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# Welcome

We're thrilled to have Benjamin Grosvenor playing with us three times this season – you can catch him in Chopin's Piano Concerto No. 2 on 5 February, and joining forces with violinist Nicola Benedetti and cellist Sheku Kanneh-Mason in Beethoven's Triple Concerto in June.

Anna Clyne is our Featured Composer for 2022/23 – if you're keen to hear more from her, come along in March for a free *Music of Today* concert and the premiere of her Clarinet Concerto. You'll find a fascinating interview with her on our YouTube channel, filmed in and around her beautiful home in the Hudson Valley.

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

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 Gar-Ken Wan

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 Burgers, 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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# This evening's concert

## Chopin and Bartók with Benjamin Grosvenor

Thursday 1 December 2022, 7.30pm  
Southbank Centre's Royal Festival Hall

Joana Carneiro – conductor  
Benjamin Grosvenor – piano

**ANNA CLYNE** This Midnight Hour (12 mins)

**CHOPIN** Piano Concerto No. 1 (39 mins)

Interval (20 mins)

**BARTÓK** Concerto for Orchestra (36 mins)

This performance finishes at  
approximately 9.20pm

**The former Prince of Wales**  
Patron

**Santtu-Matias Rouvali**  
Principal Conductor

**Esa-Pekka Salonen KBE**  
Conductor Laureate

**Christoph von Dohnányi**  
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**Benjamin Marquise Gilmore**  
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**Love Ssega**  
Artist in Residence  
*Supported by an  
anonymous donor*

**Sheku Kanneh-Mason**  
Featured Artist

**Anna Clyne**  
Featured Composer

Free pre-concert performance

## Philharmonia Chamber Players: Beethoven and Shaw

6pm, Southbank Centre's Royal Festival Hall

Rebecca Chan – violin  
David López Ibáñez – violin  
Yukiko Ogura – viola  
Ella Rundle – cello

**CAROLINE SHAW** Entr'acte  
**BEETHOVEN** String Quartet No. 10 in E flat, Op. 74, Harp

This performance finishes at  
approximately 6.50pm

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# Programme notes

## Anna Clyne (b. 1980)

**This Midnight Hour** (2015)  
(12 mins)

Philharmonia Featured Composer Anna Clyne wrote *This Midnight Hour* during her period as Composer-in-Residence with the Orchestre national d'Île-de-France. Its premiere was in 2015 at the Théâtre Espace Coluche in Plaisir. The piece has since been performed across Europe and the USA, and is notable for its dynamic and textural contrasts and intense sense of drama.

The composer's main inspirations were two poems: *La Música* by Juan Ramón Jiménez and *Harmonie du soir* by Charles Baudelaire. The former compares music to "a naked woman, running mad through the pure night". The latter describes the sensations of a warm evening, when flowers exhale "perfume like a censer", and a melancholy waltz awakens a sense of "languid vertigo".

Clyne portrays Jiménez's running woman through frenetic orchestral outbursts, which dominate the work's opening section. A stereo effect is created by dividing the strings into sub-groups, which play staggered *fortissimo* cascading figures.

Clyne's principal tribute to Baudelaire comes halfway through, when the violas play a melody with one half of the section at pitch and the other a quarter-tone sharp. This, in the composer's words, evokes "the sonority of an accordion playing a Parisianesque waltz". The final section – the first time the music achieves calm – contains beautiful melodies for woodwind and trumpet that highlight Clyne's long-term love of folk music.

## Frédéric Chopin (1810 – 1849)

**Piano Concerto No. 1 in E minor, Op. 11** (1830)  
(39 mins)

**Allegro maestoso**  
**Romanze: Larghetto**  
**Rondo: Vivace**

Chopin once told Liszt that he hated giving public concerts: "I am not at all fit for giving concerts, the crowd intimidates me, its breath suffocates me, I feel paralysed by its curious look". He preferred to give solo recitals in the intimacy of Paris's aristocratic salons.

However, prior to his move to the city in 1831, Chopin believed that the best way to make his name as a composer-performer was through substantial works for piano and orchestra. During 1829–30 he accordingly wrote two piano concertos. These received successful premieres in his native Warsaw in 1830. With the exception of the *Grande Polonaise brillante* (1830–1), they were the last of his handful of orchestral works.

