

2026/27 season highlights

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 & Gerald Finley
Sun 29 Nov, 3pm
Brahms's masterwork paired with Strauss songs

Elgar Symphony No. 1 with Alexander Soddy
Sun 7 Feb, 3pm
Pianist Piotr Anderszewski plays Mozart

Beethoven 4 & Schnittke's Piano Concerto
Thu 11 Mar, 7.30pm
With soloist Steven Osborne

Beethoven 8 & Shostakovich 15
Sun 11 Apr, 3pm
Nobu returns for Shostakovich's First Piano Concerto

philharmonia.co.uk
0800 652 6717

Supported using public funding by
ARTS COUNCIL ENGLAND

Philharmonia **2026/27 season**

Philharmonia

Shostakovich Piano Concerto No. 2 with Nobu

Thursday 5 November 2026
Royal Festival Hall

SOUTHBANK CENTRE 75
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...

Tonight, we welcome one of the Philharmonia's 2026/27 Featured Artists, pianist Nobuyuki (Nobu) Tsujii, in the first of two performances this season.

Opening our concert is a short piece by Nokuthula Ngwenyama. *Primal Message* was inspired by the Arecibo Message, a short radio broadcast sent into space in 1974. Not only a composer, Ngwenyama is also a solo violist and won the Primrose International Competition aged just 16. *Primal Message* was originally written for viola quartet, before being arranged for orchestra as we hear today. And who conducted the orchestral premiere? None other than Xian Zhang, our conductor this evening!

Next, our fantastic soloist Nobu joins us in Shostakovich's Piano Concerto No. 2. Composed as a birthday present to his son, it contains a heartbreakingly beautiful slow movement, and shows the comical side of Shostakovich, too – he packs the final movement full of references to Hanon exercises: fast, technical finger drills the pianists in the house will know all too well.

After the interval, we hear ballet music set to the most famous love story of all time: Shakespeare's *Romeo and Juliet*. Prokofiev wrote his score over 70 years ago, and its iconic 'Dance of the Knights' (heard in 'Montagues and Capulets') famously serves as the theme of popular TV show *The Apprentice*.

Welcome to this evening's concert

Mendelssohn Violin Concerto with Nicola Benedetti

Thusday 5 November 2026, 7.30pm
Royal Festival Hall

Xian Zhang – conductor
Nobuyuki Tsujii – piano

NGWENYAMA Primal Message
(11 mins)

SHOSTAKOVICH Piano Concerto No. 2
(20 mins)

Interval (20 mins)

PROKOFIEV Romeo and Juliet
(26 mins)

This performance finishes at approximately 9pm

Recommended by CLASSIC fM

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 in the Clore Ballroom 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.

RECYCLED
Paper made from recycled material
FSC® C115465

Programme notes



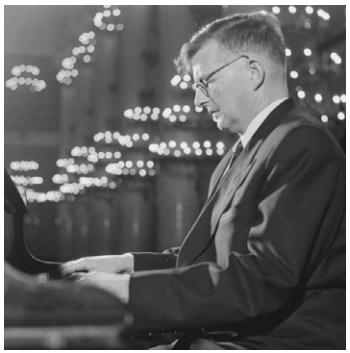
Nokuthula Ngwenyama © Mark Morgan

Nokuthula Ngwenyama (b. 1976)

Primal Message (2018, arr. 2020)
(11 mins)

Nokuthula Ngwenyama is a versatile musician who combines roles as both composer and violist. She was inspired to write *Primal Message* when contemplating humanity's first 'message in a bottle', the Aricebo Message sent 25,000 light years into deep space in 1974. The message included 186 seconds of interstellar radio waves, a representation of human DNA structure, and complex transmitting technology. Reflecting on this extraordinary moment, in the composer's words, "awakened imaginings about what a 'primal message' might sound like", which "assumes other possible life forms hear and feel sound like we do."

Ngwenyama responded to these imaginings by writing what she calls "a fantasia that relies upon primal relationships". These include explorations of some of the 'fundamentals' of harmony as well as varied textures, asking questions about what 'primal' means in a musical context. The music is often delicate and thoughtful, creating a sense of spaciousness and wonder, evolving to become more intricate as though mirroring the more complex aspects of the message. As Ngwenyama puts it, the work "invites examination of our collective evolution through a drive to express", ultimately creating a sense of "universal celebration".



