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Welcome

Welcome to the final concert of our 2021/22 London season. Santtu-Matias Rouvali crowns his first season as Principal Conductor of the Philharmonia with Mahler's *Resurrection* Symphony. If this is the first time you've heard this monumental piece performed live, you're in for a memorable evening.

Thank you to every one of you who has come to hear the Philharmonia live this season. After the disruption and uncertainty of the pandemic, it means so much to us to have been able to play as a full orchestra, to a live audience once again.

A particular thank you as ever to all our Friends and supporters. If you're not yet a Friend, we'd love to welcome you as a new member of the Philharmonia family. Music can transform lives – young and old alike – and that is our aim as we move into a new era for the Philharmonia.



A handwritten signature in black ink, appearing to read 'L.A. King'.

Lord King of Lothbury
KG, GBE, DL, FBA
Chair



A handwritten signature in black ink, appearing to read 'Kira Doherty'.

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.

Philharmonia

Highlights

Santtu-Matias Rouvali

Sheku Kanneh-Mason

Anna Clyne

Víkingur Ólafsson

Lisa Batiashvili

Yuja Wang

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concerts from
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SOUTHBANK
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RESIDENT

This evening's concert

Santtu conducts Mahler

Wednesday 8 June 2022, 7.30pm
Southbank Centre's Royal Festival Hall

Santtu-Matias Rouvali – conductor
Mari Eriksmoen – soprano
Jennifer Johnston – mezzo-soprano
Philharmonia Chorus

MAHLER Symphony No. 2, Resurrection (80 mins)

There will be no interval

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

This performance finishes at
approximately 9pm

HRH The Prince of Wales
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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

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



Programme notes

Gustav Mahler (1860 – 1913)

Symphony No. 2 in C minor, Resurrection

(1888–94)

(80 mins)

Allegro maestoso

Andante moderato

In ruhig fließender Bewegung (With quietly flowing movement)

‘Urlicht’

In Tempo des Scherzos (In the tempo of the Scherzo)

Mahler’s Symphony No. 2 may be viewed in the context of two trilogies. Along with his Symphonies 1 and 3 it formed what Mahler called his “passion” trilogy, into which he had drained his “life’s blood” – themes of life, death and nature are interwoven and cross-referenced between the three works. The Symphony No. 2 has also been grouped with the two symphonies that followed as ‘the *Wunderhorn* symphonies’ because of their close relationships with his settings of the folk poetry collection *Des Knaben Wunderhorn*. Yet the *Resurrection* Symphony also operates on its own terms as a self-contained drama: a thrillingly theatrical conception that embraces the extremes of human spiritual experience, from nihilistic darkness to radiant light.

Although Mahler’s early symphonies do not tell a precise story, the initial thinking was that the ‘hero’ of Mahler’s First Symphony is seen at his burial in the ‘Funeral Rites’ opening of the Second (although this subtitle was later removed). Yet Mahler’s focus was on philosophical themes rather than storytelling, and later he tried to do away with extra-musical

interpretations altogether, declaring: “Away with programmes, they give a false picture! Let the public form its own thoughts.”

Mahler shifted between the two positions, writing highly detailed programme notes for the Second Symphony but then dismissing these as being for the “naïve reader”. In 1896 he wrote to his friend, Max Marschalk: “In my conception of the work I was in no way concerned with the detailed setting-forth of an *event*, but much rather of a *feeling*. The conceptual basis of the work is spoken out clearly in the words of the final chorus, and the sudden emergence of the contralto solo throws an illuminating light on the earlier movements.”

In 1897, Mahler explained to another acquaintance, Arthur Seidl: “... my music achieves a programme as the final explanation of feelings and ideas, whereas Strauss’s programme is the result of a planned quota”.

Mahler’s awareness of what others thought of him was acute, sharpened by his ‘frenemy’ relationship with the more successful Richard Strauss, and this shaped his approach to the Second Symphony. Wagnerians thought the symphonic form obsolete; Brahmsians favoured the tradition of the ‘absolute’ symphony, written without a programme.

Mahler was being pulled in different directions, and his confusion showed on the title page of music composed in September 1888. He wrote ‘Symphony in C minor’ but then crossed this out and replaced it with *Todtenfeier* (‘Funeral Rites’). In 1891 Mahler offered this movement to a publisher as a ‘symphonic poem’ but was rejected, and he soon returned to the idea of using it as a first movement – although an intense conducting schedule and draining

work politics prevented him from finishing the symphony until 1894.

