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Welcome

Welcome to this evening's concert, and a particularly warm welcome to those of you who are hearing the Philharmonia live for the first time.

We're delighted to be performing once again with Gil Shaham, a regular visitor to the Philharmonia for over 20 years.

Thank you to our family of Friends and supporters. This is a great time of year to join us – we've just announced the first half of our 2022/23 London season, and our Friends have priority booking this week for concerts featuring cellist Sheku Kanneh-Mason, pianists Yuja Wang and Vikingur Ólafsson, and more. If you're not yet a Friend, we'd love to have you as a new member of the Philharmonia family.



Kira Doherty
President and Second Horn

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, 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 Southbank Centre, Belvedere Road, London SE1 8XX, or email hello@southbankcentre.co.uk

We look forward to seeing you again soon.

Contents

- 1 Welcome
- 3 This evening's concert
- 4 – 6 Programme notes
- 7 Listening Guide: *Pictures at an Exhibition*
- 8 – 9 Artist biographies
- 10 – 11 About the Philharmonia
- 12 – 13 Our players
- 13 Upcoming concerts
- 14 – 15 Philharmonia Supporters
- 16 Support us
- 17 Governance & administration



Gil Shaham © Chris Lee

This evening's concert

Pictures at an Exhibition

Thursday 7 April 2022, 7.30pm
Southbank Centre's Royal Festival Hall

Eivind Gullberg Jensen – conductor
Gil Shaham – violin

BORODIN Polovtsian Dances from *Prince Igor*
(14 mins)

PROKOFIEV Violin Concerto No. 2 (26 mins)

Interval (20 mins)

MUSSORGSKY orch. **RAVEL** Pictures at an Exhibition
(35 mins)

This performance finishes at
approximately 9.15pm

[Free pre-concert event](#)

Insights Talk

6pm, The Clore Ballroom at Royal Festival Hall

Learn more about the programme and the perspective of the orchestral players themselves and join us for an in conversation between Robin O'Neill, Joint Principal Bassoon, and Samantha Reagan, No. 4 Second Violin.

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Concert Masters

House of Absolute
Artists in Residence

Pekka Kuusisto
Featured Artist

This concert is being broadcast
live on Radio 3 and is available for
the next 30 days on BBC Sounds.



Programme notes

Alexander Borodin (1833 – 1887)

Polovtsian Dances from *Prince Igor* (1869–87)
(14 mins)

Set in the 12th century, Borodin's opera *Prince Igor* was based on the tale of Prince Igor Sviatoslavich's campaign against the Polovtsi (tribespeople from the Asiatic steppes, and forerunners of the Tartars). Borodin began work on *Prince Igor* in 1869 but it remained unfinished on his death 18 years later, partly due to its rambling libretto (which Borodin made up as he went along) and partly due to the pressures of his day job as a professor at the Medico-Surgical Academy in St Petersburg. After his death, Rimsky-Korsakov and Glazunov took it upon themselves to finish the opera and prepare it for performance. It has not lasted in the repertoire, but the scintillating *Polovtsian Dances* that end Act Two are among the world's best-loved concert pieces.

Prince Igor and his son Vladimir have been taken prisoner by the Polovtsi Khan Khonchak, a merciful ruler who orders singing and dancing to entertain his eminent 'guests' during their captivity. The immensely appealing melody associated with the dances was originally sung by a chorus of young Polovtsian slave-girls, who dream nostalgically of their distant homeland where nightingales sing in moonlit forests and fragrant pastures bask in the brilliant sunshine. Their seductive theme alternates with rhythmically syncopated, barbaric-sounding warriors' dances in honour of the valorous Khan.

Programme notes by Wendy Thompson
© Philharmonia Orchestra/Wendy Thompson

Sergei Prokofiev (1891 – 1953)

Violin Concerto No. 2 in G minor, Op. 63 (1935)
(26 mins)

Allegro moderato
Andante assai – Allegretto
Allegro ben marcato

Sergei Prokofiev's relationship with his homeland is even more difficult to track than that of Shostakovich. Prokofiev was born into Imperial Russia and died in Soviet Russia. As a youngster he kicked against the nationalistic conservatism at home and struck out west to France and America. There, he honed an acerbic and distinctive musical voice.

