



London Philharmonic Orchestra

2022/23 concert season at the Southbank Centre

Where music takes you

# Concert programme

**SOUTHBANK  
CENTRE**  
RESIDENT



# London Philharmonic Orchestra

**Principal Conductor** Edward Gardner supported by Aud Jepsen

**Principal Guest Conductor** Karina Canellakis

**Conductor Emeritus** Vladimir Jurowski **Patron** HRH The Duke of Kent KG

**Artistic Director** Elena Dubinets **Chief Executive** David Burke

**Leader** Pieter Schoeman supported by Neil Westreich

## Southbank Centre's Royal Festival Hall

Wednesday 30 November 2022 | 7.30pm

# Bruckner's Ninth

## Vaughan Williams

Five Mystical Songs (17')

*Interval (20')*

## Bruckner

Symphony No. 9 in D minor (82')

including the fourth movement

## Robin Ticciati

conductor

## Simon Keenlyside

baritone



## Contents

- 2 Welcome  
LPO news
- 3 On stage tonight
- 4 London Philharmonic  
Orchestra
- 5 Leader: Pieter Schoeman
- 6 Robin Ticciati
- 7 Simon Keenlyside
- 8 Programme notes
- 14 Recommended recordings
- 15 Bruckner on the LPO Label
- 16 Next concerts
- 17 Sound Futures donors
- 18 Thank you
- 20 LPO administration

The timings shown are not precise and are given only as a guide.  
Concert presented by the London Philharmonic Orchestra

**SOUTHBANK  
CENTRE**  
RESIDENT



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

## Welcome

---

### Welcome to the Southbank Centre

We hope you enjoy your visit. We have a Duty Manager available at all times. If you need any information or help, please ask a member of staff.

Eating, drinking and shopping? Take in the views over food and drinks at the Riverside Terrace Cafe, Level 2, Royal Festival Hall. Visit our shops for products inspired by our great cultural experiences, iconic buildings and central London location. Explore across the site with Beany Green, Côte Brasserie, Foyles, Giraffe, Honest Burger, Las Iguanas, Le Pain Quotidien, Ping Pong, Pret, Strada, Skylon, Spiritland, Topolski, wagamama and Wahaca.

If you would like to get in touch with us following your visit, please write to: Visitor Contact Team, 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.

A few points to note for your comfort and enjoyment:

**Photography** is not allowed in the auditorium.

**Latecomers** will only be admitted to the auditorium if there is a suitable break in the performance.

**Recording** is not permitted in the auditorium without the prior consent of the Southbank Centre. The Southbank Centre reserves the right to confiscate video or sound equipment and hold it in safekeeping until the performance has ended.

**Mobiles and watches** should be switched off before the performance begins.

## LPO news

---

### OrchLab Festival Day

Earlier today we welcomed nearly 100 guests to our Royal Festival Hall home to join us for OrchLab Festival Day, our annual celebration of music-making with disabled adults.

OrchLab is a music project founded on collaboration and inclusivity. Run by the London Philharmonic Orchestra, in partnership with Drake Music, experts in music, technology and disability, OrchLab offers music-making opportunities for disabled adults, through workshops, specially-created accessible instruments and bespoke web activities through its dedicated website, [www.orchlab.org](http://www.orchlab.org)

*OrchLab is generously supported by JTI.*

---

### Carols at Waterloo – Friday 9 December

After a two-year Covid hiatus, on Friday 9 December we're bringing back one of our favourite LPO traditions – Christmas carols at Waterloo railway station. Members of our brass section and friends, plus singers from the London Philharmonic Choir, will be spreading some festive cheer on the main concourse from 5pm onwards, raising money for Save the Children. If you're passing, please do join us for a carol or two, and please give generously!

---

### New on the LPO Label

#### James MacMillan: Christmas Oratorio



New this month on the LPO Label is James MacMillan's *Christmas Oratorio*, recorded live at the work's UK premiere in December 2021. Conducted by Mark Elder, it features the London Philharmonic Choir, soprano Lucy Crowe and baritone Roderick Williams.

Composed in 2019, the *Christmas Oratorio* embraces a Scots Gaelic lullaby, English poetry and Bible passages, all recounting the Nativity. MacMillan deftly weaves together these strands in his trademark expressive and immediate language, reflecting both his Scottish roots and his deeply-held Catholic faith. It is available to stream or download via all major platforms, and on sale to buy as a double CD. To listen or find out more, visit [lnk.to/lpochristmasoratorio](http://lnk.to/lpochristmasoratorio)

# On stage tonight

---

## First Violins

Pieter Schoeman\* Leader  
Chair supported by Neil Westreich  
Alice Ivy-Pemberton  
Kate Oswin  
Lasma Taimina  
Chair supported by Irina Gofman & Mr Rodrik V. G. Cave  
Minn Majoe  
Thomas Eisner  
Cassi Hamilton  
Katalin Varnagy  
Chair supported by Sonja Drexler  
Nilufar Alimaksumova  
Martin Höhmann  
Yang Zhang  
Chair supported by Eric Tomsett  
Alice Apreda Howell  
Ronald Long  
Chu-Yu Yang  
Rasa Zukauskaite  
Ricky Gore

## Second Violins

Tania Mazzetti Principal  
Chair supported by Countess Dominique Loredan  
Emma Oldfield Co-Principal  
Helena Smart  
Fiona Higham  
Chair supported by David & Yi Buckley  
Kate Birchall  
Joseph Maher  
Nancy Elan  
Sioni Williams  
Nynke Hijlkema  
Lyrit Milgram  
Jessica Coleman  
Jamie Hutchinson  
Alison Strange

## Violas

Rachel Roberts  
Guest Principal  
Ting-Ru Lai  
Katharine Leek  
Raquel López Bolívar  
Martin Wray  
Lucia Ortiz  
Toby Warr  
James Heron  
Daniel Cornford  
Michelle Bruil  
Laura Vallejo  
Richard Cookson

## Cellos

Kristina Blaumane Principal  
Chair supported by Bianca & Stuart Roden  
Pei-Jee Ng Co-Principal  
Chair supported by The Candide Trust  
Francis Bucknall  
Tom Roff  
Helen Thomas  
George Hault  
Sibylle Hentschel  
Iain Ward  
Tamaki Sugimoto  
Julia Morneweg

## Double Basses

Kevin Rundell\* Principal  
Sebastian Pennar  
Co-Principal  
George Peniston  
Laura Murphy  
Lowri Morgan  
Adam Wynter  
Elen Roberts  
David Johnson

## Flutes

Juliette Bausor Principal  
Clare Childs  
Imogen Royce

## Oboes

Ian Hardwick\* Principal  
Alice Munday  
Emily Stephens

## Clarinets

Benjamin Mellefont  
Principal  
Thomas Watmough  
Chair supported by Roger Greenwood  
Paul Richards\*

## Bassoons

Simon Estell Principal  
Emma Harding  
Catriona McDermid

## Horns

John Ryan\* Principal  
Martin Hobbs  
Duncan Fuller  
Gareth Mollison  
Mark Vines Co-Principal  
Oliver Johnson  
Zoe Tweed  
Jonathan Lipton  
Andrew Budden

## Wagner Tubas

Mark Vines  
Oliver Johnson  
Zoe Tweed  
Jonathan Lipton

## Trumpets

Paul Beniston\* Principal  
Anne McAneney\*  
Erika Curbelo

## Trombones

Mark Templeton\* Principal  
Chair supported by William & Alex de Winton  
David Whitehouse  
Tom Berry

## Bass Trombone

Lyndon Meredith Principal

## Tuba

Lee Tsarmaklis\* Principal  
Chair supported by Friends of the Orchestra

## Timpani

Simon Carrington\*  
Principal  
Chair supported by Victoria Robey OBE

## Harp

Sue Blair Guest Principal

*\* Holds a professorial appointment in London*

The LPO also acknowledges the following chair supporters whose players are not present at this concert:

Garf & Gill Collins  
Dr Barry Grimaldi  
Sir Simon Robey  
Caroline, Jamie & Zander Sharp

# London Philharmonic Orchestra

---



© Benjamin Ealovega

Uniquely groundbreaking and exhilarating to watch and hear, the London Philharmonic Orchestra has been celebrated as one of the world's great orchestras since Sir Thomas Beecham founded it in 1932. With every performance we aim to bring wonder to the modern world and cement our position as a leading orchestra for the 21st century.