Personal tragedy contributed to the nature of the Second Symphony. In 1889 both Mahler's parents and one of his sisters died, leaving him grieving – and financially responsible for four siblings. Mahler grappled with faith and with existential meaning. He was a Jewish man trying to make his way in an antisemitic world; in 1897 he would officially convert to Catholicism in order to secure the job of Music Director of the Vienna Court Opera. Even so, he suffered an unrelentingly antisemitic press campaign that ultimately brought about his resignation.

Mahler's friend Ferdinand Pfohl recalled (albeit with the benefit of hindsight) a man who “had questioned God, and been cast out of the Light and into the Darkness”, regarding Mahler as “one whose crime was Knowledge and who now sought the way back to the lost paradise – undergoing a penance of remorseful contrition in order to rise once again to Heaven, seeking to reach God and the angels, and his brethren, on the soaring bridge of music that joins this world and the hereafter.” Of the Second Symphony's opening movement Mahler wrote: “What is life? – and what is Death? Have we any continuing existence? Is it all an empty dream or has this life of ours, and our death, a meaning?”

Some respite from these questions came in 1893, when Mahler began a routine that would last for the rest of his life: spending the summer composing in the Alps, at Steinbach on the shores of Lake Attersee. The dramatic contrasts of the Alpine scenery could not fail to inspire, and the serenity of the setting breathed life into the symphony's ‘Resurrection’ finale.

Literary sources of inspiration included Jean Paul, whose writings often juxtaposed hellish, apocalyptic visions with elysian, heavenly reconciliation, and Friedrich Gottlieb Klopstock's *Resurrection Ode* – “Fear no more! Prepare yourself to live!” In 1894 Mahler heard this at the funeral of his friend, the conductor Hans von Bülow, telling Seidl that it “struck me like lightning”. Mahler set the first two verses of Klopstock's poem in the final movement of his Second Symphony, adding words of his own.

The symphony's first movement establishes the conflicting forces in the spiritual battle that will unfold: a tragic funeral march; nostalgic pastoralism; a mournful theme; glimpses of the final triumph – this last including a brass chorale that transforms the *Dies irae* (‘Day of Wrath’) chant of the Requiem mass into a bold hymn. In the last bars the funeral music rides roughshod over all else, ending the movement in a state of exhaustion and fear.

Next comes a wistful *Ländler* (a lilting Austrian dance in triple time), in which a continuous stream of melody occasionally surges into the fearful realms of the first movement's funeral march.



Litzberg am Attersee by Gustav Klimt, 1914–15

Starting with arresting timpani strokes, the scherzo that follows is based on the *Wunderhorn* song 'St Anthony of Padua's Sermon to the Fishes' in which the saint, ignored by people, preaches to fish instead. A fast waltz ushers in a parade of life's distractions, ultimately provoking what Mahler called a "cry of disgust" from the full orchestra. A sudden calm descends but is curtailed by the death knell of gong, harps and low horns.

From its first bars, the sublime fourth movement allows us to hope that the preceding despair will be vanquished. The contralto unveils a rapt, hymn-like setting of a *Wunderhorn* poem, 'Urlicht', telling us: "I am from God and will return to God" and accentuating the word "Leben" ("Life") – a word integral to the final movement, which begins with a reprise of the earlier "cry of disgust". Mahler reminds us that fear has not yet been banished, and proceeds to ratchet up the tension between burgeoning serenity – woodwinds, strings, distant horn-calls – and horror.

Dies irae references in the woodwinds and an apocalyptic "march of the dead" – heralded by viscerally frightening drum rolls and punctuated by offstage bands – build to a terrifying climax: the Last Judgement. Another "cry of disgust" is magnified by blaring brass fanfares, after which comes stillness, offstage fanfares – the Last Trump – and woodwind nightingales. This is a moment recalled in Paul Stefan's description of Mahler's funeral: "The rain ceases. A nightingale sings, the clods of earth fall. A rainbow. And the hundreds present are silent."

This silence is softly interrupted by the chorus: "Rise again, yes, you will rise again". Soprano and contralto soloists recall and develop the

'Urlicht' music, and the movement grows towards its ecstatic climax: "What you have fought for will lead you to God." Mahler knew that a vast symphony with choral finale would draw comparisons with Beethoven's Ninth, and Beethoven's climactic "vor Gott" ("before God") seems to find its late-Romantic apotheosis here: "zu Gott" ("to God"). What makes this moment even more profound is that Mahlerian quality of vicarious pleasure: he was never sure that we would be carried "to God", but found solace in the *idea* of faith, encapsulating our human yearning for certainty; our longing for release and for freedom from pain.

