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Welcome

Welcome to the first concert in our 2022/23 London season, and my first as Chief Executive. I'm thrilled to be leading the Philharmonia into the future, with our Principal Conductor Santtu-Matias Rouvali at the helm, and I can't wait to hear his take on tonight's programme of Clyne, Adams and Mahler.

Whether you're experiencing the exhilarating sound of a live orchestra for the first time this evening, or you've been a Philharmonia fan for many years, I hope you enjoy the concert.

And if you spot me in the crowd, do come and say hello. I love meeting audience members and hearing about your passion for music.

A great way to get to know the Orchestra even better is to become a Friend. Our Friends help us to make thrilling musical experiences available to all, and enjoy benefits including access to open rehearsals and priority booking. We'd love to welcome you to the Philharmonia family.

With my best wishes,



© Tommy Gucken Wain

A handwritten signature in black ink, reading 'Thorben'.

Thorben Dittes
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, 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.



**Santtu-
Matias
Rouvali**



**Sheku
Kanneh-
Mason**



**Alisa
Weilerstein**



**Yuja
Wang**



**Benjamin
Grosvenor**



**Anna
Clyne**

Philharmonia

**Book now for our London
concerts up to January 2023.**

Look out for the announcement of the
second half of the season in October.

This evening's concert

Santtu and Víkingur Ólafsson

Thursday 22 September 2022, 7.30pm
Southbank Centre's Royal Festival Hall

Santtu-Matias Rouvali – conductor
Vikingur Ólafsson – piano

ANNA CLYNE Masquerade (5 mins)

JOHN ADAMS Must the Devil Have All the
Good Tunes? (28 mins)

Interval (20 mins)

MAHLER Symphony No. 5 (68 mins)

This performance finishes at
approximately 9.50pm

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Santtu-Matias Rouvali
Principal Conductor

Esa-Pekka Salonen KBE
Conductor Laureate

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Concert Masters

Love Ssega
Artist in Residence

Sheku Kanneh-Mason
Featured Artist

Anna Clyne
Featured Composer

This concert is being recorded for
broadcast on BBC Radio 3 on
27 September, after which it will
be available for the next 30 days
on BBC Sounds.

Insights talk

6pm, The RFH Auditorium, Royal Festival Hall

Hear more about this evening's concert and the
2022/23 season from our President and Second Horn
Kira Doherty and our Chief Executive Thorben Dittes.



Programme notes

Anna Clyne (b. 1980)

Masquerade (2013)

(5 mins)

If you were to turn left out of the Royal Festival Hall and walk along the river for about half an hour, past the London Eye and Lambeth Palace, you would find yourself in the vicinity of Vauxhall Pleasure Gardens. These were the most famous of the pleasure gardens that sprang up in 18th-century London as venues for music, dancing, fireworks, illuminations and masquerades – as well as seedier goes-on.

The promenade concerts that took place in these gardens inspired Anglo-American composer Anna Clyne – the Philharmonia's Featured Composer this season – to write *Masquerade*: "I am fascinated by the historic and sociological courtship between music and dance. Combined with costumes, masked guises and elaborate settings, masquerades created an exciting, yet controlled, sense of occasion and celebration."

Clyne's *Masquerade* combines two melodies. The main theme stems from the idea of a chorus welcoming the audience into its imaginary world. The second is 'The Juice of Barley', an English dance tune and drinking song that first appeared in John Playford's 1695 edition of *The English Dancing Master*. Clyne has said that "musical compositions are living, breathing things" and, enhanced by a particularly colourful percussion section, *Masquerade* is imbued with a real sense of *joie de vivre*. Clyne relishes the combination of vigour and sensuality that characterised these festivities, with whirling string and wind textures evoking a breathless, intoxicating party atmosphere.



Masquerade at Ranelagh Gardens,
Thomas Bowles, 1754 (public domain)

John Adams (b. 1947)

Must the Devil Have All the Good Tunes? (2018)

(28 mins)

Gritty, funky, but in Strict Tempo;

Twitchy, Bot-like

Much Slower; Gently, Relaxed

Più Mosso: Obsession/Swing

"I like to think of culture as the symbols that we share to understand each other," says American composer John Adams. "When we communicate, we point to symbols that we have in common. If people want to make a point, they reach for a reference." Adams's own points of reference grew out of a home in which there was no record player until he was 10, and no television; but his parents were musicians, and Adams was familiar with big-band swing and Broadway musicals.

