Philharmonia

2026/27 season

Philharmonia

Mahler 6 with Marin Alsop

Thursday 19 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...

Welcome to tonight's concert, featuring two contrasting masterpieces by composers at the top of their game.

First, we hear Bernstein's *Serenade, after Plato's Symposium*, a five-movement work for solo violin, strings and percussion. *Symposium* is an ancient Greek text by the philosopher Plato, in which Athenian men give speeches to Eros (the Greek god of love and desire) during a drinking celebration.

Bernstein was one of the most influential musicians of the 20th century (and he mentored tonight's conductor, too!). You'll likely be familiar with his music from *West Side Story*, or perhaps you saw Bradley Cooper's portrayal of him in the 2023 biopic, *Maestro*.

After the interval, prepare for a mighty Mahler symphony. Nicknamed the 'Tragic' by many people close to him, including his wife Alma, Mahler takes us on an intense journey exploring struggle, fate, and ultimately defeat. But that doesn't mean it isn't without its softer passages, too. Take a moment to enjoy the oasis of calm in the heartbreakingly beautiful slow movement.

Listen out for the cowbells (a Mahler classic!) and in the fourth movement, two iconic blows of the 'Mahler hammer' – a startling representation of fate. Find out more about the percussion being used this evening in our Q&A with Paul Stoneman, Philharmonia Principal Percussion, on page 6.

Welcome to this evening's concert

Mahler 6 with Marin Alsop

Thursday 19 November 2026, 7.30pm
Royal Festival Hall

Marin Alsop – conductor
Esther Yoo – violin

BERNSTEIN Serenade, after Plato's Symposium
(34 mins)

Interval (20 mins)

MAHLER Symphony No. 6
(79 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

Zsolt-Tihamér Visontay
Concertmaster

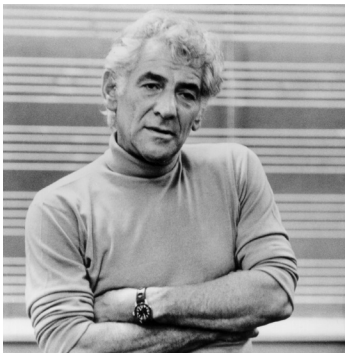
Loved it? Share it.

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**

RECYCLED
Paper made from recycled material
FSC® C115465
FSC www.fsc.org

Programme notes



Leonard Bernstein © Courtesy of The Leonard Bernstein Office, Inc.

Leonard Bernstein (1918 – 1990)

Serenade, after Plato's Symposium (1954)
(34 mins)

Phaedrus: Pausanias
Aristophanes
Eryximachus
Agathon
Socrates: Alcibiades

The *Symposium*, one of Plato's famous dialogues, depicts six men at a dinner banquet sharing wildly differing perspectives on love – Eros – and its meaning. After each takes his turn, a drunken Alcibiades, one of Socrates's students, barges into the room and bloviates in his teacher's general direction as the evening dissolves into an alcoholic stupor. A modern adaptation, American author Raymond Carver's 1981 short story *What We Talk About When We Talk About Love*, can help us better envision the scene's tragicomedy if it were real. "There was a time when I thought I loved my first wife more than life itself," says Mel McGinnis, a cardiologist, "but now I hate her guts. I do. How do you explain that?" It's true: love is simply impossible to understand, no matter how hard we try.

Leonard Bernstein's *Serenade, after Plato's Symposium*, written and premiered in 1954, is more reflection than adaptation. Each of the five movements invokes the name of Plato's dinner guests – or sometimes two – but the direct parallels stop there. Instead, the composer cleverly followed Plato's narrative strategy by pulling fragments of musical material from the preceding section and spinning something new out of them, just as the dinner guests take the previous speaker's position as a point of departure. Listeners with a good musical memory will hear this tightly woven structure throughout the piece. Beyond impressive craftsmanship and attention to detail, the work also displays Bernstein's characteristic charm as it stylistically anticipates his more famous *Candide* (1956) and *West Side Story* (1957).

Scored for solo violin, strings, harp and colourful percussion, the work earns its designation as a serenade with delicacy and lyricism, particularly in the opening (marked 'lento') and in the fourth movement. The quiet opening ('Phaedrus') reaches to the solo violin's stratosphere before erupting into a brash and at times frenetic discourse betraying inebriation ('Pausanias'). The mercurial second movement ('Aristophanes') shifts between soft lyricism and overblown dramatic effects, almost in a musical depiction of the theatrical masks representing Thalia and Melpomene, the muses of tragedy and comedy. The third movement ('Erixymathus') is a fiendishly

difficult perpetuum mobile that functions as a brief interlude between meatier sections.