Mahler distanced himself from Christian doctrine in a very personal conception of what 'resurrection' means: "All is calm and bliss... There is no judgement; there are no sinners; no just men; no great and no small; there is no punishment and no reward! A feeling of overwhelming love imbues us with the bliss of knowing and being." The symphony comes to an end in a blaze of brass, bells and gongs, sustaining to the last Mahler's exquisite vision.

The Second Symphony represented something of a personal 'resurrection' for Mahler, renewing his own hopes in his abilities and his career – and the work brought him some much-needed encouragement from his peers. In 1903 the symphony was performed in a candlelit Basel Cathedral. The audience was electrified; fellow composer Ernest Bloch praised Mahler's "impression of supernatural grandeur"; and the Czech musician Oskar Nedbal, running out of words to express what he had just experienced, simply knelt before Mahler, and kissed his hand.

Programme notes by Joanna Wyld
© *Philharmonia Orchestra/Joanna Wyld*

Santtu's first year with the Philharmonia



© Kaupo Kikkas

On 21 May 2019, the Philharmonia announced the appointment of Santtu-Matias Rouvali as our new Principal Conductor. Three years later, this concert will mark the closing of his first London season with us in the role. So was it worth the wait? Absolutely, and more.

When the musicians of the Philharmonia voted to appoint Santtu in 2019, we saw in him the potential for something extraordinary: here in front of us was a 33-year-old conductor with an energy and vision that was unique and distinct; someone who clearly stood out from the crowd.

Young conductors often model themselves on older mentors, only to find their own voice later on. But in Santtu, we could already hear an individual who had found that voice very early. It was different, it was galvanising, and it was extremely compelling.

In a world of deeply rooted musical traditions, Santtu was rewriting the script. He would regularly push the boundaries of what was artistically comfortable, and challenge the immutability of our core repertoire. The idea of adding an extra bass drum roll at the end of a Tchaikovsky symphony, or a bells-up *fortissimo* to the horn part in another, may be seen by some

as musical sacrilege, but for Santtu it was an act of creative engagement with the work.

By playing with and interrogating the composer's ideas, he was bringing the creative impetus of the composer back into focus, stopping the work from becoming a static piece of musical gospel. Our previous Principal Conductor Esa-Pekka Salonen once said that he did not want our art form to become a museum, to become mummified; in Santtu, we find a conductor who fearlessly puts this philosophy into practice.

This approach is not limited to Santtu's personal innovations with the score. At the core of it is the live performance: the spontaneous symbiosis between conductor and orchestra that happens in the moment on-stage, that brings a concert to life. In this, Santtu is unparalleled.

Most conductors decide on their interpretation of a piece ahead of time, relaying it in rehearsals. Tempo, articulation and phrasing are scribbled into parts so that everyone knows what they are doing. Santtu, however, will only give the skeleton of his interpretation ahead of time, allowing for many of the finer points to be determined by intuition during the performance. This means that there is room for evolving dialogue between conductor and musicians.

For this approach to succeed you must have an extremely responsive, flexible group of players who are able to enter into this finely balanced dialogue. And in this respect, the musicians of the Philharmonia most certainly hold their own.

With Santtu-Matias Rouvali and the Philharmonia, classical music performance is having a creative rebirth. And we're just getting started.

*Feature by Philharmonia President Kira Doherty
© Philharmonia Orchestra/Kira Doherty*

Santtu-Matias Rouvali

Principal Conductor

© catherinegarciastudio



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, Spain, Finland, Greece and Germany.

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).

Mari Eriksmoen

Soprano



© Sveinung Bjelland

Norwegian-born Mari Eriksmoen completed her studies in Oslo (Norwegian Academy of Music), Paris (Conservatoire National Supérieur) and Copenhagen (Royal Danish Academy of Opera) before being launched into her professional career in 2010 by an invitation to debut as Zerbinetta in *Ariadne auf Naxos* at Vienna's Theater an der Wien. This marked the beginning of a regular presence on the historic Vienna stage, including performances as Susanna, Zerlina and Fiordiligi in the Da Ponte trilogy conducted by the late Nikolaus Harnoncourt.

Productions elsewhere include *Die Entführung aus dem Serail* (Blondchen) at Oper Frankfurt, Glyndebourne Festival Opera and at the BBC Proms, *La Fée in Cendrillon* at Komische Oper Berlin, *Waldvogel* in Daniel Barenboim's Ring Cycles at Teatro alla Scala, *The Marriage of Figaro* (Susanna) and *Der Rosenkavalier* (Sophie) at Den Norske Opera, *Pamina in The Magic Flute* at Festival d'Aix-en-Provence, Dutch National Opera and Opernhaus Zürich and her first Donna Anna (*Don Giovanni*) in a semi-staging with Swedish Radio Symphony Orchestra conducted by Daniel Harding.

