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Welcome

“I would like to make it possible that [*Four Last Songs*] should be at your disposal for a world premiere... with a first-class conductor and orchestra,” wrote Richard Strauss to soprano Kirsten Flagstad. That orchestra was the Philharmonia, and we gave the premiere with Flagstad in 1950.

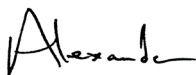
But tonight’s concert is not just about reminiscing – hearing our new Principal Conductor Santtu-Matias Rouvali conduct Wagner’s *Ring Without Words* will give us a taste of the thrilling energy he brings to all his performances with the Orchestra, and we can’t wait to see where that will lead us over the coming years.

We are extremely grateful to Latifa and Aboudi Kosta for their generous support of tonight’s concert. The Philharmonia are fortunate to count Latifa and Aboudi as part of the orchestra’s family. I would also like to thank everyone who has supported us so generously through our *Keep the Philharmonia Playing* campaign over the past 18 months – it’s thanks to you that we are here tonight. If you are not already part of the Philharmonia’s family of supporters I invite you to join us – find out more about becoming a Friend in this programme and at philharmonia.co.uk/friends, or email our Development team at development@philharmonia.co.uk.

I’d like to extend a particularly warm welcome to those of you who are listening to the Philharmonia, or perhaps even to a live orchestra, for the first time. I hope you have a very enjoyable evening, and look forward to welcoming you back again soon.



© Marina Vidar



Alexander Van Ingen
Chief Executive

Welcome to the Southbank Centre

We hope you enjoy your visit. We have a Duty Manager available at all times. If you need any information or help, please ask a member of staff.

Eating, drinking and shopping? Take in the views over food and drinks at the Riverside Terrace Cafe, Level 2, Royal Festival Hall. Visit our shops for products inspired by our great cultural experiences, iconic buildings and central London location.

Explore across the site with Beany Green, Côte Brasserie, Foyles, Giraffe, Honest Burger, Las Iguanas, Le Pain Quotidien, Ping Pong, Pret, Strada, Skylon, Slice, Spiritland, wagamama and Wahaca.

If you would like to get in touch with us following your visit, please write to the Visitor Contact Team at the Southbank Centre, Belvedere Road, London SE1 8XX, or email customer@southbankcentre.co.uk

We look forward to seeing you again soon.

Human / Nature

This concert is part of our series
Human / Nature: Music for a Precious Planet.

For centuries composers from Vivaldi and Beethoven to Mahler and Britten have explored humanity's relationship with nature. Today, when our world is under threat from the actions and choices of humans themselves, what role can music play? Strauss and Wagner both invoke the powerful forces of nature in the music we hear tonight. And a younger generation of composers, including Isobel Waller-Bridge and Gabriella Smith who feature later in the series, are confronting the climate emergency with ingenuity and imagination.

Join us for more inspiring concerts over the next two months as we shine a light on the major issue of our time.

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Miah Persson © Reka Choy

This evening's concert

Santtu conducts Wagner's Ring Without Words

Thursday 4 November 2021, 7.30pm
Royal Festival Hall

Santtu-Matias Rouvali – conductor
Miah Persson – soprano

R STRAUSS Four Last Songs (25 mins)

The lights will be dimmed to display surtitles.
Surtitles by Jonathan Burton.

Interval (20 mins)

WAGNER The Ring Without Words (70 mins)

This performance finishes at
approximately 9.35pm

This concert is supported by Latifa and Aboudi Kosta

HRH The Prince of Wales
KG, KT, GCB, OM
Patron

Santtu-Matias Rouvali
Principal Conductor

Esa-Pekka Salonen KBE
Conductor Laureate

Christoph von Dohnányi
Honorary Conductor for Life

Benjamin Marquise Gilmore
Zsolt-Tihamér Visontay
Concert Masters

House of Absolute
Artists in Residence

Pekka Kuusisto
Featured Artist

Human / Nature is supported by
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With thanks to the *Human / Nature*
Syndicate of supporters:
Ruth and Henry Amar
Gillian Frumkin
Malcolm Herring
Patricia Kalmans and Michael Ozer
Caroline Tate
... and all those who wish to
remain anonymous.