Adams found a very different set of cultural symbols at Harvard and sought to reconcile popular and avant-garde musical languages, resulting in a 'minimalist' style of small motivic fragments that shift subtly as the music evolves. Adams's development of minimalist techniques has sometimes been called 'post-minimalist' on

account of his combination of these devices with popular elements and other techniques.

One of Adams's favoured ways of finding a common point of reference is through captivating turns of phrase. A small truck stop called 'Hallelujah Junction' inspired his piece of the same name, and the expression 'Must the Devil Have All the Good Tunes?' immediately arrested his attention in the same way. Adams was reading an article about the journalist and activist Dorothy Day in an old copy of *The New Yorker*, and recalls: "... when I saw the phrase 'Must the Devil Have All the Good Tunes?' I thought to myself, 'that's a good title just waiting for a piece.'"

The phrase, which has been attributed to Martin Luther among other theologians, put Adams in mind of Liszt's macabre *Totentanz* for piano and orchestra, to which influence he added "a funk-invested American style." The result is Adams's third piano concerto, following *Eros Piano* (1989) and *Century Rolls* (1997).

The Concerto flows seamlessly between three main sections that correspond with the traditional concerto pattern of fast-slow-fast. The 'Gritty, funky' first section features a gospel-influenced riff: a catchy groove sent off kilter by Adams's characteristic rhythmic playfulness. Marked 'Twitchy, Bot-like', the main theme is varied in perpetual motion with the unsettling addition of a detuned honky-tonk piano.

After a series of chords exchanged by piano and orchestra, the second section ('Gently, Relaxed') unfolds with intricate piano writing cushioned by sustained strings. The piano part is at once lyrical and skittish, yet its wide-ranging material largely decorates rather than disturbs the prevailing serenity.

The final section, 'Obsession/Swing', begins almost imperceptibly with a gentle pulse evolving into a rocking rhythm. The movement that follows is full of Adams's trademark energy and wit: virtuoso piano writing that covers the whole keyboard; snappy syncopation, especially in the brass; bright woodwinds; and a large percussion section as well as bass guitar. A sustained octave D in the orchestra is punctuated by the obsessive piano part, unrelenting in propelling the work to its close – leaving just the chime of a bell ringing in our ears.

Interval (20 mins)

Gustav Mahler (1860 – 1911)

Symphony No. 5 in C sharp minor

(1902, rev. 1904, 1911)

(80 mins)

Part I

Trauermarsch (Funeral March)

Stürmisch bewegt, mit größter Vehemenz
(Moving stormily, with the greatest
vehemence)

Part II

Scherzo

Part III

Adagietto

Rondo-Finale

Mahler once said that: "My need to express myself in a symphony only begins at that point where dark feelings hold sway: at the gateway leading to the 'other world,' the world in which things are beyond classification into

time and place.” In the case of his Symphony No. 5, Mahler had recently come all too close to that “gateway”: in February 1901 he had suffered a sudden and near-fatal haemorrhage – cause enough for “dark feelings” to surface. While convalescing, Mahler began work on the Symphony at his summer cottage in Maiernigg near Maria Wörth in Carinthia, Austria, finding the remote environment particularly inspiring: “When we’re alone for a time we achieve a unity with ourselves and nature, certainly pleasanter society than the people one sees every day...”

Mahler continued work on the Fifth Symphony during 1902, when he met and married Alma Schindler, writing the yearning ‘Adagietto’ as a musical love letter. The premiere took place in Cologne in October 1904; Mahler revised the score before its first publication in the same year, and then again in 1911, although this later version was not published until 1964.

The Symphony is in five movements grouped into three parts. A solo trumpet announces the fleetingly triumphant introduction, swiftly descending into the main funeral march. The trumpet plays a rhythm similar to the ‘Fate’ motif from Beethoven’s Fifth Symphony, and the trombones are given a recurrent dotted-rhythm idea. Sudden shifts pervade the Symphony; the stream-of-consciousness first movement veers between the funeral march, lilting yet bittersweet folk-dance music, and ‘passionate, wild’ interruptions. The opening rhythm is given to timpani alone, leading to a violin melody that builds in intensity before a vast orchestral tutti. The music’s life-blood ebbs away until the final pizzicato (plucked) note in the lower strings.

