
Welcome

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

Both Sir John Eliot Gardiner and Alice Coote joined us for Live from the Southbank Centre, the series of streamed concerts we created during lockdown. It's a joy to be working with them again, this time performing for a live audience.

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 Garcken-Win



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

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

Book now for concerts up to June 2023.

Sign up to our email list to be the first to hear about our
September – January concerts when they are announced in the spring.

**SOUTHBANK
CENTRE**
RESIDENT

This evening's concert

The Sea and the Land: Mendelssohn, Elgar & Dvořák

Thursday 16 February 2023, 7.30pm
Southbank Centre's Royal Festival Hall

John Eliot Gardiner – conductor
Alice Coote – mezzo-soprano

MENDELSSOHN Hebrides Overture, 'Fingal's Cave'
(10 mins)

ELGAR Sea Pictures (23 mins)

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

Interval (20 mins)

DVOŘÁK Symphony No. 5 (42 mins)

This performance finishes at
approximately 9.15pm

The former Prince of Wales
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
*Supported by an
anonymous donor*

Sheku Kanneh-Mason
Featured Artist

Anna Clyne
Featured Composer

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



Free pre-concert talk

6pm, Southbank Centre's Royal Festival Hall

The Philharmonia's Director of Learning & Engagement
Teddy Prout in conversation with Philharmonia Players

This event finishes at
approximately 6.45pm

Programme notes

Felix Mendelssohn (1809 – 1847)

Hebrides Overture, 'Fingal's Cave', Op. 26

(1830, rev. 1832)

(10 mins)

"In order to make you understand how mightily the Hebrides have affected me, the following came into my head there..."

Letters document the 20-year-old Mendelssohn's visit to England and Scotland in the summer of 1829 in detail. There are vivid descriptions of the view from Arthur's Seat, the haunted melancholy of Holyrood Palace, drawings of gargoyles on Melrose Abbey, and even an encounter with Sir Walter Scott himself. But there's no mistaking the intensity of the composer's impression of the Isle of Mull, nor the clarity of the musical sketch it inspired.

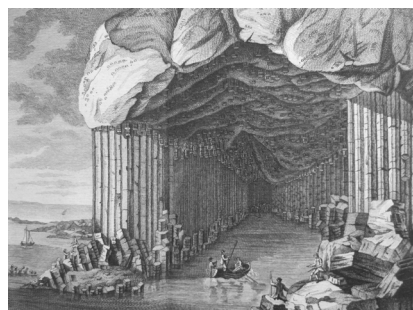
It's strange, then, that he writes nothing of his visit to Fingal's Cave the following day (though we know from his companion that he was seasick). Perhaps it was this that Mendelssohn had in mind as, despite completing a version of his Overture as early as 1830, he continued to tinker with it in 1832, lamenting that it still lacked a whiff of "...whale-oil, seagulls and dead fish".

We must rely instead on his friend Karl Klingemann to paint the scene: "We were put out on boats and lifted by the hissing sea up the pillar stumps to the famous Fingal's Cave. A greener roar of waves never rushed into a stranger cavern – its many pillars making it look like the inside of an immense organ, black and resounding".

Just as the geography reflected by the work's double title is ambiguous, so the programme of

this tone poem – if indeed there is one – is lost in musical mist and sea spray. Sonata form gives us clear structural pillars, over which Mendelssohn drapes music that's more atmosphere than actual image.

A churning, six-note motif at the start in low strings and bassoons swells and transforms, becoming a stormy sea, a cathedral-like cave, the tug and surge of the tide, while a second theme – yearning, lyrical – imagines the Atlantic in rolling tranquility. After a serious squall the music eventually finds safe harbour in a gentle finish.



Fingal's Cave, Staffa, John Cleveley the Younger (18th century, public domain)

Edward Elgar (1857 – 1934)

Sea Pictures, Op. 37 (1899)

(23 mins)

Sea Slumber-Song
In Haven (Capri)
Sabbath Morning at Sea
Where Corals Lie
The Swimmer

Mendelssohn may have composed his sea picture while his fingers were still stiff with salt, but Elgar's *Sea Pictures* are sensations recalled in the land-locked peace of the

composer's cottage near Malvern. No wonder then that the composer takes a broader view of his subject matter in this, his only orchestral song cycle. The sea runs through the five songs by five different poets (including Elizabeth Barrett Browning and Elgar's own wife Alice), but it's less a physical entity than an idea, a symbol, a force. One emerges from an encounter as dry as one went in.

Commissioned by the Norwich Festival, the work was premiered there in October 1899 by rising star contralto Clara Butt (her vocal power so memorably captured by Thomas Beecham: "On a clear day you could have heard her across the English Channel"), with Elgar himself conducting. It was only a few months since the premiere of the *Enigma Variations*, and you can hear the same invention and precision in the shifting textural layers of the orchestral writing – sufficiently appealing that Mahler would later conduct the cycle in New York in 1910.

