

# Lars Vogt (1970 – 2022)

The Philharmonia would like to dedicate this performance to the memory of Lars Vogt.





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# Welcome

Welcome to our 2022/23 London season, my first season as Chief Executive.

Tonight's concert is an emotional one for me. I worked closely with Lars Vogt in my previous role with the Royal Northern Sinfonia, where he was Music Director, and he was a great friend and colleague. I shall be thinking of him as I listen to Beethoven's 'Emperor' Concerto this evening.

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 Garfén-Win

A handwritten signature in black ink that reads "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, Topolski, 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](mailto:hello@southbankcentre.co.uk)

We look forward to seeing you again soon.



**Santtu-  
Matias  
Rouvali**



**Sheku  
Kanneh-  
Mason**



**Bryn  
Terfel**



**Stephen  
Hough**



**Nicola  
Benedetti**



**Anna  
Clyne**

# Philharmonia

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is now on sale. Book now for  
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**SOUTHBANK  
CENTRE**  
RESIDENT

# This evening's concert

## Santtu conducts Clyne, Beethoven and Dvořák

Thursday 3 November 2022, 7.30pm  
Southbank Centre's Royal Festival Hall

Santtu-Matias Rouvali – conductor  
Igor Levit – piano

**ANNA CLYNE** Color Field (UK premiere) (15 mins)

**BEETHOVEN** Piano Concerto No. 5, 'Emperor'  
(36 mins)

Interval (20 mins)

**DVOŘÁK** Symphony No. 7 (35 mins)

This performance finishes at  
approximately 9.35pm

*This concert is supported by Daan and Maggie Knottenbelt*

Free pre-concert performance

## Music of Today: Anna Clyne Curates

6pm, Purcell Room at Queen Elizabeth Hall

Members of the Philharmonia Orchestra

**JESSIE MONTGOMERY** Strum (original version for  
string quartet)

**CAROLINE SHAW** Punctum

**PAOLA PRESTINI** G-Force

**ANNA CLYNE** Strange Loops (UK premiere,  
Philharmonia co-commission)

This performance finishes at  
approximately 6.50pm.

**HM King Charles III**  
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

**Love Ssega**  
Artist in Residence

**Sheku Kanneh-Mason**  
Featured Artist

**Anna Clyne**  
Featured Composer

## Special thanks

We would like to give our special thanks to Daan and Maggie Knottenbelt for their generous support of tonight's concert, conducted by Santtu.

Daan and Maggie are cherished members of the Philharmonia family, and we could not be more grateful for their friendship. Support such as theirs is instrumental to the Orchestra's ability to stage extraordinary performances for our audience.

Thank you, and enjoy.



**Kira Doherty**  
President and Second Horn

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# Programme notes

## Anna Clyne (b. 1980)

**Color Field (UK premiere) (2022)**  
(15 mins)

**Yellow**  
**Red**  
**Orange**

We begin tonight with a UK premiere by the Philharmonia's Featured Composer for the season, and music linked to painting, philanthropy... and purses. Clyne's *Color Field* was inspired by the businesswoman and philanthropist Melanie Sabelhaus who, Clyne tells us, she met in New York City. "I learned about her family, her Serbian roots, her work and the music she loves... She also loves the color orange – in particular Hermès Orange – and thus began my exploration of color."

Beginning with this vibrant orange, made iconic in the 1940s as the packaging shade for all Hermès products, Clyne then sought out Mark Rothko's 1961 painting *Orange, Red, Yellow* from his series of 'Color Field' paintings. These bold blocks of colour were applied to canvasses so large that Rothko hoped they would draw the viewer right up to the image, immersing them in each shade.

Orange, red and yellow provide the movement titles for her piece, but Clyne reorders them to better reflect her dedicatee's life and personality. Clyne even explores ideas of synaesthesia in her piece, borrowing the 'colour' keys used by the early 20th-century Russian composer Aleksandr Scriabin. 'Yellow' is gently lilting, the movement marked 'Hazy warmth' as the strings float along on clouds of airy harmonics. Clyne includes a traditional Serbian melody too, as a

nod to Sabelhaus's past. 'Red' is full of fire and energy, percussion pulsing throughout. 'Orange' provides a moment of stillness, until finally ideas from the previous two movements return, blended into this final colour.