Unlike many colleagues, however, Prokofiev came home again. On a visit to Russia in 1927 he was welcomed as a hero, his success in the West seen as an away victory. As the composer worked on the second of his violin concertos in 1935, he was preparing to settle once again in Russia for good, knowing his music would be subjected to the whims of the regime – and apparently not minding.

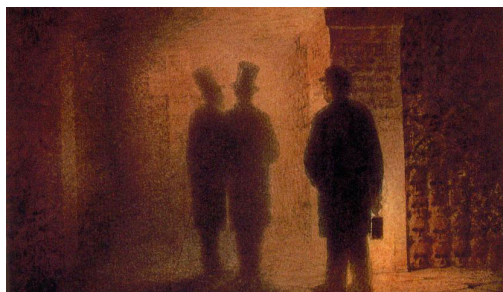
That suited Prokofiev far more than it did Shostakovich. The former composer had long prized clarity, straightforwardness and realism in his music, which were the rules of the game for Soviet composers. Prokofiev's Violin Concerto No. 2 carries with it a transparency, tunefulness and directness of expression. What we in the West hear as a concerto stalked by darkness and disquiet would surely have been interpreted, in Soviet Russia, as an expression of determination, grit and steel.

Still, this Concerto always existed far beyond the confines of the Iron Curtain. It was the last of Prokofiev's commissions from the West, dedicated to the French violinist Robert Soestens. Parts of it were written in Paris, parts in Voronezh and parts in Baku. The premiere took place in Madrid on 1 December 1935 (Prokofiev included castanets in the Concerto's last movement as a nod to its launch country). Enrique Fernández Arbós conducted, in the presence of the composer.

The Concerto is full of beautiful, brain-teasing ambiguities. At first, the melody presented at the start by the unaccompanied solo violin appears to embody an awkward, 5-in-a-bar metre. When the orchestra eventually joins, it's in a different key entirely. The more sensual tune that follows is full of Prokofiev's characteristically slippery twists, turns and sidesteps.

For his middle movement, Prokofiev created a huge, arching structure by endlessly weaving variations on a deceptively simple violin tune. From tiptoeing *pizzicato* (plucked) strings, the orchestra gradually awakens. But in the end, the sense of tension is only exacerbated by doleful bass drum thwacks. The demonic final movement spins out of control, stumbling from a six-in-a-bar dance to more awkward five-in-a-bar music, before crashing and burning altogether.

Interval (20 mins)



Viktor Hartmann, Paris Catacombs
(public domain)

Modest Mussorgsky (1839 – 1881) orch. Maurice Ravel (1875 – 1937)

Pictures at an Exhibition (1874, orch. 1922)
(35 mins)

Promenade 1
The Gnome
Promenade 2
The Old Castle
Promenade 3
In the Tuileries Gardens
Bydlo (Cattle)
Promenade 4
Ballet of the Unhatched Chicks
Two Polish Jews
(Samuel Goldenberg and Schmuyle)
Promenade 5
The Market Place at Limoges
The Catacombs
Cum Mortuis in Lingua Mortua
(With the Dead in a Dead Language)
The Hut on Fowl's Legs (Baba-Yagá)
The Great Gate of Kyiv

The conservatism that Prokofiev kicked against had its roots in the middle of the previous century. Nationalism swept through St Petersburg's creative community in the 1850s, where a group of musicians emerged who were disillusioned with the German-style training that held sway. They were keen to instil a new sense of Russianness in music, using folk tunes and distinctive modal scales. The greatest of them was Modest Mussorgsky.

Mussorgsky's music remains wholly distinctive. It often imitates the accents of Russian speech or is shaped by the conventions of indigenous

Russian tunes that move within a narrow range and embrace obsessive repetition. The result is an invigorating, 'anti-melodic' aesthetic. Mussorgsky also held little interest in standard harmonic procedures. His harmonies, strange and evocative, are more related to multi-voiced folk singing than the traditions of Western harmony.