Mari Eriksmoen's 2021/22 season opened with staged productions of *Fidelio* (Marzelline) at

Opéra Comique conducted by Raphaël Pichon and *The Magic Flute* at Theater Basel, and she joined Stefan Gottfried and Concentus Musicus for Purcell's *The Fairy Queen* at Vienna's Musikverein, Edward Gardner and the Bergen Philharmonic Orchestra in Mozart's *Der Schauspieldirektor* (Mademoiselle Silverklang), and Kent Nagano and the Radio Filharmonisch Orkest in Abrahamsen's *The Snow Queen* (Gerda) at Amsterdam's Concertgebouw.

In the concert hall, Mari sings Brahms's *Ein Deutsches Requiem* with the Münchner Philharmoniker and Paavo Järvi and on tour with Ensemble Pygmalion and Raphaël Pichon, and appears in recital at the Edinburgh International Festival with Daniel Heide, and at the Tivoli Festival with Malcolm Martineau.

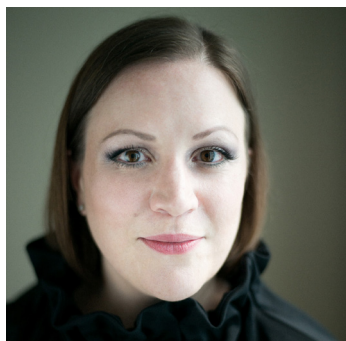
Much in demand on the concert platform, Eriksmoen has appeared with the Berliner Philharmoniker/Ivan Fischer (Mendelssohn's *A Midsummer Night's Dream*), Orchestre de Paris/Daniel Harding (Schumann's *Faustszenen*), Danish Radio Symphony Orchestra/Juanjo Meñá (Mozart's *Coronation Mass*), Oslo Philharmonic Orchestra/Jukka-Pekka Saraste (Mahler's Symphony No. 8) and regularly with the Bergen Philharmonic Orchestra/Edward Gardner, most recently in Britten's *Les illuminations* and Canteloube's *Chants d'Auvergne*, also recorded for Chandos.

Mari Eriksmoen's discography includes her first solo orchestral disc, showcasing arias by Handel and Mozart with the Stavanger Symphony Orchestra and Jan Willem de Vriend (Challenge Classics). Her debut recital disc (Alpha) with pianist Alphonse Cémin was considered "poised, elegant and persuasive" (*The Guardian*).

Jennifer Johnston

Mezzo-soprano

© Gerard Collett



Jennifer Johnston is a former BBC New Generation Artist, and a graduate of Cambridge University and the Royal College of Music. She is particularly associated with the Bayerische Staatsoper, and has appeared in opera at the Teatro alla Scala, Salzburg Festival and Festival d'Aix-en-Provence, among others.

A prolific concert performer, she has performed with many of the world's greatest orchestras and conductors, including Mahler's Second Symphony (Rouvali/Philharmonia, Hrůša/Philharmonia, Zinman/Vienna Symphony Orchestra, V. Petrenko/Royal Liverpool Philharmonic Orchestra, Lintu/Finnish Radio Symphony Orchestra, De la Parra/London Philharmonic Orchestra), *Jocaste* in Stravinsky's *Oedipus Rex* (Sir John Eliot Gardiner/Berlin Philharmonic and London Symphony Orchestras, released as an LSO Live disc), Beethoven's Ninth Symphony (Welser-Möst/Cleveland, Royal Concertgebouw and Royal Stockholm Philharmonic Orchestras), *Waltraute* in Wagner's *Die Walküre* (Sir Simon Rattle/Bayerische Rundfunks Symphony Orchestra and on disc), Mahler's Third Symphony (Welser-Möst/Cleveland Orchestra, Zinman/Orchestre National de Lyon, V. Petrenko/RLPO), Mahler's Eighth Symphony (Welser-Möst/

Vienna Philharmonic, K. Petrenko/Bayerische Staatsorchester), Mahler's *Rückert Lieder* (Zinman/Vienna Symphony Orchestra, Kalmar/RLPO, Søndergård/Royal Scottish National Orchestra), Mahler's *Das Lied Von Der Erde* (Treviño/Euskadi Orkestra, Marin/Hamburger Symphoniker), Elgar's *The Dream of Gerontius* (Brabbins/BBC Scottish Symphony Orchestra, Hill/Bournemouth Symphony Orchestra), Verdi's *Requiem* (Gardner/Bergen Philharmonic Orchestra, Slatkin/Orchestra National de Lyon), Adès's *Totentanz* (Adès/Royal Concertgebouw Orchestra, Harding/Swedish Radio Symphony Orchestra), Britten's *Phaedra* (Brabbins/RLPO), and Pasqualita in Adams's *Doctor Atomic* (Adams/BBC Symphony Orchestra, recorded for Nonesuch).