The Piano Concerto No. 1 in E minor was in fact the second of the concertos to be completed and performed. (It is listed as No. 1 as it was the first to be published, in 1833.) Chopin dedicated it to the well-regarded pianist-composer Friedrich Kalkbrenner. The premiere, with the 20-year-old composer as soloist, took place at Warsaw's Teatr Narodowy on 11 October 1830. It was part of a grand farewell concert prior to Chopin's departure for Western Europe.

Among the concert's other participants was the young singer Konstancja Gładkowska, with whom Chopin was in love. According to the composer's biographer Alan Walker, the pair may

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have become informally engaged that evening. However, the relationship ended when political unrest kept Chopin from returning to his native land. Years later, Konstancja suggested that he might not have been a good husband, as he was “temperamental, full of fantasies, and unreliable”.

The first movement of the Piano Concerto No. 1 could be perceived as demonstrating this volatile temperament through its fluctuations between agitated, melancholy and serene moods. Other notable features include the substantial orchestral introduction presenting the movement’s three main themes, and the use of the rich timbre of wind instruments to support the ornate piano solos.

Chopin wrote to his friend Tytus Woyciechowski of the second movement that it was “a Romance, calm and melancholy, giving the impression of someone looking gently towards a spot which calls to mind a thousand happy memories. It is a kind of reverie in the moonlight on a beautiful spring evening”. Muted strings create an intimate ambience, while the piano’s long, lyrical melodies pay tribute to the *bel canto* arias that Konstancja sang so well.

The rhythms of the ‘Krakowiak’ – a fast, syncopated duple-time folk dance from Poland’s Kraków region – dominate in the light-hearted finale. This movement contains much witty dialogue between piano and orchestra, and closes the Concerto in high spirits.

Interval (20 mins)

## Béla Bartók (1881 – 1945)

**Concerto for Orchestra, Sz. 116** (1943, rev. 1945)  
(36 mins)

**Introduzione: Andante non troppo –  
Allegro vivace**

**‘Presentando le coppie’ (Presentation of Pairs):  
Allegro scherzando**

**Elegia: Andante non troppo**

**Intermezzo Interrotto: Allegretto**

**Finale: Pesante – Presto**

In October 1940, angered at Hungary’s alliance with the Nazis, Béla Bartók and his wife Ditta emigrated to the USA. Initially, all seemed to go well. But by 1942 the composer was struggling to compose and in increasingly poor health.

In spring 1943, Bartók went to Harvard to give a series of lectures, collapsed halfway through and was hospitalised with suspected tuberculosis. (In fact, he was suffering from chronic leukaemia.) By now his financial situation was precarious. So his fellow Hungarian émigrés conductor Fritz Reiner and violinist József Szigeti stepped in to help. They persuaded Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Koussevitzky Foundation, to offer Bartók \$1,000 for a new orchestral commission in memory of Koussevitzky’s wife, Natalie.

Despite his physical frailty, Bartók found the offer irresistible. He began work on the *Concerto for Orchestra* in mid-August 1943 while convalescing in the village of Saranac Lake, and completed it just two months later. The successful premiere took place on 1 December 1944 (exactly 78 years ago today) at Boston’s Symphony Hall. Bartók reported jubilantly that “Koussevitzky says it

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(including the works of his idol, Shostakovich!).” In February 1945 the composer revised and expanded the work’s finale. The *Concerto for Orchestra* has become one of his most popular compositions.



Béla Bartók in 1922 (public domain)

The concept of a concerto for full orchestra had intrigued composers since the 1920s (with the form’s origins dating back to the Baroque concerto grosso). Earlier 20th-century examples include works by Paul Hindemith (1925) and Bartók’s friend Zoltán Kodály (1940).

Bartók wrote of his own that “the title of this symphony-like orchestral work is explained by its tendency to treat the single orchestral instruments in a concertante or soloistic manner”. He also noted that: “The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one.”

Brass instruments are especially prominent in the opening movement, both in the enigmatic introduction and the robust ‘Allegro vivace’ that

follows. The playful ensuing scherzo is called ‘Presentation of Pairs’ or ‘Game of Pairs’ in different editions of the work. It features solos for pairs of instruments – bassoons, oboes, clarinets, flutes and muted trumpets – with each pair separated by a different melodic interval.

The melancholy ‘Elegia’ (elegy) is characterised by pensive melodies, eerie dissonances and woodwind birdsong: traits of the ‘night music’ that features in the slow movements of many of Bartók’s mature works.