Sea Pictures opens ambiguously. There's no human presence or voice in Roden Noel's 'Sea Slumber-Song', just a muted, haunting lullaby sung by the sea herself. The low-lying vocal line smears rhythms across barlines, endlessly rocked by the amniotic pulse and swell of the orchestra's divided strings.

The contrast with 'In Haven (Capri)' (which started life as a "lute song" for voice and piano a few years earlier) is striking. It's as though the light shifts and we can no longer see the depths, just the glittering surface of the water, an effect created by deliberately light scoring. How are we to read this diaphanous delicacy even as the words declare so staunchly that "love alone will stay"? It's unclear.

There's no shortage of grandeur or depth, however, in 'Sabbath Morning at Sea'. Browning's verse brings a new spiritual dimension to the music. Reduced to chant-like monotone at the start, the voice soon bursts out into ecstasy – an anticipation of Gerontius's ministering Angel.

The heart of the cycle, 'Where Corals Lie', turns the music's gaze from the spiritual to the sensual. A passionate outpouring of desire for pleasure beyond reach is counterbalanced, kept from grandiosity, by a gently lilting accompaniment.

'The Swimmer' brings *Sea Pictures* to a close with a solo cantata in miniature. Gordon's long poem unfolds episodically as heroic man ("I would ride as never man has ridden") pits himself against the elements in an eternal struggle.

Interval (20 mins)

Antonín Dvořák (1841 – 1904)

Symphony No. 5 in F major, Op. 75

(1875, rev. 1887)

(42 mins)

Allegro ma non troppo

Andante con moto

Scherzo. Allegro scherzando

Finale. Allegro molto

We return to land in Dvořák's pastoral Symphony No. 5. Don't be fooled by the opus number.

Composed in 1875, the Fifth Symphony is an early work – the culmination of the composer's first arc of symphonies as much as the start of a mature new era. But, unpublished until 1888,

the symphony was rebranded as a new work by canny publishers hoping for a sales boost.

If Dvořák's Fourth Symphony is the heavy, heady atmosphere of a stormy day, the Fifth is the cool freshness that follows. Clarinets sing lyrical songs, birds chirrup in flutes, Bohemian spirit animates the dancing Scherzo (anticipating the *Slavonic Dances* just a few years ahead) before new seriousness and weight suddenly return for the mercurial finale.

Composed at a single stretch of just six summer weeks, buoyed by a prestigious competition win, the Symphony has a fluidity to it, a new sense of unity and identity – taking the Classical symphonic form and relaxing it into a more personal musical statement.

Musicologist Donald Tovey pronounced the opening of the Fifth Symphony – a sweet, artless theme introduced by the clarinet that's scarcely more than a broken chord – as “the lightest symphonic opening since Beethoven's *Pastoral* Symphony”. It's a ripple of stirring life that proceeds to unfold with deceptive ease given just how far we start (A minor) from the symphony's “home” key of F major, and how far we then proceed to roam (D-flat major). Woodwind fill Dvořák's musical forest with birdsong, and are those hunting horns we can hear in the distance?

Marked “*espressivo e dolente*” (expressive and sorrowful), the slow movement has often been compared to Dvořák's many *dumky* – polished, classical adaptations of the traditional Slavic form characterised by a meditative melancholy. In the concert hall, *dumky* were often developed by contrasting music of wild exuberance, though we get none of that here in this autumnal, nocturne-like movement, with its shifting play of harmonic light.

The Scherzo follows almost straight on after only a “very brief pause”. A short introduction blurs the join, allowing the contemplative spirit of the slow movement to wind itself down before a bold, swirling first theme sets us off at a dance. There's brief respite in a gentler middle section, but soon the dance returns (led by an athletic clarinet) and insists the listener join once more.

A brusque opening gambit from cellos announces from the offset of the Finale that we're in a different – and darker – world. One critic at the 1888 London premiere praised the movement's “masterful form” and “grand inspiration”, signalling not only its scope, but also the driving energy and single-minded development of its themes.

The tempestuous mood emerges (once again) from a tussle over key. The drift towards A minor hinted at at the start of the symphony becomes a relentless pull here, and the conflict we sense is the battle of music that knows it must somehow get back to F major but cannot achieve it until the very final bars.

Programme notes by Alexandra Coghlan
© *Philharmonia Orchestra/Alexandra Coghlan*

Alexandra Coghlan is a music journalist and critic, and has written for publications including *The Sunday Times*, *Prospect*, *The Spectator*, *The New Statesman*, *Opera* magazine and *The Independent*. She also appears regularly on BBC Radio 3, and as a speaker at festivals and concerts. Her book *Carols From King's* was published by Ebury in 2016.

Meet Sir John Eliot Gardiner



© Sam Caneety-Clarke

Have you ever been to Fingal's Cave in the Hebrides, the place that inspired Mendelssohn's Overture?

Well, very close to it – the island of Mull and over the water, Iona. Both magical.