Dmitri Shostakovich © Wiki Commons

Dmitri Shostakovich (1906–1975)

Piano Concerto No. 2 in F, Op. 102 (1957)
(20 mins)

Allegro
Andante
Allegro

After completing his Tenth Symphony, Shostakovich wrote a Concertino for Two Pianos for his son Maxim, an aspiring concert pianist. Three years later, Shostakovich composed another work for Maxim's 19th birthday: the Second Piano Concerto. Maxim was completing his studies at Moscow's Central Music School in anticipation of entering the Moscow Conservatory, and he gave the concerto's premiere on his birthday, 10 May 1957.

It had been over 20 years since Shostakovich had written his Piano Concerto No. 1 (1933), a double concerto for piano and trumpet in all but name, and he intended the Second Concerto to be his last work featuring piano, although he did go on to write his *Variations on a Theme of Glinka* later in 1957.

The concerto is an example of the more cheerful and direct manner audible in many of Shostakovich's works of the mid 1950s, reflecting Soviet demand for positive music. Shostakovich described his compositional process in his memoirs, *Testimony*, told to Solomon Volkov (although the reliability of the account has been debated):

"Is a musical concept born consciously or unconsciously? It's difficult to explain. The process of writing a new work is long and complicated. Sometimes you start writing and then change your mind. It doesn't always work the way you thought it would. If it's not working, leave the composition the way it is, and try to avoid your earlier mistakes in the next one."

In the case of the Piano Concerto No. 2, Shostakovich was candid in his assertion that the piece was one of those that did not work; in a letter to Edison Denisov written in February 1957 – a more reliable source than the memoirs – Shostakovich argued that the concerto has "no redeeming artistic merits". Yet although this was written only a week after the concerto was completed, it is risky to take the composer's words literally. His wry sense of humour may have been at play, and as Denisov's tastes were progressive, Shostakovich may have been deflecting anticipated criticism.

The concerto begins with a jovial march in the woodwinds, answered in similar vein by the piano. There is a more introspective theme, heard first in the piano then later in the orchestra, decorated by the piano, at the movement's climax, after which comes a cadenza (when the soloist plays an impressive solo). The childlike simplicity of the slow movement is a tender gift from father to son, with a beautiful piano melody reminiscent of Rachmaninov. The finale features in-jokes for Maxim's amusement: circus-like slapstick, a lopsided seven-beat motif, and a parody of the worthy studies that had dominated Maxim's piano practice.

Interval (20 mins)



Sergei Prokofiev © Wiki Commons

Sergei Prokofiev (1891 – 1953)

Romeo and Juliet (excerpts) (1935-36)
(26 mins)

Suite No.2, Op.64
Montagues and Capulets
Suite No.1, Op.64bis
Madrigal
Minuet
Masks
The Death of Tybalt
Suite No.2, Op.64ter
Romeo at Juliet's Grave

When the Soviet ballerina Galina Ulanova, who danced Juliet in the Kirov production of *Romeo and Juliet*, met Prokofiev, she found him intimidating: "I do not remember exactly when I first saw Prokofiev, I only know that at some point during the rehearsals of Romeo and Juliet I became aware of the presence of a tall, somewhat stern-looking man who seemed to disapprove heartily of everything he saw and especially of our artists. It was Prokofiev."

Prokofiev had finished the first version of *Romeo and Juliet* in 1935, with the premiere taking place in Brno in what is now the Czech Republic. He revised the ballet for its Soviet premiere, and went on to arrange three suites as well as a suite for solo piano. We hear a selection of pieces from the first two suites, both created in 1936.

In 'The Montagues and the Capulets' we are introduced to Romeo and Juliet's feuding families. The movement combines the foreboding 'The Prince Gives His Order', when the Prince halts the brawling on the streets of Verona, and the 'Dance of the Knights', in which the Montagues and Capulets swagger to music full of threat and malice. In the 'Madrigal', Romeo sees Juliet for the first time; his feelings for her blossom to music of graceful tenderness, its delicate textures evoking youthful vulnerability before burgeoning into something fuller, more passionate.

The guests arrive at the ball to a rather pompous 'Minuet', Prokofiev imagining the knights as "ponderous, in armour. The ladies dance. The men dance. Juliet dances in a formal and indifferent way with Paris. Romeo watches admiringly; gradually the general dancing starts up again." 'Masks' immediately follows the 'Minuet' in the ballet, its stalking figures and taut percussion conjuring up the scene in which Romeo, Mercutio and Benvolio creep into enemy territory.