The ‘Intermezzo Interrotto’ (interrupted intermezzo) contrasts a romantic string melody based on a popular Hungarian song with a parody of the march theme from the opening movement of Shostakovich’s *Leningrad Symphony*, No. 7 (which is itself a parody of a tune from Lehár’s *The Merry Widow*). Bartók was allegedly irritated by Shostakovich’s success in the USA, and he certainly submits the Russian’s music to merciless treatment, including mocking woodwind laughter and rude slides in the brass.

The strings are centre-stage in the last movement with its *perpetuum mobile* principal theme. This finale is full of dance rhythms and melodies that pay tribute to Bartók’s beloved Central European folk music, and provides a fittingly exuberant conclusion to one of the composer’s most ambitious works.

*Programme notes by Kate Hopkins*  
© Philharmonia Orchestra/Kate Hopkins

Kate Hopkins is English-language editor for Salzburg Festival’s concert programmes. She has written programme notes for organisations including Salzburg Festival, the Royal Opera House and the London Symphony Orchestra.

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# Meet Joana Carneiro



© Rodrigo Souza

**These concerts (last night in Bedford, tonight in London) are your debut performances with the Philharmonia. How do you approach working with an orchestra for the first time?**

It is a very special feeling, to make music for the first time with an orchestra. I have known the Philharmonia Orchestra over the years; I am a huge admirer of its music making, programming and central role in the advancement of our art form. So, my inspiration comes from that deep respect for the musicians and the beautiful music we are fortunate to share.

**Anna Clyne's piece *This Midnight Hour* is inspired by two poems. Do you like to explore this kind of background material when you decide how to interpret a piece, or does the score tell you everything you need to know?**

Learning a score ignites so many questions in our minds and souls. Some answers we find in the score – by reading and re-reading the musical text – and so many others in trying to understand the imagination of the composer when they were writing the piece in question, so it's important to understand the background material as much as possible when learning any piece.

**Bartók's *Concerto for Orchestra* gives every member of the orchestra a moment in the spotlight – do you have a favourite instrument, or a favourite moment in this piece?**

I do not have a favourite instrument, although I must admit I have a very soft spot for the viola as it was the first instrument I learned as a child. To choose a movement in the piece is also very difficult; it really depends on the day, but if I had to choose one, it would be the fourth.

**What music do you enjoy when you're not working?**

I listen to all kinds of music – often it's the specific songs my children might be learning or enjoying at the time (the songs from *Frozen*, *Encanto*, etc...)!

**What do you like best about spending time in the UK?**

The culture and the people. For me, when I'm in the UK, there is always a sense of being in the centre of the world, where anything is possible, where we find people from everywhere. It is a constant source of inspiration and joy.

**Which other concerts in the Philharmonia's London season would you recommend?**

I would mention Esa-Pekka Salonen's return on 26 March and both Stravinsky concerts with Santtu-Matias Rouvali on 18 and 21 May 2023.

*“My inspiration comes from a deep respect for the musicians and the beautiful music we are fortunate to share.”*

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# Joana Carneiro

## Conductor

© Dave Weiland



Acclaimed Portuguese conductor Joana Carneiro is Principal Guest Conductor of the Real Filharmonía de Galicia. She is also Artistic Director of the Estágio Gulbenkian para Orquestra, a post she has held since 2013.

Joana Carneiro was Principal Conductor of the Orquestra Sinfónica Portuguesa at Teatro Nacional de São Carlos in Lisbon from 2014 until January 2022. From 2009 to 2018 she was Music Director of Berkeley Symphony, succeeding Kent Nagano as only the third music director in the 40-year history of the orchestra. She was also official Guest Conductor of the Gulbenkian Orchestra from 2006 to 2018.

Joana is in high demand for her focus on contemporary music both in the concert hall and on the opera stage. Last season at English National Opera she conducted Poul Ruders's *The Handmaid's Tale* after a highly acclaimed debut in London conducting the world stage premiere of John Adams's *The Gospel According to the Other Mary*, directed by Peter Sellars. With Scottish Opera she conducted Adams's *Nixon in China* and in Lisbon Stravinsky's *The Rake's Progress*.

Other recent opera performances include Bernstein's *Wonderful Town* (Royal Danish Opera), Kaija Saariaho's *La Passion de Simone* (Ojai Festival), Stravinsky's *Oedipus Rex* (Sydney, Helpmann Award for Best Concert by a Symphony Orchestra) and Adams's *A Flowering Tree* (Vienna, Paris, Chicago, Cincinnati, Gothenburg, Lisbon).