One member of Mussorgsky's artistic circle was the artist and architect Viktor Hartmann. His premature death in 1873 at the age of 39 shocked the city's creative community. An exhibition of his works was organised in the artist's memory for February the following year. That summer, Mussorgsky set about recalling his visit to the exhibition in a collection of piano pieces.

Hartmann's images were frequently fantastical and surreal. They united objects and animals; they combined poetic atmosphere with architectural precision. They proved perfect for Mussorgsky's own outlandish musical imagination. "I can hardly manage to put the ideas and melodies down on paper fast enough", he wrote as the task proceeded fruitfully.

Pictures at an Exhibition depicts not so much artworks as the composer's experience of them and response to them, as though he were walking through the gallery. The individual piano movements are introduced and linked by a 'promenading' musical device that suggests movement around a gallery.

Many have felt Mussorgsky's piano works might benefit from the extra layers of colour offered by a symphony orchestra. In 1922, the French composer Maurice Ravel wrote his own orchestration of the piece, capturing something of Mussorgsky's distinct and uncompromising musical worldview.

Viktor Hartmann, *Plan for a City Gate* (detail, public domain)



While some of the pictures that inspired Mussorgsky survive, others do not, in which case the biggest clues to their content are found in the composer's letter to his friend Vladimir Stasov.

'The Gnome' refers to Hartmann's grotesque, playful design for a children's nutcracker. 'The Castle' was probably a watercolour of a medieval castle and lonely troubadour. 'Tuileries' depicted children playing in the Parisian park. 'Bydlo' showed an ox-drawn cart, the passing of which Mussorgsky caught with lumbering tuba and a Ukrainian folksong (probably sung by its driver).

The 'Ballet' was an image of costume designs for child dancers dressed as eggs, while 'Two Polish Jews' captures an argument between a rich man and a poor man, the former on strings and latter on trumpet. The image from Limoges was of women bickering at a French market; that of 'Catacombs' was of Hartmann himself exploring the catacombs of Paris by torchlight.

The 'Hut' was a fantastical design for a metal clock that stood on four chicken's legs, while the 'Great Gate' referred to another design. This was entered for a competition for a new city gate in Kyiv, in which Hartmann imagined the structure taking the form of a great Slavonic helmet.

Programme notes by Andrew Mellor
© Philharmonia Orchestra/Andrew Mellor

Listening Guide: Pictures at an Exhibition

Promenade 1: The theme begins on trumpet, joined by a brass chorale and answered by softer strings before being played by the full ensemble.

The Gnome: A scurrying gesture in lower strings and woodwinds is heard twice. The upper woodwinds play a creepy descending line, taken up by the celeste with swooping strings. A heavy idea in the winds is added to the scurrying motif, culminating in nightmarish shivering strings and a grotesque wind theme. The creepy idea returns, answered by muted brass, ending with a frantic flourish.

Promenade 2: The theme is played on the horn, decorated by woodwinds and a slow string descant (a higher countermelody).

The Old Castle: Bassoons play over a cello drone and the saxophone sings out the theme. The bassoon takes up the drone before the movement's life-blood ebbs away, the saxophone uttering a defiant last gasp.

Promenade 3: Similar in tone to the first movement, this version ends with a cliffhanger of slowing *pizzicato* (plucked) strings.

Tuileries: Bustling woodwinds are punctuated by *pizzicato* strings. The movement builds until the opening ideas return, ending with witty understatement.

Cattle: Ravel's orchestration begins quietly to suggest oxen arriving from afar, although Mussorgsky intended the movement to begin forcefully. A plangent tuba solo and Ukrainian folksong build to a powerful climax. Harp and plucked double bass end the movement.

Promenade 4: Blustery strings and delicate woodwinds create an autumnal atmosphere, building to a brief climax before...

Ballet of the Unhatched Chicks: Ravel uses woodwinds, harps, *pizzicato* strings and percussion to create a playful atmosphere.