*Orange, Red, Yellow* by Mark Rothko (1961) © 1998 Kate Rothko Prizel & Christopher Rothko-ARS, NY and DACS, London

## Ludwig van Beethoven (1770 – 1827)

**Piano Concerto No. 5 in E flat major, 'Emperor',  
Op. 73 (1809)**  
(36 mins)

**Allegro**  
**Adagio un poco mosso**  
**Rondo: Allegro ma non troppo**

By the time Beethoven completed this, his fifth and final concerto, his hearing was deteriorating badly. Although he was only 40 at the time of its first performance, he did not play the solo part himself as he had for previous piano concertos: instead his distinguished pupil, Archduke

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Rudolph, took this role in a private performance on 13 January 1811. Rudolph was also the dedicatee of the Fifth Concerto – as he had been for the Fourth – and was evidently a fine pianist. It was for Rudolph that Beethoven wrote down suggested cadenzas for his earlier concertos, which is how we have these sections (usually simply improvised for the performance) in the composer’s own versions, still much used in concerts today.

The Concerto begins with a series of brief piano flourishes, each announced by full, grand orchestral chords. Beethoven had pulled this trick once before, with his Fourth Concerto, beginning not – as was expected – with a long orchestral introduction before the pianist arrives, but incorporating solo writing right from the start to wrongfoot the audience.

Yet despite such a bold beginning, much of this piece is written as a series of almost chamber-like exchanges between pianist and solo orchestral players. The music has a flexibility and fluidity as ideas are passed between players that earlier concertos had not included, with not just woodwinds or strings playing alone with the pianist, but horns and even the timpani playing duets with our solo keyboard.

A serene Adagio follows the opening Allegro, its tone heartfelt and romantic (as well as being ‘Romantic’ – a label that had been newly enthusiastically applied to his Fifth and Sixth Symphonies the previous year). The music remains unruffled right to its close. But rather than reaching a point of silent rest, the whole orchestra falls as one by a single semitone, and the piano hints dreamily at the opening melody of the third movement. Beethoven then marks an

‘attacca’ on the score, and we plunge suddenly and seamlessly into the bouncing final Rondo.

English-speaking Beethovenians will know this Concerto as the ‘Emperor’ Concerto, though the nickname is misleading: it was long thought that Beethoven had composed the piece as a tribute to Napoleon, which is not the case.

When the Fifth received its second performance in November 1811, the critic of the *Allgemeine musikalische Zeitung* described it as “without doubt one of the most original, imaginative and effective – but also the most difficult – of all existing concertos.” A few years later, Beethoven began sketching a sixth such work, but he never finished it. As with the surviving fragmentary ideas for a Tenth Symphony, the Sixth Piano Concerto remained a tantalising next step unfulfilled: we are left simply to imagine what might have come next.

Interval (20 mins)

## Antonín Dvořák (1841 – 1904)

**Symphony No. 7 in D minor Op. 70** (1885)  
(35 mins)

**Allegro maestoso**  
**Poco Adagio**  
**Scherzo: Vivace**  
**Finale: Allegro**

Dvořák’s compositional career was relatively slow to get going beyond the confines of his homeland of Bohemia. His big break came in 1878, when he was 37 years old, after a German publisher commissioned two books

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of *Slavonic Dances*. They flew off the shelves, received rave reviews, and brought his name into the international musical spotlight (and remain among his most performed pieces even now!). Within a few years his music was getting regular performances not just in Germany and Austria but also in Britain, and major London performances of his Sixth Symphony and *Stabat Mater* took place in 1883.

Such was the enthusiasm of British audiences that Dvořák was then invited to come and conduct some of his own music in London the following year, and the Philharmonic Society organised a grand performance of Dvořák's *Stabat Mater* at the Royal Albert Hall with around 1,000 performers. He was then commissioned by the Philharmonic Society to compose a new symphony for England, and in April 1885 he returned to London to conduct the premiere of this, the Seventh Symphony in D minor.

For those used to hearing the cheery, unclouded style of other Dvořák symphonies and chamber music, this piece might come as something of a surprise. It is highly dramatic, often solemn, and almost unceasingly restless. We begin with an ominous rumbling bassline and the dark colours of low string writing, tense and unsettled. Yet Dvořák remains a superb melodist, and this despairing opening is contrasted with a beautifully long-breathed, singing second musical idea.

The work as a whole is very tautly constructed, a tiny handful of themes serving to bind the whole together. In this Dvořák freely acknowledged his debt to his older colleague and friend Johannes Brahms, whose own Third Symphony had only very recently been premiered when Dvořák composed this piece.

