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# Welcome

It's great to have you with us – I hope we'll be welcoming you back often throughout 2023 and beyond.

We're delighted to welcome Benjamin Grosvenor for the second in a pair of concerts featuring Chopin's piano concertos. He'll be back in June as part of an all-star line-up in Beethoven's Triple Concerto. And it's particularly special for us to be performing for the first time with Oksana Lyniv, a committed and influential ambassador for the arts and culture of her native Ukraine.

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, reading 'Thorben'.

Thorben Dittes  
Chief Executive

## Welcome to the Southbank Centre

We're the largest arts centre in the UK and one of the nation's top visitor attractions, showcasing the world's most exciting artists at our venues in the heart of London. We're here to present great cultural experiences that bring people together, and open up the arts to everyone.

The Southbank Centre is made up of the Royal Festival Hall, Queen Elizabeth Hall, Purcell Room, Hayward Gallery, National Poetry Library and Arts Council Collection. We're one of London's favourite meeting spots, with lots of free events and places to relax, eat and shop next to the Thames.

We hope you enjoy your visit. If you need any information or help, please ask a member of staff. You can also write to us at Southbank Centre, Belvedere Road, London SE1 8XX, or email [hello@southbankcentre.co.uk](mailto:hello@southbankcentre.co.uk)

Subscribers to our email updates are the first to hear about new events, offers and competitions. Just head to our website to sign up.



**Santtu-  
Matias  
Rouvali**



**Sheku  
Kanneh-  
Mason**



**Bryn  
Terfel**



**Stephen  
Hough**



**Nicola  
Benedetti**



**Anna  
Clyne**

# Philharmonia

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September – January concerts when they are announced in the spring.

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**SOUTHBANK  
CENTRE**  
RESIDENT

# This afternoon's concert

## Benjamin Grosvenor plays Chopin

**Sunday 5 February 2023, 3pm**  
**Southbank Centre's Royal Festival Hall**

**Oksana Lyniv – conductor**  
**Benjamin Grosvenor – piano**

**LYATOSHYNSKY** *Grazhyna* (18 mins)

**CHOPIN** *Piano Concerto No. 2* (30 mins)

Interval (20 mins)

**TCHAIKOVSKY** *Symphony No. 6, Pathétique* (45 mins)

This performance finishes at  
approximately 5.10pm

**The former Prince of Wales**  
Patron

**Santtu-Matias Rouvali**  
Principal Conductor

**Esa-Pekka Salonen KBE**  
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**Sheku Kanneh-Mason**  
Featured Artist

**Anna Clyne**  
Featured Composer



Oksana Lyniv © Oleh Pavliuchenkov

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# Programme notes

## Borys Lyatoshynsky (1895 – 1968)

**Grazhyna, Op. 58** (1955)  
(18 mins)

Borys Lyatoshynsky was one of Ukraine's foremost 20th-century composers, often described as "the father of contemporary Ukrainian music". *Grazhyna* is a symphonic poem (a descriptive work, usually in one movement) based on the narrative poem *Grażyna* (1823) by the Polish-Lithuanian writer Adam Mickiewicz, best known for his epic poem *Pan Tadeusz*. The work was composed to mark Mickiewicz's centenary.

The piece tells the story of *Grazhyna* (to use the Ukrainian spelling), a medieval Lithuanian princess who leads her people to war against the invading Teutonic Knights. Although her country emerges victorious, she dies heroically in battle.

Lyatoshynsky begins the piece with sombre brass chords over an eerie repeated string figure. A lyrical, folklike melody for cor anglais accompanied by strings and harp follows, representing the work's noble heroine. The ensuing music becomes increasingly agitated, and culminates in a splendidly cinematic depiction of a battle, featuring driving string rhythms, copious percussion effects and militaristic brass fanfares.

After this comes a funeral march for the fallen, in which the mood gradually evolves from sorrow to exultation. But rather than finish triumphantly, Lyatoshynsky ends the work with quiet reminiscences of both its opening music and the lyrical theme associated with the courageous *Grazhyna*.

## Frédéric Chopin (1810 – 1849)

**Piano Concerto No. 2 in F minor, Op. 21** (1830)  
(30 mins)

**Maestoso**  
**Larghetto**  
**Allegro vivace**

Chopin's works for piano and orchestra all date from early in his career, when he hoped to make his name as a touring virtuoso. (He subsequently found a more congenial performing home in Paris's aristocratic salons.) He wrote his two piano concertos in Warsaw during 1829–30. Both contain ardent slow movements inspired by Konstancja Gładkowska, a young singer and fellow student at the Warsaw Conservatory, whom the composer described as "my ideal".

