco Borggreve

The 2026/27 season continues Santtu Matias Rouvali's tenures as Principal Conductor of the Philharmonia Orchestra and Honorary Conductor of the Tampere Philharmonic Orchestra, close to his home in Finland.

Rouvali maintains a strong presence in North America, returning to major US orchestras including The Cleveland Orchestra and New York Philharmonic, and making his long-awaited San Francisco Symphony debut, further strengthening long standing relationships built over recent seasons. In addition to his work in the United States, he appears widely across Europe, with engagements including the Royal Concertgebouw Orkest, Gewandhausorchester Leipzig, Orchestra Filarmonica della Scala, Orchestre Philharmonique de Radio France, and Tonhalle Orchester Zürich, alongside continued collaborations with other leading orchestras across the continent.

Rouvali collaborates with a wide range of internationally renowned soloists, including Víkingur Ólafsson, Sol Gabetta, Hilary Hahn, Bruce Liu, Lisa Batiashvili, Seong Jin Cho, Jean Yves Thibaudet, Nemanja Radulović, Augustin

Hadelich, Gil Shaham, Alena Baeva and Ava Bahari.

Continuing their strong touring tradition, Rouvali and the Philharmonia Orchestra have toured the United States in October 2025 and Korea in December 2025. In May 2027, they embark on an extensive European tour, with concerts in cities including Cologne, Dortmund and Munich.

Philharmonia Records' first release – a double CD album Santtu conducts Strauss – was issued in March 2023, followed by recordings of Tchaikovsky's Swan Lake and Prokofiev's Symphony No.5. Mahler's Symphony No.2, the second release on the label, appeared in September 2023, followed by Santtu conducts Stravinsky in March 2024, featuring The Firebird Suite and Petrushka. Another significant release – Beethoven's Triple Concerto with Benjamin Grosvenor, Nicola Benedetti and Sheku Kanneh Mason – was released on Decca in May 2024.

Rouvali also completes his acclaimed Sibelius Cycle recording with Goteborg Symphoniker on Alpha Classics with Kullervo this season following the release of the Violin Concerto with Ava Bahari last season.

Seong-Jin Cho

- piano



Seong-Jin Cho © Stephan Rabold

Seong-Jin Cho has established himself worldwide as one of the leading pianists of his generation and most distinctive artists on the current music scene. With an innate musicality and consummate artistry, his thoughtful and poetic, virtuosic, and colourful playing can combine panache with purity and is driven by an impressive natural sense of balance.

Cho was brought to the world's attention in 2015 when he won First Prize at the Chopin International Competition, and his career has rapidly ascended since. In early 2016, he signed an exclusive contract with Deutsche Grammophon and, in 2023, Cho was awarded the prestigious Samsung Ho-Am Prize in the Arts. An artist high in demand, Cho works with the world's most prestigious orchestras including Berliner Philharmoniker, Wiener Philharmoniker, and the Concertgebouworkest. Conductors he regularly collaborates with include Gustavo Dudamel, Sir Antonio Pappano, Santtu-Matias Rouvali and Esa-Pekka Salonen. In the 2024/25 season Cho held the position of Artist in Residence with the Berliner Philharmoniker, and in 2025/26, was the London Symphony Orchestra's Artist Portrait.

In the 2026/27 season, Seong-Jin Cho is Fokuskünstler with ProArte Hamburg, appearing in a series of projects across the season at Hamburg's leading venues. Highlights include performances with the Czech Philharmonic under Semyon Bychkov, a duo recital with Augustin Hadelich, and a solo recital. Elsewhere, he notably returns to Symphonieorchester des Bayerischen Rundfunks, performing the German premiere of Donghoon Shin's Piano Concerto, written especially for him, and appears in Korea with Wiener Philharmoniker and Tugan Sokhiev. In the US, Cho returns to major orchestras including Boston Symphony Orchestra with Andris Nelsons, and Cleveland Orchestra under Santtu-Matias Rouvali.

Highly sought after in recital, Cho appears in the world's most prestigious concert halls including the main stage of the Concertgebouw Amsterdam, Musikverein Wien, KKL Luzern, Suntory Hall Tokyo, and Carnegie Hall and Verbier Festival. This season, he returns to major venues including Carnegie Hall, Walt Disney Concert Hall Los Angeles, Berlin Philharmonie, Alte Oper Frankfurt, and makes his recital debut at the Baden-Baden Festspielhaus.

