



Concert programme

London Philharmonic Orchestra



2025/26 season
at Eastbourne's
Congress Theatre



**CONGRESS
THEATRE**
EASTBOURNE THEATRES

London Philharmonic Orchestra

Principal Conductor Edward Gardner supported by Aud Jebsen

Principal Guest Conductor Karina Canellakis supported by Richard Buxton

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

Artistic Director Jesús Herrera Chief Executive David Burke

Leader Pieter Schoeman supported by Neil Westreich

Congress Theatre, Eastbourne
Sunday 8 February 2026 | 3.00pm

Edward Gardner conducts Elgar

Elgar

Sospiri (5')

Elgar

Cello Concerto (30')

Interval (20')

Elgar

Enigma Variations (32')

Edward Gardner

conductor

Generously supported by Aud Jebsen

Jan Vogler

cello

Contents

- 2** Welcome
- LPO news
- 3** On stage today
- 4** London Philharmonic Orchestra
- 5** Leader: Pieter Schoeman
- 6** Edward Gardner
- 7** Jan Vogler
- 8** Programme notes
- 11** On the LPO Label
- 12** LPO Annual Appeal 2026
- 13** Next concerts
- 14** Thank you
- 16** LPO administration

The timings shown are not precise and are given only as a guide.

Concert presented by the London Philharmonic Orchestra in association with Trafalgar Theatres



Supported using public funding by

**ARTS COUNCIL
ENGLAND**

Welcome to the Congress Theatre

Venue Director Neil Jones

We extend a warm welcome to the members of the London Philharmonic Orchestra and to the artists performing with the Orchestra today – and of course to every one of you, our valued audience members.

The historic theatre in which you are now seated is unique in that it is conceived to be a perfect cube and has fantastic acoustics to enhance your experience of live music. Whether this is your first concert or you are a season regular, we hope you enjoy your experience at our venue. Please speak to a member of our staff if you have any comments you'd like to make about your visit. We thank you for continuing to support the concert series. Please sit back in your seats and enjoy your afternoon with us.

As a courtesy to others, please ensure mobile phones are switched off during the performance. Please also note that photography and recording are not allowed in the auditorium unless announced from the stage. Thank you.

Printed with the planet in mind

The paper used for LPO concert programmes has been sourced from well-managed FSC®-certified forests, recycled materials, and other controlled sources. It is also Carbon Balanced, meaning the carbon impact of its production is offset by the World Land Trust.



Prefer a paper-free option next time?

Scan here for PDF versions of all our programmes to read or download on your phone or tablet.



LPO news

LPO Junior Artists: Overture Days in Eastbourne & Worthing

Applications are open for our next LPO Junior Artists: Overture Days, which take place on **Thursday 2 April 2026** in Worthing (in partnership with West Sussex Music) and **Sunday 12 April 2026** in Eastbourne (in partnership with local education hub Create Music).

If you're a young orchestral player aged 10–15 and Grade 3+ standard, this is your chance to join the London Philharmonic Orchestra family for a day. You'll meet some of our musicians, play as an ensemble and find out just what it takes to be part of one of the greatest orchestras in the world – for free! For more information, and to watch a video and hear from previous Overture Day participants, visit

lpo.org.uk/overture

Our Overture Days are free of charge and open to all orchestral players of the appropriate age and standard, but priority is given to young musicians from under-represented backgrounds and communities who may be eligible for our main LPO Junior Artists programme in the future.

LPO Junior Artists: Overture 2025/26 is generously supported by TIOC Foundation and Garfield Weston Foundation.

BrightSparks Schools' Concert

Tuesday 9 June 2026 will see our next BrightSparks schools' concert here at the Congress Theatre! Local Key Stage 2 students (aged 7–11) will be introduced to the Orchestra through an inspiring performance of highlights from Elgar's *Enigma Variations*, along with other brilliant music by Beethoven, Bacewicz and Brahms. Tickets are £3 per pupil (accompanying teachers free). This includes a free INSET session and written resources for teachers.

Booking for schools will open in late February – for more details visit lpo.org.uk/brightsparks

BrightSparks 2025/26 is generously funded by Rothschild Foundation, Candide Trust, Dunard Fund, Rivers Foundation, Garfield Weston Foundation, TIOC Foundation, Gill and Julian Simmonds, and Mrs Philip Kan.