The Piano Concerto No. 2 in F minor was in fact the first of the two concertos to be completed and performed; it is listed as No. 2 as it was the second to be published. Chopin composed it during the autumn of 1829, soon after he had returned from a successful trip to Vienna. After private performances of the Concerto to selected guests in February and early March 1830, the *Warsaw Courier* hailed Chopin as "the Paganini of the piano".

The first public performance soon followed on 17 March at Warsaw's National Theatre. Afterwards, Chopin wrote to his closest friend Tytus Woyciechowski that: "The first Allegro is accessible only to a few; there were some bravos, but I think only because they were puzzled – What is this? – and had to pose as connoisseurs! The Adagio and Rondo had more effect; one heard some spontaneous shouts."

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By contrast, the second performance on 22 March was an unqualified triumph that ended in a standing ovation for the composer. The Concerto was also enthusiastically received at Chopin's 1832 Paris debut concert, when the noted critic François-Joseph Fétis praised his "abundance of original ideas".

The opening movement's two themes are initiated by the orchestra. The first is forthright, with stark dynamic contrasts; the second warm-hued and serene. The piano subsequently elaborates on both in extended passages whose ornamentation recalls the refinement of *bel canto* vocal music. (Konstancja Gładkowska was a keen exponent of arias by Gioachino Rossini.)

Chopin told Tytus Woyciechowski that he had composed the Larghetto "under the influence" of Konstancja, whom he had loved "faithfully for six months, without speaking to her about my feelings". The movement was much admired by both Robert Schumann and Franz Liszt. The tranquil outer sections feature one of Chopin's most inspired melodies; the central episode is by contrast dramatic, with declamatory piano writing underpinned by agitated string tremolos.

The finale wittily combines two dances: an elegant Viennese waltz and a rustic Polish mazurka. It is full of melodic and rhythmic invention, and concludes with a dazzling display of pianistic virtuosity.

Interval (20 mins)

## Pyotr Ilyich Tchaikovsky (1840 – 1893)

**Symphony No. 6 in B minor, Op. 74, Pathétique**  
(1893)  
(45 mins)

**Adagio – Allegro non troppo**  
**Allegro con grazia**  
**Allegro molto vivace**  
**Finale: Adagio lamentoso**

In 1891, Tchaikovsky started to plan an ambitious symphony that would explore all aspects of life and end in a depiction of death. He composed it between May and November 1892, only to discard it as musically and emotionally uninteresting. Spells of depression followed, during which he wondered if his creative career was over.

However, in February 1893 he was suddenly inspired to begin an entirely new symphony. This time, he had no self-doubt. Indeed, he told his nephew Vladimir ('Bob') Davydov, the dedicatee of his new composition, that "the work went so fast and furious that I had the first movement completely ready in less than four days, and the remaining movements are already clearly outlined in my head... There will be much formal innovation ... and, incidentally, the finale will not be a noisy Allegro but, on the contrary, a most long-drawn-out Adagio. You cannot imagine what bliss I feel, being convinced that my time is not yet passed and that I can still work."

By 5 April, Tchaikovsky had sketched out the entire work, writing on its final page, "O Lord, I thank thee!" His enthusiasm remained constant throughout its orchestration – he wrote to Bob on 14 August that, "I love [the symphony] as I have never loved any other of my musical

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offspring.” The premiere of this, his Sixth Symphony, took place on 28 October 1893 in St Petersburg. Tchaikovsky himself conducted.



Tchaikovsky (public domain)

The Symphony’s title remains a mystery: it is unclear whether the composer or his brother Modest chose it, when it was selected and what exactly it means. The Russian ‘pateticheskaya’ signifies passionate emotion; the French ‘pathétique’ has more melancholy associations. What Tchaikovsky did say was that the work had a narrative (or ‘programme’) that should “remain an enigma” to everyone. The fact that he died in mysterious circumstances nine days after the premiere has led to speculations that it is no less than a musical suicide note. However, there is no real evidence for this other than Tchaikovsky’s confession that he had “wept a great deal” while composing it.