... Or the Czech countryside where Dvořák grew up?

Sadly I've not been to Nelahozeves, his home town, but I once made the road trip through magnificent country from Salzburg to Prague to conduct the Czech Philharmonic in Janáček's *Jenůfa* in 2002.

Which, if any, of Elgar's *Sea Pictures* is your favourite?

No. 4, 'Where Corals Lie'. Exquisite.

Which other pieces of music – classical or not – evoke the sea for you?

Two pieces: Frank Bridge's tone poem *The Sea* – unjustly neglected, and of course Debussy's *La mer* – a mesmerising masterpiece.

Is there another place you've visited that has made you feel a particular affinity with a composer or a piece of music?

There are many examples. Perhaps most poignantly for me it's the landscape around Berlioz's hometown, La Côte-Saint-André in the Dauphiné in south-east France. I find his *Damnation of Faust* gains enormously from the insights and familiarity with the views one gets of the Préalpes – the Vercors and the Chartreuse Mountains and the powers of nature at work, which inspired Berlioz.

Which concerts coming up in the Philharmonia's London season are you most looking forward to?

Two in particular: Santtu's wonderful programme on 30 March which includes three of my favourite pieces: the Brahms *Academic Festival Overture*, the Schumann *Konzertstück* for four horns and Sibelius's Fifth Symphony. Mouthwatering.

And the programme with Stephen Hough on 4 May – magnificent pianist, polymath and lovely guy with whom I've just been collaborating with the Royal Concertgebouw Orchestra in Brahms's two monumental piano concertos. He will be playing Beethoven's Third Piano Concerto.

Sir John Eliot Gardiner Conductor



© Sam Canethy-Clarke

Sir John Eliot Gardiner stands as an international leader in today's musical life, respected as one of the world's most innovative and dynamic musicians. His work as Artistic Director of his Monteverdi Choir, English Baroque Soloists and Orchestre Révolutionnaire et Romantique has marked him out as a central figure in the early music revival and a pioneer of historically informed performance. As a regular guest of the world's leading symphony orchestras, Gardiner conducts repertoire from the 17th to the 20th centuries.

The extent of Gardiner's repertoire is illustrated in the extensive catalogue of award-winning recordings, as wide-ranging as Mozart, Schumann, Berlioz, Elgar and Kurt Weill, in addition to works by Renaissance and Baroque composers.

Since 2005 the Monteverdi Choir & Orchestras have recorded on their independent label, Soli Deo Gloria, established to release live recordings made during Gardiner's Bach Cantata Pilgrimage, for which he received *Gramophone's* 2011 Special Achievement Award and a Diapason d'Or de l'Année 2012. His recording accolades include two GRAMMY awards; he has received more Gramophone Awards than any other living artist.

Gardiner's long relationship with the LSO has led to complete symphony cycles and numerous recordings on LSO Live, most recently of Mendelssohn and Schumann; in June 2022, he conducted the LSO with soloist Maria João Pires at the Barbican and LSO St Luke's and on tour to Granada Festival.

Gardiner and the Monteverdi Choir & Orchestras perform regularly at the world's major venues and festivals. In 2022, Gardiner made his 61st appearance at the BBC Proms conducting Beethoven's supreme spiritual testament, *Missa Solemnis*. 2023 marks Gardiner's 80th birthday year, which the MCO celebrates with performances of Bach's Mass in B minor on tour around Europe.

Gardiner's book, *Music in the Castle of Heaven: A Portrait of Johann Sebastian Bach*, was published in 2013 by Allen Lane, leading to the Prix des Muses award (Singer-Polignac).

Gardiner holds honorary doctorates from the Royal College of Music, New England Conservatory of Music, the universities of Lyon, Cremona, St Andrews and King's College, Cambridge, where he studied and is now an Honorary Fellow; he is an Honorary Fellow of King's College, London and the British Academy, and an Honorary Member of the Royal Academy of Music. He became the inaugural Christoph Wolff Distinguished Visiting Scholar at Harvard University in 2014/15 and was awarded the Concertgebouw Prize in January 2016. Gardiner was made Chevalier de la Légion d'honneur in 2011 and was given the Order of Merit of the Federal Republic of Germany in 2005. In the UK, he was made a Commander of the British Empire in 1990 and awarded a knighthood for his services to music in the 1998 Queen's Birthday Honours List.

Alice Coote

Mezzo-soprano



© Jiyang Chen

Mezzo-soprano Alice Coote is regarded as one of the great artists of our day. Equally famed on operatic stages as in concert and recital, she has been named the “superlative British Mezzo” (*San Francisco Chronicle*).

She gives recitals throughout the UK, Europe and the USA; at Wigmore Hall (where she has been a Resident Artist), BBC Proms, The Concertgebouw, Vienna Konzerthaus, Lincoln Center and Carnegie Hall, among others. She is acclaimed for performances with orchestras such as the Philharmonia, London Symphony Orchestra, New York Philharmonic, Chicago Symphony, Orchestra of the Age of Enlightenment and the Hallé.