On stage today

First Violins

Pieter Schoeman* Leader

Chair supported by Neil Westreich

Alice Ivy-Pemberton Co-Leader

Vesselin Gellev Sub-Leader

Kate Oswin

Chair supported by Eric Tomsett

Lasma Taimina

Chair supported by Irina Gofman & Mr Rodrik

V. G. Cave

Minn Majoe

Chair supported by Dr Alex & Maria Chan

Katalin Varnagy

Yang Zhang

Nilufar Alimaksumova

Amanda Smith

Ricky Gore

Jamie Hutchinson

Second Violins

Tania Mazzetti Principal

Chair supported by The Candide Trust

Emma Oldfield Co-Principal

Claudia Tarrant-Matthews

Coco Inman

Sophie Phillips

Chair supported by Friends of the Orchestra

Marie-Anne Mairesse

Ashley Stevens

Joseph Maher

Kate Birchall

Nancy Elan

Violas

Benjamin Roskams Guest Principal

David BaMaung

Benedetto Pollani

Martin Wray

Chair supported by David & Bettina Harden

Michelle Bruij

Shiry Rashkovsky

Jisu Song

Mark Gibbs

Cellos

Henry Shapard Principal

David Lale

Leo Melvin

Tom Roff

Helen Thomas

Pedro Silva

Double Basses

Kevin Rundell* Principal

George Peniston

Tom Walley

Chair supported by William & Alex de Winton

Lowri Estell

Flutes

Juliette Bausor Principal

Chair supported by Malcolm & Alison Thwaites

Daniel Shao

Piccolo

Daniel Shao

Oboes

Ian Hardwick* Principal

Alice Munday

Chair supported by David & Yi Buckley

Clarinets

Benjamin Mellefont* Principal

Chair supported by Sir Nigel Boardman & Prof. Lynda Gratton

Thomas Watmough

Chair supported by Roger Greenwood

Bassoons

Jonathan Davies* Principal

Chair supported by Sir Simon Robey

Helen Storey*

Contrabassoon

Simon Estell* Principal

Horns

Annemarie Federle Principal

Chair supported by Victoria Robey CBE

Martin Hobbs

Mark Vines Co-Principal

Gareth Mollison

Duncan Fuller

Trumpets

Paul Beniston* Principal

Chair supported by the Williams family in memory of Grenville Williams

Tom Nielsen* Principal

Anne McAneney*

Trombones

Mark Templeton* Principal

Chair supported by William & Alex de Winton

David Whitehouse

Bass Trombone

Lyndon Meredith Principal

Tuba

Lee Tsarmaklis* Principal

Chair supported by William & Alex de Winton

Timpani

Simon Carrington* Principal

Chair supported by Victoria Robey CBE

Percussion

Andrew Barclay* Principal

Chair supported by Gill & Garf Collins

Karen Hutt Co-Principal

Chair supported by Joe Topley & Tracey Countryman

Francesca Lombardelli

Harp

Céline Saout Guest Principal

**Professor at a London conservatoire*

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

An anonymous donor

Ian Ferguson & Susan Tranter

Dr Barry Grimaldi

Bianca & Stuart Roden

Ryze Power

London Philharmonic Orchestra



© Jason Bell

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. Our mission is to share wonder with the modern world through the power of orchestral music, which we accomplish through live performances, online, and an extensive education and community programme, cementing our position as a leading orchestra for the 21st century.

Our home is 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 worldwide. In 2024 we celebrated 60 years as Resident Symphony Orchestra at Glyndebourne Festival Opera, combining the magic of opera with Glyndebourne's glorious setting in the Sussex countryside.

Soundtrack to key moments

Everyone will have heard the Grammy-nominated London Philharmonic Orchestra, whether it's playing the world's National Anthems for 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*.

Sharing the wonder worldwide

We're one of the world's most-streamed orchestras, with over 15 million plays of our content each month. In 2023 we were the most successful orchestra worldwide on YouTube, TikTok and Instagram, and in 2024 we featured in a TV documentary series on Sky Arts: 'Backstage with the London Philharmonic Orchestra', which was nominated for a 2025 BAFTA. During 2025/26 we're once again working with Marquee TV to broadcast selected live concerts to enjoy at home.

Our conductors

Our Principal Conductors have included some of the greatest historic names like Sir Adrian Boult, Bernard Haitink, Klaus Tennstedt and Kurt Masur. In 2021 Edward Gardner became our 13th Principal Conductor, and Vladimir Jurowski became Conductor Emeritus. Karina Canellakis is our current Principal Guest Conductor, and Sir George Benjamin our Composer-in-Residence.

Next generations

We're committed to nurturing the next generation of musicians and music-lovers: we love seeing the joy of children and families experiencing their first musical moments, and we're passionate about inspiring schools and teachers through dedicated concerts, workshops, resources and training. Reflecting our values of

Pieter Schoeman

Leader

collaboration and inclusivity, our OrchLab and Open Sound Ensemble projects offer music-making opportunities for adults and young people with disabilities and special educational needs.

Today's young instrumentalists are the orchestra members of the future, and we have a number of opportunities to support their progression. Our LPO Junior Artists programme leads 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. We also recently launched the LPO Conducting Fellowship, supporting the development of outstanding early-career conductors from backgrounds under-represented in the profession.

2025/26 season

This season's theme, *Harmony with Nature*, explores humanity's bond with the natural world through works by Beethoven, Sibelius, Mendelssohn, Elgar and Dvořák; masterpieces of an era that saw nature as a mirror of human emotion. Closer to our own time, we'll hear from composers as diverse as Duke Ellington, John Luther Adams and Anna Thorvaldsdóttir, who have all found a source of creative energy in the processes of nature.

Highlights with Principal Conductor Edward Gardner include symphonies by Tchaikovsky, Mahler, Brahms and Rachmaninov; a pair of concerts spotlighting 20th-century Central European composers; an evening dedicated to Elgar; and a performance of Berg's *Wozzeck* to end the season. We'll also welcome back Karina Canellakis and Vladimir Jurowski, as well as guest conductors including Robin Ticciati, Kirill Karabits, Mark Elder and Kahchun Wong. Our lineup of soloists this season includes violinists Anne-Sophie Mutter, Alina Ibragimova, James Ehnes and Hiromi; cellist Nicolas Altstaedt; and pianists Yefim Bronfman, Alexandre Kantorow and Tomoko Mukaiyama. The season features nine world and UK premieres, including Tan Dun's choral 'Ode to Peace' *Nine*, and *A Tale of God's Will (A Requiem for Katrina)* by jazz icon Terence Blanchard.

This season also sees tours to South Korea and across Europe, as well as a wide range of performances and community events in our Brighton, Eastbourne and Saffron Walden residencies.



© 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 Amsterdam Concertgebouw, Moscow's Rachmaninoff Hall, Capella Hall in St Petersburg, Staatsbibliothek in Berlin, Hollywood Bowl in Los Angeles, and the Southbank Centre's Royal Festival Hall. He has also appeared as Guest Leader with many prestigious orchestras across the world. 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 LPO. Highlights have included an appearance as both conductor and soloist in Vivaldi's *Four Seasons*, the Brahms Double Concerto with Kristina Blaumane, Florence Price's Violin Concerto No. 2, and the Britten Double Concerto with Alexander Zemtsov, which was released on the LPO Label to great critical acclaim.