Two Polish Jews: There is a gruff unison statement in lower woodwinds and strings. A skittish, muted trumpet line starts nervily but becomes more urbane. A warmer idea is swiftly curtailed by the emphatic ending.

The Market Place at Limoges: After **Promenade 5**, a busy violin idea conjures up the gossipy marketplace, accentuated by woodwinds, percussion and celeste. Horns add emphasis as the scurrying idea is passed between sections.

Catacombs: Solemn chords for brass, lower woodwinds and basses establish a sepulchral atmosphere. There are striking dynamic contrasts and a brief, mournful trumpet solo.

With the Dead in a Dead Language: We hear the **Promenade** theme with ethereal strings and ghostly woodwinds.

The Hut on Fowl's Legs (Baba-Yagá): Earthy, rapid ideas are contrasted with high-pitched interjections, followed by a strident trumpet theme. There are competing brass blasts, ghoulish flute and an enigmatic bassoon and double bass line augmented by harp, celeste and strings. A forceful orchestral chord heralds the return of the strident material.

The Great Gate of Kyiv: A proud, brass-heavy opening and majestic orchestral theme are set against softer woodwinds. Cascades of string and wind notes decorate the brass melody. A shimmering march unveils the main theme, which penetrates the gloom like sunlight burning through mist, building to a triumphant ending.

Listening guide by Joanna Wyld

© Philharmonia Orchestra/Joanna Wyld

Eivind Gullberg Jensen

Conductor



© Mat Hennek

Newly announced as Chief Conductor of the Noord Nederlands Orkest (from the 2022/23 season) and Artistic and General Director of Bergen National Opera since 2021, Eivind Gullberg Jensen is equally comfortable on the concert platform as the opera house stage.

During the 2021/22 season, Jensen debuts in North America with Orchestre Symphonique de Québec and Utah Symphony Orchestra, and in Europe with Orquesta Sinfónica de Tenerife and Wermland Operas Orkest. He returns to the Copenhagen Philharmonic Orchestra, Kristiansand Symfoniorkester, Filharmonia Poznańska, Orchestre Philharmonique de Monte Carlo, and thrice visits Noord Nederlands Orkest, including a performance at the historic Het Concertgebouw in Amsterdam.

2020/21 season highlights include the French premiere of *Waiting*, a dramatised concert based on *Peer Gynt* by Calixto Bieito and Karl Ove Knausgård with soprano Mari Eriksmoen in Strasbourg's Opera National du Rhin, and his debut with the Copenhagen Philharmonic Orchestra.

Jensen has previously conducted the Berliner Philharmoniker, Münchner Philharmoniker, Hamburger Symphoniker and WDR

Sinfonieorchester in Germany, Amsterdam's Royal Concertgebouw Orchestra, the Vancouver, North Carolina and Oregon symphony orchestras, Royal Stockholm and Netherlands Radio philharmonic orchestras, the Orchestre de Paris and the Tonhalle-Orchester Zürich.

Over recent seasons he has worked with internationally renowned soloists such as Leif Ove Andsnes, Truls Mørk, Alice Sara Ott, Javier Perianes, Hélène Grimaud, Gautier Capuçon, Sol Gabetta, Alban Gerhardt, Hilary Hahn, Gabriela Montero, Emmanuel Pahud, Yefim Bronfman, Alexander Toradze, Vadim Repin, Viktoria Mullova, Renaud Capuçon, Frank Peter Zimmermann, Mari Eriksmoen, Charlotte Hellekant, Albert Dohmen and Guy Braunstein.

Previous opera highlights include Festival d'Aix-en-Provence with the new Simon McBurney production of *The Rake's Progress*, the Wiener Staatsoper with *Tosca* and *Rusalka*, Opéra de Lille with *Die Zauberflöte* and *Der fliegende Holländer*, Teatro dell'Opera di Roma with *Rusalka*, English National Opera with Janáček's *Jenůfa*, a double-bill of *Il tabarro* and *Djamileh* (directed by David Pountney and Christopher Alden) in Lyon, *Il corsaro* and *Rusalka* for Opernhaus Zürich, *Fidelio* with the Mahler Chamber Orchestra, Bayerische Staatsoper and as part of the Festspielhaus Baden-Baden, as well as *Rusalka*, *Eugene Onegin* and *La bohème* (in Stefan Herheim's production) at Den Norske Opera.