In her operatic engagements, Coote interprets both male and female roles at venues such as Opera North, Welsh National Opera, Scottish Opera, English National Opera, Glyndebourne and the Royal Opera House. In Europe, she has appeared at the Opéra de Paris, Théâtre des Champs-Élysées, Dutch National Opera, Grand Théâtre de Genève, Bayerische Staatsoper, Oper Frankfurt and Salzburg Festival. USA and Canadian opera houses include Seattle Opera, LA Opera, San Francisco Opera, Canadian Opera Company and the Metropolitan Opera, New York.

Her many recordings and DVD appearances include on CD: Mahler Song Cycles (Pentatone); *The Power of Love: An English Songbook* (Hyperion); Songs by Robert Schumann and Gustav Mahler (EMI); Handel’s *Messiah* and Mahler 2 (EMI); Elgar’s *Dream of Gerontius* and *The Apostles* (Hallé); Brahms’s *Alto Rhapsody* (Tudor); Schubert’s *Winterreise* (Wigmore Hall Live); Mahler’s *Das Lied von der Erde* (Pentatone); and on DVD: Handel’s *Messiah* (EMI); Hansel in *Hänsel und Gretel* (EMI); Nerone in *L’incoronazione di Poppea* (Decca); and Ruggiero in *Alcina* (Arte).

Recent engagements include Gluck’s *Orfeo ed Euridice* at English National Opera; Berlioz’s *Roméo et Juliette* with the London Symphony Orchestra conducted by Michael Tilson Thomas; and Mahler’s Symphony No. 8 with the City of Birmingham Symphony Orchestra (CBSO) conducted by Mirga Gražinytė-Tyla. Coote was a Hallé Associate Artist for the 2019/20 season.

In the 2022/23 season, Coote performs *Orfeo ed Euridice* in a concert performance of *Orfeo ed Euridice* at Opera North and *Madame de Croissy* in Poulenc’s *Dialogues des Carmélites* at the Metropolitan Opera. In concert, she performs Elgar’s *Sea Pictures* with the Philharmonia and Sir John Eliot Gardiner; Verdi’s *Requiem* with the Hallé and Sir Mark Elder; Ravel’s *Shéhérazade* with the Sinfonia of London and John Wilson; Elgar’s *The Dream of Gerontius* with the CBSO and Sir Andrew Davis; Mahler’s *Das Lied von der Erde* with the Orchestra dell’Accademia Nazionale di Santa Cecilia, and Elgar’s *The Apostles* and *The Dream of Gerontius* with the Hallé and Sir Mark Elder.

In 2018, she was awarded an OBE for services to music.

About the Philharmonia

© Luca Migliore



The Philharmonia Orchestra was founded in 1945, and has worked with a who's who of 20th- and 21st-century music. Finnish conductor Santtu-Matias Rouvali took up the baton as Principal Conductor in September 2021.

Herbert von Karajan, Otto Klemperer, Wilhelm Furtwängler, Arturo Toscanini, Riccardo Muti and Esa-Pekka Salonen are just a few of the great artists to be associated with the Philharmonia, and we have premiered works by Richard Strauss, Sir Peter Maxwell Davies, Errollyn Wallen, Kaija Saariaho and many others. Southbank Centre's Royal Festival Hall, in the heart of London, has been our home since 1995. We also have residencies at venues and festivals across England, each embracing a Learning & Engagement programme that empowers people to engage with, and participate in, orchestral music.

In the 2022/23 season, cellist Sheku Kanneh-Mason is our Featured Artist, performing in all our residency venues. Anna Clyne is our Featured Composer, and musician and climate campaigner Love Ssega is our Artist in Residence.

Our international reputation is built in part on our extraordinary 76-year recording legacy, which in the last ten years has been built on by pioneering work with digital technology. The Orchestra's installations and VR experiences have introduced hundreds of thousands of people to the symphony orchestra.

The Philharmonia is the go-to orchestra for many film and videogame composers in the UK and Hollywood, and its 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.

We have over 1m listeners each month on Spotify, and a vibrant YouTube channel with over 126,000 subscribers. The channel features free performances; instrument guides; interviews with artists; and in-depth documentaries. The Philharmonia is Classic FM's Orchestra on Tour and we broadcast extensively on BBC Radio 3. Throughout our history, the Orchestra has toured across Europe, Asia and America. In the 2022/23 season we perform in Denmark, Finland, Italy, Spain, Germany and Switzerland.

Our Emerging Artists Programme aims to increase diversity within the classical music industry, and develop the next generation of instrumentalists, composers and conductors. The Philharmonia is a registered charity, proud to be supported by Arts Council England, many generous individuals, corporate supporters and Trusts and Foundations.

A team of 80 outstanding musicians from 16 countries, the Orchestra looks forward to bringing music into your life, through great concerts and ground-breaking projects, for many years to come.