She makes regular appearances in recital on BBC Radio 3, most recently in *All About The Girl* with James Baillieu from Glasgow's City Halls.

Her extensive discography includes the release of her debut solo album *A Love Letter To Liverpool* (Rubicon) and Payne's arrangement of Vaughan Williams's *Four Last Songs* with the BBC Symphony Orchestra under Brabbins for Albion Records, which she premiered at the BBC Proms (Vänska/BBCSO) and which was nominated for a GRAMMY Award.

Other recent and future engagements include Mrs Sedley in Britten's *Peter Grimes* and Brigitte in Korngold's *Die Tote Stadt* at the Bayerische Staatsoper, Verdi's *Requiem* at the First Night of the Proms 2022 in the Royal Albert Hall, Beethoven's Ninth Symphony and Judith in Bartók's *Bluebeard's Castle* with Hindoyan and the RLPO, and Mahler's Third Symphony with Mäkelä and the Oslo Philharmonic Orchestra in Norway and Paris.

Philharmonia Chorus



© Andy Paradise

An independent symphony 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.

Recent highlights include *Ein deutsches Requiem* with the Philharmonia conducted by Karl-Heinz Steffens, Poulenc's *Sept répons des ténèbres* and Rossini's *Stabat Mater* with the Orchestre National de Lille conducted by Nicholas Jenkins, Elgar's *The Dream of Gerontius* in the Chapel of King's College, Cambridge, Mozart's *Requiem* at the Southbank Centre's Royal Festival Hall conducted by Itzhak Perlman, Haydn's *Creation* in Bath Abbey, and *Amadeus Live!*, a showing of Miloš Forman's 1984 film with live music at the Royal Albert Hall with the Academy of St Martin in the Fields.

In 2019 they performed Berlioz's *Grande Messe des morts* with the Philharmonia conducted by John Nelson in St Paul's Cathedral to mark the 150th anniversary of Berlioz's death (televised by Medici TV and issued by Erato on DVD), and Verdi's *Messa da Requiem* in the Chapel of King's College, Cambridge. They also took part in the Orchestre National de Lille's Mahler cycle

conducted by Alexander Bloch including two performances of the Eighth Symphony, in which they sang both choruses.

The Chorus took part in the 75th Anniversary Concert of the Royal Philharmonic Orchestra in Walton's *Belshazzar's Feast* conducted by Vasily Petrenko at the Royal Albert Hall and broadcast live on BBC Radio 3. They also performed with the Philharmonia at the Royal Festival Hall in a showing of *Outlander* to launch the sixth season of the series; a performance of Mozart's Mass in C minor in the Chapel of King's College, Cambridge, broadcast live on BBC Radio 3; and performances of Elgar's *The Dream of Gerontius* and Britten's *War Requiem* at the Royal Albert Hall.

Future plans include a Mahler cycle with the Royal Philharmonic Orchestra conducted by Vasily Petrenko, further concerts with the Philharmonia and Royal Philharmonic Orchestras, and a tour to France.

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.

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 125,000 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.

philharmonia.co.uk



Play a part in our future: Pass the music on

Leaving a gift in your Will is one of the most meaningful gestures of support you can make. By pledging to leave part of your estate to the Philharmonia Orchestra, you can make a remarkable impact on our future work.

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

Our players & singers

FIRST VIOLINS

Benjamin Marquise Gilmore **Zsolt-Tihamér Visontay**

The Joint Concert Master Chairs are endowed by Lord and Lady King of Lothbury & Daan and Maggie Knottenbelt

Eugene Lee
Karin Tilch

Chair endowed by Barbara Dohmann QC in honour of Michael Brindle QC and Alison Brindle

Eleanor Wilkinson
Victoria Irish
Lulu Fuller

Chair endowed anonymously
Soong Choo
Eunsley Park

Chair endowed by Saul Nathan
Adrián Varela §
Charlotte Reid

Emma Lisney
Jonathan Lee
Jeff Moore
Andrea Montalbano
Alberto Vidal

SECOND VIOLINS

Annabelle Meare

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