'The Death of Tybalt' encompasses Mercutio's death at the hands of Tybalt, followed by Romeo's revenge and Tybalt's funeral. Prokofiev described the contrast between the two fights: "Unlike the duel between Tybalt and Mercutio, in which the opponents did not take account of the seriousness of the situation and fought because of their high spirits, here Tybalt and Romeo fight furiously, to the death." His response is unflinching, with 15 bars of repeated chords, each followed by silence, depicting Tybalt's fateful murder. Leonid Lavrovsky, who choreographed the Kirov production, recalled Prokofiev demonstrating the effect on the piano: "Prokofiev struck one and the same chord 15 times in succession. I could not help asking what action he visualised there and what exactly these chords meant. 'Nothing,' he said, obviously nettled. 'But what am I supposed to do on stage at this point?' I persisted. 'Whatever you like'."

In the heartrending 'Romeo at Juliet's Grave', Romeo finds Juliet still under the spell of the sleeping potion; believing her to be dead, he takes his own life before she wakes up. The music is at once lyrical and mournful, Prokofiev reprising material from the ballet's 'Balcony Scene', intensified with funereal timpani and bass drum. However intimidating Prokofiev may have been in the run-up to the Kirov production, there is surely no doubting his sympathy for these young lovers in a musical characterisation that seems to exhort listeners to be more generous than those sparring families; to nurture, not waste, love's potential.

Programme notes by Joanna Wyld

Loved it? Share it.

Share your Philharmonia experience and stay in touch with the latest from the orchestra on our social channels:

- /philharmonialondon
- Philharmonia Orchestra
- @philharmonia_orchestra
- @philharmoniaorchestra
- @philharmonialondon
- @philharmonia



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.

Xian Zhang – conductor



Xian Zhang © Ben Ealovega

2026/27 sees GRAMMY® and Emmy Award-winning conductor Xian Zhang embark on her second season as Music Director of the Seattle Symphony and her eleventh season as Music Director of the New Jersey Symphony Orchestra. She was also recently appointed Principal Guest Conductor of the China NCPA Orchestra in Beijing, and serves as Conductor Emeritus of the Orchestra Sinfonica di Milano having been their Music Director from 2009-2016.

Her Deutsche Grammophon recording of works by Jennifer Higdon and Kevin Puts with The Philadelphia Orchestra and Time for Three won GRAMMY® awards in 2022 for Best Contemporary Classical Composition and Best Classical Instrumental Solo, and her two mid-Atlantic Emmy Awards were for New Jersey Symphony's concert films made during the pandemic. Her first recording for Seattle Symphony Media, an album of orchestral works by the Chinese-French composer Qigang Chen, was released in August 2026.

2026/27 guest-conducting highlights include San Francisco Symphony, Los Angeles Philharmonic, Toronto Symphony and Sao Paulo Symphony. In Europe, Zhang will be appearing with London's Philharmonia Orchestra, the Orchestre Philharmonique de Radio France, RSB Berlin and the Orchestre national de Belgique.

Other recent highlights have included return visits to The Philadelphia Orchestra, New York Philharmonic, St. Louis Symphony, Montreal Symphony, the National Arts Centre Orchestra Ottawa, and Netherlands Radio Philharmonic which included a performance at the Amsterdam Concertgebouw. Zhang's recent opera credits include *Madama Butterfly* and *Tosca* at the Metropolitan Opera in New York, and *Tosca* for the Finnish National Opera.

Zhang previously served as Principal Guest Conductor of the Melbourne Symphony Orchestra and BBC National Orchestra of Wales, the first female conductor to hold a titled role with a BBC orchestra. She was also the first woman to hold a Music Director position with a major Italian orchestra, and the first woman to serve as Music Director of a major symphony orchestra on the US west coast.

Zhang originally won a place to study piano, and subsequently conducting, at the Central Conservatory of Music in Beijing. She won first prize in the Maazel-Vilar Conducting Competition in 2002 and was appointed New York Philharmonic's Assistant Conductor, subsequently becoming their Associate Conductor and the first holder of the Arturo Toscanini Chair. In 2023 she was awarded an Honorary Doctorate by The Juilliard School and in 2026 was elected member of the American Academy of Arts and Sciences.