"Pieces such as Vivaldi's Four Seasons remind me of the number of composers who have wanted to write music which reminded them of views they have seen, and seasons they have experienced. I shall be interested to hear all sorts of different music that we may not have realised is connected to the natural environment in this way. I find when you're looking at a landscape, it's an extraordinary thing how it sometimes can give you a feeling – great composers can understand how you translate the feeling into music. It will be very interesting to see what comes of the Human / Nature series."

His Royal Highness The Prince of Wales KG, KT, GCB, OM
Patron of the Philharmonia
Speaking at a Philharmonia Digital Soirée in January 2021

Programme notes

Richard Strauss (1864 – 1949)

Four Last Songs (1948)

(25 mins)

Frühling (Spring)

September

Beim Schlafengehen (Upon Going to Sleep)

Im Abendrot (At Sunset)

With every passing year, the coming of spring seems to acquire greater poignancy and beauty; qualities that are equally applicable to the music of German composer Richard Strauss. His *Four Last Songs*, composed at the end of his long career, are an emotional testament to a life in music, as well as a paean to nature.

Born in 1864 in Munich, Strauss found success relatively early on: the royalties from his 1905 opera, *Salome*, based on the Oscar Wilde play, paid for the construction of his villa in Garmisch-Partenkirchen, a Bavarian village nestled in the valley below the Alpspitze and Zugspitze mountains. It was in this picturesque setting, close to nature, that Strauss composed many of his subsequent works: operas including *Elektra*, *Der Rosenkavalier* and *Capriccio*, as well as the *Metamorphosen* for 23 string instruments.

Strauss lived through two World Wars, during the latter of which he left his villa and took up conducting roles at Bayreuth and the Reich Chamber of Music in 1930s Nazi Germany, frequently using his position to advocate for suppressed Jewish composers and librettists, as well as ensuring that his Jewish daughter-in-law, Alice Grab Strauss, was placed under protected house arrest. She survived the War, unlike many of her family, who perished in the concentration camps.

Through it all, Strauss's wife, the soprano Pauline (née de Ahna) remained by his side, although their stormy relationship wasn't without its challenges. In 1947, five decades after they first met and both plagued by ill-health, they returned to the countryside and were spending time in Switzerland, when the composer read a poem by the 19th-century poet, Joseph von Eichendorff. The words of *Im Abendrot* ('At Sunset') depict an old couple who gaze at the horizon and ask, "Is this perhaps death?" The poem struck a chord with him and, adding three other verses by the Nobel Prize-winning writer, Herman Hesse, he began working on the song-cycle that would become his *Four Last Songs*.

The first, *Frühling* ('Spring') plunges us into a swirling, luscious sound world. With its giddy harmonies, sumptuous string writing and exquisite word-setting (just listen to the skyward soar of the soprano at "Lüften" – "skies"!), it is as if a breath of spring has wafted into the concert hall, and Strauss greets it like a long-awaited lover, all hushed wonder and intoxication.

The score of *September* still bubbles with life and birdsong, but it is tinged with melancholy at the passing of summer: could that lingering horn solo be a nod to Strauss's father, a professional horn-player?

As for *Beim Schlafengehen* ('Upon Going to Sleep') – what can words add to the inexpressible? Perhaps only a warning for the aching beauty of the music, in which Strauss sublimely portrays the ascent of a soul unfettered – "Die Seele unbewacht" – from earthly cares, first in the violin solo where time itself seems to stop, and then echoed by the voice. The quartet of songs finishes, fittingly, *Im Abendrot*; 'At Sunset'. "Is this perhaps death?" asks the elderly couple as a radiant arc of E-flat

major music unfolds above them. Well, if it is, mortality has never sounded so good.