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

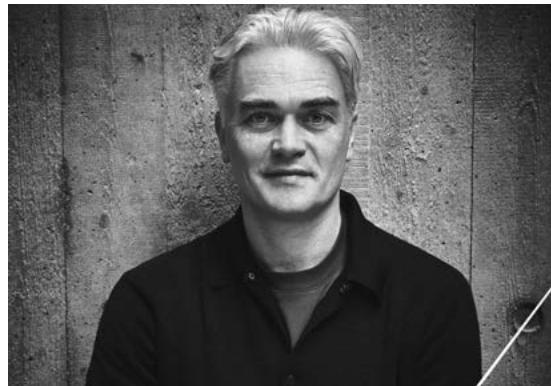
New video series: 'Humans of the Orchestra'

Scan the QR code to watch our interview with Pieter



Edward Gardner

Principal Conductor, London Philharmonic Orchestra



© Jason Bell

Edward Gardner has been Principal Conductor of the London Philharmonic Orchestra since 2021. He is also Music Director of the Norwegian Opera & Ballet and Honorary Conductor of the Bergen Philharmonic Orchestra, following his tenure as Chief Conductor from 2015–24.

Earlier this week, Edward conducted the LPO in two programmes at London's Royal Festival Hall spotlighting 20th-century Central European composers; other highlights this season include symphonies by Tchaikovsky, Mahler, Brahms and Rachmaninov, and a semi-staged performance of Berg's opera *Wozzeck* to end the season. In October 2025 he and the Orchestra embarked on a tour to South Korea, and December saw a tour of major cities in Germany.

Edward opened his second season as Music Director of the Norwegian Opera & Ballet with *Rusalka* and concert performances of Kurtág's *Fin de partie*. Later this spring he will conduct *Don Carlos* and Prokofiev's *Romeo and Juliet*. June sees concert performances of Wagner's *The Ring Without Words*, and next season the opera house will begin its journey towards a complete *Ring Cycle* in the 2028/29 season.

In demand as a guest conductor, this season Edward returns to orchestras in the USA including the Chicago Symphony, San Francisco Symphony, Dallas Symphony and National Symphony orchestras, and makes his debut with the Pittsburgh Symphony Orchestra. In Europe he conducts the Berlin Radio Symphony Orchestra, WDR Symphony Orchestra Cologne, Deutsche Kammerphilharmonie Bremen, Danish National Symphony Orchestra and Netherlands Radio Philharmonic Orchestra. In Tokyo he makes his debut

with the Yomiuri Nippon Symphony Orchestra. An acclaimed opera conductor, in spring 2025 Edward was re-invited to London's Royal Opera House to conduct the world premiere of Mark-Anthony Turnage's *Festen*, having made his Covent Garden debut with Káťa Kabanová. In June 2025 he returned to the Bavarian State Opera for *Rusalka*, following *Peter Grimes* in 2022 and Verdi's *Otello* in 2023. Music Director of English National Opera for eight years (2007–15), he has also built a strong relationship with New York's Metropolitan Opera, and has conducted at La Scala, Glyndebourne Festival Opera, Chicago Lyric Opera and the Opéra National de Paris.

Edward Gardner has recorded extensively with the Bergen Philharmonic on the Chandos label, including most recently *Salome*, as well as a Grammy-nominated Janáček *Glagolitic Mass*. Other recent critically acclaimed releases include *Der fliegende Holländer* with Lise Davidsen, Gerald Finley and the Norwegian National Opera for Decca.

November 2025 saw the release on the LPO Label of Elgar's *The Dream of Gerontius* conducted by Edward Gardner, recorded live at the 2022 BBC Proms. In September 2025, the label released his recording of Tippett's *A Child of Our Time* with the London Philharmonic Orchestra & Choir. This was Edward's third Tippett release on the label, following *The Midsummer Marriage* – which won a 2023 Gramophone Award – and the Second Symphony and Piano Concerto with Steven Osborne in 2024. He has also released on the label works by Berlioz, Rachmaninov, Dvořák, Schumann and Britten. In 2024, he and the LPO featured in a Sky Arts series: 'Backstage with the London Philharmonic Orchestra', which was nominated for a BAFTA.

A passionate supporter of young talent, Edward founded the Hallé Youth Orchestra in 2002 and regularly conducts the National Youth Orchestra of Great Britain. He has a close relationship with the Juilliard School of Music, and with the Royal Academy of Music.

Born in Gloucester in 1974, Edward was educated at the University of Cambridge and the Royal Academy of Music, and gained early recognition as Assistant Conductor of the Hallé and Music Director of Glyndebourne Touring Opera. His many accolades include the Royal Philharmonic Society Conductor of the Year Award (2008), an Olivier Award for Outstanding Achievement in Opera (2009) and an OBE for Services to Music in The Queen's Birthday Honours (2012).

Edward Gardner's position at the LPO is generously supported by Aud Jebsen.

Jan Vogler

cello



© Marco Grob

German cellist Jan Vogler's distinguished career has brought collaborations with renowned conductors and internationally acclaimed orchestras around the world, such as the London Philharmonic Orchestra, New York Philharmonic, Deutsches Symphonie-Orchester Berlin and Leipzig Gewandhaus Orchestra. His exceptional ability allows him to expand the cello's soundworld and work in close dialogue with contemporary composers and artists. This includes regular world premieres, including works by Tigran Mansurian (with the WDR Symphony Orchestra and Semyon Bychkov), John Harbison (with Mira Wang and the Boston Symphony Orchestra), Udo Zimmermann (Bavarian Radio Symphony Orchestra), Wolfgang Rihm (Double Concerto with Mira Wang), Jörg Widman (*Dunkle Saiten*, dedicated to Jan Vogler himself), Nico Muhly, Sven Helbig and Zhou-Long (*Three Continents*, also composed for Jan) and Sean Shepherd (*On a Clear Day*, based on a cycle of poems by Ulla Hahn, for cello, choir and orchestra).

Jan returns to the LPO on 26 May 2026, performing Elgar's Cello Concerto at Germany's Dresden Music Festival with Edward Gardner.