The turbulent second movement begins with growling lower strings, brass outbursts, shrill

woodwinds and frenzied upper strings. A melancholy melody is then passed around the strings, decorated by repeated rhythms in the woodwinds – a recurring motif related to the first movement’s trumpet rhythm. Tension builds and subsides, leaving just cellos and timpani – textural undulations that continue until brass, triangle and trilling woodwinds bring a blast of joy. The movement ends with chamber-like strings, wind solos and harp.

Part II is a scherzo that juxtaposes graceful, waltzing dances with tense and knotty passages. Every section of the orchestra is used to colourful effect: we hear bright brass – including bucolic horns – rumbling and rattling percussion, pizzicato strings and wind solos.

Then comes Part III. The winds and percussion bow out for the famous ‘Adagietto’, for strings and harp alone. An aching violin theme is revealed at an exceptionally slow pace (the score is full of details about subtle shifts in tempo), supported by rich harmony and layered countermelodies creating exquisitely dissonant twinges, building to the movement’s climax.

The finale opens with pastoral horn, bassoon and oboe. Throughout the movement, Mahler draws upon themes heard earlier in the Symphony – but largely freed from their previous angst. It is as though they have been refreshed by the ‘Adagietto’, echoing one of Mahler’s more hopeful pronouncements: “Never believe the positive is not there or is not the one reality. Think simply that the sun has gone behind a cloud and is bound to emerge again.”

Programme notes by Joanna Wyld

© Philharmonia Orchestra/Joanna Wyld

The Philharmonia and Mahler



Mahler's winning combination of orchestral virtuosity and emotional breadth make him a benchmark for any orchestra. Understandably, then, the Philharmonia has maintained a close association with the composer's work since its inception.

The Orchestra gave its first concert of Mahler's music on 9 April 1951, when the Polish-born Paul Kletzki conducted the Fourth Symphony with Elisabeth Schwarzkopf as the soloist. And, the following year, Wilhelm Fürtwangler directed the Orchestra and baritone Dietrich Fischer-Dieskau in the *Lieder eines fahrenden Gesellen*. But it was thanks to Otto Klemperer that the Philharmonia really took Mahler to its heart.

During the Orchestra's early years, Klemperer appeared frequently on the podium, thereby cementing a direct link to Mahler's world. It had, after all, been on the composer's personal recommendation that Klemperer was appointed to crucial early roles in his career. Working with the Philharmonia nearly half a century later, he repaid the debt by stripping away any sentimental excess to reveal symphonies of searing intensity. Among the most notable of these performances, thankfully preserved

on record, are the Second Symphony, with Schwarzkopf and Hilde Rössel-Majdan, and the Fourth, Seventh and Ninth, as well as *Das Lied von der Erde* with Christa Ludwig and Fritz Wunderlich.

After such august beginnings, the Philharmonia continued to place Mahler at the heart of its work. Lorin Maazel conducted a complete cycle during the 1978/79 season, and again in 2011, when many of the concerts were recorded, following Giuseppe Sinopoli's performance of all the symphonies in Japan in 1990.

But it was back in 1983 that Mahler's music featured at a turning point in the Philharmonia's history. Michael Tilson Thomas was due to conduct the Third Symphony but was suddenly taken ill. Thankfully, a 25-year-old Finnish conductor was available to take his place: Esa-Pekka Salonen. Throughout his later time as Principal Conductor and Artistic Advisor – now Conductor Laureate – Salonen preserved the link with Mahler's music

Salonen's opening series, *Vienna: City of Dreams*, revolved around Mahler, while he marked his first decade with the Orchestra with a new recording of the Third Symphony, livestreamed around the world. Just as the spatial impact of Mahler's soundworld had fostered a new kind of symphonism at the beginning of the 20th century, so the Philharmonia has brought new forms to audiences at the beginning of the 21st. And now the Orchestra's new Principal Conductor, Santtu-Matias Rouvali, has begun his own approach with these extraordinary works, following the spirit of Mahler's own declaration that "tradition is not the worship of ashes, but the preservation of fire".

Feature by Gavin Plumley © Gavin Plumley

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).