Sepulchral double basses and solo bassoon dominate the Symphony’s brooding introduction. The volatile ensuing Allegro contains two contrasting themes, the first rapid and agitated, the second ardent and lyrical, with some resemblance to Don José’s ‘Flower Song’ from

Bizet’s *Carmen* (one of Tchaikovsky’s favourite operas). Striking episodes include an extended clarinet solo based on the second theme, and a dramatic brass quotation from the Russian Orthodox Requiem chant: “With thy saints, O Christ, give peace to the soul of thy servant.”

The second movement is a playfully unstable waltz, with five beats in a bar rather than the usual three. The outer sections are delicately scored and elegant; the central episode is darker in mood, with a wistful descending violin melody over throbbing timpani and double bass accompaniment.

The exuberant third movement opens with spirited exchanges between high strings and woodwind. These evolve into a swaggering march in which the clarinet initially plays a prominent role. The march music grows ever louder as the movement progresses, culminating in a noisy coda dominated by brass and percussion.

Such heroism might seem appropriate for a finale. But instead, Tchaikovsky abandons traditional symphonic structure to end with an Adagio whose principal theme – a descending string melody – creates an ambience of mourning. From a quiet, stoical opening section the music gradually builds to an anguished climax; then, after a single tam-tam stroke, it fades away in one of the bleakest but most moving of symphonic conclusions.

*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 Benjamin Grosvenor



© Andrej Grlic

**You started playing the piano at a young age. When did you first get to know Chopin's music, and his Piano Concertos in particular?**

I heard these two pieces for the first time when I was about 10. It was a recording by Evgeny Kissin of the two concertos that he made when he was only 12. I think my mother gave it to me because she thought that I would identify strongly with that, with someone of the same age playing this amazing music.

I already had a great love for Chopin. He was my first love at the piano, and so it was natural that I would eventually come to these pieces.

**What makes Chopin's music special for you?**

What is so touching about Chopin's music is its intimacy. It's that personal, candle-lit quality that his music has. Some of the most profound things in Chopin's music are said in a whisper. It's music that glows in a very intimate and personal way. He wrote so well for the piano – he devoted his life to it, essentially. He just understood the instrument perfectly.

**You've been performing both of Chopin's Piano Concertos with the Philharmonia. Can you tell us a little more about these pieces and your relationship with them?**

These are glorious works filled with such inventiveness, and they have so much of Chopin – and what he was to become – in them. They have gorgeous slow movements. They're filled with inventive melodic material and the development of that.

The last movements of both of these concertos are Polish dances, but they have very different feels. Both of these last movements are virtuosic, essentially, but the kind of virtuosity is different. In the Second Concerto it's this kind of suave, elegant virtuosity. And both are filled with a lot of humour! Even though I've been playing them since I was 14, there are always new challenges that you have to come to afresh.

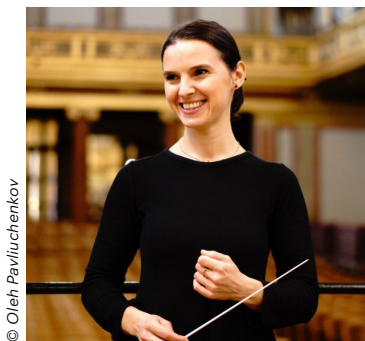
*"What is so touching about Chopin's music is its intimacy – that personal, candle-lit quality. Some of the most profound things in Chopin's music are said in a whisper."*

*Watch the full interview and hear more from Benjamin on our YouTube channel.*



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# Oksana Lyniv Conductor



© Oleh Pavliuchenkov

Oksana Lyniv is an internationally renowned conductor, and is the founder and artistic director of both the LvivMozArt Festival, Lviv (Ukraine), and of the Youth Symphony Orchestra of Ukraine.

She became the first female Chief Conductor of an Italian opera orchestra when in 2022 she was appointed the General Music Director of the Teatro Comunale di Bologna. She became the first female conductor in the history of the Bayreuth Opera Festival with her debut production of *The Flying Dutchman* opening the festival in 2021. In November 2020, Oksana Lyniv received the Opera Award for best female conductor of 2020. From 2017 to 2020 she was Principal Conductor of the Graz Opera and the Graz Philharmonic Orchestra (Austria).

Celebrated for the extraordinary precision of her conducting and the fascinating depth of her musical understanding, Oksana Lyniv remains at the forefront of international attention and is one of the most prominent conductors of the younger generation.

Since the beginning of the 2017/18 season, Oksana Lyniv has been Chief Conductor of the Graz Opera and the Graz Philharmonic

Orchestra. With her inexhaustible creativity and unique artistic flair, she brought a new breath to the musical life of one of the most important Austrian cultural cities.