Interval (20 mins)



Santtu-Matias Rouvali © Mark Allan

Richard Wagner (1813 – 1833)

The Ring Without Words

(1848–76, arr. Lorin Maazel, 1987)

(70 mins)

Includes music from the following scenes:

Das Rheingold

The Twilight of the Rhine

A Glimpse of Valhalla, Castle of the Gods

Alberich's Cave: the Nibelung Horde

Donner Summons a Thunderstorm

Die Walküre

Siegmond's Loving Gaze

Siegmond & Sieglinde's Flight

Wotan's Rage

Ride of the Valkyries

Wotan's Farewell and Magic Fire Music

Siegfried

Wotan, Mime and the Dragon

Siegfried Forges the Magic Sword

Forest Murmurs: the Song of the Woodbird

Siegfried Slays the Dragon

The Dragon's Lament

Götterdämmerung

Dawn

Siegfried's Journey to the Rhine

Hagen's Call to his Clan

Siegfried and the Rhinemaidens

Siegfried's Death and Funeral Music

Brünnhilde's Immolation Scene

"The essence of the work is to be found, after all, in the orchestra. This is the subtext, the universal subconscious that links Wagner's characters together and that is tied to the proto-ego of the legend."

Wieland Wagner's statement was justification enough for conductor Lorin Maazel, who cited Richard Wagner's godson in relation to his 70-minute "symphonic synthesis" of the *Ring Cycle*. The complete four-part operatic saga was composed between 1848 and 1876, and remains a cultural milestone without parallel in terms of scale and influence. Its origins lie in the ancient Norse and Icelandic sagas, and its four musical dramas – comprising a whopping 18 hours of music, combined – portray the legend of a golden ring whose terrible power exerts a deadly curse over those who wield it, leaving no one untouched by its influence – least of all the audience.

While some Wagner fans may miss the stagecraft and vocal acrobatics of the saga's Rhinemaidens, dwarfs, giants, gods and mortals, Maazel's *Ring Without Words* liberates the audience from the complexities of Wagnerian plotting and the challenges that productions can sometimes pose.

And despite the absence of its protagonists, they are still here, woven into Wagner's scheme

of musical *leitmotifs*; the recurring melodic fragments that attach themselves to significant themes and events in the saga, reappearing in endless variations and combinations. In this orchestral slideshow, the imagination is free to soar over its hills, valleys and caves, with the enchanted flight of a Valkyrie. So sit back and enjoy the ride.

Listening guide

The first utterance of Wagner's so-called "universal subconscious" is a low E-flat rumble that emanates not so much from the double bass section as from the centre of the earth. "In the beginning there was the tone" quips the musicologist Alex Ross, highlighting the biblical grandeur with which Wagner gradually layers bassoons, horns and strings, drawing us into a journey through deep time.

From the waters of the Rhine, and a glimpse of Valhalla – the castle of the gods, whose noble halls resound with a stately horn theme – we descend deep underground, where a clanging cacophony of anvils signals the hammering of the stolen gold by the slaves of the power-hungry Alberich. *Die Walküre (The Valkyrie)* is the best-known of the four operas, depicting the love story of long-lost twins, Siegmund and Sieglinde – listen out for the tender, yearning cello solo – and the ultimate father-daughter drama, between Wotan and his wilful daughter, Brünnhilde.

No selection from the *Ring Cycle* would be complete without the *Ride of the Valkyries*. Its galloping brass fanfares and trilling woodwinds evoke the exhilarating arrival of Wotan's nine daughters from battle, their horses laden with fallen heroes ready to be transported to their father's hall at Valhalla.

In *Siegfried*, the opera's strong-but-dim hero has an eventful time of it: he reforges his father's shattered sword, becomes fluent in birdsong – listen out for the babbling oboe melody that accompanies the Wood-Bird's message – and slays a dragon; all before getting the girl, Brünnhilde.

