

2026/27 season highlights

Elgar Symphony No. 1 with Alexander Soddy
Sun 7 Feb, 3pm
Paired with Mozart and Vaughan Williams

Beethoven 1 & Reich's Desert Music
Thu 11 Feb 7.30pm
Plus Adams's *Short Ride in a Fast Machine*

Beethoven 2 & Tavener's Protecting Veil
Sun 28 Feb, 3pm
Steven Isserlis returns to the Philharmonia

Beethoven 3 & Lindberg's Violin Concerto
Thu 4 Mar 7.30pm
With Esa-Pekka Salonen and violinist Johan Dalene

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

Beethoven 5 & Gubaidulina's Offertorium
Sun 14 Mar, 3pm
Thomas Hengelbrock joins forces with Daniel Hope

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Philharmonia **2026/27 season**

Philharmonia

A German Requiem: Diana Damrau and Gerald Finley

Sunday 29 November 2026
Royal Festival Hall

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In a nutshell...

Welcome to this afternoon's concert which explores vocal music composed by two of Germany's most influential composers.

In the first half, we hear a selection of music from operas and lieder (songs composed for solo voice and piano) by composer Richard Strauss. Strauss, who wrote his first song (*Weihnachtslied*) age six, composed over 200 songs throughout his lifetime. Well versed in opera too, Strauss wrote 15 during his career. If Strauss's songs are new to you, you've probably encountered some of his other works before. The opening of his *Also sprach Zarathustra* has been used in various films including *2001: A Space Odyssey, Barbie, Toy Story 2* and *The Simpsons Movie.*

In the second half we hear Brahms's Requiem. Whilst many requiems in the Western Classical canon arise from religious settings, Brahms breaks away from the traditional requiem (mass for the dead) and uses a text which instead focuses on comforting the living experiencing grief. Brahms stands in a long line of composers who have written requiems, including Mozart, Fauré, Rutter and Verdi. The haunting *Lacrimosa* from Mozart's Requiem or the thunderous *Dies Irae* from Verdi's Requiem are some of the most instantly recognisable moments in classical music.

Welcome to this afternoon's concert

A German Requiem: Diana Damrau and Gerald Finley

Sunday 29 November 2026, 3pm
Royal Festival Hall

Simone Young – conductor
Diana Damrau – soprano
Gerald Finley – baritone
Philharmonia Chorus

STRAUSS Mondscheinmusik from Capriccio, Op. 85
(4 mins)

STRAUSS Das Rosenband, Op. 36, No. 1
(3 mins)

STRAUSS Ständchen, Op.17, No. 2
(2 mins)

STRAUSS Freundliche Vision, Op.48, No. 1
(4 mins)

STRAUSS Wiegenlied, Op. 41, No. 1
(4 mins)

STRAUSS Allerseelen, Op. 10, No. 8
(3 mins)

STRAUSS Zueignung, Op. 10, No. 1
(2 mins)

Interval
(20 mins)

BRAHMS Ein deutsches Requiem
(67 mins)

This concert is dedicated to Herbert Blomstedt, one of the most admired and beloved conductors of his generation who died at the age of 99 earlier this month.

The Strauss songs are dedicated to Laurence Davies, our former Principal Horn who died earlier this month.

0800 652 6717

His Majesty King Charles III
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Santtu-Matias Rouvali
Principal Conductor

Marin Alsop
Principal Guest Conductor

Esa-Pekka Salonen KBE
Conductor Laureate

Zsolt-Tihamér Visontay
Concertmaster

Diana Damrau and Gerald Finlay's appearances are supported by The Lloyd E. Rigler Deutsch Foundation

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This performance finishes at approximately 5.00pm

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In memoriam



Herbert Blomstedt

11 July 1927 – 4 November 2026

The Philharmonia Orchestra is deeply saddened by the death of Herbert Blomstedt, one of the most admired and beloved conductors of his generation.