Eivind Gullberg Jensen studied conducting in Stockholm with Jorma Panula and in Vienna with Leopold Hager. Previously, he studied violin and music theory in Trondheim, Norway.

Gil Shaham

Violin



© Chris Lee

Gil Shaham is one of the foremost violinists of our time; his flawless technique combined with his inimitable warmth and generosity of spirit has solidified his renown as an American master. The GRAMMY Award-winner, also named Musical America's 'Instrumentalist of the Year,' is sought after throughout the world for concerto appearances with leading orchestras and conductors, and regularly gives recitals and appears with ensembles on the world's great concert stages and at the most prestigious festivals.

Highlights of recent years include the acclaimed recording and performances of J.S. Bach's complete Sonatas and Partitas for Solo Violin. In the coming seasons in addition to championing these solo works he will join his long time duo partner, pianist Akira Eguchi, in recitals throughout North America, Europe and Asia.

Appearances with orchestras regularly include the Berliner Philharmoniker, Boston Symphony, Chicago Symphony, Israel Philharmonic, Los Angeles Philharmonic, New York Philharmonic, Orchestre de Paris and San Francisco Symphony orchestras well as multi-year residencies with the Orchestras of Montreal, Stuttgart and Singapore. With orchestras, Mr Shaham

continues his exploration of violin concertos of the 1930s, including the works of Barber, Bartók, Berg, Korngold, Prokofiev, among many others.

Mr Shaham has more than two dozen concerto and solo CDs to his name, earning multiple GRAMMYS, a Grand Prix du Disque, Diapason d'Or and *Gramophone* Editor's Choice. Many of these recordings appear on Canary Classics, the label he founded in 2004. His CDs include *1930s Violin Concertos*, *Virtuoso Violin Works*, Elgar's Violin Concerto, *Hebrew Melodies*, *The Butterfly Lovers* and many more. His most recent recording in the series *1930s Violin Concertos Vol. 2*, including Prokofiev's Violin Concerto and Bartók's Violin Concerto No. 2, was nominated for a GRAMMY Award. His latest recording of Beethoven and Brahms Concertos with The Knights was released in 2021.

Mr Shaham was born in Champaign-Urbana, Illinois, in 1971. He moved with his parents to Israel, where he began violin studies with Samuel Bernstein of the Rubin Academy of Music at the age of seven, receiving annual scholarships from the America-Israel Cultural Foundation. In 1981, he made debuts with the Jerusalem Symphony and the Israel Philharmonic, and the following year took the first prize in Israel's Claremont Competition. He then became a scholarship student at The Juilliard and also studied at Columbia University.

Gil Shaham was awarded an Avery Fisher Career Grant in 1990, and in 2008 he received the coveted Avery Fisher Prize. In 2012 he was named Instrumentalist of the Year by Musical America. He plays the 1699 'Countess Polignac' Stradivarius, and lives in New York City with his wife, violinist Adele Anthony, and their three children.

About the Philharmonia

© Luca Migliore



The Philharmonia Orchestra creates thrilling performances for a global audience.

Finnish conductor Santtu-Matias Rouvali is the Philharmonia's Principal Conductor. He is only the sixth person to hold that title in the Orchestra's 77-year history, following in the footsteps of great artists including Otto Klemperer, Riccardo Muti and Esa-Pekka Salonen. Santtu is known for his expressive conducting and irrepressible energy. He launched his tenure in autumn 2021 with *Human / Nature: Music for a Precious Planet*, a series focussing on music inspired by our relationship with the natural world.