Finally, *Götterdämmerung: The Twilight of the Gods*. The prophesied end of the race of eternal is almost upon us – but not before Siegfried's 'Journey to the Rhine' (or *Rheinfahrt*), whose heroic trumpet themes and surging string lines give little indication of the impending betrayal he will be tricked into committing, or its tragic consequences, witnessed in *Siegfried's Tod und Trauermarsch* – 'Siegfried's Death and Funeral March'.

The *Ring Cycle* reaches its apocalyptic climax with the self-immolation of Brünnhilde, and as the waters of the Rhine overflow their banks, Valhalla is consumed in flames, to the rejoicing of the Rhinemaidens and the *Erlösungsmotiff* – 'The Redemption motif'. This soaring melody has only sounded once before in the entire cycle, when the distraught Sieglinde learns she is carrying Siegmund's child. Both now, and then, from devastation and death comes hope and new life. And so the cycle continues...

Nature and mythology in Wagner's *Ring*



Neuschwanstein Castle (public domain)

A masterpiece of such scale and extravagance would never have been possible without the patronage of King Ludwig II. This was the monarch whose devotion to Wagner's music was such that for decades he personally funded the composer's lavish, debt-ridden lifestyle. Ludwig built Wagner a villa and lent him funds for the Bayreuth Festspielhaus, the opera theatre designed for the gargantuan forces of the Wagnerian orchestra.

Ludwig shared Wagner's obsession with the old Norse myths that inspired the cycle, adorning the walls of his absurdly expensive fairy-tale castle at Neuschwanstein with scenes from the operas he had funded.

Yet although the *Ring Cycle* is often hailed as a great work of German art, its fiery mountains and thunderous skies may owe more to the volatile terrain of Iceland. While Wagner referred to the old Norse *Nibelungenlied* ('The Song of the Nibelung'), his main inspiration came from three 13th-century Icelandic texts: the *Poetic Edda* – a manuscript of legendary poems from 1270 – the *Prose Edda*, written by poet-historian Snorri Sturluson in 1220, and *The Saga of the Volsungs*.

Some of nature's most terrifying phenomena manifest as plot-points within the cycle: the

giants' fight in *Das Rheingold* unfolds with earth-quaking brutality, while Wotan's fury at his daughter's disobedience in *Die Walküre* takes the form of a raging storm. Other elements are pure mythic fantasy: the Valkyries fly through the air on powerful horses; the Tarnhelm cape makes its wearer into a shape-shifter.

So, what lesson can we take from the *Ring Cycle*'s unique blend of magic and myth? Given the tragic arc of most of the characters' stories, it can hardly be labelled a triumphalist narrative – not that Wagner's posthumous advocates at the heart of the Nazi state would have agreed. It is one of many *Ring Cycle* ironies that for all Wagner's hateful ideology, his own politics were more revolutionary than totalitarian in his lifetime.

Neither is the *Ring Cycle* a simple tale of paradise lost. The prelude to *Das Rheingold* is no pastoral idyll: the cruelty of the Rhinemaidens in the opening scene indicates that beneath its glittering surface, Wotan's kingdom may be as flawed as he is.

Even disregarding the enduring power of Wagner's music, the saga's final tableau, of a majestic city disappearing beneath the waters, has uncomfortable parallels with today's climate crisis. With its intoxicating combination of music and myth, the *Ring Cycle* only seems to grow more relevant and more enthralling.

Programme notes and feature by
Sophie Rashbrook © Philharmonia Orchestra/
Sophie Rashbrook

Santtu-Matias Rouvali

Principal Conductor

© catherinegarciaaudio



Santtu-Matias Rouvali first conducted the Philharmonia in 2013, aged 27. He was instantly recognised by the players as “an inspiring individual ... a musician with spirit and passion akin to our own” (Cheremie Hamilton-Miller, Vice-President of the Philharmonia Orchestra and member of the Viola section).