The slow movement also owes something to Richard Wagner, whose music Dvořák had known since he was a young man. After the rich brooding of this 'Poco Adagio', it is the third movement that feels most familiar from other Dvořák compositions, and it's cast somewhat in the manner of a *Slavonic Dance*, full of swinging energy and colourful orchestration. The finale returns to the high drama of the opening music; and this time we end not in the gloom of the minor, but in a triumphant D major.

Most critics provided glowing reviews of this new piece. Dvořák was hailed as "one of the greatest living creative artists" by *The Musical Times*, and *The Athenaeum* described the Symphony as "one of the greatest works of its class produced in the present generation." But some felt that Dvořák was too reliant upon the folk styles of his home country. It is a mark of how much British and German-language criticism was biased in favour of the Beethoven-Brahms model of composition as the 'correct' way of doing things. Dvořák does indeed do something different from these other composers – but that is precisely what makes his music so unique and affecting.

*Programme notes by Katy Hamilton*  
© *Philharmonia Orchestra/Katy Hamilton*

Dr Katy Hamilton is a writer and broadcaster specialising in 19th-century German music. She has published on the music of Brahms and also early 20th-century British concert life. She is much in demand as a speaker, appearing at concerts and festivals across the UK and on BBC Radio 3.



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# Meet our Featured Composer Anna Clyne



© Christina Kernohan

## **Was there a particular moment when you decided to be a composer?**

There is definitely a defining moment in my musical life: back in 2008, my mother suddenly passed away. At the time I was writing a very chaotic, turbulent, energetic piece. As soon as I received the news, I totally shifted gears, and this sound-world was an opportunity for me to reflect on what had happened. I realised in that moment that I turned to music to process these strong feelings and also to have a connection to someone that I had recently lost, which is a very beautiful thing that music can do. In that situation I knew that I am a composer. This is how I deal with life's big challenges. And that gave me a confidence to move into the world, trusting my own instincts and trusting my musical voice.

## **How did you first become interested in music?**

I didn't grow up in a household with classical music, but we did have a lot of folk and pop music of the time, from Fleetwood Mac to Dire Straits, David Bowie, and jazz singers like Ella Fitzgerald. And that sense of melody has really stuck with me even though my music's not really in that vocabulary. When I was seven, some

friends of our family gave us a piano and it had some randomly missing keys, but I started taking piano lessons and then teaching myself while avoiding those keys. I would write pieces for myself to play with my friends, and then a couple of years later started playing the cello which is my main instrument. That's when I really fell in love with classical repertoire. I'll never forget first playing Mussorgsky's *Pictures at an Exhibition* arranged by Ravel. That really blew my mind, to be in the centre of this beautiful sound-world.

## **How would you describe your musical style?**

I have a background in electroacoustic composition, which combines live musicians with prerecorded sounds. It was only really in my 20s that I started to explore transferring those electronic processes into orchestration. So I would say that my musical style really owes a lot to that early exploration of electronics.

## **How do you start a new project?**

The starting point is always: what are you trying to say, what's the structure? I always start at the piano; I'll find a melody or harmonic progression that really captures my ear. I often collaborate with artists in other fields and that can generate material for a new composition, or sometimes I'll turn to literature or nature as a source of inspiration.

## **Tell us a bit about being the Philharmonia's Featured Composer for the 2022/23 season.**

It really is the dream of a composer to have your music come to life with this calibre of musicianship. It's also particularly meaningful that I have an opportunity to return to London, which is where I was born, and to reconnect with the city as an adult. So thank you so much for this opportunity.

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# 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).

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).

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# Igor Levit

## Piano



© Felix Broede / Sony Classical

*The New York Times* describes Igor Levit as one of the “most important artists of his generation”. Igor Levit is Musical America’s Recording Artist of the Year 2020 and the 2018 Gilmore Artist. In June 2022 his album *On DSCH* was awarded the Recording of the Year Award as well as the Instrumental Award by *BBC Music Magazine*.

As a recitalist Igor Levit regularly performs at the world’s most renowned concert halls and festivals. He is a regular soloist with the world’s leading orchestras such as the Cleveland Orchestra, Gewandhausorchester Leipzig, Royal Concertgebouw Orchestra and Vienna Philharmonic. Igor Levit opened the 2022 Schleswig-Holstein Musik Festival with Alan Gilbert and the NDR Elbphilharmonieorchester followed by recitals at the Salzburger Festspiele and Lucerne Festival, as well as concerts with the Orchestra dell’Accademia Nazionale di Santa Cecilia and Sir Antonio Pappano at the Musikfest Berlin and at Hamburg’s Elbphilharmonie.