In addition to his classical concert activities as a soloist, Jan is constantly looking for new ways to combine music with other arts. In February 2024, he gave a highly acclaimed concert with poet Amanda Gorman, performing Gorman's contemporary poems alongside Bach's Cello Suites in the Isaac Stern Auditorium at Carnegie Hall. The duo also appeared on the popular 'Late Night Show with Stephen Colbert' in March 2024. Jan has also collaborated with actor Bill Murray in a joint musical-literary project 'Bill Murray, Jan Vogler & Friends – New Worlds'. The innovative programme drew

international attention and brought together works by Twain, Hemingway, Whitman, Cooper, Bernstein, Bach, Piazzolla, Mancini, Gershwin and Foster for an exciting exploration of the relationship between literature and music.

Highlights of Jan Vogler's career as a soloist include concerts with the New York Philharmonic – both in New York and in Dresden at the occasion of the reopening of the rebuilt Frauenkirche under the direction of Lorin Maazel in 2005. He has also performed with the Chicago, Boston, Pittsburgh and Montreal symphony orchestras, the City of Birmingham Symphony Orchestra, the Orchestra dell' Accademia di Santa Cecilia, the Vienna Symphony Orchestra and the Munich Philharmonic, as well as with The Knights. He has collaborated with conductors such as Andris Nelsons, Fabio Luisi, Sir Antonio Pappano, Marin Alsop, Valery Gergiev, Thomas Hengelbrock, Manfred Honeck and Kent Nagano.

Under the artistic direction of Jan Vogler and Kent Nagano, Wagner's *Ring* tetralogy is being reworked as part of the Dresden Music Festival's 'The Wagner Cycles' project, based on the latest performance practice research and integrated into an extensive supporting programme. This includes the world premiere next month of Wagner's *Siegfried Idyll* on historical instruments, with an ensemble of international soloists and chamber musicians.

Jan has been working successfully with the Sony Classical label since 2003, with around 20 CDs released so far. The most recent releases include the cello concertos of Edouard Lalo and Enrique Casals in 2023, 'The Dvořák Album' in 2022, and 'Pop Songs' also in 2022, in which Jan Vogler explores the history of popular song with Omer Meir Wellber and the BBC Philharmonic. 2020 saw the release of Jan's recording of the cello concerto *Three Continents* written especially for him by Nico Muhly (USA), Sven Helbig (Germany) and Zhou Long (China) with the WDR Symphony Orchestra conducted by Cristian Măcelaru, as well as Shostakovich's Cello Concerto No. 2 with the Mariinsky Orchestra under Valery Gergiev.

Jan has been a director of the renowned Dresden Music Festival since 2008 and Artistic Director of the Moritzburg Festival since 2001.

Jan Vogler plays the Stradivari 'Ex Castelbarco/Fau' 1707 cello, and is dressed by TÉCHIN New York.

Programme notes

Edward Elgar

1857–1934

Sospiri, Op. 70

1914



© From the collection of Arthur Reynolds

Edward Elgar at his house, Craeg Lea in Malvern, in 1904

This orchestral version of *Sospiri* was premiered by Sir Henry Wood, who conducted it in London's Queen's Hall on 15 August 1914, eleven days into the Great War. Then, this profound 'slow movement' was emotionally out of place for an audience anticipating victory 'by Christmas', and Alice Elgar reported to her husband, who was away conducting in Leeds, only of the 'wonderful effect of "Land of Hope and Glory", which was also performed. *Sospiri* ('Sighs' in Italian) is Elgar at his most heartfelt. It is an example of contained emotion and enters a Mahlerian world of detached reflection. For a country involved in a world war which would continue for another four years, *Sospiri* would become more and more relevant.

Dedicating the piece to the violinist W H Reed, Elgar composed *Sospiri* quickly for strings and harp (with optional parts for harmonium and organ) during December 1913 and January 1914, in response to a commission from the publisher Elkin. However, the seriousness and depth of emotion present in *Sospiri* were not what Elkin had anticipated, and the work was eventually published by Breitkopf und Härtel.

Programme note © Andrew Neill

Programme notes

Edward Elgar
1857–1934

Cello Concerto in E minor, Op. 85
1919

Jan Vogler *cello*

1. *Adagio – Moderato*
2. *Lento – Allegro molto*
3. *Adagio*
4. *Allegro – Moderato – Allegro, ma non troppo*

When Elgar's Cello Concerto was first performed on 27 October 1919, it took its audience at the Queen's Hall in London by surprise. To them, the music simply didn't sound much like Elgar's. It's well documented that the performance that night was a little ropey. But if the orchestra felt its way hesitantly through Elgar's score 'as if it seemed not to have any idea of what the composer wanted' (in the words of the critic Ernest Newman), then perhaps it reflected the nature of Elgar's stylistic shift as it did so. Gone were the victorious swagger of the composer's symphonies and the rhapsodic virtuosity of his Violin Concerto. In their place was a musical conversation founded on shyness and economy and a virtuosity that spoke of reactive anger and even bitterness.

Was it the shattering impact of the First World War, the nostalgia-tinged angst of old age, or simply a new aesthetic directness that lay behind the Cello Concerto's style and shape? All three, probably. Besides, any cello concerto is bound by some basic science. The instrument's range and tonal capacities render it inaudible against full-blown orchestral textures, and in this Concerto the solo cello sounds more-or-less continuously. That helps explain Elgar's taut orchestration. More surprising is the conciseness with which the composer deals with his musical material. The Concerto encompasses a great deal in its emotional range, but it also appears to have shaken off

anything superfluous. Beautiful orchestral colours are achieved by simple means.

The Concerto opens with a brave, angry statement from the soloist with hints of oration, almost like an operatic recitative. The idea is referenced again at the first movement's close, and again towards the end of the last movement. Elgar marks the passage *nobilmente* ('nobly'), but it often sounds more like an outburst. Deep-toned violas then introduce the rocking, world-weary melody that is later taken up by the soloist and then the entire orchestra.

There's no better example of Elgar's creative use of minimal material than the opening of his second movement. The cello's main statement – another recitative-like idea that flutters up and down (a minor third) and then down and up (a single tone) – sounds five times; each time Elgar asks for different expressions from the soloist. That sort of quick-wit continues until a beautifully distilled *Adagio*, a soliloquy with a broad, elegiac theme.