This is his first season as Principal Conductor of the Philharmonia. He is just the sixth person to hold that title since the Orchestra was founded in 1945. On his appointment, he said: “This is the start of a great adventure. The players of the Philharmonia can do anything; they are enormously talented and show an incredible hunger to create great performances. There is huge possibility with this orchestra, and we will do great things together.”

He has already conducted a wide range of music with the Philharmonia, from blockbusters by Strauss and Rachmaninov to lesser-known works by his compatriots Sibelius and Lindberg. In 2020 his first Philharmonia album, a live recording of excerpts from Tchaikovsky’s *Swan Lake*, was released by Signum Records, followed by Prokofiev’s Symphony No. 5. These two acclaimed recordings led to the Philharmonia’s nomination for *Gramophone*

magazine’s Orchestra of the Year in 2021. During the pandemic he conducted music by Aaron Copland and Florence Price in one of our *Live from the Southbank Centre* streamed concerts, and played with our percussion section in Steve Reich’s *Music for Pieces of Wood*.

This season Santtu conducts the Philharmonia in all our UK residency venues – London, Bedford, Leicester, Basingstoke and Canterbury – and takes the orchestra on tour to Romania, the Netherlands, Belgium, Spain, France, Germany and Japan.

Santtu is also Chief Conductor of Gothenburg Symphony, and retains his longstanding Chief Conductor position with Tampere Philharmonic Orchestra close to his home in Finland. With Gothenburg Symphony he is recording an ambitious Sibelius cycle – the first two volumes both received the Choc de Classica, and the first was also named *Gramophone* Editor’s Choice and Diapason D’Or ‘Decouverte’. In Tampere, alongside a busy symphonic conducting schedule, he has conducted Verdi’s *La forza del destino*, and the world premiere of Olli Kortekangas’s *My Brother’s Keeper (Veljeni vartija)* with Tampere Opera.

Throughout the season Santtu continues his relationships with orchestras including the Concertgebouworkest and New York Philharmonic as well as the Munich Philharmonic and Orchestre Philharmonique de Radio France.

“It’s a rare thing to have such an instant rapport with a conductor and we are all extremely lucky. We look forward to making history together.” (Victoria Irish, former President of the Philharmonia Orchestra and member of the First Violin section).

Miah Persson

Soprano



© Reka Choy

Internationally-renowned Swedish soprano Miah Persson has worked all over the world as a recitalist and concert artist, as well as on the operatic stage.

Throughout her distinguished career Miah has performed Fiordiligi in *Così fan tutte*, Gretel in *Hansel und Gretel* and Pamina in *Die Zauberflöte* at the Metropolitan Opera; Susanna in *Le nozze di Figaro* and Zerlina in *Don Giovanni* at Covent Garden; the title role in *L'Incoronazione di Poppea* and Governess in *Turn of the Screw* at Teatro alla Scala; Fiordiligi, Sophie and Susanna at the Wiener Staatsoper; Governess in *The Turn of the Screw*, Fiordiligi, Donna Elvira, and Anne Trulove in *The Rake's Progress* at the Glyndebourne Festival; Donna Elvira at the Theatre Champs-Élysées and the Liceu Barcelona; Fiordiligi at the Bayerische Staatsoper, Hamburgische Staatsoper, New National Theatre Tokyo, Bayerische Staatsoper, in Stockholm and for a Deutsche Grammophon recording at the Festspielhaus Baden-Baden; Iris in *Sunken Garden* for Dallas Opera and *L'Incoronazione di Poppea* at Carnegie Hall; and Michel van der Aa's *Blank Out*, a chamber opera for solo soprano, for Netherlands Opera with performances in Amsterdam, Rome and New York.