Our home is here at the Southbank Centre's Royal Festival Hall, where we're at the beating heart of London's cultural life. You'll also find us at our resident venues in Brighton, Eastbourne and Saffron Walden, and on tour throughout the UK and internationally, performing to sell-out audiences worldwide. Each summer we're resident at Glyndebourne Festival Opera, combining the magic of opera with Glyndebourne's glorious setting in the Sussex countryside.

## Sharing the wonder

We're always at the forefront of technology, finding new ways to share our music globally. You'll find us online, on streaming platforms, on social media and through our broadcast partnership with Marquee TV. During the pandemic period we launched 'LPOne': over 100 videos of performances, insights and introductions to playlists, which led to us being named runner-up in the Digital Classical Music Awards 2020. During 2022/23 we'll be working once again with Marquee TV to broadcast selected live concerts, so you can share or relive the wonder from your own living room.

## Our conductors

Our Principal Conductors have included some of the greatest historic names like Sir Adrian Boult, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Kurt Masur. In 2021 Edward Gardner became our 13th Principal Conductor, taking the Orchestra into its tenth decade. Vladimir Jurowski became Conductor Emeritus in recognition of his impact as Principal Conductor from 2007–21. Karina Canellakis is our current Principal Guest Conductor and Brett Dean our Composer-in-Residence.

## Soundtrack to key moments

Everyone will have heard the London Philharmonic Orchestra, whether it's playing the world's National Anthems at every medal ceremony of the London 2012 Olympics and Paralympics, our iconic recording with Pavarotti that made *Nessun Dorma* a global football anthem, or closing the flotilla at The Queen's Thames Diamond Jubilee Pageant. And you'll almost certainly have heard us on the soundtracks for major films including *The Lord of the Rings*.

We also release live, studio and archive recordings on our own label, and are the world's most-streamed orchestra, with over 15 million plays of our content each month. Recent releases include the first volume of a Stravinsky series with Vladimir Jurowski; Tippett's complete opera *The Midsummer Marriage* under Edward Gardner, captured in his first concert as

## Pieter Schoeman

*Leader*

LPO Principal Conductor in September 2021; and James MacMillan's *Christmas Oratorio*, recorded at the work's UK premiere performance in December 2021 (see page 14).

### Next generations

We're committed to inspiring the next generation of musicians and music-lovers: there's nothing we love more than seeing the joy of children and families enjoying their first musical moments, and we're passionate about equipping schools and teachers through schools' concerts, resources and training. Reflecting our values of collaboration and inclusivity, our OrchLab and Open Sound Ensemble projects offer music-making opportunities for adults and young people with special educational needs and disabilities.

Today's young instrumentalists are the orchestral members of the future, so we're committed to offering them opportunities to progress. Our LPO Junior Artists programme is leading the way in creating pathways into the profession for young artists from under-represented communities, and our LPO Young Composers and Foyle Future Firsts schemes support the next generation of professional musicians, bridging the transition from education to professional careers.

### 2022/23 and beyond

We believe in the relevance of our music, and that our programmes must reflect the narratives of modern times. This season we're exploring themes of belonging and displacement in our series 'A place to call home', delving into music by composers including Austrians Erich Korngold and Paul Hindemith, Hungarian Béla Bartók, Cuban Tania León, Ukrainian Victoria Vita Polevá and Syrian Kinan Azmeh. As we celebrate our 90th anniversary we perform works premiered by the Orchestra during its illustrious history. This season also marks Vaughan Williams's 150th anniversary and we'll be celebrating with four of his works, as well as both symphonies by Elgar and music by Tippett and Thomas Adès. Our commitment to everything new and creative includes premieres by Brett Dean and Heiner Goebbels, as well as new commissions from composers from around the world including Agata Zubel, Elena Langer and Vijay Iyer.



© Benjamin Ealovega

Pieter Schoeman was appointed Leader of the London Philharmonic Orchestra in 2008, having previously been Co-Leader since 2002. He is also a Professor of Violin at Trinity Laban Conservatoire of Music & Dance.

Pieter has performed worldwide as a soloist and recitalist in such famous halls as the Concertgebouw in Amsterdam, Moscow's Rachmaninov Hall, Capella Hall in St Petersburg, Staatsbibliothek in Berlin, Hollywood Bowl in Los Angeles and London's Royal Festival Hall. As a chamber musician he regularly appears at London's prestigious Wigmore Hall. His chamber music partners have included Anne-Sophie Mutter, Veronika Eberle, Patricia Kopatchinskaja, Boris Garlitsky, Jean-Guihen Queyras, Yannick Nézet-Séguin, Martin Helmchen and Julia Fischer.

Pieter has performed numerous times as a soloist with the London Philharmonic Orchestra. Highlights have included an appearance as both conductor and soloist in Vivaldi's *Four Seasons* at the Royal Festival Hall, the Brahms Double Concerto with Kristina Blaumane, and the Britten Double Concerto with Alexander Zemtsov, which was recorded and released on the LPO Label to great critical acclaim.

Pieter has appeared as Guest Leader with the BBC, Barcelona, Bordeaux, Lyon and Baltimore symphony orchestras; the Rotterdam and BBC Philharmonic orchestras; and the Leipzig Gewandhaus Orchestra.

Pieter's chair in the LPO is generously supported by Neil Westreich.

[lpo.org.uk](http://lpo.org.uk)



# Robin Ticciati

conductor

---



© Giorgia Bertazzi

Robin Ticciati OBE has been Music Director of the Deutsches Symphonie-Orchester Berlin since 2017 and Music Director of Glyndebourne Festival Opera since 2014. He was Principal Conductor of the Scottish Chamber Orchestra from 2009-18.

Robin is a regular guest conductor with the London Philharmonic Orchestra, both on the concert stage and at Glyndebourne: in summer 2022 at Glyndebourne he conducted the Orchestra in a Poulenc double-bill and Ethel Smyth's *The Wreckers*, the latter of which was reprised in a Glyndebourne Prom at the Royal Albert Hall. He is also a regular guest with the London Symphony Orchestra, Bavarian Radio Symphony Orchestra, Budapest Festival Orchestra and Chamber Orchestra of Europe. Guest-conducting highlights in recent years have included the Vienna Philharmonic, Czech Philharmonic, Swedish Radio Symphony Orchestra, Royal Concertgebouw Orchestra, Orchestre National de France, Philadelphia Orchestra, Cleveland Orchestra, Gewandhausorchester Leipzig and Staatskapelle Dresden.