Cho's most recent recording for Deutsche Grammophon celebrates Ravel's 150th anniversary presenting the composer's complete solo piano works and concertos, with Boston Symphony Orchestra and Andris Nelsons. The project marks Cho's first immersion into a single composer's complete works, and the solo piano works were recognised with an Opus Klassik Award in the 2025 'Instrumentalist of the Year' category.

Who's who

FIRST VIOLINS

Zsolt-Tihamér Visontay

Emre Engin
Eugene Lee
Emma Lisney
Eunsley Park
Chair endowed by Gillian and
Lionel Frumkin
Karin Tilch
Eleanor Wilkinson
Joonas Pekonen
Soong Choo
Izzy Howard
Tayfun Bomboz
Momoko Arima
Kynan Walker
Jonathan Lee
Jane Kim
Arda Karakaya

SECOND VIOLINS

Annabelle Meare

*The Principal Second Violin Chair
is endowed by Nick and Camilla
Bishop*
Fiona Cornall
Nuno Carapina
Emanuela Buta
Julian Milone
*Chair endowed by Sir Peter and
the late Lady Middleton*
Marina Gillam
Mee-Hyun Esther Park
Gideon Robinson
Susan Bowran
Sali-Wyn Ryan
Anna Brigham
Joanne Chen
Hannah Bell

VIOLAS

Scott Dickinson *

Liam Brolly
Sara Sheppard
Linda Kidwell
*The No. 4 Viola Chair is endowed
by Ruth and Henry Amar*
Cheremie Hamilton-Miller
*Chair endowed by The Fernside
Trust*
Carol Hultmark

Stephanie Edmundson
Daichi Yoshimura
Cameron Campbell
Rebecca Carrington
Pamela Ferriman

CELLOS

Karen Stephenson

*The Principal Cello Chair is
endowed in memory of Helen
Martin*
Richard Birchall
Silvestrs Kalniņš
Yaroslava Trofymchuk
Tamaki Sugimoto
*Chair endowed by Manuela
Ribadeneira*
Eric Villeminey
Yvonne-Marie Parsons
Molly McWhirter
Emily Isaac
Madeleine Ridd

DOUBLE BASSES

Tim Gibbs *

*The Principal Double Bass Chair
is endowed by Lady Lipworth
CBE and the late Sir Sydney
Lipworth KC*
Hugh Sparrow
Benjamin du Toit
*Chair endowed by Naomi and
Christophe Kasolowsky*
Gareth Sheppard
Owen Nicolaou
Georgia Lloyd
Guillermo Arévalos

FLUTES

Samuel Coles †

*The Principal Flute Chair
is endowed by Norbert
and Sabine Reis*
Kate Walter
*The No. 2 Flute Chair is endowed
anonymously*
Robert Looman †

PICCOLO

Robert Looman †

OBOES

Timothy Rundle

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

COR ANGLAIS

Alex Franklin

CLARINETS

Nicholas Rodwell

Jordan Black
Laurent Ben Slimane †

BASS CLARINET

Laurent Ben Slimane †

*The Principal Bass Clarinet
Chair is endowed by Philip and
Judy Green*

BASSOONS

William Kidner

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

CONTRA-BASSOON

Luke Whitehead

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

HORNS

Norberto López †

*The Principal Horn Chair
is endowed by John and
Carol Wates in memory
of Denis Brain*
Ben Hulme
*The No. 2 Horn Chair is endowed
by Ben Davies*
Carsten Williams
Émile Carlioz
*The No. 4 Horn Chair is endowed
by James Rushton*
Isabella Ward Ackland +

TRUMPETS

Jason Lewis

Robert Farley
Robin Totterdell
Toby Street

TROMBONES

Tomás Ferreira

Dan Jenkins
Philip White **

BASS TROMBONE

James Buckle †

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

TUBA

Peter Smith †

TIMPANI

Mark Robinson

PERCUSSION

Paul Stonemans †

*The Principal Percussion Chair
is endowed by Patricia Kalmans
and Michael Ozer*
Tom Edwards
Christopher Thomas
Paddy Davies
Graham Johns
Calum Crosbie

HARP

Heidi Krutzen

*The Principal Harp Chair is
endowed by Cliff and Jeannie
Hampton*
Stephanie Beck
Tomos Xerri
Clara Gatti Comini +

CELESTE

Philip Moore

- † Professor at the Royal Academy of Music
- ‡ Professor at the Royal College of Music
- * Professor at the Guildhall School of Music and Drama
- ** Professor at Trinity Laban Conservatoire of Music and Dance
- + Philharmonia Instrumental Fellow 2026/27