He took up the baton as Principal Conductor in September 2021. 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 CD, a live recording of excerpts from Tchaikovsky’s *Swan Lake*, was released by Signum Records, followed by Prokofiev’s Symphony No. 5. 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*. He made his BBC Proms debut with the Philharmonia in summer 2022, conducting ballet music by Tchaikovsky and Prokofiev and the European premiere of Missy Mazzoli’s Violin Concerto with soloist Jennifer Koh.

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 Italy, Germany, Switzerland and Spain.

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* magazine Editor’s Choice and Diapason D’Or ‘Decouverte’.

Throughout the season Santtu continues his relationships with orchestras including the Berlin Philharmonic, Royal Concertgebouw and New York Philharmonic as well as the Munich Philharmonic and Vienna Symphony.

When he’s not conducting, Santtu loves to spend time meditating, foraging and hunting in the forests around his home near Tampere.

“It’s a rare thing to have such an instant rapport with a conductor and we are all extremely lucky.” (Victoria Irish, member of the First Violin section).

Víkingur Ólafsson

Piano



© Ari Magg

“Vikingur Ólafsson is revitalising classical music”
– *The Economist*

Pianist Víkingur Ólafsson has made a profound impact with his remarkable combination of highest level musicianship and visionary programmes. His recordings for Deutsche Grammophon – *Philip Glass Piano Works* (2017), *Johann Sebastian Bach* (2018), *Debussy / Rameau* (2020) and *Mozart & Contemporaries* (2021) – captured the public and critical imagination and led to album streams of over 400 million. *The Daily Telegraph* called him “The new superstar of classical piano” while *The New York Times* dubbed him “Iceland’s Glenn Gould.” His latest album, *From Afar*, is released in October 2022.

Now one of the most sought-after artists of today, Ólafsson’s multiple awards include the Rolf Schock Prize for music (2022), *Gramophone* magazine’s Artist of the Year, Opus Klassik Solo Recording Instrumental (twice) and Album of the Year at the *BBC Music Magazine Awards*.

Ólafsson continues to perform as artist in residence at the world’s top orchestras, concert halls and festivals, and work with today’s greatest composers.

In the 2022/23 season he performs with orchestras including the Philharmonia Orchestra, Concertgebouworkest, Czech Philharmonic Orchestra, New York Philharmonic, Berliner Philharmoniker, The Cleveland Orchestra, London and Bergen Philharmonic orchestras, Toronto Symphony Orchestra and Orchestre symphonique de Montréal.

A captivating communicator both on and off stage, Ólafsson’s significant talent extends to broadcast – he has presented several of his own series for television and radio. He was artist in residence for three months on BBC Radio 4’s flagship arts programme, *Front Row*. Broadcasting live during lockdown from an empty Harpa concert hall in Reykjavík, he reached millions of listeners around the world.

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, The Anvil 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.

In the 2022/23 season, cellist Sheku Kanneh-Mason is the Orchestra's Featured Artist. Anna Clyne is Featured Composer. Our Artist in Residence is songwriter, producer and environmental campaigner Love Ssega.

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



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William Mendelowitz,

Interim Director of Development on
020 7921 3903 or

william.mendelowitz@philharmonia.co.uk

Our players

FIRST VIOLINS

Zsolt-Tihamér Visontay

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

Eugene Lee
Bas Treub
Minhee Lee
Karin Tilch

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

Soong Choo
Eleanor Wilkinson
Victoria Irish
Eunsley Park

Chair endowed by Saul Nathan

Alexandra Lomeiko
Judith Choi Castro
Peter Fisher
Charlotte Reid
Jonathan Lee
Jane Kim
Marciana Buta

SECOND VIOLINS

Emily Davis

The No. 2 Second Violin Chair is endowed by Nick and Camilla Bishop

Fiona Cornall

The No. 3 Second Violin Chair is endowed anonymously

Paula Clifton-Everest
Julian Milone

Chair endowed by Julia Zilberman

Gideon Robinson
Jan Regulski
Susan Hedger
Nuno Carapina

Chair endowed by Sir Peter and Lady Middleton

Helena Buckie
Marina Gillam
Emanuela Buta
Alex Afia
Ikuko Sunamura
Lucy Waterhouse

VIOLAS

Yukiko Ogura

The Principal Viola Chair is endowed by the Tertis Foundation
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The Philharmonia Orchestra Deputy President's Chair is endowed by The Fernside Trust