Since becoming Music Director at Glyndebourne, Robin has conducted new productions of *La damnation de Faust*, *Pelléas et Mélisande*, *Der Rosenkavalier*, *Die Entführung aus dem Serail* and *La clemenza di Tito*. Highlights as a guest opera conductor include *Peter Grimes* at La Scala, *Le nozze di Figaro* at the Salzburg Festival, and *Eugene Onegin* at both the Royal Opera House and the Metropolitan Opera.

Robin Ticciati's highly acclaimed discography includes Berlioz with the Swedish Radio Symphony Orchestra; Haydn, Schumann, Berlioz and Brahms with the Scottish Chamber Orchestra; Dvořák, Bruckner and Brahms with the Bamberg Symphony Orchestra; and Debussy, Duruflé, Duparc, Fauré, Ravel and Bruckner with the Deutsches Symphonie-Orchester Berlin.

Born in London, Robin Ticciati is a violinist, pianist and percussionist by training. He was a member of the National Youth Orchestra of Great Britain when, aged 15, he turned to conducting under the guidance of Sir Colin Davis and Sir Simon Rattle. He holds the position of 'Sir Colin Davis Fellow of Conducting' at the Royal Academy of Music. Robin was awarded an OBE for services to music in The Queen's Birthday Honours 2019.

The 2022/23 season sees Robin embark on tours with the Chamber Orchestra of Europe, Vienna Symphony and Deutsche Symphonieorchester Berlin, and he will return to conduct the Budapest Festival Orchestra. Debuts this season include the Munich Philharmonic, San Francisco Symphony and Pittsburgh Symphony orchestras. He returns to Glyndebourne in 2023 to conduct Stravinsky's *The Rake's Progress* and Poulenc's *Dialogues des Carmélites*, both with the LPO.



# Simon Keenlyside

baritone

---



© Uwe Arens

Revered British baritone Simon Keenlyside was born in London. He appears at the world's most celebrated opera houses and has particularly close associations with the Metropolitan Opera, New York; the Royal Opera House, Covent Garden; the Bavarian State Opera; and the Vienna State Opera. His roles have included Prospero (*The Tempest*), Posa (*Don Carlo*), Père Germont (*La traviata*), Papageno (*The Magic Flute*), Pelléas/Golaud (*Pelléas et Mélisande*), Count Almaviva, and the title roles in *Don Giovanni*, *Eugene Onegin*, *Wozzeck*, *Billy Budd*, *Hamlet*, *Macbeth* and *Rigoletto*.

Recent highlights include Golaud at the Liceu in Barcelona, Ezio in Verdi's *Attila* at Covent Garden, and *Macbeth* at the Bavarian State Opera and Covent Garden. The 2022/23 season sees him in *Rigoletto* and *Macbeth* at the Vienna State Opera, and *Peter Grimes* at the Opéra national de Paris.

A renowned recitalist, Simon appears regularly at such major international recital venues as Wigmore Hall, the Palau de les Arts in Valencia, La Monnaie in Brussels, the Konzerthaus and the Musikverein in Vienna, the Opernhaus Zurich, and many more. He also enjoys extensive concert work and has sung under the batons of the world's leading conductors, appearing with the Chamber Orchestra of Europe; the City of Birmingham, London Symphony, Philharmonia and Cleveland orchestras; and the Czech, Vienna and Berlin Philharmonic orchestras. His most recent appearance with the LPO was in October 2018, when he was a soloist in Orff's *Carmina Burana* under Jérémie Rhorer.

Simon's extensive discography includes a disc of Schumann Lieder with Graham Johnson and four recital discs with Malcolm Martineau – Schubert, Strauss, Brahms, and an English song disc, 'Songs of War', which won the Solo Vocal Award at the 2012 *Gramophone Awards*. He has also recorded Britten's *War Requiem* with the London Symphony Orchestra under Gianandrea Noseda, Mendelssohn's *Elijah* under Paul McCreech, Mahler's *Des Knaben Wunderhorn* under Simon Rattle, the title role in *Macbeth* under Edward Gardner, the title role in *Don Giovanni* under Claudio Abbado, *Carmina Burana* under Christian Thielemann, Marcello in *La bohème* under Riccardo Chailly, the title role in *Billy Budd* under Richard Hickox, Papageno in *The Magic Flute* under Charles Mackerras, Count Almaviva in the Grammy award-winning *Le nozze di Figaro* under René Jacobs, and Prospero in Thomas Adès's *The Tempest*, which won Best Opera Recording (Grammy Awards 2013) and Music DVD Recording of the Year (Echo Klassik Awards 2014).

Simon was made a CBE in 2003, and received a knighthood in The Queen's Birthday Honours 2018. In 2017 he was awarded the title of Austrian Kammersänger at the Vienna State Opera. He won the 2006 Olivier Award for Outstanding Achievement in Opera, and in 2007 received the Echo Klassik award for Male Singer of the Year.

## Programme notes

---

### Ralph Vaughan Williams

1872–1958

### Five Mystical Songs

1911

Simon Keenlyside *baritone*

---

*1 Easter*

*2 I Got Me Flowers*

*3 Love Bade Me Welcome*

*4 The Call*

*5 Antiphon*



Tonight is the third LPO concert this autumn celebrating the music of Ralph Vaughan Williams, whose 150th anniversary we mark this year. The LPO was privileged to work with 'RVW' on many occasions, premiering several of his works and building a relationship with the music of this most individual and beloved of British composers that flourishes to this day.

Vaughan Williams's attitude to religious faith fluctuated during his long life. As a student at Cambridge he proudly proclaimed himself an 'atheist', but hearing sung church services in nearby Ely Cathedral challenged him: was there something transcendent behind it after all? The trauma of serving as a medical orderly in the trenches in the First World War posed another, very different challenge; but much later Vaughan Williams is said to have been pleased when his friend, the tenor Stuart Wilson, described him as a 'Christian agnostic.' Perhaps the closest approximation to his position could be found in the words from Plato, on the nature of the afterlife, that Vaughan Williams had printed in the score of his *Sancta Civitas* ('The Holy City', 1925):

# Five Mystical Songs

## Texts

---

'A man of sense will not insist that things are as I have described them. But I think he will believe that something of the kind is true... and that it is worthwhile to stake everything on this belief.'

One thing is certain: throughout his career Vaughan Williams was drawn repeatedly to religious texts – the pantheistic mysticism of Walt Whitman, the King James Bible, Bunyan's *Pilgrim's Progress*, the poetry of William Blake and, in the case of this glorious cycle, the English 'Metaphysical' poet George Herbert (1593–1633). The visionary intensity, artful simplicity and inner calm of Herbert's verse has inspired many – so much so that the philosopher and mystic Simone Weil cited one poem, *Love* (set in the third of these songs) as central to her conversion experience. It isn't hard to intuit the appeal for Vaughan Williams: a radiant, life-transforming encounter with transcendent love, which neatly dodges dogmatic specifics (neither 'God' nor 'Jesus' are actually named), but which speaks of a knowledge far deeper than the 'certainties' of fanatics and fundamentalists.