Blomstedt first conducted the Philharmonia in 2006 at the Edinburgh International Festival and became a regular guest from 2016 onwards. His extraordinary musical insight, quiet authority and deep respect for the musicians made him a much-loved figure among the Orchestra's players.

In October 2024, aged 97, he returned to the Royal Festival Hall to conduct Mahler's Symphony No. 9 in a sold-out concert. That moving performance will live long in the memories of everyone involved.

"Herbert Blomstedt was one of the most cherished conductors to work with the Philharmonia. He had a remarkable ability to draw the very best from the Orchestra, combining profound musicianship with immense warmth and generosity. He will be deeply missed."

James Buckle, President & Principal Bass Trombone

We dedicate this afternoon's concert to Herbert Blomstedt, with enormous affection and gratitude.



Laurence Davies

12 December 1966 – 4 November 2026

We also remember Laurence Davies, who served as Principal Horn of the Philharmonia from 1998 to 2008 and continued to perform regularly with the Orchestra as a guest principal in the years that followed.

A much-valued colleague and exceptional musician, Laurence left a lasting impression on all who had the privilege of playing alongside him.

This afternoon's Strauss songs are dedicated to his memory.

Programme notes



Richard Strauss via Wikimedia Commons

Richard Strauss (1864 – 1949)

Mondscheinmusik from Capriccio (1940-41) (4 mins)

Das Rosenband (1897) (3 mins)

Ständchen (1886) (2 mins)

Freundliche Vision (1900) (4 mins)

Wiegenlied (1899) (4 mins)

Allerseelen (1885) (3 mins)

Zueignung (1885) (2 mins)

In 1864, Franz and Josephine Strauss welcomed their first child into the world: a boy, christened Richard Georg. Since Franz was one of the most distinguished horn players in Germany, taking the principal parts in many premieres of Richard Wagner's operas, it is perhaps unsurprising that Richard grew up entranced by the possibilities of a life in music too. Alas, Franz loathed and detested the Wagner he was required to play. And as for the other major Austro-German composer of the day? He couldn't stand the music of Brahms either.

Richard, fortunately, was far more open to the influences of both famous figures. In this afternoon's programme, we hear music from both ends of his career, alongside one of Brahms's most famous and enduring choral works.

We begin with an ending. Strauss's *Capriccio* was premiered in Munich in October 1942. It is his last opera, and on the perfect topic: opera itself. Words or music – which is the most important? We meet Flamand, a young composer, and Olivier, a handsome poet, who each think they have the answer. They are both in love with the Countess Madeleine, whose chateau – on the outskirts of Paris – is the scene for this romantic 'Conversation Piece for Music', as Strauss put. The *Mondscheinmusik* (Moonlight Music) opens the final scene, as the Countess muses alone about what she must decide by the following morning: words or music, Olivier or Flamand? A radiant horn solo shines out over gently undulating strings, the melody borrowed from a song Strauss had composed in 1918 and here gorgeously expanded for full orchestra.

Long before he began working on operatic projects, Strauss wrote Lieder – over two hundred in all, many of them intended for his

his wife, the soprano Pauline de Ahna. He was ferociously well-read and numbered some of the most distinguished writers of the day (including two Nobel Prize laureates, Gerhart Hauptmann and Romain Rolland) among his close friends. And – perhaps most importantly – he believed that it was through literature and poetry, rather than direct personal experience, that one was most likely to grasp the truths of existence. This was a commonly held view at the turn of the century; the more gruesome consequences of failing to privilege the hard facts of the 'real world' still lay ahead.

Das Rosenband was composed in September 1897 when Richard and Pauline Strauss were staying at a mountain villa in the Bavarian Alps, owned by Pauline's parents. And it is, appropriately enough, a rapturous love song (the couple had married three years earlier). Strauss transforms the eighteenth-century poetry of Friedrich Klopstock into a passionate scene of romantic awakening.