Joana's guest conducting highlights in recent and future seasons include engagements with prominent orchestras around the world, from the Philharmonia and BBC Symphony Orchestra in London, BBC Scottish and Scottish Chamber Orchestras, National Symphony Orchestra (Ireland), to Royal Stockholm, Gothenburg, Finnish Radio, Helsinki Philharmonic, Brussels Philharmonic, Castilla y León and La Venice orchestras in Europe. Further afield, she has performed with the National Arts Centre Orchestra in Canada, Los Angeles Philharmonic in the United States, Hong Kong Philharmonic and Beijing Orchestra in Asia, and São Paulo State Symphony in South America.

A native of Lisbon, she began her musical studies as a violist before receiving her conducting degree from the Academia Nacional Superior de Orquestra in Lisbon, followed by her Master's degree in orchestral conducting from Northwestern University.

Carneiro is the 2010 recipient of the Helen M. Thompson Award, conferred by the League of American Orchestras to recognise and honour music directors of exceptional promise. In 2004, Carneiro was decorated by the President of the Portuguese Republic, Jorge Sampaio, with the Commendation of the Order of the Infante Dom Henrique.

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# Benjamin Grosvenor

## Piano



© Andrej Grilc

British pianist Benjamin Grosvenor is internationally recognised for his sonorous lyricism and understated brilliance at the keyboard. His virtuosic interpretations are underpinned by a unique balance of technical mastery and intense musicality. Benjamin has been heralded as one of the most important pianists to emerge from the UK in several decades.

Benjamin works with such esteemed conductors as Eun Sun Kim, Semyon Bychkov, Riccardo Chailly, Sir Mark Elder, Kent Nagano, Alan Gilbert, Manfred Honeck, Vladimir Jurowski, François-Xavier Roth and Esa-Pekka Salonen.

His 2022/23 season begins with Prokofiev's Piano Concerto No. 3 with the Vienna Radio Symphony Orchestra conducted by Marin Alsop at the BBC Proms. He is 'Artist in Focus' at The Sage Gateshead, and performs three projects across the season with the Philharmonia Orchestra, including both Chopin Piano Concertos and Beethoven's Triple Concerto with Sheku Kanneh-Mason and Nicola Benedetti.

Other concerto highlights of the 2022/23 season include engagements with the KBS Symphony Orchestra and Mo Chung (Chopin's Piano

Concerto No. 1), touring with the London Philharmonic Orchestra and their Chief Conductor Edward Gardner, Orchestra of St Luke's at Carnegie Hall (Mendelssohn's Piano Concerto No. 1), Auckland Philharmonia, Prague Radio, Bern, San Diego and City of Birmingham Symphony Orchestras, Hallé Orchestra, Royal Scottish National Orchestra and Orchestre de Lyon with Leonard Slatkin.

In recital, Grosvenor makes his debut at the Luxembourg Philharmonie in Mainz as part of the SWR2 Internationale Pianisten series and Oldenburg. He also returns to the Théâtre des Champs Elysées, Wigmore Hall, Sage Gateshead, The Kennedy Center, and embarks on a tour of Latin America including returns to São Paulo and Montevideo.

A keen chamber musician, regular collaborators include Hyeyoon Park, Timothy Ridout, Kian Soltani – with whom he appears at the Cologne Philharmonie, and the Doric String Quartet with whom he tours the USA in spring 2023.

In 2011 Benjamin signed to Decca Classics, becoming the youngest British musician ever, and the first British pianist in almost 60 years, to sign to the label.

During his sensational career to date, Benjamin has received *Gramophone* magazine's Young Artist of the Year and Instrumental Awards, a Classic Brits Critics' Award, UK Critics' Circle Award for Exceptional Young Talent and a Diapason d'Or Jeune Talent Award.

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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

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,  
Director of Development on

020 7921 3903 or

[william.mendelowitz@philharmonia.co.uk](mailto:william.mendelowitz@philharmonia.co.uk)

# Our players

## FIRST VIOLINS

### Benjamin Marquise Gilmore

*The Joint Concert Master Chairs are endowed by Lord and Lady King of Lothbury & Daan and Maggie Knottenbelt*  
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Eleanor Wilkinson  
Minhee Lee  
Karin Tilch

*Chair endowed by Barbara Dohmann KC in honour of Michael Brindle KC and Alison Brindle*  
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*Chair endowed by Saul Nathan*  
Soong Choo  
Victoria Irish  
Patrycja Mynarska  
Joonas Pekonen  
Jane Kim  
Clare Hoffman  
Grace Lee  
Alberto Vidal  
Arda Karakaya  
Ray Liu