It is quite clear, however, that the language, however, with its immediate power to suggest vocal intonations, spoke deeply to the composer. Even when one already knows the poetry, after hearing Vaughan Williams's setting of the opening line, 'Rise heart; thy Lord is risen', it's difficult to read the words without feeling that wonderful warm wave of music rising heavenward in one's mind and body. 'I Got Me Flowers', 'The Call' and 'Antiphon' ('Let all the world') recall the most memorable of Vaughan Williams's own folk-hymnic contributions to *The English Hymnal*: ardent, immediately appealing and free from conventional religiosity. But the centrepiece – emotionally and well as structurally – is 'Love Bade Me Welcome'. In the words of a modern mystical poet, T S Eliot, 'We must be still and still moving into another intensity.' At the heart of the poem, as Love speaks the words 'You must sit down ... and taste my meat', the chorus wordlessly intone the old communion chant 'O Sacrum convivium'. The rational mind may protest, but this is music that speaks directly to the heart.

*Programme note © Stephen Johnson*

---

### 1 *Easter*

*From Herbert's 'Easter'*

Rise heart; thy Lord is risen.  
Sing his praise without delays,  
Who takes thee by the hand,  
that thou likewise with him may'st rise;  
That, as his death calcined thee to dust,  
His life may make thee gold, and much more, just.

Awake, my lute, and struggle for thy part with all thy art.  
The crosse taught all wood to resound his name, who  
bore the same.  
His stretched sinews taught all strings, what key  
Is the best to celebrate this most high day.

Consort both heart and lute, and twist a song pleasant  
and long;  
Or since all musick is but three parts vied and  
multiplied.  
O let thy blessed Spirit bear a part,  
And make up our defects with his sweet art.

### 2 *I Got Me Flowers*

*From the second part of Herbert's 'Easter'*

I got me flowers to strew thy way;  
I got me boughs off many a tree:  
But thou wast up by break of day,  
And brought'st thy sweets along with thee.

The Sunne arising in the East.  
Though he give light, and th'East perfume;  
If they should offer to contest  
With thy arising, they presume.

Can there be any day but this,  
Though many sunnes to shine endeavour?  
We count three hundred, but we misse:  
There is but one, and that one ever.

## Five Mystical Songs

### *Texts continued*

---

#### 3 *Love Bade Me Welcome*

*From Herbert's 'Love (III)'*

Love bade me welcome: yet my soul drew back.  
Guiltie of dust and sinne.  
But quick-ey'd Love, observing me grow slack  
From my first entrance in,  
Drew nearer to me, sweetly questioning  
If I lack'd anything.

A guest, I answer'd, worthy to be here:  
Love said, You shall be he.  
I the unkinde, ungrateful? Ah, my deare,  
I cannot look on thee.  
Love took my hand, and smiling did reply,  
Who made the eyes but I?

Truth Lord, but I have marr'd them: let my shame  
Go where it doth deserve.  
And know you not, sayes Love, who bore the blame?  
My deare, then I will serve.  
You must sit down, sayes Love, and taste my meat:  
So I did sit and eat.

#### 5 *Antiphon*

*From Herbert's 'Antiphon (I)'*

Let all the world in ev'ry corner sing:  
My God and King.  
The heavens are not too high,  
His praise may thither flie;  
The earth is not too low,  
His praises there may grow.

Let all the world in ev'ry corner sing:  
My God and King.  
The Church with psalms must shout,  
No doore can keep them out;  
But above all, the heart  
Must bear the longest part.

Let all the world in ev'ry corner sing:  
My God and King.

#### 4 *The Call*

*From Herbert's 'The Call'*

Come, my Way, my Truth, my Life:  
Such a Way, as gives us breath:  
Such a Truth, as ends all strife:  
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:  
Such a Light, as shows a feast:  
Such a Feast, as mends in length:  
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:  
Such a Joy, as none can move:  
Such a Love, as none can part:  
Such a Heart, as joyes in love.

---

Interval – 20 minutes

*An announcement will be made five minutes before the end of the interval.*

# Programme notes

---

## Anton Bruckner

1824–96

### Symphony No. 9 in D minor, WAB 109

1887–96, unfinished

*'Dem lieben Gott' [To the dear Lord]*

---

*1 Feierlich, misterioso [Solemn, mysterious]*

*2 Scherzo: Bewegt, lebhaft [Allegro, lively]; Trio: Schnell [Fast]*

*3 Adagio: Langsam, feierlich [Slow, solemn]*

*4 Finale: Misterioso, nicht schnell [Mysterious, not fast]*

*Nowak Edition of movements 1–3. Performing version of the Finale 1983–2012 by Nicola Samale, John A Phillips, Benjamin-Gunnar Cohrs and Giuseppe Mazzuca; revision John A Phillips 2021–22 (first performance).*

Bruckner's Ninth is traditionally performed in the three movements Bruckner had completed by 1894. But the last 18 months of his life were spent working assiduously on its Finale; that the Symphony *not* conclude with its *Adagio* was so important to him that he directed, should he not complete the work, that his *Te Deum* be performed after the *Adagio*.

Among the 450 pages of manuscripts that survive for the Finale, Bruckner left an orchestral score intended as no less definitive than the scores of the first three movements. The orchestration of about the first third was complete, some of the fully scored bifolios (four-page double leaves, most of them 16 bars long) even noted as 'finished'. The rest of the movement, no less definitive, was left in complete string score, in ink, the main wind entries in ink or pencil. Consider also: the Finale had been emerging in Bruckner's mind for almost a decade before its detailed working out. His originality, clarity of conception, contrapuntal skill and theoretical insight undiminished, the Ninth and its Finale were to be Bruckner's masterwork, his *opus summum musicus*.

Tragically, a number of bifolios of this score, among other manuscripts, were appropriated by souvenir-hunters following Bruckner's death. At the 1903

premiere of the Ninth, its first three movements were presented in a reorchestrated arrangement, conductor Ferdinand Löwe outright lying about the existence of a Finale. (The myth that Bruckner left only indecipherable 'sketches' is still in currency today.) The manuscripts were published in 1934 in the Bruckner Complete Edition, but errors in their transcription led to further misunderstandings. In 1963 British musicologist Hans Ferdinand Redlich justly wrote of the Ninth: 'Rarely has the posthumous work of a great composer been treated by posterity with such persistent unfairness.'

Begun in 1983, efforts to reconstruct the Finale by the editorial team of Nicola Samale, John Phillips, Benjamin-Gunnar Cohrs and Giuseppe Mazzuca (hence, 'SPCM') led to the publication of Phillips's reconstruction of Bruckner's autograph (1994, 1999) and facsimile edition of the original manuscripts (1996) in the Bruckner Complete Edition: they brought about a revolution in informed musicological opinion. Phillips and Cohrs went on to independently write doctoral theses on the Ninth.

While nothing can alter the fact that some of its pages were lost, far more survives for the Finale than previously believed, including drafts for virtually the entire coda (now included in their entirety). The work's

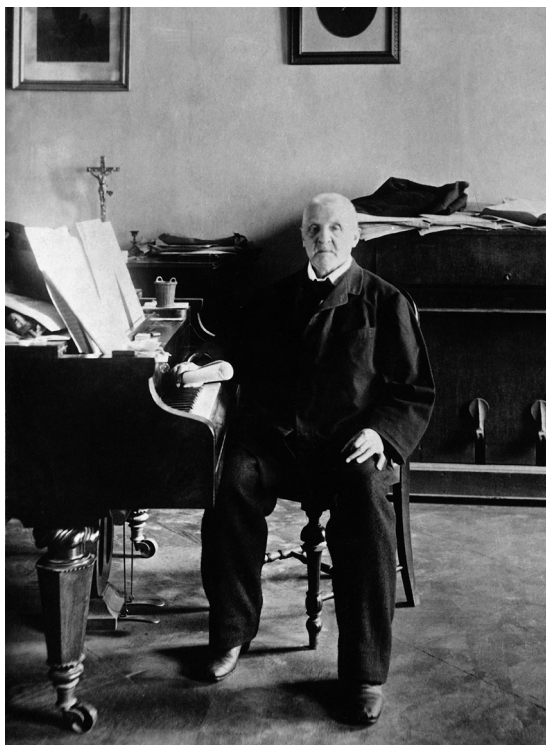
## Programme notes

essential motivic and harmonic continuity is apparent from the surviving bifolios; most of the gaps can be reconstructed from the particello or short-score sketches that preceded and accompanied its composition. Bruckner, who taught harmony and counterpoint, was a profoundly methodical and theoretically insightful composer; his artistic decisions followed a frequently construable compositional logic, making the reconstruction of compositional continuity and orchestration far less subjective than they might seem.