In concert Miah has sung Bach's Mass in B minor at Teatro La Fenice; Bach's *St Matthew Passion* with the Rotterdam Philharmonic; Beethoven Symphony No. 9 with the London Symphony Orchestra and Vladimir Jurowski at the BBC Proms; Brahms's *Deutsches Requiem* with the State Symphony Orchestra of Russia, the Gulbenkian Foundation and the London Philharmonic; *Peer Gynt* with the Vienna Symphony; Haydn's *Nelson Mass* at the Internationale Stiftung Mozarteum Salzburg; *The Seasons* with the Borusan Istanbul Philharmonic; Mahler's Symphony No. 2 with the MDR Mitteldeutscher Rundfunk, London Symphony, Teatro alla Scala and the Philharmonie Luxembourg; Mahler's Symphony No. 4 with the Basque National Orchestra, Philharmonie Luxembourg, Budapest Festival Orchestra and Orchestre National de Lille; *Des Knaben Wunderhorn* for the Gulbenkian Foundation; Mozart's *Requiem* with the LA Philharmonic; Schumann's *Faust Szenen* with the Leipzig Gewandhausorchester; Strauss's *Four Last Songs* with the Philharmonia, Deutsches Symphonie-Orkester Berlin, Budapest Festival Orchestra and Montreal Symphony Orchestra, *The Creation* at the Verbier Festival as well as recitals at London's Wigmore Hall, Wiener Konzerthaus, Amsterdam Concertgebouw, Pierre Boulez Saal, Spivey Hall, the Schubert Club of St Paul, Cal Performances at Berkeley, Vancouver Playhouse and Carnegie Hall.

Highlights of the 2021/22 season include her house and role debut as Countess Almaviva in *Le nozze di Figaro* at the Semperoper Dresden, Countess Almaviva in a new production at the Opéra national de Paris, Mahler 2 with the Orchestre national de Lyon; Mozart's Mass in C minor with Zublin Mehta and Staatskapelle Berlin and the Los Angeles Philharmonic.

About the Philharmonia

© Luca Migliore



The Philharmonia Orchestra creates thrilling performances for a global audience. The Orchestra was founded in 1945 by EMI producer Walter Legge, originally as a recording orchestra for the growing home audio market. We have worked with a who's who of 20th- and 21st-century music. Herbert von Karajan, Otto Klemperer, Wilhelm Furtwängler, Arturo Toscanini and Riccardo Muti are just a few of the great artists to be associated with the Orchestra, and we have premiered works by Richard Strauss, Sir Peter Maxwell Davies, Errollyn Wallen, Kaija Saariaho and many others. We have always pioneered the use of technology to reach broader audiences for orchestral music. During the Coronavirus pandemic, we continued to create outstanding performances designed to be experienced online. We played for lifelong fans and first-time listeners in Brazil, Sudan, Indonesia, India, and high above the Arctic Circle in Norway.

The Southbank Centre's Royal Festival Hall, in the heart of London, has been our home since 1995. The Orchestra is also resident at venues and festivals across England: Bedford Corn Exchange, De Montfort Hall in Leicester, The Marlowe in Canterbury, Anvil Arts in Basingstoke, the Three Choirs Festival in the West of England, and

Garsington Opera. Central to all our residencies is a Learning & Engagement programme that empowers people to engage with, and participate in, orchestral music.

The Philharmonia is a registered charity. We rely on income from a wide range of sources to deliver our programme. We are proud to be supported by Arts Council England, and grateful for the generosity of the many individuals who make up our supporter family, as well as the Trusts and Foundations who underpin our work. During the Coronavirus pandemic, we received grants from the Cultural Recovery Fund, along with support from individual donors, corporate sponsors, and audience members. This enabled us to support our players, and to create new online experiences for both audiences and Learning & Engagement project participants. In the US, the Orchestra's American Patrons generously support the Philharmonia Foundation, a US-registered 501(c)(3) non-profit organisation.