Nobuyuki Tsujii – piano



Nobuyuki Tsujii © Giorgia Bertazzi

Who's who

FIRST VIOLINS
Zsolt-Tihamér Visontay
Rebecca Chan
Eugene Lee
Liu-Yi Retallick
Minhee Lee
Lulu Fuller
Joonas Pekonen
Soong Choo
Adrián Varela
Karin Tilch
Victoria Irish
Chair endowed by Gillian Frumkin
Eunsley Park
Eleanor Wilkinson
Emma Crossley
Yuriko Matsuda
Tayfun Bomboz

SECOND VIOLINS
Annabelle Meare
The Principal Second Violin Chair is endowed by Nick and Camilla Bishop
Fiona Cornall
Marina Gillam
Susan Hedger
Mee-Hyun Esther Park
Julian Milone
Chair endowed by Sir Peter and the late Lady Middleton
Gideon Robinson
Ilhem Ben Khalfa
Emma Lisney
Sophie Cameron
Thea Spiers
Anna Brigham
José Nuno Cabrita Matias
Tom Bott

VIOLAS
Scott Dickinson *
Miguel Sobral Gonçalves Sobrinho
Sylvain Séailles
Carol Hultmark
The No. 4 Viola Chair is endowed by Ruth and Henry Amar
Sara Sheppard
Linda Kidwell
Daichi Yoshimura
Cheremie Hamilton-Miller
Chair endowed by The Fernside Trust
Cameron Campbell
Stephanie Edmundson
Pamela Ferriman
Rebecca Carrington

CELLOS
Richard Birchall
The Principal Cello Chair is endowed in memory of Helen Martin
Ella Rundle
Yaroslava Trofymchuk
Chair endowed by Manuela Ribadeneira
Tamaki Sugimoto
Silvestrs Kalniņš
Marion Portelance
Alba Merchant
Leo Popplewell
Raphael Lang
Heather Lewis

DOUBLE BASSES
Tim Gibbs *
The Principal Double Bass Chair is endowed by Lady Lipworth CBE and the late Sir Sydney Lipworth KC in memory of Bertrand Lipworth
Hugh Sparrow
Michael Fuller
Chair endowed by Naomi and Christophe Kasolowsky
Gareth Sheppard
Benjamin du Toit
Samuel Rice
Ryan Smith
Rupert Ring

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

PICCOLO
Alyson Frazier

OBOES
Timothy Rundle
The Principal Oboe Chair is endowed in memory of Stephen Rundle
Daniel Finney

COR ANGLAIS
Alex Franklin

CLARINETS
Maura Marinucci †
Katie Lockhart

BASS CLARINET
Katy Ayling
The Principal Bass Clarinet Chair is endowed by Philip and Judy Green

TENOR SAX
Simon Haram

BASSOONS
Robin O'Neill †
The Principal Bassoon Chair is endowed by Penny and Nigel Turnbull
Tom Donkin §

CONTRABASSOON
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
Carsten Williams
The No. 2 Horn Chair is endowed by Ben Davies
George Strivens
Jonathan Durrant
The No. 4 Horn Chair is endowed by James Rushton
Michael Gibbs

TRUMPETS
Thomas Fountain
Robin Totterdell

CORNET
TBC

TROMBONES
Alberto Bonillo
Philip White ▽

BASS TROMBONE
Josh Cirtina
The Principal Bass Trombone Chair is endowed by Christopher Elliott MBE

TUBA
Peter Smith ◇

TIMPANI
Omar El-Abidin

PERCUSSION
Tom Edwards
The Principal Percussion Chair is endowed by Patricia Kalmans and Michael Ozer
Rachel Gledhill
Laura Bradford
Jacob Brown
Christopher Thomas

HARP
Heidi Krutzen
The Principal Harp Chair is endowed by Cliff and Jeannie Hampton

PIANO
Catherine Edwards

CELESTE
Catherine Edwards

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

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

HONORARY DOCTOR
Dr Peter Newman

† Professor at the Royal Academy of Music
◇ Professor at the Royal College of Music
* Professor at the Guildhall School of Music and Drama
▽ Professor at Trinity Laban Conservatoire of Music and Dance
§ 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.

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

Supported using public funding by ARTS COUNCIL ENGLAND

Residency Partners

BEDFORD BOROUGH COUNCIL

Leicester City Council

SOUTHBANK CENTRE

Lambeth

The Philharmonia Orchestra in Bedford Trust

Southwark Council southwark.gov.uk

Major Orchestra Partners

ART FOUNDATION MENTOR LUCERNE

COCKAYNE

Dominic Webber Trust Core Values

Garfield Weston FOUNDATION

Innovate UK

ORCHESTRAS Live

The David&Elaine Potter Foundation

Sidney Perry Foundation

Corporate Supporters

CORNEY& BARROW

McDermott Will & Emery

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 Brenan 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