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 Waters OBE
Hon FRAM FRSA
and Mrs Carol Waters
Laurence Modiano

In Memoriam:
Mansel Bebb
Lorin Maazel
Giuseppe Modiano
Daniel Salem
Kurt Sanderling
Hazel Westbury

HONORARY DOCTOR

Dr Peter Newman

PATRON
His Majesty King Charles III

BOARD
Sir Howard Davies
Chair
James Buckle
President
Soong Choo
Joint Vice-President
Alexander Rolton
Joint Vice-President
David Aitman
Nick Bishop
Fiona Cornall
Susan Hedger
Johanne Hudson-Lett
Emma Lisney
Robert Looman
David Pickard OBE
Terence Sinclair
Paul Stoneman
Luke Whitehead

ARTISTIC COMMITTEE
Scott Dickinson
Robert Looman
Maura Marinucci
Paul Stoneman
Zsolt-Tihamér Visontay

PHILHARMONIA FOUNDATION BOARD (USA)

Matthew H. Hurlock
President
Andrew Davis
Kathryn Davis
Joe Field
Benjamin Hildner
Amanda Grove Holmén
Sharon Jacob
Latifa Kosta
Serena Lese
Irene Mavroyannis
Maureen Mulheren
Saul Nathan
Betsy Pitts
The Honorable and
Mrs Jay T. Snyder

David Whelton LVO OBE,
Hon FRAM, Hon RCM
Thorben Dittes
Ex-officio as CEO, Philharmonia Ltd
Susan A. Mathisen
Administrator

AMBASSADORS COUNCIL

Philipp Freise
Jane Hartley
Dev Joory and Anne-Marie Shepherdson
Lord King of Lothbury
Latifa Kosta
Johan Lundgren
Saul Nathan
R. Stephen Rubin CBE
Lord Smith of Finsbury

DEVELOPMENT BOARD

Terence Sinclair
Chair
Peter Aurdal-Lawrence
Tania Cherkas
Ana Chkhikvadze
Soong Choo
Kira Doherty
Lauren Maynard
Tamara Oppenheimer KC
Alexander Rolton

Thank you

We are grateful to the Philharmonia supporters whose contributions help us make extraordinary music accessible to everyone.

Core Funder



Residency Partners



The Philharmonia Orchestra
in Bedford Trust



Major Orchestra Partners



Corporate Supporters



LEADERSHIP GIFTS

Dominic Webber Trust
Latifa Kosta
Lady Lipworth CBE and the late
Sir Sydney Lipworth KC
Laurence Modiano Charitable Trust

BENEFACTORS

Ruth and Henry Amar
Michael Brindle KC and Alison Brindle
The Fernside Trust
Philipp Freise
Charlotte Hogg
The Nathan Family
Manuela Ribadeneira
The Lloyd E. Rigler-Lawrence
E. Deutsch Foundation
Norbert and Sabine Reis
Christian and Myrto Rochat
Mr and Mrs Julian Schild

Terence and Sian Sinclair
EC Sosnow Charitable Trust
The Thompson Family Charitable Trust

TRUSTS AND FOUNDATIONS

ABO Trust's Sirens programme
Art Mentor Foundation Lucerne
Cockayne – Grants for the Arts
The Connolly Foundation
The D'Oyly Carte Charitable Trust
Edith Murphy Foundation
Freemasons' Charity
Gale Family Charity Trust
Garfield Weston Foundation
The Garrick Charitable Trust
The John S Cohen Foundation
Leicestershire and Rutland Freemasons
Lucille Graham Trust
Maria Björnson Memorial Fund
Oliver Green Memorial Trust

Orchestras Live
Royal Philharmonic Society, with a grant
from the RPS Ambache Fund
The Scops Arts Trust
Scouloudi Foundation
Southwark Culture Together Grants Fund
The Strangward Trust
The 29th May 1961 Charitable Trust
The Andor Charitable Trust
The Austin and Hope Pilkington Trust
David and Elaine Potter Foundation
The Idlewild Trust
The John Thaw Foundation
The Maud Elkington Charitable Trust
The Radcliffe Trust
The Sidney Perry Foundation
The Wixamtree Trust
Thriplow Charitable Trust
The William Delafield Charitable Trust

CONDUCTOR'S CIRCLE

Marlies Branston
Coley Brennan and Lauren Maynard
Howard and Prue Davies
John and Caroline Nelson
Christian and Myrto Rochat
Nicola and Michael Sacher
Joy Antonia Sigaud
F Williams (Bedford) Ltd.