Finnish conductor Santtu-Matias Rouvali is the Philharmonia's new Principal Conductor. Previously Principal Guest Conductor for four years, Santtu is known for his expressive, balletic conducting and irrepressible energy. Santtu launches his tenure as Principal Conductor with *Human / Nature: Music for a Precious Planet*, a wide-ranging series exploring music inspired by the natural world and the role of the arts in addressing environmental issues.

In January 2021 the Orchestra announced a new Artist in Residence collaboration with House of Absolute. This collective of multidisciplinary artists works in hip hop and other contemporary dance styles, spoken word, writing, music production and visual art. Charismatic and boundary-busting musician Pekka Kuusisto is

our Featured Artist in the 2021/22 season. He performs as both violinist and conductor, and has programmed two concerts in our free Music of Today series.

The Philharmonia's international reputation derives in part from our extraordinary 76-year recording legacy, which has been built on by pioneering work with digital technology. Two giant audio-visual walk-through installations have introduced hundreds of thousands of people to the symphony orchestra, and our VR experiences have travelled around the world. In 2021, in a consortium led by the Royal Shakespeare Company and funded by the UK government's Audience of the Future programme, we presented a new online interactive theatrical and musical experience, *Dream*. Our iPad app, *The Orchestra*, has sold tens of thousands of copies, and we have won four Royal Philharmonic Society awards for our digital projects and audience engagement work.

The Philharmonia releases live recordings of signature concerts with Signum Records, and our two most recent albums with Santtu-Matias Rouvali, along with the quality and breadth of our work during the pandemic, led to a Gramophone nomination for Orchestra of the Year. In 2020 Warner Classics released *Philharmonia: Birth of a Legend*, a 24-CD set of the Orchestra's early recordings marking its 75th anniversary; and we worked with the BBC and the Otto Klemperer Film Foundation to release a box set of Blu-ray discs of Klemperer's Beethoven Symphony cycle, filmed live at the Royal Festival Hall in 1970. We are the go-to orchestra for many film and videogame composers in the UK and Hollywood, and we have recorded around 150 soundtracks, with film credits stretching back to 1947.

The Philharmonia has over 1 million listeners each month on Spotify, and a vibrant YouTube channel with over 118,000 subscribers. Our channel features free performances specially created for online viewing. The Philharmonia is Classic FM's Orchestra on Tour and broadcasts extensively on BBC Radio 3.

Throughout its history, the Philharmonia has toured across Europe, Asia and America. In the 2021/22 season we perform in Romania, The Netherlands, Spain, France, Germany and Japan. In January 2020 we had a residency at Tokyo Metropolitan Theatre with Esa-Pekka Salonen, featuring concerts that were voted the 'Best of 2020' by Japanese music magazine *Ongaku No Tomo*, the Orchestra's VR Sound Stage open for free to the Tokyo public, and another Philharmonia VR installation outside the venue.

★★★★★ “Spine-tingling”

The Evening Standard

Our Emerging Artists programme (including our MMSF Instrumental Fellowship programme, which aims to increase diversity within the classical music industry) develops the next generation of instrumentalists, composers and conductors; and through new commissions and close associations with contemporary composers, aims to help build the classical canon of tomorrow.

The Philharmonia is a team of 80 world-class musicians from 16 countries. We look forward to bringing music into your life, through great concerts and ground-breaking projects, for the next 75 years and beyond.