The 'SPCM' Finale has been progressively refined throughout its history. At 649 bars, the current revision, which has the wholehearted approval of Maestro Samale, is four bars shorter than in 2012 (the version recorded so successfully by Simon Rattle and the Berlin Philharmonic on EMI) but even more solidly based on the original materials. 440 bars represent the continuity of the surviving score bifolios (68%), a further 122 were reconstructed from the sketches or continuity drafts (19%). Only 87 bars (13%, nine bars fewer than in 2012), required more 'forensic' restoration.

Expressly conceived as his last symphony and musical testament, the Ninth was dedicated, with Bruckner's characteristic simplicity, to 'the dear Lord'; he also referred to it as 'Homage to Divine Majesty'. That, like Beethoven's Ninth, it was to be in D minor was itself a homage to that celebrated work. Although begun only days after Bruckner completed his Eighth in August 1887, work on the Ninth was delayed for years by Bruckner's retrospective revisions of several previous symphonies, designed to bring his major works to the same exacting level of compositional craftsmanship.

Like Bruckner's Fifth, his Ninth was orientated around a Finale of great weight and emotional power, intended to end not in resigned beatitude but triumphant glory. Bruckner marshals up all the numinous, 'gothic' elements of the key of D minor he found prefigured in Beethoven, raising them to even greater levels of mystery, solemnity, rapture and, at times, sheer terror. As in his Seventh and Eighth symphonies, Bruckner enriched his orchestral palette with the darkly mysterious sound of four Wagner tubas, according them important roles in the last two movements. Harmonically the work is rich beyond belief: Striking dissonances such as the opening of the *Scherzo* or climax of the *Adagio*, not to mention many dissonant passages in the Finale, strikingly foreshadow 20th-century developments.



© Suddeutsche Zeitung Photo/Alamy

*Bruckner at the piano, 1895*

The work's formal design is clear. First and last movements use Bruckner's characteristic sonata form: an exposition with three theme groups, freely developed, then reprised, followed by a coda. The ominous opening of the first movement builds into the violent outburst of its intimidating main theme; the second subject brings rapturous spiritual calm, the third a sterner sense of tragedy. Bruckner fuses development and reprise, creating a much-expanded counter-statement to the exposition that rises to overwhelming climaxes. The coda is monumental, but intentionally concise.

Within this context, the *Scherzo*, usually a lighter movement, seems demonically supercharged, a veritable *Totentanz* (dance of death). It is cast in monothematic sonata form, its unearthly Trio unlike anything else written by Bruckner.

## Programme notes

The *Adagio*, a deeply moving retrospective that rises to visionary heights, has two broad theme groups, each restated. Bruckner designated the sorrowful theme in the Wagner tubas, which emerges just after the first climax, his 'Farewell to Life'; it recurs later as an impassioned chorale in the strings, but will return in the Finale as its monumental chorale theme. The *Adagio* ascends to a climax of fearful power, perhaps the confrontation with death itself; its coda, a web of allusions, quotes one of Bruckner's masses and prefigures the opening of the Finale, achieving a profound sense of peace.

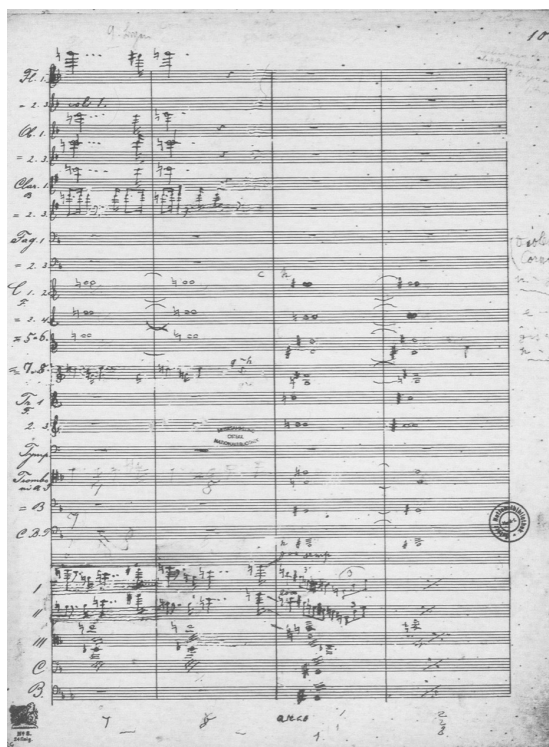
If the *Adagio* was a farewell to life, the Finale is a Dantesque journey through Purgatory, but ending in Glory. This explains much about the movement. Its form is abundantly clear: The compulsive, dotted-rhythm motif with which it begins builds ominously into the overwhelming principal theme; it will dominate the movement. Initially desolate, the second group later seems to recall happier memories. The third group is the glorious chorale prefigured in the *Adagio*; the ensuing development is dominated by the four-note motif Bruckner borrowed from his *Te Deum*. The principal theme returns as a fugue, followed by a chase-like *crescendo* culminating in a new theme in the horns, but this breaks off in an echoing void. The reprise of the second group makes two pointed musical allusions: first, to the chorale, and second, to the melody of the ancient liturgical song 'Christ is risen', a favourite of the composer (the text of which repeats the word 'Alleluja'); it returns us to D minor. Then – in one of the great passages in all Bruckner – the chorale returns, reunited with the *Te Deum* motif: we are coming home at last. It segues into the triumphant horn theme, only to suddenly confront us again with the forbidding main theme from the first movement.

We can now reconstruct the coda even more accurately. A mysteriously circling ascent led into the final chorale statement for which we have both the allusion in the reprise as well as a late sketch. Three remarkable drafts, dated May 1896, for the rest of the coda are now included in their entirety, the restored passage allowing the themes of first movement and Finale to combine in symbolic demonstration of the underlying unity of the whole work. This culminates in a terrifyingly dissonant passage before conclusively cadencing into the 'Glory' of D major: Salvation.

Bruckner stated that he would introduce here 'with great power' a theme prefigured in an earlier movement, an 'Alleluja [...]', in order that the symphony end with a hymn

of praise to the dear Lord'. This can be convincingly identified as the D major entry of the trumpets at bar 5 of the *Adagio*; numerous clues suggest how Bruckner would have transformed it into his concluding 'hymn of praise'.