Meet Sylvain Séailles

No. 4 Viola



© Marina Vidor

What is your favourite way to spend time in or near the sea?

Onboard a fishing boat at summer sunrise on a calm sea, ideally with breakfast (bread, butter and a gentle white wine) handy... Or watching the tide endlessly shape the rocky shore near Paimpol in north Brittany.

Have you ever visited Fingal's Cave, the place that inspired Mendelssohn's Overture?

It's on my list!

Which aspect of Mendelssohn's piece best reflects your experience of the sea – the peaceful opening or the storm?

The quietly shimmering harmonies in the strings starting the middle section. It reminds me of the subtle nuances in sky light playing with the surface of the water.

“Deep beneath the rolling waves, in labyrinths of coral caves, the echo of a distant tide comes willowing across the sand...”

Which other pieces of music – classical or not – evoke the sea for you?

Echoes by Pink Floyd (from *Meddle*), my all-time favourite. Psychedelic rock with the scale of a late Schubert sonata movement (plus the seagulls' and whales' songs coming out of the lead guitar).

“Deep beneath the rolling waves, in labyrinths of coral caves, the echo of a distant tide comes willowing across the sand...” (lyrics by Mason, Gilmour, Waters, Wright).

Which concerts coming up in the Philharmonia's London season are you most looking forward to?

Bruckner's String Quintet at 6pm on 30 March with the Philharmonia Chamber Players. I've been dreaming of playing this absolute masterpiece for so many years!

Robert Schumann's *Konzertstück* at 7.30pm on the same evening. This four-horn concerto is a striking example of the epic and poetic inspiration that only Schumann could have come up with. And it features our very own glorious horn section!



Coastline near Paimpol © Sylvain Séailles

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

Emily Clare Davis

Eleanor Wilkinson

Karin Tilch

Eunsley Park

Chair endowed by Saul Nathan

Victoria Irish

Adrián Varela §

Soong Choo

Emma Lisney

Sophie Phillips

Peter Fisher

Cassandra Hamilton

Clare Hoffman

Alberto Vidal

Maria-Fiore Mazzarini

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

Susan Hedger

Jan Regulski

Gideon Robinson

Julian Milone

Chair endowed by

Julia Zilberman

Nuno Carapina

Chair endowed by Sir Peter and

Lady Middleton

Paula Clifton-Everest

Helena Buckie

Tom Aldren

Ikuko Sunamura

Emma Martin

Lucy Waterhouse

VIOLAS

Yukiko Ogura

The Principal Viola Chair is

endowed by the

Tertis Foundation

Sylvain Séailles

The No. 4 Viola Chair is endowed

by Ruth and Henry Amar

Daichi Yoshimura ++

Tetsuomi Nagata

Linda Kidwell

Carol Hultmark

George White

Mabon Rhyd

Michelle Bruil

Nancy Johnson

Alistair Scahill

Rebecca Carrington

CELLOS

Josh Halpern

The Principal Cello Chair

is endowed in memory of

Amaryllis Fleming (1925–1999)

by the Amaryllis Fleming

Foundation and Fleming Family

and Partners Ltd.

Karen Stephenson

The No. 2 Cello Chair is

endowed by Jane and

Julian Langer

Richard Birchall

Eric Villeminey

Anne Baker

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 ++

DOUBLE BASSES

Gareth Sheppard

The Principal Double Bass Chair

is endowed by Sir Sydney and

Lady Lipworth in memory of

Bertrand Lipworth

Owen Nicolaou

Samuel Rice

Michael Fuller

Chair endowed anonymously

Joseph Cowie

Benjamin Griffiths

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

OBOES

Tom Blomfield †

Imogen Davies

CLARINETS

Mark van de Wiel †

The Principal Clarinet Chair is

endowed by Gillian and

Lionel Frumkin

Laurent Ben Slimane †

BASS CLARINET

Laurent Ben Slimane †

The Principal Bass Clarinet Chair

is endowed by Phillip 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

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

Stephen Craigen

Carsten Williams

The No. 4 Horn Chair is endowed

by James Rushton

Fabian van de Geest

TRUMPETS

Gwyn Owen

The Principal Trumpet Chair

is endowed by Daan and

Maggie Knottenbelt

Robin Totterdell

TROMBONES

Byron Fulcher ‡

Philip White **

BASS TROMBONE

Edward Hilton

TUBA

Peter Smith ‡

TIMPANI

Robert Kendall

The Principal Timpani Chair is

endowed by Max Mesny and

Ramzi Rafih

PERCUSSION

Paul Stoneman

The Principal Percussion Chair

is endowed by Patricia Kalmans

and Michael Ozer

Oliver Yates

HARP

Lucy Wakeford

ORGAN

Alistair Young

HONORARY MEMBERS OF THE PHILHARMONIA ORCHESTRA

Vladimir Ashkenazy

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 Trinity Laban Conservatoire of Music and Dance
- § Musical Director, De Montfort University
- ++ 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.