Our players

FIRST VIOLINS

Benjamin Marquise Gilmore

Zsolt-Tihamér Visontay

Rebecca Chan

Eugene Lee

Karin Tilch

Adrián Varela §

Victoria Irish

Eleanor Wilkinson

Soong Choo

Annabel Drummond

Jeff Moore

Jonathan Lee

Clare Hoffman

Caroline Frenkel

Cindy Foster

Peter Fisher

Julian Trafford

SECOND VIOLINS

Emily Davis

Fiona Cornall

The No. 2 Second Violin Chair

is endowed by Nick and

Camilla Bishop

Gideon Robinson

The No. 3 Second Violin Chair is

endowed anonymously

Nuno Carapina

Paula Clifton-Everest

Julian Milone

Chair endowed by

Julia Zilberman

Jan Regulski

Susan Hedger

Teresa Pople

Nicola Goldscheider

Emanuela Buta

Anna Brigham

Emma Martin

Rebecca Allfree

Victoria Barnes

Kirsty Mangan

VIOLAS

Yukiko Ogura

The Principal Viola Chair is

endowed by the

Tertis Foundation

Sylvain Séailles

The No. 3 Viola Chair is endowed

by Gillian and Lionel Frumkin

Stephanie Edmundson

The No. 4 Viola Chair is endowed

by Ruth and Henry Amar

Cheremie Hamilton-Miller

The Philharmonia Orchestra

Deputy President's Chair is

endowed by The Fernside Trust

Carol Hultmark

Linda Kidwell

Chair endowed by AgCo Tech

Pte Ltd.

Joseph Fisher

Rebecca Carrington

Pamela Ferriman

Lucia Ortiz Sauco

Louise Hawker

Claire Newton

CELLOS

Karen Stephenson

The Principal Cello Chair is

endowed in memory of Amaryllis

Fleming (1925-1999) by the

Amaryllis Fleming Foundation

and Fleming Family and

Partners Ltd.

Richard Birchall

The No. 2 Cello Chair

is endowed by Jane and

Julian Langer

Ella Rundle

Anne Baker

Yaroslava Trofymchuk

Chair endowed by

Manuela Ribadeneira

Alexander Rolton

Chair endowed by Saul Nathan

Tessa Seymour

Desmond Neysmith

Miwa Rosso

Raphael Lang

Tamaki Sugimoto

Deborah Tolkdorf

DOUBLE BASSES

Tim Gibbs ‡

The Principal Double Bass Chair

is endowed by Sir Sydney and

Lady Lipworth in memory of

Bertrand Lipworth

Michael Fuller

Chair endowed anonymously

Gareth Sheppard

Owen Nicolaou

Rupert Ring

Ryan Smith

Siret Lust

Joseph Cowie

Kai Kim

Jakub Cywinski

FLUTES

Samuel Coles

The Principal Flute Chair is

endowed by Norbert and

Sabine Reis

June Scott

The No. 2 Flute Chair is endowed

anonymously

Anna Kondrashina

PICCOLOS

Patricia Moynihan

Samuel Coles

June Scott

Anna Kondrashina

OBOES

Timothy Rundle

The Principal Oboe Chair is

endowed in memory of

Elizabeth Aitken

Imogen Davies

Rachel Ingleton

COR ANGLAIS

Jessica Mogridge

CLARINETS

Mark van de Wiel †

Jennifer McLaren

Jordan Black

BASS CLARINET

Laurent Ben Slimane

The Principal Bass Clarinet Chair

is endowed by Philip and

Judy Green

BASSOONS

Emily Hultmark *

The Principal Bassoon Chair

is endowed by Penny and

Nigel Turnbull

Joanna Baillie Stark

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Luke Whitehead

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Diego Incertis Sánchez

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§ Musical Director, De Montfort
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*This list comprises the players
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correct at the time of going to
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Coming up



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Hilary Hahn: The Lark Ascending

Sunday 7 November 2021, 7.30pm

Vaughan Williams's beloved *The Lark Ascending* paves the way to music by Gabriella Smith and Prokofiev with superstar violinist Hilary Hahn.
Supported by Lark Music.



© Nadia F. Romanini

András Schiff: A Feast of Mozart

Thursday 18 November 2021, 7.30pm

András Schiff directs two concertos from the keyboard, and conducts music from *Don Giovanni* and the lively 'Linz' Symphony.
This concert is supported by Daan and Maggie Knottenbelt.

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