The slowly unfurling fourth movement ('Agathon') carries the emotional weight of the entire piece as it lands on a solo cadenza marked 'appassionato' and grows into broad, loud gestures before receding into a misty distance. The finale ('Socrates: Alcibiades') opens with the sternness and wisdom we might expect from the head of the dinner table but soon erupts into the relaxed syncopation reminiscent of jazz that would became one of Bernstein's signatures.

Writing of the serenade's 1954 world premiere, Virgil Thomson remarked that it "gave the impression of a negligible contribution to music." But it was redeemed a year later at its Boston premiere, where critics gave it universal acclaim. "Drinking's funny," Carver's narrator Nick observed. "When I look back on it, all of our important decisions have been figured out when we were drinking." Perhaps Bernstein's music speaks to this truth as well.

Programme note by Douglas Shadle

Interval (20 mins)



Gustav Mahler © Moritz Nähr

Gustav Mahler (1860 – 1911)

Symphony No. 6 in A minor (1903–04)
(79 mins)

Allegro energico, ma non troppo. Heftig, aber markig.
Scherzo: Wuchtig
Andante moderato
Finale: Sostenuto – Allegro moderato – Allegro energico

While each of Mahler's first five symphonies had offered richly different approaches to the genre, they all had the same prevailing direction: darkness to light. The Sixth Symphony, begun in 1903, is somewhat different. Returning to his summer villa on the banks of the Wörthersee in Carinthia, the year after his marriage to Alma and seven months after the birth of their first child, Mahler began a work that was far removed from the brassy triumph at the end of his Fifth Symphony. Here, instead, was something unswervingly dark and, moreover, entirely at odds with the newfound joy of family life.

Like his *Kindertotenlieder*, Mahler's contemporaneous settings of the poetry that Friedrich Rückert had written after the death of two of his children, a juxtaposition of real-life joy and symphonic tragedy may have been quite deliberate: in art, Mahler could reveal something of the brittleness he associated with happiness. The composer had, after all, lost several siblings during childhood. Or, perhaps, given the Symphony's resolutely 'Classical' four-movement form, this was his attempt to strip away programmatic concerns and focus on 'absolute music'. But any performance of the Sixth will tell you that this is far from the case.

Employing an enormous orchestra, Mahler launches a terrifying march. Almost everything is governed by the home key of A minor, with one motto in particular telling of its power: a brassy A major chord that suddenly shifts to the minor, all fortified by funereal drums. It will be heard throughout the Symphony and, each time, gains in potency. How different, then, from the second theme, which leaps with erotic abandon – hence its associations with Alma. Yet every time this melody returns, the march is lurking in the shadows, ready to quash any sense of joy with increasingly violent results.

Once the exposition has been repeated, the development section juxtaposes the thematic elements with an even more lurid palette. Suddenly, we are taken away from the brawl and delivered to a meadow in the Alps, thanks to distant jangling cowbells. This is, after all, the space that embodied Mahler's idea of heaven on earth. Yet just as one hand gives, the other will take away – and with indefatigable brutality.

After the first movement's 25-minute form, Mahler was unsure how to continue. In print, the Scherzo came second. But during rehearsals for the world premiere in Essen, on 27 May 1906, he changed his mind and placed the Andante next (and, it seems, in Vienna the following year).

Release only comes with the Andante and its long-breathed melodies. The choice of key, moving away from the first two movements' shared A minor to the distant tonality of E-flat major, shows that this is a very different world. Indeed, the return of the Alpine cowbells suggests another haven, though one that will, once more, prove tragically tenuous. The eerie central motif is also absent from this orchestral song without words, where another link is perhaps intended with the *Kindertotenlieder*, in which Mahler's penultimate Rückert setting tells how "the day is beautiful on those hills". But, in the valley below, all hell is about to break loose.