Programme note © Dr John A Phillips, Sydney 2022



A page from Bruckner's autograph of the Finale: entry of the chorale

## Programme notes

### Recommended recordings of tonight's works

by Laurie Watt

**Vaughan Williams: Five Mystical Songs**

*Piano version:* Simon Keenlyside (baritone)

Graham Johnson (piano) (Naxos)

*Orchestral version:*

Brian Rayner Cook (baritone) | London Philharmonic

Orchestra | Bryden Thomson (Chandos)

**Bruckner: Symphony No. 9**

Lucerne Festival Orchestra | Claudio Abbado

(Deutsche Grammophon)

### Enjoyed tonight's concert?

Help us to share the wonder of the LPO by making a donation today. Use the QR code to donate via the LPO website, or visit [lpo.org.uk/donate](https://lpo.org.uk/donate). Thank you.



OUT NOW ON THE LPO LABEL

## JAMES MACMILLAN CHRISTMAS ORATORIO

conducted by  
MARK ELDER

with  
LUCY CROWE soprano  
RODERICK WILLIAMS baritone  
LONDON PHILHARMONIC CHOIR

Recorded live in concert at the Southbank Centre's Royal Festival Hall, 4 December 2021

*'As powerful an experience, musical and spiritual, as I expect to hear from a living composer for years'*

The Times



Available to buy on CD, and to download or stream via Spotify, Apple Music, Idagio and others. Scan to find out more.





# London Philharmonic Orchestra

## BRUCKNER ON THE LPO LABEL



**Symphony No. 3**  
conducted by  
**Stanislaw Skrowaczewski**  
LPO-0084



**Symphony No. 4**  
conducted by  
**Klaus Tennstedt**  
LPO-0014



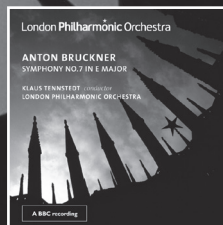
**Symphony No. 5**  
conducted by  
**Stanislaw Skrowaczewski**  
LPO-0090



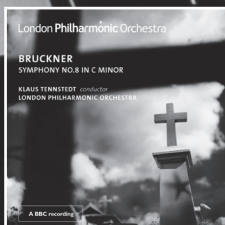
**Symphony No. 6**  
conducted by  
**Christoph Eschenbach**  
LPO-0049



**Symphony No. 7**  
conducted by  
**Stanislaw Skrowaczewski**  
LPO-0071



**Symphony No. 7**  
conducted by  
**Klaus Tennstedt**  
LPO-0030



**Symphony No. 8**  
Conducted by  
**Klaus Tennstedt**  
LPO-0032

100+ LPO Label recordings available on CD from all good outlets, and to download or stream online via Spotify, Apple Music and others



# London Philharmonic Orchestra

## Next LPO concerts at the Southbank Centre's Royal Festival Hall

### JUROWSKI CONDUCTS MAHLER

Saturday 3 December 2022 | 7.30pm

Mahler Symphony No. 9

Vladimir Jurowski conductor

### MILOŠ PLAYS RODRIGO

Friday 13 January 2023 | 7.30pm

Copland El Salón México

David Bruce The Peacock Pavane (*world premiere*)

Rodrigo Concierto de Aranjuez

Gabriela Ortiz Antrópolis

de Falla The Three-Cornered Hat: Suites 1 & 2

Karen Kamensek conductor

Miloš Karadagić guitar

### RACHMANINOFF'S FIRST

Wednesday 18 January 2023 | 7.30pm

Brett Dean Amphitheatre

Kinan Azmeh Clarinet Concerto (*UK premiere*)

Rachmaninoff Symphony No. 1

Enrique Mazzola conductor

Kinan Azmeh clarinet

Generously supported by Cockayne – Grants for the Arts  
and The London Community Foundation.

## Sound Futures donors

We are grateful to the following donors for their generous contributions to our **Sound Futures** campaign. Thanks to their support, we successfully raised £1 million by 30 April 2015 which has now been matched pound for pound by Arts Council England through a Catalyst Endowment grant. This has enabled us to create a £2 million endowment fund supporting special artistic projects, creative programming and education work with key venue partners including our Southbank Centre home. Supporters listed below donated £500 or over. For a full list of those who have given to this campaign please visit [lpo.org.uk/soundfutures](http://lpo.org.uk/soundfutures).

### Masur Circle

Arts Council England  
Dunard Fund  
Victoria Robey OBE  
Emmanuel & Barrie Roman  
The Underwood Trust

### Welser-Möst Circle

William & Alex de Winton  
John Ireland Charitable Trust  
The Tsukanov Family Foundation  
Neil Westreich

### Tennstedt Circle

Valentina & Dmitry Aksenov  
Richard Buxton  
The Candide Trust  
Michael & Elena Kroupee  
Kirby Laing Foundation  
Mr & Mrs Makharinsky  
Alexey & Anastasia Reznikovich  
Sir Simon Robey  
Bianca & Stuart Roden  
Simon & Vero Turner  
The late Mr K Twyman

### Solti Patrons

Ageas  
John & Manon Antoniazzi  
Gabor Beyer, through BTO  
Management Consulting AG  
Jon Claydon  
Mrs Mina Goodman & Miss Suzanne  
Goodman  
Roddy & April Gow  
The Jeniffer & Jonathan Harris  
Charitable Trust  
Mr James R.D. Korner  
Christoph Ladanyi & Dr Sophia  
Ladanyi-Czernin  
Robert Markwick & Kasia Robinski  
The Maurice Marks Charitable Trust

Mr Paris Natar  
The Rothschild Foundation  
Tom & Phillis Sharpe  
The Viney Family

### Haitink Patrons

Mark & Elizabeth Adams  
Dr Christopher Aldren  
Mrs Pauline Baumgartner  
Lady Jane Berrill  
Mr Frederick Brittenden  
David & Yi Yao Buckley  
Mr Clive Butler  
Gill & Garf Collins  
Mr John H Cook  
Mr Alistair Corbett  
Bruno De Kegel  
Georgy Djaparidze  
David Ellen  
Christopher Fraser OBE  
David & Victoria Graham Fuller  
Goldman Sachs International  
Mr Gavin Graham  
Moya Greene  
Mrs Dorothy Hambleton  
Tony & Susie Hayes  
Malcolm Herring  
Catherine Høgel & Ben Mardle  
Mrs Philip Kan  
Rehmet Kassim-Lakha de Morixe  
Rose & Dudley Leigh  
Lady Roslyn Marion Lyons  
Miss Jeanette Martin  
Duncan Matthews KC  
Diana & Allan Morgenthau  
Charitable Trust  
Dr Karen Morton  
Mr Roger Phillimore  
Ruth Rattenbury  
The Reed Foundation  
The Rind Foundation  
Sir Bernard Rix  
David Ross & Line Forestier  
(Canada)

Carolina & Martin Schwab  
Dr Brian Smith  
Lady Valerie Solti  
Mr & Mrs G Stein  
Dr Peter Stephenson  
Miss Anne Stoddart  
TFS Loans Limited  
Marina Vaizey  
Jenny Watson  
Guy & Utti Whittaker

### Pritchard Donors

Ralph & Elizabeth Aldwinckle  
Mrs Arlene Beare  
Mr Patrick & Mrs Joan Benner  
Mr Conrad Blakey  
Dr Anthony Buckland  
Paul Collins  
Alastair Crawford  
Mr Derek B. Gray  
Mr Roger Greenwood  
The HA.SH Foundation  
Darren & Jennifer Holmes  
Honeymead Arts Trust  
Mr Geoffrey Kirkham  
Drs Frank & Gek Lim  
Peter Mace  
Mr & Mrs David Malpas  
Dr David McGibney  
Michael & Patricia McLaren-Turner  
Mr & Mrs Andrew Neill  
Mr Christopher Querée  
The Rosalyn & Nicholas Springer  
Charitable Trust  
Timothy Walker CBE AM  
Christopher Williams  
Peter Wilson Smith  
Mr Anthony Yolland