Earlier still is *Ständchen,* composed in 1886. The delicately fluttering winds and harp of the opening form a pattern of surprising rhythmic complexity, only coming to settle after the first few lines in each verse. Half the magic here is in how Strauss's ferociously difficult writing can be conjured by the finest performers into something both gauzy and – ultimately – richly expansive.

With *Freundliche Vision,* we reach the poetry of Otto Julius Bierbaum, one of Strauss's contemporaries, who is best remembered today as one of the founders of the Munich Überbrettl (Cabaret) movement. Gently rocking strings describe the landscape in which two happy lovers walk together. And *Wiegenlied* also uses text by a colleague of Strauss's: Richard Dehmel, whose scandalous words were also set by Arnold Schoenberg. But here all is beguiling ecstasy and passion, delicate and delicious.

Allerseelen and *Zueignung* were both composed for voice and piano in 1885, the year of Strauss's 21st birthday. They were published as part of his first song opus, the one loving and bittersweet, the other restless and full of rhythmic quirks which betray young Strauss's adoration of Brahms. But the composer didn't orchestrate Zueignung until 1940, which makes it both the earliest, and latest, song in this sequence – with an instrumental rendering that is all Strauss, mature composer of the 20th century.



Johannes Brahms via Wikimedia Commons

Johannes Brahms (1833-1897)

Ein deutsches Requiem
(1865-68)
(67 mins)

Selig sind, die da Leid tragen
Blessed are they that mourn

Denn alles Fleisch, es ist wie Gras
For all flesh is as grass

Herr, mache doch mir
Lord, make me to know the measure of my days

Wie lieblich sind deine Wohnungen
How lovely are thy dwellings

Ihr habt nun Traurigkeit
Now you have sorrow

Denn wir haben hie keine bleibende Statt
For here we have no lasting city

Selig sind die Toten
Blessed are the dead

Almost three decades Strauss's senior, Johannes Brahms – also the son of a musician – was born in Hamburg in 1833. His big break came shortly after his 20th birthday, when he was chosen by a visiting Hungarian violinist to accompany a tour of north Germany – and this led to Brahms's introduction that same year to Clara and Robert Schumann. The Schumanns quickly became his dearest friends and his greatest champions, helping to see his first opuses into print and promoting his music on the concert platform and in the press.

Just three years later, in 1856, Robert Schumann died in a sanatorium near Bonn. He was 46. By this time, Brahms had effectively become part of the Schumann family: he often cared for the Schumann children and even kept the household accounts when Clara was away performing. Robert's death left him bereft and he struggled to compose. His parents – now divorced – worried for his future. He moved to Vienna in the early 1860s to take up a conducting post. And in early 1865, he began work on a Requiem with a difference. Rather than using the traditional Latin Mass for the Dead, in which the focus is on prayers and supplications on behalf of the person who has died, Brahms instead concentrated on those left behind after a loved one's death. Indeed, the opening words of *Ein deutsches Requiem* are "Blessed are those who mourn." And they are also, crucially, sung in German, not Latin.

There are seven movements in this piece, with which Brahms creates a kind of arc structure. The first and last offer gentle choral benedictions: blessings to those who mourn, and to those "who die in the Lord". The central movement is a lilting

waltz in sacred garb, "How lovely are thy dwelling places". The bleak and inexorable march of human life is depicted in the second movement, "For all flesh is as grass", and in the third the baritone soloist implores God to teach him to know his own mortality and have faith. The sixth movement, once again featuring the baritone, is the dramatic climax of the piece, as Death is overcome and "swallowed up in victory."

It took four years for Brahms to complete his Requiem. The final movement to be added was the fifth, featuring a soprano soloist singing the telling line 'As one whom his mother comforteth, so will I comfort you.' Brahms's own mother had died in 1865, and Clara Schumann later remarked that "we all think he wrote it in her memory though he has never expressly said so." Yet this piece also brings to mind a prediction of over a decade earlier: "When once he lowers his magic wand over the massed resources of chorus and orchestra, we shall have in store for us wonderful insights into the secret of the spiritual world." These were Robert Schumann's words from an article introducing Brahms to the Austro-German musical world in 1853. On hearing *Ein deutsches Requiem* in 1868, Clara Schumann wrote, "As I saw Johannes standing there, baton in hand, I could not help thinking of my dear Robert's prophecy… which is fulfilled today. The baton was really a magic wand and its spell was upon all present. It was a joy such as I have not felt for a long time."