Joseph Fisher
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Matthias Wiesner
Pamela Ferriman
Lucia Ortiz Sauco
Rebecca Carrington
Daichi Yoshimura

CELLOS

Karen Stephenson

The No. 2 Cello Chair is endowed by Jane and Julian Langer

Richard Birchall
Eric Villeminey
Deirdre Cooper
Ella Rundie

Chair endowed by Lia Larson and Ed Russel Ponte

Anne Baker
Yaroslava Trofymchuk
Chair endowed by Manuela Ribadeneira
Wallis Power
Abi Hyde-Smith
Alba Merchant

DOUBLE BASSES

Tim Gibbs *

The Principal Double Bass Chair is endowed by Sir Sydney and Lady Lipworth in memory of Bertrand Lipworth
Simon Oliver

Chair endowed by Saul Nathan
Gareth Sheppard
Owen Nicolaou
Michael Fuller
Chair endowed anonymously
Kai Kim
Alexander Jones
Ryan Smith

FLUTES

Samuel Coles †

The Principal Flute Chair is endowed by Norbert and Sabine Reis
June Scott
The No. 2 Flute Chair is endowed anonymously
Katlijn Sergeant

PICCOLOS

Katlijn Sergeant

Anna Kondrashina
Samuel Coles †
June Scott

OBOES

Timothy Rundle

The Principal Oboe Chair is endowed in memory of Elizabeth Aitken
Imogen Davies
Iria Folgado Dopico

COR ANGLAIS

Iria Folgado Dopico

CLARINETS

James Gilbert

The Principal Clarinet Chair is endowed by Gillian and Lionel Frumkin
Jordan Black
Jennifer McLaren *

E FLAT CLARINET

Jennifer McLaren *

BASS CLARINET

Laurent Ben Slimane †

The Principal Bass Clarinet Chair is endowed by Philip and Judy Green

BASSET HORN

Jennifer McLaren *

BASSOONS

Robin O'Neill †

The Principal Bassoon Chair is endowed by Penny and Nigel Turnbull
Matthew Kitteringham
The No. 2 Bassoon Chair is endowed by John Abramson

CONTRABASSOON

Luke Whitehead

The Principal Contrabassoon Chair is endowed by David and Penny Stern

HORNS

Diego Incertis Sánchez †

The Principal Horn Chair is endowed by John and Carol Wates in memory of Dennis Brain
John Davy
Kira Doherty
The President's Chair is endowed by Esa-Pekka Salonen in honour of Sir Sydney Lipworth KC and Lady Lipworth CBE
James Pillai
Carsten Williams
Tim Anderson
Phillippa Koushk-Jalali

TRUMPETS

Alan Thomas

The Principal Trumpet Chair is endowed by Daan and Maggie Knottenbelt
Gustav Melander
Robin Totterdell
Robert Farley
Toby Street

TROMBONES

Byron Fulcher †

Philip White **
Ryan Hume

BASS TROMBONE

James Buckle

TUBA

Peter Smith †

TIMPANI

Antoine Siguré †

The Principal Timpani Chair is endowed by Max Mesny and Ramzi Rafih

Our players are among the finest musicians in the world. Endowing a Chair keeps the Philharmonia playing for years to come and forges a direct connection for you with one of our ensemble. Contact Claire Whittle, Individual Giving Manager (claire.whittle@philharmonia.co.uk) to discuss positions available and to join.

PERCUSSION

Antti Ohenoja

Paul Stoneman

The No. 2 Percussion Chair is endowed by Patricia Kalmans and Michael Ozer

Richard Cartlidge

Elsa Bradley

HARP

Heidi Krutzen

PIANO

Alison Procter

BASS GUITAR

Andy Pask

HONORARY MEMBERS OF THE PHILHARMONIA ORCHESTRA

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David Whelton OBE,

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HonFRAM FRSA

and Mrs Carol Wates

In Memoriam:

Mansel Bebb

Lorin Maazel

Giuseppe Modiano

Daniel Salem

Kurt Sanderling

Hazel Westbury

† Professor at the Royal Academy of Music

‡ Professor at the Royal College of Music

* Professor at the Guildhall School of Music and Drama

** Professor at Trinity Laban Conservatoire of Music and Dance

+ Professor at Codarts University for the Arts in Rotterdam

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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