*and all other donors who wish to remain anonymous*

# Thank you

**We are extremely grateful to all donors who have given generously to the LPO over the past year. Your generosity helps maintain the breadth and depth of the LPO's activities, as well as supporting the Orchestra both on and off the concert platform.**

## Artistic Director's Circle

Anonymous donors  
Mrs Aline Foriel-Destezet  
Aud Jebson  
In memory of Mrs Rita Reay  
Sir Simon & Lady Robey OBE

## Orchestra Circle

William & Alex de Winton  
Patricia Haitink  
Mr & Mrs Philip Kan  
Neil Westreich  
The American Friends of the  
London Philharmonic Orchestra

## Principal Associates

Richard Buxton  
Gill & Garf Collins  
In memory of Brenda Lyndoe  
Casbon  
In memory of Ann Marguerite  
Collins  
Sally Groves MBE  
George Ramishvili

## Associates

Mrs Irina Andreeva  
In memory of Len & Edna Beech  
Steven M. Berzin  
Ms Veronika Borovik-  
Khilchevskaya  
The Candide Trust  
Irina Gofman & Mr Rodrik V. G.  
Cave  
The Lambert Family Charitable  
Trust  
Countess Dominique Loredan  
Stuart & Bianca Roden  
In memory of Hazel Amy Smith  
The Tsukanov Family  
The Viney Family

## Gold Patrons

An anonymous donor  
Chris Aldren  
David & Yi Buckley  
In memory of Allner Mavis  
Channing  
Sonja Drexler  
Jan & Leni Du Plessis  
The Vernon Ellis Foundation  
Peter & Fiona Espenhahn  
Hamish & Sophie Forsyth  
Mr Roger Greenwood  
Malcolm Herring

John & Angela Kessler  
Julian & Gill Simmonds  
Eric Tomsett  
Andrew & Rosemary Tusa  
Guy & Utti Whittaker  
Mr Florian Wunderlich

## Silver Patrons

Dame Colette Bowe  
David Burke & Valerie Graham  
John & Sam Dawson  
Bruno De Kegel  
Ulrike & Benno Engelmann  
Virginia Gabbertas MBE  
Dmitry & Ekaterina Gursky  
The Jeniffer & Jonathan Harris  
Charitable Trust  
Catherine Høgel & Ben Mardle  
Sir George Iacobescu  
Jamie & Julia Korner  
Mr & Mrs Makharinsky  
Mr Nikita Mishin  
Andrew Neill  
Tom & Phillis Sharpe  
Mr & Mrs John & Susi Underwood  
Laurence Watt  
Grenville & Krysia Williams

## Bronze Patrons

Anonymous donors  
Michael Allen  
Mr Mark Astaire  
Nicholas & Christine Beale  
Mikhail Noskov & Vasilina Bindley  
Mr Anthony Blaiklock  
Lorna & Christopher Bown  
Mr Bernard Bradbury  
Simon Burke & Rupert King  
Desmond & Ruth Cecil  
Mr Evgeny Chichvarkin  
Mr John H Cook  
Georgy Djaparidze  
Deborah Dolce  
Cameron & Kathryn Doley  
Mariana Eidelkind & Gene  
Moldavsky  
David Ellen  
Ben Fairhall  
Mr Richard & Helen Gillingwater  
Mr Daniel Goldstein  
David & Jane Gosman  
Mr Gavin Graham  
Lord & Lady Hall  
Mrs Dorothy Hambleton  
Martin & Katherine Hattrell  
Michael & Christine Henry  
Mr Steve Holliday  
J Douglas Home

Mr & Mrs Ralph Kanza  
Mrs Elena & Mr Oleg Kolobov  
Rose & Dudley Leigh  
Wg. Cdr. & Mrs M T Liddiard OBE  
JP RAF  
Drs Frank & Gek Lim  
Mr Nicholas Little  
Geoff & Meg Mann  
Mrs Elizabeth Meshkviceva  
Andrew T Mills  
Peter & Lucy Noble  
Mr Roger Phillimore  
Mr Michael Posen  
Mr Anthony Salz  
Ms Nadia Stasyuk  
Charlotte Stevenson  
Joe Topley  
Mr & Mrs John C Tucker  
Timothy Walker CBE AM  
Jenny Watson CBE  
Grenville & Krysia Williams

## Principal Supporters

Anonymous donors  
Dr Manon Antoniazzi  
Julian & Annette Armstrong  
Mr John D Barnard  
Mr Geoffrey Bateman  
Mr Philip Bathard-Smith  
Mrs A Beare  
Dr Anthony Buckland  
Dr Simona Cicero & Mr Mario  
Altieri  
Mr Peter Coe  
Mrs Pearl Cohen  
David & Liz Conway  
Mr Alistair Corbett  
Ms Mary Anne Cordeiro  
Ms Elena Dubinets  
Mr Richard Fernyhough  
Jason George  
Mr Christian Grobel  
Prof Emeritus John Gruzelier  
Mark & Sarah Holford  
Mrs Maureen Hooft-Graafland  
Per Jonsson  
Mr Ian Kapur  
Ms Kim J Koch  
Ms Elena Lojevsky  
Mrs Terry Neale  
John Nickson & Simon Rew  
Oliver & Josie Ogg  
Ms Olga Ovenden  
Mr James Pickford  
Filippo Poli  
Sir Bernard Rix  
Mr Robert Ross  
Priscylla Shaw

Martin & Cheryl Southgate  
Mr & Mrs G Stein  
Dr Peter Stephenson  
Joanna Williams  
Christopher Williams  
Ms Elena Ziskind

## Supporters

Anonymous donors  
Ralph & Elizabeth Aldwinckle  
Mr & Mrs Robert Auerbach  
Mrs Julia Beine  
Harvey Bengen  
Miss Yolanda Brown  
Miss Yousun Chae  
Mr Julien Chilcott-Monk  
Alison Clarke & Leo Pilkington  
Mr Joshua Coger  
Miss Tessa Cowie  
Mr David Devons  
Patricia Dreyfus  
Mr Martin Fodder  
Christopher Fraser OBE  
Will Gold  
Ray Harsant  
Mr Peter Imhof  
The Jackman Family  
Mr David MacFarlane  
Dame Jane Newell DBE  
Mr Stephen Olton  
Mari Payne  
Mr David Peters  
Ms Edwina Pitman  
Mr & Mrs Graham & Jean Pugh  
Mr Giles Quarne  
Mr Kenneth Shaw  
Mr Brian Smith  
Ms Rika Suzuki  
Tony & Hilary Vines  
Dr June Wakefield  
Mr John Weekes  
Mr C D Yates

## Hon. Benefactor

Elliott Bernerd

## Hon. Life Members

Alfonso Aijón  
Kenneth Goode  
Carol Colburn Grigor CBE  
Pehr G Gyllenhammar  
Robert Hill  
Victoria Robey OBE  
Mrs Jackie Rosenfeld OBE  
Timothy Walker CBE AM  
Laurence Watt