Chair Endowment

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

Coming up



Sheku Kanneh-Mason plays Bloch

Sunday 26 February 2023, 3pm
Royal Festival Hall

Featured Artist Sheku Kanneh-Mason performs Bloch's *Schelomo*, followed by Sibelius's First Symphony.



Santtu conducts Brahms, Schumann & Sibelius

Thursday 30 March 2023, 7.30pm
Royal Festival Hall

Our Principal Conductor pairs Sibelius with a feast for horn fans: Schumann's joyous *Konzertstück* featuring our renowned horn section.

Thank you

We are grateful to our Philharmonia family of supporters whose contributions help us make extraordinary music accessible to everyone, wherever they might be in the world.

Core funder



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Residency Partners



**BEDFORD
BOROUGH COUNCIL**

The Philharmonia Orchestra
in Bedford Trust



Leicester
City Council

**SOUTHBANK
CENTRE**

Major orchestra partners

**ART FOUNDATION
MENTOR LUCERNE**

Sidney Perry
Foundation

The David & Elaine Potter
Foundation



Sirens
women writing music



UNIVERSITY OF
LEICESTER



DE MONTFORT
UNIVERSITY
LEICESTER

Corporate supporters



**CORNEY &
BARROW**
INDEPENDENT WINE MERCHANTS SINCE 1828

WARDINGTON'S
LUDLOW
EST. 1814 GIN



McDermott
Will & Emery

NJA

Core Values & Creative
Management



Wise Music Group

**F. Williams
(Bedford) Ltd.**

MAJOR DONORS

Michael Brindle KC and
Mrs Alison Brindle
Kathryn and Andrew Davis
The Shelby Cullom Davis
Charitable Fund
The Fernside Trust
The Amaryllis Fleming
Foundation
Robert Fleming Hannay
Memorial Charity
John King
Daan and Maggie
Knottenbelt
Latifa and Aboudi Kosta
Sir Sydney and Lady
Lipworth
Laurence Modiano
Charitable Trust
Liora and Michael
Modiano

The Nathan Family
NJA Ltd.
Dr David Potter CBE
Norbert and Sabine Reis
*and others who wish to
remain anonymous*

TRUSTS AND FOUNDATIONS

Art Mentor Foundation
Lucerne
The Sidney Perry
Foundation
The David and Elaine
Potter Foundation
The John S Cohen
Foundation
The Edith Murphy
Foundation
Idlewild Trust
St John's Hospital Trust
ABO Trust's Sirens
programme
Maud Elkington
Charitable Trust
The Andor Charitable Trust
The J Reginald Corah
Foundation Fund

The John E Mortimer
Foundation
Oliver Green Memorial
Trust
The Emanuel Hurwitz
Chamber Music
Charitable Trust
*and others who wish to
remain anonymous*

PHILHARMONIA PATRONS

Ruth and Henry Amar
Richard Fattal
Lionel and Gillian Frumkin
Colin Hall and Naomi Hall
Malcolm Herring
John and Jane Jason
Patricia Kalmans and
Michael Ozer
Nathan and Frances Kirsh
The Michael & Nicola
Sacher Charitable Trust
David and Ruth Simkins
Caroline Tate
Princess Heidi von
Hohenzollern
Rev John Wates OBE
HonFRAM FRSA and
Mrs Carol Wates
*and others who wish to
remain anonymous*

CHAIR ENDOWERS

John Abramson
 Ruth and Henry Amar
 Nick and Camilla Bishop
 The Fernside Trust
 The Amarylis Fleming
 Foundation, Family and
 Partners Ltd
 Lionel and Gillian Frumkin
 Philip Green CBE and
 Judy Green
 Lord and Lady King
 of Lothbury
 Daan and Maggie
 Knottenbelt
 Mr and Mrs Julian Langer
 Lia Larson & Ed
 Russel Ponte
 Sir Sydney and Lady
 Lipworth
 Max Mesny
 Sir Peter and Lady
 Middleton
 Saul Nathan
 Ramzi Rafih
 Norbert and Sabine Reis
 Manuela Ribadeneira
 James Rushton
 David and Penny Stern
 The Tertis Foundation
 Penny and Nigel Turnbull
 Rev John Wates OBE
 HonFRAM FRSA and
 Mrs Carol Wates
 Julia Zilberman
*and others who wish to
 remain anonymous*