Programme notes by Katy Hamilton

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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.

Simone Young – conductor



Simone Young © Sandrah Steh

The Australian conductor Simone Young is widely regarded as one of the leading conductors of our time. Since 2022, she has served as Chief Conductor of the Sydney Symphony Orchestra, where she is leading, among other projects, a concert performance cycle of Wagner's *Ring des Nibelungen*.

In the 2026/27 season, she returns to the Opéra national de Paris to conduct *Katja Kabanova*. At the Staatsoper Unter den Linden in Berlin, she conducts *Nabucco*, while at the Vienna State Opera she leads performances of *Lulu* and *Parsifal*. In the summer of 2027, she returns to the Bayreuth Festival to conduct *Die Meistersinger von Nürnberg*. Simone Young also continues to make a major impact on the international concert stage and appears with the RAI National Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Orchestre National de Lyon, Bavarian Radio Symphony Orchestra, Philharmonia Orchestra, BBC Philharmonic, Oslo Philharmonic, Filarmonica della Scala, and the Orchestre National de France.

From 2005 to 2015, Simone Young served as Artistic Director of the Hamburg State Opera and General Music Director of the Hamburg Philharmonic State Orchestra. Prior to this, she was Chief Conductor of the Bergen Philharmonic Orchestra from 1998 to 2002, and Artistic Director of Opera Australia in Sydney and Melbourne from 2001 to 2003.

Early in her career, Young established herself internationally as one of the foremost interpreters of the works of Richard Wagner and Richard Strauss. She has conducted several complete cycles of Wagner's *Ring des Nibelungen*.

Guest engagements have taken her to many of the world's leading opera houses, including the Vienna State Opera, Opéra national de Paris, the Royal Opera House Covent Garden in London and the Metropolitan Opera in New York.

On the concert platform, Young has long been one of the world's most sought-after conductors. She regularly appears with leading orchestras including the Vienna Philharmonic, Berlin Philharmonic, Chicago Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, Bavarian Radio Symphony Orchestra, Staatskapelle Berlin, London Philharmonic Orchestra, Philharmonia Orchestra, San Francisco Symphony, Dallas Symphony Orchestra, National Symphony Orchestra (Washington, D.C.), Munich Philharmonic, Orchestre de Paris, Orchestre National de France, Orchestre Philharmonique de Radio France, Filarmonica della Scala, BBC Symphony Orchestra, Royal Stockholm Philharmonic Orchestra, Oslo Philharmonic, as well as the leading orchestras of Australia.

Diana Damrau – soprano



Dianaa Damrau © Jiyang Chen

Soprano Diana Damrau has been performing on the world's leading opera and concert stages for two decades.

Her vast repertoire spans title roles in Anna Bolena (Zurich Opera House, Vienna State Opera), I Masnadieri, Capriccio (Bavarian State Opera), Roméo et Juliette (La Scala, Metropolitan Opera), Lucia di Lammermoor (La Scala, Bavarian State Opera, Metropolitan Opera, Royal Opera House), Manon (Vienna State Opera, Metropolitan Opera) and La Traviata (La Scala, Metropolitan Opera, Royal Opera House, Opéra National de Paris and Bavarian State Opera) as well as Queen of the Night in Die Zauberflöte (Metropolitan Opera, Salzburg Festival, Vienna State Opera, Royal Opera House, Bavarian State Opera). At the turn of the year 2026/27, she will appear also at the Zurich Opera House as Hanna Glawari in Die Lustige Witwe.