The Finale begins in a dark C minor. A searching violin theme emerges from waves of harp, shimmering strings and cymbal, but is silenced by an aggressive statement of the motto, pulling us back into that A minor wasteland. A more hopeful horn sounds, introducing a gruff chorale, though this is also felled by the motto, as is a fresh march, with each new theme cut down in its prime. But then, even more catastrophically – and just as glory seems imminent – Mahler unleashes a truly appalling orchestral event: the first of a series of strikes from an enormous wooden hammer. Originally, there were to be three, though the composer, again, changed his mind and preserved only two. Together, the pair

do damage enough, releasing wild hysteria and, eventually, total desolation. A tuba and the trombones try to restart the process, with double basses and cellos offering a reply, but their collective bid is smashed apart by the final return of the motto – now without its major-key colouring. With this, the brutal if inscrutable tragedy of Mahler's Sixth is complete.

Programme notes by Gavin Plumley

Get to know Paul Stoneman

Principal Percussion



Paul Stoneman © Marc Gascoigne

Mahler's Sixth Symphony features two iconic hammer blows in the final movement. Is this often on a percussionist's 'bucket list'?

Definitely! Playing the hammer doesn't come around everyday so it's always a bit of a novelty... luckily I've had the chance to play Mahler 6 a few times before but it's always exciting when you get the opportunity to play a couple more very loud bangs.

Mahler often uses a wide range of percussion instruments, and sometimes some unusual ones too. What should the audience listen out for this evening?

There's plenty to listen out for tonight – as well as the two hammer blows, Mahler also writes for Almglocken (or alpine cowbells) which are played both on and off stage to evoke the world of the Austrian Alps. We also hear bass tubular bells which depict the sound of distant church bells. Of course, there is the normal array of orchestral percussion too... side drum, xylophone, triangle and bass drum as well as plenty of cymbals crashes!

Can you tell us a bit more about your journey as a percussionist?

I think I was about 9 or 10 when I started playing the drums... I'd taken up the violin when I was a fair bit younger and played in a few local music groups, but was always fascinated by the drums and percussion at the back, they all looked like they were having much more fun!

Do you have any standout moments from your career with the Philharmonia?

I think one of the most prominent memories would be Mahler 9 with Herbert Blomstedt. That was a pretty special concert that will stick with me for a long time. More generally I'm lucky to have a few good friends in the orchestra and it's nice to be able to go to work with them.

Which concerts are you most looking forward to in the rest of our 2026/27 season?

The standout one for me has to be Steve Reich's *The Desert Music* with Santtu in February. We also have a chamber concert just before the concert, performing *Six Marimbas*, *Dance Patterns* and *Drumming Part 1* so that should keep us percussionists firmly on our toes!

Find out more about our upcoming concerts at philharmonia.co.uk/whats-on

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.

Marin Alsop – conductor



Marin Alsop © Theresa Wey

One of the foremost conductors of our time, Marin Alsop is the first woman to serve as the head of major orchestras in the United States, South America, Austria, and Great Britain. She is internationally recognised for her innovative approach to programming and is the first and only conductor to receive a MacArthur Fellowship.

Alsop serves as Artistic Director and Chief Conductor of the Polish National Radio Symphony; Principal Guest Conductor of the Philharmonia Orchestra; and Principal Guest Conductor of The Philadelphia Orchestra. She made history as the first female conductor of the BBC's Last Night of the Proms. Her long-awaited Berlin Philharmonic debut was in 2025.

To nurture the careers of women conductors, Alsop founded the Taki Alsop Conducting Fellowship in 2002 to empower extraordinary women conductors through intensive coaching, mentoring, and financial support. Today, the fellowship includes 92 award recipients and mentees and among them, 32 Music Director/ Chief Conductor titles are held with orchestras around the world.

Alsop's 2026/27 season highlights include her return to the BBC Proms with the Philharmonia Orchestra, in addition to appearances with the Baltimore Symphony Orchestra, São Paulo State Symphony Orchestra, Singapore Symphony, Oslo Philharmonic, Orchestre de Paris, Budapest Festival Orchestra, and Rundfunk-Sinfonieorchester Berlin. She also embarks on her second tour of Asia with The Philadelphia Orchestra alongside piano virtuoso Yunchan Lim and will lead the 2027 Cincinnati May Festival. Her repertoire this season spans the symphonic canon and contemporary works while also continuing her longstanding advocacy for American composers through landmark performances of works by Mahler, Britten, Shostakovich, John Adams, and Julia Wolfe.

In 2021, Alsop assumed the title of Music Director Laureate of the Baltimore Symphony Orchestra. During her 14-year tenure as Music Director, she led the orchestra on its first European tour in 13 years, conducted more than two dozen world premieres, and founded the music education programme *OrchKids*. She is the winner of the 2025 Golden Baton Award from the League of American Orchestras.