CONDUCTORS CIRCLE

Aadeesh Aggarwal
 Mr and Mrs Raj Bhatia
 Mervyn and Helen Bradlow
 Marlies Branston
 Julia Brodie
 Mr StJohn Brown
 Paul and Sally Cartwright
 Shibo Chen
 Dr and Mrs Paul Conway
 Sule and Patrick Dewilde
 Lionel and Gillian Frumkin
 Francesca and Emmanuel
 Gavaudan
 Mrs Maggie Guitar
 Mr Malcolm Herring
 Robert Horner
 Dr Susan Horsewood-Lee
 Naomi and Christophe
 Kasolowsky
 Nathan and Frances Kirsh
 Latifa and Aboudi Kosta
 Stanley Lowy MBE
 Mr Johan Lundgren and
 Mrs Maria Ronning-
 Lundgren
 Stephen and Jacqueline
 Lyon
 Norbert and Sabine Reis
 Stuart and Margaret
 Renshaw
 Christian and Myrto
 Rochat
 Mr and Mrs Julian Schild
 Joe and Lucy Smouha
 David and Lynda Snowdon
 Lady Juliet Tadgell
 Eric Tomsett
 Stephen and Sophie
 Warsaw
 Rev John Wates OBE
 HonFRAM FRSA and
 Mrs Carol Wates
 Mr David J. Williams
 Pei Wu and Xiao-Xiao Zhu
*and others who wish to
 remain anonymous*

AMERICAN PATRONS OF THE PHILHARMONIA FOUNDATION

Jack and Susan Fuller
 Mrs Amanda Grove Holmén
 Lydia and Manfred Gorvy
 Mr and Mrs William L.
 Jacob III
 Mr and Mrs William
 Douglas Lese
 Ms Irene Mavroyannis
 Betsy and Rob Pitts
 The Honorable and Mrs
 Jay T. Snyder
 Mrs Jan van Eck
*and others who wish to
 remain anonymous*

SUPPORTERS OF THE PHILHARMONIA ORCHESTRA IN BEDFORD TRUST

Arts Council England
 Bedford Borough Council
 Ivan and Penny Flack
 Gale Family Charity Trust
 Harpur Trust
 The Ibbett Trust
 The late Chris Kettler
 Robert Kiln
 Charitable Trust
 Min Lee
 Mr and Mrs V Phillips
 David and Jenny Pratt
 Provincial Grand Lodge of
 Bedford Charities Fund
 Stuart and Margaret
 Renshaw
 Mrs B L Robinson's
 Charitable Trust
 St John's Hospital Trust
 The Steel Charitable Trust
 Penny and Nigel Turnbull
 Marina Vaizey
 F Williams (Bedford) Ltd
*and others who wish to
 remain anonymous*

THE KLEMPERER SOCIETY

*We are grateful to our
 Klemperer Society
 members, who have
 pledged Legacies to the
 Philharmonia in their Wills.*

The Revd Jeremy and
 Mrs Arthern
 Roger Butland and
 Jean Daly
 Mr Roger Charters
 Mr Stuart Chillingworth
 Adrian Clark
 Ms Paula Cowin
 Mr Roderick Davies
 Mr Richard England
 Mr John Gwynn
 Mrs Judicaelle Hammond
 Andrew Hunter
 Lord King of Lothbury
 John King
 Mr Matthew Knight and
 Dr Simon Wakefield
 Laurence Lewis
 Saul Nathan
 David and Jenny Pratt
 Mr Marc Prema-Ratner and
 Mr Stephen Davis
 Stuart and Margaret
 Renshaw
 Michael and Jill Reynolds
 Ann Ritchie
 Michael and Suzette Scott
 Mr Ian Sewell
 Mr and Mrs Julian Tucker
 Andrew and Hilary Walker
 Mr Neil Walker
 Mr Peter James Watson
 Mr Ian Webb
 Mr David J. Williams
 Dr Ernst Zillekens
*and others who wish to
 remain anonymous*

SYMPHONY FRIENDS

Mr Ronald Adair
 Dr Peter Barker
 Mr Fredrik Carstens
 Mr Roger Charters
 Mr Rupert Darbyshire
 Daniel Goldstein and
 Anthony Yolland
 Mr and Mrs Gavin Graham
 Colin Hall and Naomi Hall
 Mrs Leslie Hamel and
 Dr Harald Henn
 Mr Raphaël Kanza
 Annie Krukowska
 David and Jenny Pratt
 Laura and Daniel
 Sandelson
 Ian and Carol Sellars
 Mr and Mrs Colin Stevens
 Marina Vaizey
 Anita and Peter Wakeham
*and others who wish to
 remain anonymous*

Support us

Side by Side with Wandsworth Concert Orchestra
© Bernadette Larney



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

Individual support

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.

Support from £1,350 per year

Make a donation to keep the Philharmonia playing as we return to the concert platform and rebuild for the future. We need your help to be an orchestra for everyone.

All donations welcome: philharmonia.co.uk/donate

Make your mark on the orchestra with a **legacy** gift in your will. Become part of our future and pass the music on.

Corporate support

A corporate partnership with the Philharmonia is a powerful investment in the quality and ambition of our work. It provides companies with a unique opportunity to engage your clients and staff with our work whilst building a reputation as a champion of the UK's rich arts and culture sector.