The Metropolitan Opera has been a house in which the soprano has performed her signature roles, been broadcast in HD to cinemas globally and made seven role debuts since her own debut there as Zerbinetta in 2005. She was the first singer in Metropolitan Opera history to perform the roles of Pamina and Queen of the Night in different performances of the same run of Mozart's Die Zauberflöte.

Much in demand on the concert and recital circuit, Diana Damrau has held residencies in major cities in Europe such as the Barbican Centre in London and performed with the Vienna Philharmonic and Riccardo Muti, the Berlin Philharmonic and Kirill Petrenko, as well as with the Los Angeles Philharmonic and Gustavo Dudamel.

Recording exclusively for Warner / Erato, Diana Damrau made her recording debut with Arie di Bravura – a collection of Mozart and Salieri arias. Subsequent solo releases were awarded the ECHO and the OPUS Klassik prize amongst others. Furthermore, Damrau features on various complete opera recordings on both CD and DVD. Her current album *Operette – Wien, Berlin, Paris* focuses on operetta with passionate arias as well as duets with Jonas Kaufmann.

In 2027 she will present her new Opera Gala program 'Desire' together with the Deutsche Staatsphilharmonie Rheinland-Pfalz and the conductor Pavel Baleff at the Elbphilharmonie Hamburg, the Philharmonie Essen and the Festspielhaus Baden-Baden among others.

Diana Damrau is Kammersängerin of the Bavarian State Opera (2007) and holder of the Bavarian Maximilian Order for Science and Art (2010). She is a recipient of the Order of Merit of the Federal Republic of Germany (2021) and since 2020 an asteroid bears her name.

Gerald Finley – baritone



Gerald Finley © Marshall Light Studio

Grammy Award-winning Canadian bass-baritone Gerald Finley is one of the most revered and influential artists of our time, with celebrated performances at the world's major opera and concert venues and recordings on CD and DVD with major labels in a wide variety of repertoire. His extensive career is devoted to the complete spectrum of vocal art, encompassing operatic, orchestral and song repertoire, collaborating with the greatest composers, orchestras, and conductors.

Finley's 2026/27 season begins with Phelim McDermott's production of *Così fan tutte* at the Metropolitan Opera, followed by a tour of Bartók's *Bluebeard's Castle* with Klaus Mäkelä and the Concertgebouw Orchestra. He returns as *Don Alfonso* in a new production by Netia Jones at the Royal Ballet & Opera and in Barrie Kosky's production at the Wiener Staatsoper. Further operatic engagements include Amfortas in *Parsifal* at Tiroler Festspiele Erl and Scarpia in *Tosca* at Bayerische Staatsoper. On the concert platform, Finley joins for Beethoven's Symphony No. 9 with Chicago Symphony Orchestra and Klaus Mäkelä; Beethoven's *Missa Solemnis* with Munich Philharmonic and Klaus Mäkelä; a recital tour with Julius Drake; *Bluebeard's Castle* with Trondheim Symfonieorkester and Adam Hickox; a tour of Bach's *St Matthew Passion*; Brahms's German Requiem with Simone Young and the Philharmonia Orchestra; Vaughan Williams's *Dona Nobis Pacem* with Edward Gardner and the London Philharmonic Orchestra; and joins a celebrated ensemble of singers to celebrate the 60th Anniversary Gala at the Metropolitan Opera.

Recent highlights include Scarpia in *Tosca* at the Royal Ballet & Opera; Don Alfonso in C*osì fan tutte* at Teatro alla Scala; Golaud in *Pelléas et Mélisande* at Opéra de Monte-Carlo; Amfortas in *Parsifal* at Wiener Staatsoper; and the title role in *Macbeth* at Bayerische Staatsoper. Other notable roles include Falstaff, Iago in *Otello*, Wolfram in *Tannhäuser* and Count Almaviva in *Le nozze di Figaro*.