Esther Yoo – violin



Esther Yoo © Je Won Kim

Praised for her remarkable tone, "exquisite sensitivity, and a palpable emotional rigour" (*Bachtrack*), Esther Yoo is unquestionably one of the world's leading violinists.

Recent seasons have featured performances with the New York Philharmonic, Los Angeles Philharmonic, Philharmonia Orchestra, Munich Philharmonic, Deutsche Radio Philharmonie, and Orquesta Sinfónica RTVE, as well as at venues and festivals such as Het Concertgebouw, Lincoln Center, Seoul Arts Center, Aspen Music Festival and the BBC Proms. Her collaborations with leading conductors include Gustavo Dudamel, Marin Alsop, Esa-Pekka Salonen, Lahav Shani, Vasily Petrenko, Santtu-Matias Rouvali and Karina Canellakis.

A prolific recording artist, Esther has released six critically acclaimed recordings on Deutsche Grammophon featuring the concertos of Sibelius, Glazunov, Tchaikovsky, Bruch, and Barber. Her 2026 album, *Love Symposium*, is Esther's most personal to date and reflects on love in all its guises. Recorded with the Royal Philharmonic Orchestra and conductor Long Yu, the album centers on Leonard Bernstein's *Serenade, after Plato's Symposium* and includes works by Elgar, Mahler, and Vaughan Williams.

Esther passionately champions new music and has premiered several works throughout her career. In addition to the recent premieres of Raymond Yiu's Violin Concerto, she has also premiered pieces by Xiaogang Ye, Michael Fine, Andrei Golovin, Matt Laing, and Iain Farrington, whom she commissioned to write two arrangements for her album *Love Symposium*.

Esther began playing the violin at the age of four and made her concerto debut at eight. At sixteen, she became the youngest prize-winner of the International Jean Sibelius Violin Competition and, shortly thereafter, one of the youngest ever prize-winners of the Queen Elisabeth Competition.

In 2025, Esther joined the violin faculty at the Royal College of Music. An advocate for mental health, she is a certified Mental Health First Aider, committed to supporting young performers as they navigate the challenges of becoming professional musicians. A natural storyteller both on and off stage, she is a frequent contributor to BBC Radio 3, *BBC Music Magazine*, *Gramophone*, *The Arts Desk*, and *The Strad* and is passionate about exploring how artists think, work and create.

Who's who

FIRST VIOLINS
Zsolt-Tihamér Visontay
Eunsley Park
Emre Engin
Minhee Lee
Soong Choo
Chair endowed by Gillian and Lionel Frumkin
Karin Tilch
Adrián Varela
Eleanor Wilkinson
Emma Lisney
Lulu Fuller
Dániel Mészöly
Shoshanah Sievers
Izzy Howard
Tayfun Bomboz
Ana Do Vale
Momoko Arima

SECOND VIOLINS
Tristan Gurney
The Principal Second Violin Chair is endowed by Nick and Camilla Bishop
Fiona Cornall
Nuno Carapina
Emanuela Buta
Marina Gillam
Susan Hedger
Chair endowed by Sir Peter and the late Lady Middleton
Julian Milone
Gideon Robinson
Ilhem Ben Khalfa
Susan Bowran
Mitzi Gardner
Tom Bott
Nicola Hutchings
Anna Brigham

VIOLAS
Scott Dickinson *
Liam Brolly
Sylvain Séailles
Sara Sheppard
The No. 4 Viola Chair is endowed by Ruth and Henry Amar
Linda Kidwell
Daichi Yoshimura
Cheremie Hamilton-Miller
Chair endowed by The Fernside Trust
Carol Hultmark
Cameron Campbell
Stephanie Edmundson
Gijs Kramers §
Gregory Aronovich

CELLOS
Timothy Walden ‡
The Principal Cello Chair is endowed in memory of Helen Martin
Richard Birchall
Ella Rundle
Yaroslava Trofymchuk
Tamaki Sugimoto
Chair endowed by Manuela Ribadeneira
Alexander Rolton
Silvestrs Kalniņš
Nina Kiva
Alba Merchant
Raphael Lang

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
Owen Nicolaou
Michael Fuller
Chair endowed by Naomi and Christophe Kasolowsky
Gareth Sheppard
Benjamin du Toit
Ryan Smith
Guillermo Arévalos