The Southbank Centre's Royal Festival Hall in London has been our home since 1995. We also have residencies at 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 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. In the US, the Orchestra's American Patrons generously support the Philharmonia Foundation, a US-registered 501(c)(3) non-profit organisation.

House of Absolute are our Artists in Residence. They work in hip hop and other contemporary dance styles, spoken word, writing, music production and visual art. Charismatic and boundary-busting musician Pekka Kuusisto was our Featured Artist in the *Human / Nature* series.

The Philharmonia was founded in 1945, originally as a recording orchestra. 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 Covid-19 pandemic, we created outstanding online performances, enjoyed by listeners in Brazil, Sudan, Indonesia, India, and above the Arctic Circle in Norway.

Our extraordinary recording legacy has been built on for the last decade by our pioneering work with digital technology. Our audio-visual installations have introduced hundreds of thousands of people to the orchestra. Our VR experiences, placing the viewer at the heart of the orchestra, have travelled around the world. We have won four Royal Philharmonic Society awards for our digital projects and audience engagement work.

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 Award nomination for Orchestra of the Year. We are the go-to orchestra for many film and videogame composers in the

UK and Hollywood, and our music-making has been experienced by millions of cinema-goers and gamers. We have recorded around 150 soundtracks, with film credits stretching back to 1947.

The Philharmonia has over 1m listeners each month on Spotify, and a vibrant YouTube channel with over 122,000 subscribers. Our channel features free performances; films introducing the instruments of the orchestra; interviews with artists; and in-depth documentaries accompanying landmark series. 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 January 2020 we had a residency at Tokyo

Metropolitan Theatre, 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.

Our Emerging Artists programme aims to increase diversity within the classical music industry; develop the next generation of instrumentalists, composers and conductors; and 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 77 years and beyond.

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For a conversation about the difference your legacy could make, contact William Mendelowitz, Head of Individual Giving on 020 7921 3903 or william.mendelowitz@philharmonia.co.uk

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The No. 3 Second Violin Chair

is endowed anonymously

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Jan Regulski

David López Ibáñez

Nuno Carapina

Susan Hedger

Gideon Robinson

Julian Milone

Chair endowed by

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Helena Buckie

Marina Gillam

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Yaroslava Trofymchuk

Chair endowed by

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Tamaki Sugimoto

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is endowed by Sir Sydney and

Lady Lipworth in memory of

Bertrand Lipworth

Owen Nicolaou

Gareth Sheppard

Simon Oliver

Chair endowed by Saul Nathan

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Kai Kim

Siret Lust

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Samuel Coles †

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Sabine Reis

June Scott

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Daniel Shao

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Daniel Shao

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OBOES

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Imogen Davies

COR ANGLAIS

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Jennifer McLaren †

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Duncan Gould

The Principal Bass Clarinet Chair

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The Principal Contrabassoon

Chair is endowed by David

and Penny Stern

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Laurence Davies

The Principal Horn Chair is

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Wates in memory of Dennis Brain

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The President's Chair is

endowed by Esa-Pekka Salonen

in honour of Sir Sydney Lipworth

QC and Lady Lipworth CBE

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Carsten Williams

Annemarie Federle

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The Principal Trumpet Chair

is endowed by Daan and

Maggie Knottenbelt

Robin Totterdell

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

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§ Musical Director, De Montfort
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This list comprises the players performing in this concert. It was correct at the time of going to print but is subject to alteration. For the full list of Philharmonia members, please visit philharmonia.co.uk/orchestra/players.

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Coming up



Joshua Bell plays Dvořák

Saturday 14 May 2022, 7.30pm
Royal Festival Hall

Joshua Bell plays Dvořák's Violin Concerto, a work brimming with Czech soul, framed by spirited Sibelius and Beethoven.
This concert is supported by the Laurence Modiano Charitable Trust in honour of LGT Wealth Management



Alsop conducts Britten and Shostakovich

Thursday 19 May 2022, 7.30pm
Royal Festival Hall

American conductor Marin Alsop conducts an expressive and dramatic programme: *Strum* by young American composer Jessie Montgomery paves the way for music by Britten and Shostakovich.

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