Finley's recordings include complete song collections by Barber, Britten, Duparc, Ives, Liszt and Ravel, alongside Schumann's *Dichterliebe* and *Liederkreis*. With a continuing partnership with Julius Drake on the Hyperion label, all have been critically acclaimed, including an unprecedented three Gramophone Awards in the Solo Vocal category. Their Schubert recordings include the Juno Award-winning *Winterreise* and the recently completed trilogy with Die schöne Müllerin. Other acclaimed releases include Mendelssohn's *Elijah* with the London Symphony Orchestra and Decca's recording of Wagner's *Der fliegende Holländer*.

Philhamonia Chorus

An independent chorus based in London, the Philharmonia Chorus is recognised as one of the world's finest symphony choruses. They have a distinguished 60-year history and a legendary discography, having performed with almost all the leading conductors of the age.

Last year the basses of the Chorus took part in two performances of Shostakovich's Symphony No.13 'Babi Yar' with the Orchestre National de Lille conducted by Joshua Weilerstein, the first in Lille, and the second in the Philharmonia de Paris, also broadcast live by Radio France. Following this the Chorus took part in a performances of Verdi's *Messa da Requiem* with the Philharmonia Orchestra conducted by Riccardo Muti, and Brahms's *Ein deutsches Requiem* in the Chapel of King's College Cambridge conducted by Daniel Hyde, which was broadcast live on BBC Radio 3. The Chorus also took part in live showings of Ridley Scott's Gladiator and gave the world première of *Cosmology* by Max Richter, both at the Royal Albert Hall, joined the BBC Singers for a performance of *The End of the World* by Joe Hisaishi at the 2025 BBC Proms, and took part in two performances of Bernstein's *Chichester Psalms*, with the Royal Philharmonic Orchestra conducted by Vasily Petrenko and the Philharmonia Orchestra conducted by Marin Alsop. The Chorus's live recording of Rachmaninov's The Bells with the Royal Philharmonic Orchestra conducted by Vasily Petrenko was released in November by Harmonia Mundi.

So far this year the Chorus has taken part in performances of Holst's *The Planets*, Ravel's *Daphnis et Chloé* and Mahler's Second Symphony, all with the Philharmonia Orchestra at the Royal Festival Hall. In May they joined the Royal Philharmonic Orchestra in a rare performance of Taneyev's *John of Damascus,* and in July took part in a performance of Beethoven's Ninth Symphony at the BBC Proms with the BBC Philharmonic Orchestra conducted by Gianandrea Noseda. In August they took part in a performance of Verdi's Messa da Requiem in St Paul's Cathedral, followed in September by Mozart's Mass in C minor with the Philharmonia Orchestra in a former multi-story car park in south London, and showings of Harry Potter and the Philosopher's Stone with live music at the Royal Albert Hall. The Chorus has recently returned from Paris where they took part in a performance of Bernstein's Symphony No. 3 'Kaddish' with Les Siècles conducted by Pierre Bleuse in the Théâtre des Champs-Elysées, recorded by Radio France and Medici TV. Future plans include concerts with the Philharmonia, Royal Philharmonic and BBC Concert Orchestras, a further tour to France, and an Evening of Carols in The Long Room at Lord's Cricket Ground.

The Philharmonia Chorus is always delighted to hear from singers interested in joining us. Enquiries from experienced choral singers across all voice parts who would enjoy performing a wide range of exciting repertoire with the Chorus are always welcome. If you would like to find out more about becoming a member, please visit our website at www.philharmoniachorus.co.uk or follow us on Instagram and Facebook for news, events and opportunities to get involved.

Philhamonia Chorus

Gavin Carr – Chorus Master

Gavin Carr is one of the most distinguished choral conductors of his generation. A choral scholar at King's College, Cambridge, he enjoyed an international career as a baritone performing leading roles with English National Opera and other major companies before taking up conducting positions at the Cantiere d'arte di Montepulciano and the Wexford Festival. From there he has gone on to work with most of the major symphony choruses in the United Kingdom, and has premiered a number of important additions to the choral-orchestral repertoire. A member of the vocal faculty of the Royal Academy of Music since 2017, he has been working with the Philharmonia Chorus since 2011, and was appointed Chorus Master in 2018.