Perhaps we glimpse the confident swagger of the pre-war Elgar in the malleable, whistle-able main theme of the Concerto's final movement. But the music is troubled as well as joyous, the cello frequently left in isolation by an orchestra that offers it redemption but snarls with anger too. If there is any of the 'massive hope for

Programme notes

the future' of Elgar's First Symphony, or even a sweet nostalgia in the soaring theme in which the orchestra eventually supports the cello, it's quashed: just after

the reprise of the Concerto's opening statement, Elgar slams the door of his Concerto shut.

Programme note © Andrew Mellor

Interval – 20 minutes

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

Edward Elgar

1857–1934

Variations on an Original Theme ('Enigma'), Op. 36

1899

'Through and over the whole set a larger theme "goes" but is not played.' Thus Elgar teased the world with his *Enigma Variations*, the work which took his reputation – almost overnight – from provincial writer of salon music to international composer. Its premiere, given in London in 1899, was a huge success and performances further afield soon followed: by 1904 it had even reached Russia, where Rimsky-Korsakov rated the *Variations* 'the best since Brahms'.

So what is the 'larger theme'? Is it musical ('Auld Lang Syne' and 'God Save the Queen' are among the numerous suggestions), or is it, as some have proposed, personal or philosophical? These questions are still exercising musical minds over a century later, but actually they are of limited significance when set beside what we do know about the work: that in it Elgar first found his true artistic voice, and at the same time created what was the most important work by a native English composer since Purcell. Beautifully designed, exquisitely wrought and brimming with charm and elegance, it is a piece whose purely musical eloquence renders the enigma's solution superfluous.

Whatever the 'enigma' may be, there is one subject that the *Variations* undoubtedly embrace: friendship. Elgar dedicated the work 'to my friends pictured within', and although he did not publicly reveal their identities at the time, he later wrote an article explaining these smaller enigmas. Each friend was allotted one variation, as follows:

- 1 **C.A.E:** His wife Alice.
- 2 **HDS-P:** Hew David Steuart-Powell, an amateur pianist.
- 3 **RBТ:** Richard Baxter Townshend, and his broken-voiced participation in amateur theatricals.
- 4 **WMB:** William Meath Baker, a country squire who was in the habit of giving house-guests brisk instructions for the day.
- 5 **RPA:** Richard, son of the poet Matthew Arnold, who mixed serious conversation with witty remarks.
- 6 **Ysobel:** Isabel Flitton, a tall and statuesque amateur viola player.
- 7 **Troyte:** Arthur Troyte Griffith, a boisterous character and somewhat clumsy pianist.
- 8 **WN:** The graceful ladies of the Norbury family – in particular Winifred.
- 9 **Nimrod:** A.J. Jaeger, Elgar's publisher and loyal supporter; his famous variation, the emotional core of the work, recalls a conversation about Beethoven's slow movements.
- 10 **Dorabella:** Dora Penny, a lively and frequent guest at the Elgars' house.
- 11 **GRS:** G.R. Sinclair, the organist of Hereford Cathedral – or rather his dog Dan, who is depicted

falling into the River Wye and climbing out again with a bark.

12 BGN: Basil Nevinson, an amateur cellist.

13 * Romanza:** Lady Mary Lygon, who left England for Australia by sea in 1899; the timpani rumble is supposed to represent the low hum of the ship's engines. Elgar's use of asterisks in the score, as well as the subtitle, have prompted commentators to speculate that he was alluding to some other more meaningful relationship.

14 EDU: Elgar himself.

While these descriptions are fun, and do indeed form a wonderful testament to friendly affection and playful 'japes' (as Elgar would have called them), *Enigma* can be enjoyed perfectly well without any knowledge of them, such is its strength. But as the late Michael Kennedy pointed out in his wonderful *Portrait of Elgar*, there is

an immensely touching personal note to these skilful variations and the place they hold at a crossroads in the composer's life, for they 'sum up the world Elgar was leaving for the world into which they took him'.

Programme note © Lindsay Kemp

We'd love to hear from you

We hope you enjoy today's concert. Could you spare a few moments afterwards to complete a short survey about your experience? Your feedback is invaluable to us and will help to shape our future plans.



Just scan the QR code to begin the survey. Thank you!

Elgar on the LPO Label



Elgar Introduction and Allegro
Britten Our Hunting Fathers
Elgar Enigma Variations

Bernard Haitink conductor | **Heather Harper** soprano
London Philharmonic Orchestra
LPO-0002

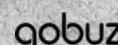
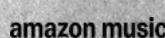
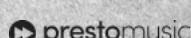
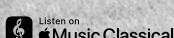


NEW
Released
Nov 2025

Elgar The Dream of Gerontius
Edward Gardner conductor
Allan Clayton | **Jamie Barton** | **James Platt**
London Philharmonic Choir | **Hallé Choir**
London Philharmonic Orchestra
LPO-0138

Recorded
live at the
2022 BBC
Proms

All LPO releases are available on CD from the LPO online store, and to download or stream via all major platforms.



London Philharmonic Orchestra

Annual Appeal 2026: Beyond the Concert Hall

Building communities. Creating connections. Enriching lives.



We believe that music is powerful, and we are committed to harnessing its extraordinary ability to break down barriers and forge shared, meaningful human experiences.

Donate to *Beyond the Concert Hall* and your gift will support impactful, co-created projects. Stand beside us as we use music and music-making to raise confidence and aspirations, boost wellbeing and creativity, and share joy with those who have limited access.

'I am going through a very hard time. This project has healed my heart.'

Crisis Creates participant



Donate online at lpo.org.uk/beyondthehall, scan the QR code, or call the LPO Individual Giving Team on 020 7840 4212 or 020 7840 4225.