FLUTES
Samuel Coles †
The Principal Flute Chair is endowed by Norbert and Sabine Reis
June Scott
The No. 2 Flute Chair is endowed anonymously
Alyson Frazier
Sophie Johnson

PICCOLO
Robert Looman †
Alyson Frazier
Sophie Johnson

OBOES
Timothy Rundle
The Principal Oboe Chair is endowed in memory of Stephen Rundle
Vanessa Howells
Emily Cockbill
Alex Franklin

COR ANGLAIS
Imogen Davies
Alex Franklin

CLARINETS
Maura Marinucci †
Jordan Black
Lucia Porcedda
Emma Burgess

E-FLAT CLARINET
Emma Burgess

BASS CLARINET
Laurent Ben Slimane †
The Principal Bass Clarinet Chair is endowed by Philip and Judy Green

BASSOONS
Benjamin Hudson
The Principal Bassoon Chair is endowed by Penny and Nigel Turnbull
Shelly Organ
Tom Donkin Δ
Charlotte Cox

CONTRABASSOON
Luke Whitehead
The Principal Contrabassoon Chair is endowed by David and Penny Stern

HORNS
Timothy Jones
The Principal Horn Chair is endowed by John and Carol Wates in memory of Denis Brain
Kira Doherty †
The No. 2 Horn Chair is endowed by Ben Davies
Zachary Hayward
Carsten WIlliams
The No. 4 Horn Chair is endowed by James Rushton
Henry Ward
Joel Ashford
Norberto López †
Isabella Ward Ackland
Timothy Doyle

TRUMPETS
Jonas Silinskas
Robin Totterdell
Adam Wood
David Geoghegan
Chris Evans
Louis Barclay
Toby Coles

TROMBONES
Isobel Daws
Philip White **

BASS TROMBONES
James Buckle †
The Principal Bass Trombone Chair is endowed by Christopher Elliott MBE
Adam Crighton

TUBA
Peter Smith ‡

TIMPANI
Florian Cauquil
Laura Bradford

PERCUSSION
Paul Stoneman †
The Principal Percussion Chair is endowed by Patricia Kalmans and Michael Ozer
Tom Edwards
Rachel Gledhill **
Owen Gunnell
Jeremy Cornes
Matt Farthing

OFF-STAGE PERCUSSION
Tim Gunnell
Calum Crosbie

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

CELESTE
Zeynep Özsuca Rattle

† 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
+ Professor at Barratt Due Institute of Music, Oslo
§ Professor at Codarts University of the Arts, Rotterdam
Δ 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
Lady Lipworth CBE
Rev John Wates OBE Hon FRAM FRSA and Mrs Carol Wates
Laurence Modiano

In Memoriam:
Mansel Bebb
Sir Sydney Lipworth KC
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

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

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
Terence Sinclair
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

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

UKRI Innovate UK

ORCHESTRAS Live

The David & Elaine Potter Foundation

Sidney Perry Foundation

Corporate Supporters

CORNEY & BARROW INDEPENDENT WINE MERCHANTS SINCE 1780

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
Stanley Lowy MBE
Mr and Mrs Gavin Graham
Robert Gray
Colin Hall and Naomi Hall
Mrs Leslie Hamel and Dr Harald Henn
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 Shepherd
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



2026/27 season highlights

Taylor Mac: A 24-decade history of popular music

Thu 26 Nov, 7.30pm

An unforgettable journey through the soul of America

A German Requiem: Diana Damrau and Gerald Finley

Sun 29 Nov, 3pm

Strauss songs followed by Brahms's masterpiece

Beethoven 2 & Tavener's The Protecting Veil

Sun 28 Feb, 3pm

Plus Elgar's luscious *Serenade for Strings*

Beethoven 3 & Lindberg's Violin Concerto

Thu 4 Mar, 7.30pm

With Esa-Pekka Salonen and violinist Johan Dalene

Beethoven 9: Global Ode to Joy with Marin Alsop

Thu 22 Apr, 7.30pm

Part of the Southbank Centre's *Multitudes* festival

Mahler Symphony No. 1 with Marin Alsop

Wed 12 May, 7.30pm

Alexandre Kantorow performs Bartók's Piano Concerto No. 2

philharmonia.co.uk
0800 652 6717

Supported using public funding by
ARTS COUNCIL ENGLAND