Sopranos
Victoria Armillotta
Sofia Bagulho
Bogna Bargiel
Caroline Blair
Hannah Byrne
Sheila Clarke
Jocelyn Coates
Sheena Cormack
Isobel Coughlan
Sancia Czecilia
Noelle Davies-Brock
Sheila Fitzgerald
Heather Fitzgerald
Tilly Goodwin
Miyu Himeta
Emma Louise Jones
Catherine Jones-Healey
Laura Macpherson
Renata McCurley
Karlene Moreno-Hayworth
Daniele Nastri
Rosslyn Panatti
Jessica Partington-West
Ayano Sasaki-Crawley
Sarah Seemuller
Maxine Shearer
Denise Squires
Anastasia Stepanova
Lorna Swift
Evelyn Thomas
Jennifer Thomas
Madeleine Todd
Hannah Walker
Alexandria Wreggelsworth

Altos
Julie Adrian Smith
Elizabeth Album
Jenifer Ball
Barbara Barnes
Anne-Maria Brennan
Charlotte Collier
Helen Cooper
Ursula Davies
Rhian Davies
Caroline Davies
Sue Dodd
Ann Heavens
Jackie Leach
Sofia Lo
Lorna Milne
Ada Ng
Miranda Ommanney
Gita Prasad
Núria Prats Illanas
Alison Rieple
Iveta Rožlapa
Laura Schack
Rosemary Scott
Maija Siren
Sue Smith
Jutta Walcher

Tenors
Richard Ashdown
Simon Bainbridge
Christopher Beynon
Stephen Brosnan
Marcus Burton
Michael Clarke
Anthony Colasanto
Christian Forssander
Joshua Furtado-Mendes
Noah Golding
Philip Hayes
Peter Hazzard
Douglas Johnson
Sam Leggett
Andrew Martin
Theo Moolenaar
Tony Ottridge
Nick Rayner
Claudio Tonini
Anthony Yates

Basses
Christian Andreas
Paul Arman
Tony Bannister
David Bryant
Sherman Carroll
Christopher Cherrington
Phillip Dangerfield
Robert Ebdon
Lucas Elkin
Benjamin Ellis
Richard Gaskell
Nigel Gee
Richard Harding
Graham Hobson
Oliver Hogg
Christopher Hollis
Anthony Hull
Jonathan Jolly
Oliver Jones
Ben Keohane
Peter Kirby
Stuart Lakin
Saul Leighton
Geoffrey Maddock
Danso Owusu-Brobbey
Peter Quintrell
Gabriele Sarais
James Shirras
Llewellyn St David
Chris Swithinbank
Felix Wareing
Tim Wright
David Wright

Who's who

FIRST VIOLINS
Fanny Robilliard
Rebecca Chan
Eugene Lee
Matthew Chin
Victoria Irish
Chair endowed by Gillian Frumkin
Soong Choo
Eunsley Park
Eleanor Wilkinson
Karin Tilch
Joonas Pekonen
Minhee Lee
Adrián Varela
Shoshanah Sievers
Izzy Howard
Cassandra Hamilton
Tayfun Bomboz

SECOND VIOLINS
Annabelle Meare
The Principal Second Violin Chair is endowed by Nick and Camilla Bishop
Ellie Fagg
Fiona Cornall
Nuno Carapina
Marina Gillam
Chair endowed by Sir Peter and the late Lady Middleton
Mee-Hyun Esther Park
Emanuela Buta
Gideon Robinson
Susan Hedger
Ilhem Ben Khalfa
Julian Milone
Susan Bowran
Thea Spiers
José Nuno Cabrita Matias

VIOLAS
Scott Dickinson *
Catherine Musker
Sylvain Séailles
Stephanie Edmundson
The No. 4 Viola Chair is endowed by Ruth and Henry Amar
Cameron Campbell
Linda Kidwell
Daichi Yoshimura
Sara Sheppard
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