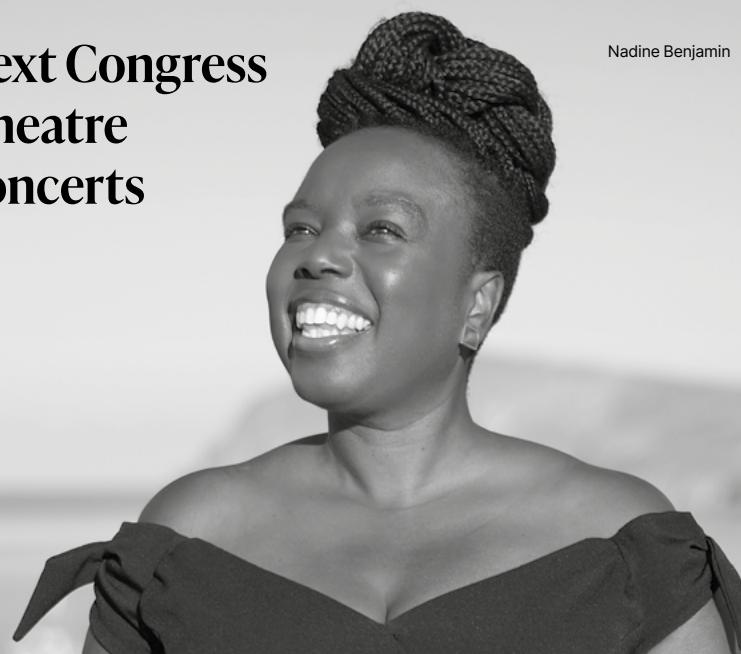
Lukas Sternath



Nefeli Chadouli

London Philharmonic Orchestra

Next Congress Theatre concerts



Nadine Benjamin

The Firebird

**Sunday 15 March 2026,
3.00pm**

Mendelssohn Hebrides Overture
Mozart Piano Concerto No. 23 in
A major, K488

Debussy Prélude à l'après-midi
d'un faune

Stravinsky Firebird Suite (1919
version)

Dionysis Grammenos conductor
Lukas Sternath piano

Sibelius's First

Sunday 19 April 2026, 3.00pm

Price Andante moderato for string
orchestra

Barber Knoxville: Summer of 1915

Gershwin Selections from Porgy
and Bess

Sibelius Symphony No. 1

Nefeli Chadouli conductor[†]
Nadine Benjamin soprano

[†]LPO Fellow Conductor 2025/26. The LPO
Conducting Fellowship receives generous
support from Gini and Richard Gabbertas.

lpo.org.uk

Our 2026/27 season of
concerts at the Congress
Theatre will be announced on
Tuesday 21 April 2026.

To make sure you're first to
receive all the details, sign
up to our e-news list at
lpo.org.uk/signup
or scan the QR code.



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

**CONGRESS
•THEATRE•
EASTBOURNE THEATRES**

Thank you

As a registered charity, we are extremely grateful to all our supporters who have given generously to the LPO over the past year to help 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

The American Friends of the London Philharmonic Orchestra
 William & Alex de Winton
 Catherine Høgel & Ben Mardle
 Aud Jøbse
 In memory of Paul Morgan
 In memory of Donald Pelmear
 In memory of Rita Reay
 Sir Simon & Lady Robey CBE
 In memory of Peter J Watson

Orchestra Circle

Richard Buxton
 In memory of Nicola Goodman
 Mr & Mrs Philip Kan
 Neil Westreich

Principal Associates

An anonymous donor
 Steven M. Berzin
 Irina Gofman & Mr Rodrik V. G Cave
 George Ramishvili
 In memory of Kenneth Shaw
 The Tsukanov Family

Associates

Anonymous donors
 Sir Nigel Boardman & Prof. Lynda Grattan
 Garf & Gill Collins
 Michelle Crowe Hernandez & Christian Hernandez
 Ian Ferguson & Susan Tranter
 Stuart & Bianca Roden
 Malcolm & Alison Thwaites
 Joe Topley & Tracey Countryman
 The Williams Family in memory of Grenville Williams

Gold Patrons

An anonymous donor
 David & Yi Buckley
 Dr Alex & Maria Chan
 In memory of Allnur Mavis Channing
 In memory of Peter Coe
 John & Sam Dawson
 Fiona Espenhahn
 Mr Roger Greenwood
 Sally Groves MBE
 David & Bettina Harden
 Eugene & Allison Hayes
 Malcolm Herring
 Mrs Asli Hodson
 John & Angela Kessler
 Mrs Elizabeth Meshkivicheva
 Julian & Gill Simmonds

Eric Tomsett
 The Viney Family
 Guy & Utti Whittaker

Silver Patrons

An anonymous donor
 David Burke & Valerie Graham
 Mr Luke Gardiner
 The Jeniffer and Jonathan Harris Charitable Trust
 Mr & Mrs Andrew Neill
 Clandia Wu & Hiu Fung Ng
 Simon & Lucy Owen-Johnstone
 Andrew & Cindy Peck
 Mr Roger Phillimore
 Tom & Phillip Sharpe
 Laurence Watt
 Joanna Williams

Bronze Patrons

Anonymous donors
 Miram Al Rasheed
 Michael Allen
 Gabriela Andino-Benson
 Irina Bednaya
 Nicholas Berwin
 Mrs Anna Boehm
 Dame Colette Bowe
 Lorna & Christopher Bown
 Mr Bernard Bradbury
 Dr Anthony Buckland
 Desmond & Ruth Cecil
 Mr John H Cook
 Cameron & Kathryn Doley
 Elena & Sergey Dubinets
 Harron Ellenson & Charles Miller Smith
 Cristina & Malcolm Fallen
 Christopher Fraser OBE
 Charles Fulton
 Gini & Richard Gabbertas
 Jenny & Duncan Goldie-Scot
 Mr Daniel Goldstein
 David & Jane Gosman
 Mr Gavin Graham
 Mrs Dorothy Hambleton
 Iain & Alicia Hasnip
 J Douglas Home
 Mr & Mrs Ralph Kanza
 Mrs Irina Kiryukhina
 Rose & Dudley Leigh
 Wg. Cdr. M T Liddiard OBE JP RAF
 Drs Frank & Gek Lim
 Svetlana London
 Graham Long
 Richard & Judy Luddington
 Mr & Mrs Makharinsky
 James Maxey-Branch
 Andrew T Mills