# Thank you

## Thomas Beecham Group Members

David & Yi Buckley  
Gill & Garf Collins  
William & Alex de Winton  
Sonja Drexler  
The Friends of the LPO  
Irina Gofman  
Roger Greenwood  
Dr Barry Grimaldi  
Mr & Mrs Philip Kan  
John & Angela Kessler  
Countess Dominique Loredan  
Sir Simon Robey  
Victoria Robey OBE  
Bianca & Stuart Roden  
Caroline, Jamie & Zander Sharp  
Julian & Gill Simmonds  
Eric Tomsett  
Neil Westreich  
Guy & Utti Whittaker

## Corporate Donor

Barclays

## LPO Corporate Circle

### Principal

Berenberg  
Bloomberg  
Carter-Ruck  
French Chamber of Commerce

### Tutti

Lazard  
Walpole

### Trialist

Sciteb

## Preferred Partners

Gusbourne Estate  
Jeroboams  
Lindt & Sprüngli Ltd  
OneWelbeck  
Steinway

## In-kind Sponsor

Google Inc

## Trusts and Foundations

ABO Trust  
BlueSpark Foundation  
The Boltini Trust  
Borrows Charitable Trust  
The Candide Trust  
Cockayne – Grants for the Arts  
The London Community  
Foundation  
The D'Oyly Carte Charitable Trust  
Dunard Fund  
Ernst von Siemens Music  
Foundation  
Foyle Foundation  
Garrick Charitable Trust  
John Horniman's Children's Trust  
John Thaw Foundation  
Institute Adam Mickiewicz  
Kirby Laing Foundation  
The Marchus Trust  
The Radcliffe Trust  
Rivers Foundation  
Rothschild Foundation  
Scops Arts Trust  
Sir William Boremans' Foundation  
The John S Cohen Foundation  
The Stanley Picker Trust  
The Thriplow Charitable Trust  
Vaughan Williams Foundation  
The Victoria Wood Foundation  
The Viney Family  
The Barbara Whatmore  
Charitable Trust

*and all others who wish to  
remain anonymous.*

## Board of the American Friends of the LPO

We are grateful to the Board of the American Friends of the London Philharmonic Orchestra, who assist with fundraising for our activities in the United States of America:

Simon Freakley *Chairman*  
Kara Boyle  
Jon Carter  
Jay Goffman  
Alexandra Jupin  
Natalie Pray  
Damien Vanderwilt  
Elizabeth Winter  
Catherine Høgel *Hon. Director*  
Jenifer L. Keiser, CPA, EisnerAmper LLP

## LPO International Board of Governors

Natasha Tsukanova *Co-Chair*  
Martin Höhmann *Co-Chair*  
Mrs Irina Andreeva  
Steven M. Berzin  
Veronika Borovik-Khilchevskaya  
Marie-Laure Favre Gilly de Varennes de Bueil  
Aline Foriel-Destezet  
Irina Gofman  
Countess Dominique Loredan  
Olivia Ma  
George Ramishvili  
Sophie Schÿler-Thierry  
Jay Stein

# London Philharmonic Orchestra Administration

## Board of Directors

Dr Catherine C. Høgel *Chair*  
Lord Hall of Birkenhead CBE  
*Vice-Chair*

Martin Höhmann\* *President*

Mark Vines\* *Vice-President*

Kate Birchall\*

David Buckley

David Burke

Bruno De Kegel

Deborah Dolce

Elena Dubinets

Tanya Joseph

Hugh Kluger\*

Katherine Leek\*

Al MacCuish

Minn Majoe\*

Tania Mazzetti\*

Jamie Njoku-Goodwin

Andrew Tusa

Neil Westreich

Simon Freakley (*Ex officio* –

*Chairman of the American*

*Friends of the London*

*Philharmonic Orchestra*)

\**Player-Director*

## Advisory Council

Martin Höhmann *Chairman*

Christopher Aldren

Dr Manon Antoniazzi

Roger Barron

Richard Brass

Helen Brocklebank

YolanDa Brown

Simon Burke

Simon Callow CBE

Desmond Cecil CMG

Sir Alan Collins KCVO CMG

Andrew Davenport

Guillaume Descottes

Cameron Doley

Christopher Fraser OBE

Jonathan Harris CBE FRICS

Marianna Hay MBE

Nicholas Hely-Hutchinson DL

Amanda Hill

Rehmet Kassim-Lakha

Jamie Korner

Geoff Mann

Clive Marks OBE FCA

Stewart McIlwham

Andrew Neill

Nadya Powell

Sir Bernard Ricx

Victoria Robey OBE

Baroness Shackleton

Thomas Sharpe KC

Julian Simmonds

Barry Smith

Nicholas Snowman OBE

Martin Southgate

Chris Viney

Laurence Watt

Elizabeth Winter

## General Administration

Elena Dubinets

*Artistic Director*

David Burke

*Chief Executive*

Chantelle Vircavs

*PA to the Executive*

## Concert Management

Roanna Gibson

*Concerts and Planning*

*Director*

Graham Wood

*Concerts and Recordings*

*Manager*

Maddy Clarke

*Tours Manager*

Alison Jones

*Concerts and Recordings*

*Co-ordinator*

Robert Winup

*Concerts and Tours*

*Assistant*

Matthew Freeman

*Recordings Consultant*

Andrew Chenery

*Orchestra Personnel*

*Manager*

Sarah Thomas

Martin Sargeson

*Librarians*

Laura Kitson

*Stage and Operations*

*Manager*

Stephen O'Flaherty

*Deputy Operations Manager*

Felix Lo

*Orchestra and Auditions*

*Manager*

## Finance

Frances Slack

*Finance Director*

Dayse Guilherme

*Finance Manager*

Jean-Paul Ramotar

*Finance and IT Officer*

## Education and Community

Talia Lash

*Education and Community*

*Director*

Lowri Davies

Hannah Foakes

*Education and Community*

*Project Managers*

Hannah Smith

*Education and Community*

*Co-ordinator*

## Development

Laura Willis

*Development Director*

Rosie Morden

*Individual Giving Manager*

Siân Jenkins

*Corporate Relations*

*Manager*

Anna Quillin

*Trusts and Foundations*

*Manager*

Katurah Morrish

*Development Events*

*Manager*

Eleanor Conroy

Al Levin

*Development Assistants*

Nick Jackman

*Campaigns and Projects*

*Director*

Kirstin Peltonen

*Development Associate*

## Marketing

Kath Trout

*Marketing and*

*Communications Director*

Sophie Harvey

*Marketing Manager*

Rachel Williams

*Publications Manager*

Harrie Mayhew

*Website Manager*

Gavin Miller

*Sales and Ticketing*

*Manager*

Ruth Haines

*Press and PR Manager*

Greg Felton

*Digital Creative*

Hayley Kim

*Marketing Co-ordinator*

Alicia Hartley

*Marketing Assistant*

## Archives

Philip Stuart

*Discographer*

Gillian Pole

*Recordings Archive*

## Professional Services

Charles Russell Speechly

*Solicitors*

Crowe Clark Whitehill LLP

*Auditors*

Dr Barry Grimaldi

*Honorary Doctor*

Mr Chris Aldren

*Honorary ENT Surgeon*

Mr Simon Owen-Johnstone

*Hon. Orthopaedic Surgeon*

## London Philharmonic Orchestra

89 Albert Embankment

London SE1 7TP

Tel: 020 7840 4200

Box Office: 020 7840 4242

Email: [admin@lpo.org.uk](mailto:admin@lpo.org.uk)

[lpo.org.uk](http://lpo.org.uk)

## Cover illustration

Simon Pemberton/Hearth

**2022/23 season identity**

JMG Studio

**Printer** John Good Ltd