## SECOND VIOLINS

### Emily Davis

Fiona Cornall  
*The No. 2 Second Violin Chair is endowed by Nick and Camilla Bishop*  
Jan Regulski  
*The No. 3 Second Violin chair is endowed anonymously*  
David López Ibáñez  
Nuno Carapina  
*Chair endowed by Sir Peter and Lady Middleton*  
Susan Hedger  
Gideon Robinson  
Julian Milone  
*Chair endowed by Julia Zilberman*  
Marina Gillam  
Malcolm Allison  
Jennifer Christie  
Ikuko Sunamura  
Anna Giddey

## VIOLAS

### Yukiko Ogura

*The Principal Viola Chair is endowed by the Tertis Foundation*  
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*The No. 4 Viola Chair is endowed by Ruth and Henry Amar*  
Gijs Kramers +  
Cheremie Hamilton-Miller  
*The Philharmonia Orchestra Deputy President's Chair is endowed by The Fernside Trust*  
Carol Hultmark  
Linda Kidwell  
Nancy Johnson  
Rebecca Carrington  
Pamela Ferriman  
Mariya Sotirova  
Michael Turner

## 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*  
Yaroslava Trofymchuk  
*Chair endowed by Manuela Ribadeneira*  
Ella Rundle  
*Chair endowed by Lia Larson and Ed Russel Ponte*  
Anne Baker  
Anna Beryl  
Anna Mowat  
Abi Hyde-Smith  
Matthew Lee  
Madeleine Ridd

## DOUBLE BASSES

### Tim Gibbs \*

*The Principal Double Bass Chair is endowed by Sir Sydney and Lady Lipworth in memory of Bertrand Lipworth*  
Owen Nicolaou  
Gareth Sheppard

Katy Furmanski

Jan Zahourek  
Jakub Cywinski  
Alice Kent  
Andy Marshall

## FLUTES

### Michael Cox †

*The Principal Flute Chair is endowed by Norbert and Sabine Reis*  
Anna Kondrashina  
*The No. 2 Flute Chair is endowed anonymously*  
Robert Looman

## PICCOLO

### Robert Looman

## OBOES

### Timothy Rundle

*The Principal Oboe Chair is endowed in memory of Elizabeth Aitken*  
Imogen Davies  
Henry Clay

## COR ANGLAIS

### Henry Clay

## CLARINETS

### Nicholas Rodwell

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

## BASS CLARINET

### Alex Roberts

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

## 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*  
Iona Garvie

## CONTRABASSOON

### Iona Garvie

*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  
Olivia Gandee  
Alexandra Carr  
Annemarie Federle

## TRUMPETS

### Gwyn Owen

*The Principal Trumpet Chair is endowed by Daan and Maggie Knottenbelt*  
Robin Totterdell  
Robert Farley

## TROMBONES

### Byron Fulcher ‡

Philip White \*\*

## BASS TROMBONE

### Daniel West

## TUBA

### Peter Smith ‡

## TIMPANI

### Antoine Siguré †

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## PERCUSSION

### Steve Quigley

*The Principal Percussion Chair is endowed by Patricia Kalmans and Michael Ozer*  
Emmanuel Joste

## HARPS

### Heidi Krutzen

Anneke Hodnett

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OF THE PHILHARMONIA  
ORCHESTRA**

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Riccardo Muti  
Esa-Pekka Salonen KBE  
David Whelton OBE,  
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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# Coming up



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## Sibelius and Mahler with Lisa Batiashvili

**Thursday 8 December 2022, 7.30pm**  
**Royal Festival Hall**

Lahav Shani conducts Mahler's Symphony No. 6, and Lisa Batiashvili is the soloist in Sibelius's hauntingly beautiful Violin Concerto.



© Christina Kernohan

## 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.



© Mitch Jenkins, Deutsche Grammophon

## Esa-Pekka Salonen & Bryn Terfel: Wagner & Bruckner

**Sunday 26 March 2023, 3pm**  
**Royal Festival Hall**

Welsh opera legend Sir Bryn Terfel sings Wagner, as our former Principal Conductor returns to London to conduct Bruckner's magnificent Sixth Symphony.



© Mark Allan

## Santtu conducts Stravinsky I: The Firebird

**Thursday 18 May 2023, 7.30pm**  
**Royal Festival Hall**

Santtu opens a two-concert focus on Stravinsky and Prokofiev, with music from Stravinsky's *The Firebird* and Prokofiev's fiendish Piano Concerto No. 2 with Behzod Abduraimov as soloist.