Get in touch for a conversation about how you can make a difference on

development@philharmonia.co.uk or visit **philharmonia.co.uk/join-support**

Governance and administration

PATRON

The former Prince of Wales

BOARD

Lord King of Lothbury KG,
GBE, DL, FBA (*Chair*)
Kira Doherty (*President*)
Saul Nathan
(*Deputy Chair*)
Cheremie Hamilton-Miller
(*Vice-President*)
Michael Brindle KC
Laurent Ben Slimane
James Buckle
Nuno Carapina
Rupert Darbyshire
Michael Fuller
Charlotte Hogg
Johanne Hudson-Lett
Daan Knottenbelt
Heidi Krutzen
Sir Peter Middleton
Laurence Modiano
Alexander Rolton
Antoine Siguré
Julia Zilberman
Nick Bishop (*Finance
Committee only*)

ARTISTIC COMMITTEE

Benjamin Marquise
Gilmore
Deirdre Cooper
Eleanor Wilkinson
Heidi Krutzen
Julian Milone
Zsolt-Tihamér Visontay

PHILHARMONIA FOUNDATION BOARD (USA)

Matthew H. Hurlock
(*President*)
Andrew Davis
Kathryn Davis
Joe Field
Michael Fuller
Benjamin Hindner
Amanda Grove Holmén
Sharon Jacob
Latifa Kosta
Serena Lese
Sir Sydney Lipworth KC &
Lady Lipworth CBE
Irene Mavroyannis
Saul Nathan
Betsy Pitts
The Honorable and
Mrs Jay T. Snyder
David Whelton OBE
Kate Collis
(*Treasurer & Secretary*)

DEVELOPMENT BOARD

Julia Zilberman (*Chair*)
Andy Anker
Laurent Ben Slimane
Christopher Kasolowsky
Lord King of Lothbury
KG, GBE, DL, FBA
Florian Leonhard
Laurence Modiano
Saul Nathan
Michael Stott

DEVELOPMENT EVENTS COMMITTEE

Carol Wates (*Chair*)
Helen Bradlow
(*Co Vice-Chair*)
Shimona Cowan
(*Co Vice-Chair*)
Joscelyn Fox
Gillian Frumkin
Yvonne Gill
Latifa Kosta
Joy Sigaud
Giovanna Tomacelli
de Aristimuno

ADMINISTRATION

Thorben Dittes
Chief Executive

CONCERTS

Ben Larpent
*Director of Artistic
Planning*
Bekah Cork
*Interim Head of Concerts
& Residencies*
Juliette Reid
*Residencies and
Engagements Manager*
Jessica Buchanan-Barrow
Tours & Projects Manager
Stephen Buck
*Concerts & Recordings
Manager*
Marta Génova
*Immersive and Interactive
Producer*
Ellie Rhodes
Concerts Coordinator
Per Hedberg
*Orchestra Personnel
Manager*
David Thomas
*Assistant Orchestra
Personnel Manager*
Wil Pritchard
Orchestra Assistant
Kenneth Chung
Librarian
Breony Watson
*Concerts Team
Administrator*
Michael Pattison
*Orchestra Production
Manager*
Toni Abell
Stage Manager
Tiago Carvalho
Assistant Stage Manager

DEVELOPMENT

William Mendelowitz
Director of Development
Anne Biggs
*Head of Trusts and
Social Impact*
Callum Ryan
*Senior Development
Manager*
Maria Vizitiu
*Development Events
Manager*
Claire Whittle
Individual Giving Manager

Maurice Müller
Individual Giving Officer
Gwanwoo Min
*Development
Administrator*

MARKETING

Rebekah Holloway
*Director of Marketing and
Communications*
Marina Vidor
Senior Producer
Katie Vickers
Senior Marketing Manager
James Kenyon
*Senior Digital Marketing
Manager*
Murray Goulstone
*Customer Relations and
Ticketing Manager*
Katie Hogben
Data & Insight Manager
Veronica Kocovska
Marketing & Press Officer
Natasha Mallett
Marketing Assistant
Joanna Wylld
Programmes Editor
Bread and Butter PR
*Media Relations
Consultant*

LEARNING AND ENGAGEMENT

Teddy Prout
*Director of Learning and
Engagement*
Lucinda Al-Zoghbi
*Learning & Engagement
Projects Manager*
Adam Grady
*Education Senior
Coordinator*
Dolma Chiodak
*Learning and Engagement
Assistant*

FINANCE AND OPERATIONS

Kate Collis
Chief Operating Officer
Hannah Daly
Head of People
Frances Chapman
Financial Controller
Raymond Imogu
Finance Business Partner
Christina Macpherson
*Players' Fees
Administrator*
Jermaine Pascall
Finance Officer
The HR Hub
HR Support

ARCHIVE

Michael Hurwitz
Archivist

ORCHESTRA DOCTOR

Dr Peter Newman
Honorary Doctor

Philharmonia Limited
Registered Charity
No. 250277

6 Chancel Street
London SE1 0UX

philharmonia.co.uk

Tickets: 0800 652 6717
Admin: 020 7921 3900