International concert activity flourishes in her hands: as a guest conductor, she works with numerous leading orchestras worldwide and with the renowned opera houses in Austria, Germany, the Czech Republic, France, Switzerland, Spain, Sweden, Estonia, Hungary, Romania, Japan and Ukraine, such as the Bayerisches Staatsorchester, Staatskapelle Berlin, Symphonieorchester des Bayerischen Rundfunks, RSO-Wien, Münchner Philharmoniker, Orchestra Philharmonie Luxembourg, Düsseldorfer Symphoniker, Graz Philharmonic Orchestra, Toulon Opera Orchestra, Munich Symphony Orchestra, Freiburg Philharmonic Orchestra, Hessian State Orchestra and Stavanger Symphony Orchestra.

As an opera conductor, she has performed at the Bavarian State Opera, Berlin State Opera, Opera Frankfurt, the Gran Teatre del Liceu Barcelona, Teatro dell'Opera di Roma, Teatro Comunale di Bologna, the Theater an der Wien, the Stuttgart State Opera, the Estonian National Opera, the Bonn State Opera, the Osnabrück Theater, the Bremen Theater, the Royal Swedish Opera, the Lviv National Opera and Odessa National Opera.

Parallel to her international career, Oksana Lyniv is passionately committed to the development of classical music in Ukraine, thus playing an important role as one of the most significant figures in the cultural landscape. She is considered the cultural ambassador of Ukraine to the world. For this she has been awarded several titles, such as the honorary ambassador of the city of Lviv, as well as numerous Ukrainian awards.



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# Benjamin Grosvenor

## Piano



© Marco Borggreve

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 Elim Chan, 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 began 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 130,000 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)



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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

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Victoria Irish  
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Joonas Pekonen  
Charlotte Reid  
Andrea Montalbano  
Peter Fisher  
Julia Liang

## SECOND VIOLINS

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*The No. 2 Second Violin Chair is endowed by Nick and Camilla Bishop*  
Fiona Cornall  
*The No. 3 Second Violin chair is endowed anonymously*  
Susan Hedger  
Jan Regulski  
Gideon Robinson  
Julian Milone  
*Chair endowed by*  
Julia Zilberman  
Nuno Carapina  
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Helena Buckie  
Marina Gillam  
Tom Aldren  
Ikuko Sunamura  
Alison Strange

## VIOLAS

### Yukiko Ogura

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Stephanie Edmundson  
James Heron  
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### Wayne Kwon

*The Principal Cello Chair is endowed in memory of Amarylliss Fleming (1925–1999) by the Amaryllis Fleming Foundation and Fleming Family and Partners Ltd.*  
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*The No. 2 Cello Chair is endowed by Jane and Julian Langer*  
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Deirdre Cooper  
Alexander Rolton  
*Chair endowed by Saul Nathan*  
Ella Rundle  
*Chair endowed by Lia Larson and Ed Russel Ponte*  
Yaroslava Trofymchuk  
*Chair endowed by*  
Manuela Ribadeneira  
Silvestrs Kalniņš ++  
Tamaki Sugimoto  
Anna Beryl

## DOUBLE BASSES

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*The Principal Double Bass Chair is endowed by Sir Sydney and Lady Lipworth in memory of Bertrand Lipworth*  
Gareth Sheppard  
Owen Nicolaou  
Samuel Rice  
Michael Fuller  
*Chair endowed anonymously*  
Benjamin du Toit  
Ryan Smith  
Benjamin Griffiths

## FLUTES

### Samuel Coles †

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

## PICCOLO

### Robert Looman

## OBOES

### Tom Blomfield †

Imogen Davies

## COR ANGLAIS

### Henry Clay

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### Mark van de Wiel †

*The Principal Clarinet Chair is endowed by Gillian and Lionel Frumkin*  
Laurent Ben Slimane  
Jordan Black

## BASS CLARINET

### Laurent Ben Slimane

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

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Shelly Organ  
*The No. 2 Bassoon Chair is endowed by John Abramson*

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Tim Anderson  
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Duncan Fuller

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Robin Totterdell  
Robert Farley

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Philip White \*\*

## BASS TROMBONE

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## TUBA

### Ben Thomson

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### Nigel Thomas

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### Paul Stoneman

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Louise Lewis Goodwin  
Owen Gunnell

## HARP

### Bryn Lewis

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Rev John Wates OBE  
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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
- ++ MMSF Fellow 2022–23

*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).*

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