In the 2022/23 season Igor Levit presents his new recital programme featuring works by Brahms, Hersch, Liszt and Wagner among others in Berlin, Hamburg, London, Madrid, Milan, New York, Paris, Prague and Rome. Igor Levit is one of Vienna’s Musikverein portrait artists of the

2022/23 season. In June 2023 he joins the San Francisco Symphony and Esa-Pekka Salonen for a multi-week residency. In 2021 Igor Levit and the Lucerne Festival announced a multi-year collaboration for a new piano festival curated by Igor Levit, its first edition to take place in May 2023. In the 2022/23 season, Igor Levit joins the Festival Heidelberger Frühling as its Co-Artistic Director.

Igor Levit’s highly-acclaimed first recording of the 32 Beethoven sonatas was awarded the Gramophone Artist of the Year Award 2019 and an Opus Klassik award in 2020. In 2021 Hanser published Igor Levit’s first book, *House Concert*, co-authored by Florian Zinnecker. 2022 sees the release of Igor Levit’s new solo album for Sony Classical, *Tristan*, featuring Henze’s *Tristan* with the Gewandhausorchester Leipzig and Franz Welser-Möst, and the feature documentary *Igor Levit – No Fear* in cinemas in Germany.

Born in Nizhni Novgorod, Igor Levit moved to Germany with his family at the age of eight. He completed his piano studies in Hanover with the highest score in the history of the institute. Igor Levit was the youngest participant in the 2005 International Arthur Rubinstein Competition in Tel Aviv, where he won silver, the special prize for chamber music, the audience prize and the special prize for the best performance of contemporary pieces.

In spring 2019 he was appointed professor of piano at his alma mater, the University of Music, Theatre and Media Hanover. In October 2020 Igor Levit was recognised with the Order of Merit of the Federal Republic of Germany. In Berlin, where he makes his home, Igor Levit plays a Steinway D grand piano kindly given to him by the Trustees of Independent Opera at Sadler’s Wells.

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# 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

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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](http://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, Interim Director of Development on 020 7921 3903 or [william.mendelowitz@philharmonia.co.uk](mailto:william.mendelowitz@philharmonia.co.uk)