CONCERT MASTER'S CIRCLE

Dr Peter Barker
Mr and Mrs Raj Bhatia
Mervyn and Helen Bradlow
StJohn Brown
Kate Collis
Beth and Michele Colocci
Dr and Mrs Paul Conway
Mr Rupert Darbyshire
Thorben Dittes
HSH Dr Donatus, Prince of Hohenzollern
Lionel and Gillian Frumkin
Steve & Cristina Goldring
Helaine Gordon
Mrs Maggie Guitar
Mr Malcolm Herring
Nathan and Frances Kirsh
Ting Zwei Kuei
Stanley Lowy MBE
Stephen and Jacqueline Lyon
Terence and Sian Sinclair
David and Lynda Snowdon
David and Penny Stern
Lady Juliet Tadgell
Eric Tomsett
Stephen and Sophie Warshaw
David Williams

CHAIR ENDOWERS

Ruth and Henry Amar
Nick and Camilla Bishop
Ben Davies
Christopher Elliott MBE
The Fernside Trust
Philip Green CBE and Judy Green
Gillian and Lionel Frumkin
Cliff and Jeannie Hampton
Patricia Kalmans and Michael Ozer
Naomi and Christophe Kasolowsky
Lady Lipworth CBE and the late
Sir Sydney Lipworth KC
Sir Peter and the late Lady Middleton
Norbert and Sabine Reis

Manuela Ribadeneira
Christine Rundle, in memory
of Stephen Rundle
James Rushton
David and Penny Stern
Penny and Nigel Turnbull
Rev John Wates OBE Hon FRAM FRSA
and Mrs Carol Wates

AMERICAN PATRONS OF THE PHILHARMONIA FOUNDATION

Aileen Bruner
Jozelyn Davis
Kathryn and Andrew Davis
The Shelby Cullom Davis Charitable Fund
Michael Carr
Joe Field
Lydia and Manfred Gorvy
Leila Govi
Amanda Grove Holmén
Benjamin Hildner
Matthew and Severa Hurlock
Mr and Mrs William L. Jacob III
Mr and Mrs William Douglas Lese
Irene Mavroyannis
Maureen Mulheren
Betsy and Rob Pitts
Nicole Salmasi
The Honorable and Mrs Jay. T Snyder
Mrs Jan van Eck

THE KLEMPERER SOCIETY

The Revd Jeremy and Mrs Arthern
Roger Butland and Jean Daly
Mr Roger Charters
Mr Stuart Chillingworth
Adrian Clark
William Cockcroft
Ms Paula Cowin
Howard and Prue Davies
Professor Gavin Drewry
Mr Richard England
Mr John Gwynn
Mrs Judicaelle Hammond
Andrew Hunter
Mr David James
Lord King of Lothbury
John King
Mr Matthew Knight and
Dr Simon Wakefield
Laurence Lewis
Judy Lindley
Saul Nathan

David and Jenny Pratt
Mr Marc Prema-Ratner &
Mr Stephen Davis
Stuart and Margaret Renshaw
Michael and Jill Reynolds
Ann Ritchie
Michael and Suzette Scott
Mr Ian Sewell
Terence Sinclair
Mr and Mrs Julian Tucker
Andrew and Hilary Walker
Mr Neil Walker
Mr Ian Webb
Mr David J. Williams

SYMPHONY FRIENDS

Mr Ronald Adair
Catherine Balmond
Nicholas Baumgartner
Roger Butland and Jean Daly
Dr Patrick Byrne
Amanda Carter
Mr Roger Charters
Denys Clarke
Mrs Shimona Cowan
Dr Zoë Farrington
and Stanley Lowy MBE
Michael Gell
Mr and Mrs Gavin Graham
Robert Gray
Andrew Hunter
Mr David James
Mr Raphaël Kanza
Simon Kolka
Markus and Chantal Metyas
Mr and Mrs Francis Norton
Dr Judith and Harold Paisner
Kim Polman
David Pratt
Michael and Nina Richards
Professor John and Mrs Alison Sheperd
David and Ruth Simkins
John and Helen Skinner
Joe and Lucy Smouha
Mr and Mrs Colin Stevens
Mark Walker

Thank you to all our supporters
who wish to remain anonymous