John Nickson & Simon Rew
 Peter & Lucy Noble
 Mikhail Noskov & Vasilina Bindley
 Mr Stephen Olton
 Nigel Phipps & Amanda McDowall
 Mr Michael Posen
 Marie Power
 Neil & Karen Reynolds
 Sir Bernard Rix
 Baroness Shackleton
 Tim Slorick
 John & Madeleine Tucker
 In memory of Doris Tylee
 Mr & Mrs John & Susi Underwood
 Sophie Walker
 Jenny Watson CBE
 Elena Y. Zeng

Principal Supporters

Anonymous donors
 Dr M. Arevuo
 Mrs Carol Ann Bailey
 Mr John D Barnard
 Roger & Clare Barron
 Mr Geoffrey Bateman
 Mrs A Beare
 Adam J. Brunk & Madeleine Haddon
 Simon Burke & Rupert King
 David & Liz Conway
 Mr Alistair Corbett
 David Devons
 Deborah Dolce
 Sir Timothy Fancourt
 Jonathan Franklin
 Professor Erol & Mrs Deniz Gelenbe
 Steve & Cristina Goldring
 Prof Emeritus John Gruzelier
 Sebastian Arun Hansjee
 Nick Hely-Hutchinson
 Michael & Christine Henry
 Mrs Farrah Jamal
 Bruce & Joanna Jenkyn-Jones
 Per Jonsson
 Julian & Annette Armstrong
 Mr Ian Kapur
 Gee Lee
 Dr Peter Mace
 Mr Nikita Mishin
 Alison Mollerberg
 Simon Moore
 Dr Simon Moore
 Mrs Terry Neale
 Mr Matthew Pearson
 Mr James Pickford
 Filippo Poli
 Sukand Ramachandran
 Mr Martin Randall
 Mr Robert Ross

Mr Andrea Santacroce & Olivia Veillet-Lavallée
 Aniruddha Sharma
 Priscilla Shaw
 Michael Smith
 Erika Song
 Mr & Mrs G Stein
 Andrew & Rosemary Tusa
 Wolf-Christian Ulrich
 Ben Valentin KC
 Christine Warsaw
 Mr Rodney Whittaker
 Christopher Williams

Supporters

Anonymous donors
 Ralph & Elizabeth Aldwinckle
 Alison Clarke & Leo Pilkington
 Mr Philip Bathard-Smith
 Mrs Martha Brooke
 Mr Julien Chilcott-Monk
 Miss Tessa Cowie
 St Peter's Composers, Bexhill-on-Sea
 Dorothy Hobden
 The Jackman Family
 Jan Leigh & Jan Rynkiewicz
 Mr Mack Lindsey
 Mr David MacFarlane
 Simon & Fiona Mortimore
 Dana Mosevics
 Dame Jane Newell DBE
 Michael Noyce
 Mr & Mrs Graham & Jean Pugh
 Emilie Sydney-Smith
 Ms Caroline Tate
 Craig Terry
 Tony & Hilary Vines
 Dr Ann Turrall
 Dr June Wakefield
 Mr John Weekes
 Mr C D Yates

Hon. Benefactor

Elliott Bernerd

Hon. Life Members

Alfonso Ajón
 Dame Carol Colburn Grigor DBE
 Robert Hill
 Keith Millar
 Victoria Robey CBE
 Mrs Jackie Rosenfeld OBE
 Cornelia Schmid
 Timothy Walker CBE AM
 Laurence Watt

Thank you

Thomas Beecham Group Members

An anonymous donor
Sir Nigel Boardman & Prof. Lynda Grattan
David & Yi Buckley
Dr Alex & Maria Chan
Garf & Gill Collins
William & Alex de Winton
Ian Ferguson & Susan Tranter
The Friends of the LPO
Irina Gofman & Mr Rodrik V. G. Cave
Mr Roger Greenwood
Barry Grimaldi
David & Bettina Harden
Mr & Mrs Philip Kan
John & Angela Kessler
Sir Simon Robey
Victoria Robey OBE
Stuart & Bianca Roden
Julian & Gill Simmonds
Malcolm & Alison Thwaites
Eric Tomsett
Neil Westreich
Guy & Utti Whittaker

LPO Corporate Members

Bloomberg
Carter-Ruck Solicitors
French Chamber of Commerce
German-British Chamber of Industry & Commerce
Lazard
Natixis Corporate & Investment Banking
Ryze Power
Virgin Money
Walpole

Preferred Partners

Google
Lay & Wheeler
Lindt & Sprüngli
Mayer Brown
Steinway & Sons
Welbeck

Trusts and Foundations

ABO Trust
Art Mentor Foundation Lucerne
Candide Trust
Cockayne – Grants for the Arts
David Solomons Charitable Trust
Dunard Fund
Foyle Foundation
Garfield Weston Foundation
The Baily Thomas Charitable Fund
The Boshier-Hinton Foundation
The Golsoncott Foundation
Jerwood Foundation
John Thaw Foundation
John Horniman's Children's Trust
The Ian Askew Charitable Trust
Idlewild Trust
Institute Adam Mickiewicz

Kirby Laing Foundation
The Lennox Hannay Charitable Trust
Lord and Lady Lurgan Trust
Lucille Graham Trust
The Marcus Trust
Margaret Killberry Foundation
Maria Björnson Memorial Fund
The 29th May 1961 Charitable Trust
PRS Foundation
The Radcliffe Trust
Rivers Foundation
Rothschild Foundation
Scops Arts Trust
Sir William Boreman's Foundation
The John S Cohen Foundation
TIOC Foundation
UK Friends of the Felix Mendelssohn Bartholdy Foundation
Vaughan Williams Foundation
The Viney Family
The Barbara Whatmore Charitable Trust
and 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:

Hannah Young *Chair*
Lora Aroyo
Jon Carter
Alexandra Jupin
Natalie Pray MBE
Dr Irene Rosner David
Marc Wassermann
Catherine Högel
Hon. Director