# Our players

## FIRST VIOLINS

### Zsolt-Tihamér Visontay

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

Eugene Lee

Victoria Sayles

Victoria Irish

Eunsley Park

*Chair endowed by Saul Nathan*

Eleanor Wilkinson

Karin Tilch

*Chair endowed by Barbara*

*Dohmann KC in honour of*

*Michael Brindle KC and*

*Alison Brindle*

Minhee Lee

Sophie Phillips

June Lee

Charlotte Reid

Emma Lisney

Coco Inman

Julia Liang

Caroline Frenkel

Claire Sledd

## SECOND VIOLINS

### Annabelle Meare

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*

Julian Milone

*Chair endowed by*

*Julia Zilberman*

Jan Regulski

Nuno Carapina

*Chair endowed by Sir Peter and*

*Lady Middleton*

Gideon Robinson

David López Ibáñez

Susan Hedger

Emanuela Buta

Jennifer Christie

Alison Strange

Emma Martin

Ikuko Sunamura

## VIOLAS

### Yukiko Ogura

*The Principal Viola Chair is*

*endowed by the*

*Tertis Foundation*

Luca Casciato

Alexander Mitchell

Sara Sheppard

*The No. 4 Viola Chair is endowed*

*by Ruth and Henry Amar*

Carol Hultmark

Gijs Kramers +

Joseph Fisher

Lucia Ortiz Saucó

Louise Hawker

Michael Turner

Chian Lim

Mariya Sotirova

## 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*

Eric Villeminey

Ella Rundle

*Chair endowed by Lia Larson*

*and Ed Russel Ponte*

Yaroslava Trofymchuk

*Chair endowed by*

*Manuela Ribadeneira*

Alexander Rolton

*Chair endowed by Saul Nathan*

Anne Baker

Silvestrs Kalniņš

Deborah Tolksdorf

Emily Isaac

## DOUBLE BASSES

### Liberstacé Watton-Knight

*The Principal Double Bass Chair*

*is endowed by Sir Sydney and*

*Lady Lipworth in memory of*

*Bertrand Lipworth*

Gareth Sheppard

Michael Fuller

*Chair endowed anonymously*

Owen Nicolaou

Alexander Jones

Ryan Smith

Lewis Reid

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*

Kate Walter

## PICCOLO

### Kate Walter

## OBOES

### Tom Blomfield †

*The Principal Oboe Chair is*

*endowed in memory of*

*Elizabeth Aitken*

Imogen Davies

Olivia Fraser

## COR ANGLAIS

### Olivia Fraser

## CLARINETS

### Mark van de Wiel †

*The Principal Clarinet Chair is*

*endowed by Gillian and*

*Lionel Frumkin*

Laurent Ben Slimane †

*The Principal Bass Clarinet Chair*

*is endowed by Phillip and*

*Judy Green*

Jennifer McLaren \*

## E FLAT CLARINET

Jennifer McLaren \*

## BASSOONS

### Robin O'Neill †

*The Principal Bassoon Chair*

*is endowed by Penny and*

*Nigel Turnbull*

Shelly Organ

*The No. 2 Bassoon Chair is*

*endowed by John Abramson*

Luke Whitehead

## 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*

Kira Doherty

*The President's Chair is*

*endowed by Esa-Pekka Salonen*

*in honour of Sir Sydney Lipworth*

*KC and Lady Lipworth CBE*

Bálint Südi

Carsten Williams

Alexander Willett

## TRUMPETS

### Gustav Melander

*The Principal Trumpet Chair*

*is endowed by Daan and*

*Maggie Knottenbelt*

Robin Totterdell

Oscar Whight

## TROMBONES

### Byron Fulcher †

Philip White \*\*

## BASS TROMBONE

### James Buckle †

## TUBA

### Peter Smith †

## TIMPANI

### Antoine Siguré †

*The Principal Timpani Chair is*

*endowed by Max Mesny and*

*Ramzi Rafih*

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Richard Cartledge

*The No. 2 Percussion Chair is*

*endowed by Patricia Kalmans*

*and Michael Ozer*

Rachel Gledhill

Jeremy Cornes

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Riccardo Muti  
Esa-Pekka Salonen KBE  
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Hon FRAM, Hon RCM  
Sir Sydney Lipworth KC  
and Lady Lipworth CBE  
Rev John Wates OBE  
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, 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](http://philharmonia.co.uk/orchestra/players).*

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](mailto:claire.whittle@philharmonia.co.uk)) to discuss positions available and to join.



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The Philharmonia is a registered charity, relying on income from a wide range of sources to deliver our programme. The Philharmonia is proud to be supported by Arts Council England and grateful for the generosity of our supporter family who enable us to:

- bring great music to audiences in our UK residencies and around the world
- develop and support our players as the arts industry recovers from the pandemic
- connect with a broad audience to share the joy of music-making through our Learning and Engagement programme

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Whether giving a little or a lot, your support makes a difference. Join the **Conductors Circle** or **endow a chair** to get closer to the orchestra, enjoy exclusive events, meet our musicians and more.

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*All donations welcome: [philharmonia.co.uk/donate](https://philharmonia.co.uk/donate)*

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# Coming up



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## Steven Isserlis plays Dvořák

**Thursday 24 November 2022, 7.30pm**  
**Royal Festival Hall**

Steven Isserlis is the soloist in Dvořák's passionate Cello Concerto, with Jordan de Souza making his debut at the Southbank Centre's Royal Festival Hall.



© Andrej Grlic

## Chopin and Bartók with Benjamin Grosvenor

**Thursday 1 December 2022, 7.30pm**  
**Royal Festival Hall**

Benjamin Grosvenor gives the first of two concerts performing the Chopin Piano Concertos.



© Christina Kemohun

## Romeo & Juliet Forever: Pekka Kuusisto conducts

**Thursday 23 March 2023, 7.30pm**  
**Royal Festival Hall**

Pekka Kuusisto returns to conduct the Philharmonia, and Martin Fröst gives the UK premiere of Anna Clyne's Clarinet Concerto.



© Sam Caniffy-Clarke

## Stephen Hough plays Beethoven

**Thursday 4 May 2023, 7.30pm**  
**Royal Festival Hall**

Sir Stephen Hough plays Beethoven's Third Piano Concerto, ahead of Nielsen's *Inextinguishable* Symphony.