LPO International Board of Governors

Natasha Tsukanova *Chair*
Steven M. Berzin
Shashank Bhagat
Irina Gofman
Olivia Ma
George Ramishvili
Florian Wunderlich

Trusts and Foundations

DUNARD FUND  Purposeful Ventures

Principal Partners

DUNARD FUND

 Purposeful Ventures

Principal Supporters

 COCKAYNE

 FOYLE FOUNDATION

Major Supporters

 Ministry of Culture and National Heritage
Republic of Poland

 ADAM MICKIEWICZ INSTITUTE

 ART FOUNDATION
MENTOR LUCERNE

 Garfield Weston
FOUNDATION

 JERWOOD
FOUNDATION

 MKM

 ROTHSCHILD
FOUNDATION

 SCOPS ARTS
TRUST

Corporate Sponsors

Principal Partner

 JTI

OrchLab Project Partner

 Principal Supporter
Bloomberg
Philanthropies

Major Supporters

 flashpoint  LAY 1854 ONWARD & WHEELER

London Philharmonic Orchestra Administration

Board of Directors

Dr Catherine C. Høgel *Chair*
 Nigel Boardman *Vice-Chair*
 Mark Vines* *President*
 Kate Birchall* *Vice-President*
 Emily Benn
 David Buckley
 David Burke
 Simon Burke
 Simon Carrington*
 Michelle Crowe Hernandez
 Deborah Dolce
 Simon Estell*
 Jesús Herrera
 Tanya Joseph
 Minn Majoe*
 Tania Mazzetti*
 Jamie Njoku-Goodwin OBE
 Neil Westreich
 David Whitehouse*
 *Player-Director

Advisory Council

Roger Barron *Chairman*
 Christopher Aldren
 Kate Birchall
 Anna Boheim
 Richard Brass
 Helen Brocklebank
 YolanDa Brown OBE
 David Burke
 Simon Callow CBE
 Desmond Cecil CMG
 Jane Coulson
 Andrew Davenport
 Guillaume Descottes
 Cameron Doley
 Lena Fankhauser
 Christopher Fraser OBE
 Jenny Goldie-Scot
 Jonathan Harris CBE FRICS
 Nick Hely-Hutchinson DL
 Jesús Herrera
 Dr Catherine C. Høgel
 Martin Höhmann
 Jamie Korner OBE
 Andrew Neill
 Nadya Powell
 Sir Bernard Rix
 Victoria Robey CBE
 Baroness Shackleton
 Thomas Sharpe KC
 Julian Simmonds
 Daisuke Tsuchiya
 Mark Vines
 Chris Viney
 Laurence Watt
 Elizabeth Winter

New Generation Board

Ellie Ajao
 Peter De Souza
 Vivek Haria
 Rianna Henriques
 Zerlina Vulliamy

General Administration

Jesús Herrera
Artistic Director
 David Burke
Chief Executive
 Alicia Downie
PA to the Executive & Office Manager

Concert Management

Roanna Gibson
Concerts & Planning Director
 Graham Wood
Concerts & Recordings Manager
 Aimee Walton
Tours Manager
 Madeleine Ridout
Glyndebourne & Projects Manager
 Alison Jones
Concerts & Artists Co-ordinator
 Alice Drury
Tours & Projects Assistant
 Nicola Stevenson
Concerts & Recordings Assistant
 Matthew Freeman
Recordings Consultant
 Andrew Chenery
Orchestra Personnel Manager
 Helen Phipps
Orchestra & Auditions Manager
 Sarah Thomas
Martin Sargeson Librarians
 Laura Kitson
Stage & Operations Manager
 Stephen O'Flaherty
Deputy Operations Manager
 Gabrielle Slack-Smith
Assistant Stage Manager

Finance

Frances Slack
Finance Director
 Dayse Guilherme
Finance Manager
 Jean-Paul Ramotar
IT Manager & Finance Officer

Education & Community

Talia Lash
Education & Community Director
 Eleanor Jones
 Lowri Thomas
Education & Community Project Managers
 Ellie Leon
Education & Community Co-ordinator

Claudia Clarkson
Regional Partnerships Manager

Development

Laura Willis
Development Director
 Rosie Morden
Senior Development Manager
 Eleanor Conroy
Development Events Manager
 Owen Mortimer
Corporate Relations Manager
 Anna Quillin
Trusts & Foundations Manager
 Holly Eagles
Development Co-ordinator
 Faye Jones
Development Assistant

Nick Jackman
Campaigns & Projects Director
 Kirstin Peltonen
Development Associate

Marketing & Communications

Kath Trout
Marketing & Communications Director
 Sophie Lonergan
Senior Marketing Manager

Georgie Blyth
Press & PR Manager
(maternity leave)

Said Abubakar, WildKat PR
 07983 489 888
Press & PR (maternity cover)

Josh Clark
Data, Insights & CRM Manager

Greg Felton
Digital Creative

Alicia Hartley
Digital & Marketing Manager

Maria Ribalaygua
Sales & Ticketing Manager

Rachel Williams
Publications Manager

Isobel Jones
Marketing Co-ordinator

Cara Liddiard
Marketing Assistant

Archives

Philip Stuart
Discographer

Gillian Pole
Recordings Archive

Professional Services

Charles Russell Speechlys
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
lpo.org.uk

2025/26 season design
 JMG Studio

Printer John Good Ltd

Welbeck

Redefining Healthcare

Situated in the heart of London's Marylebone district, Welbeck is one of the UK's largest private medical facilities for outpatient diagnostics, therapies and minimally invasive surgeries. With over 300 consultants partnered across 18 specialist centres of practice, Welbeck delivers a better standard of treatment to our patients.

Our facilities include:

- 9-storey facility in central London
- UK's only 3D mole mapping service
- Dedicated chronic pain clinic
- Dedicated sleep centre
- In-house pharmacy
- Cutting edge imaging machines

020 3653 2000

1 Welbeck Street, London, W1G 0AR



Find out more

Drink it. Save it. Store it. Sell it.



With 170 years of history, Lay & Wheeler are here to support you through every step of your fine wine journey.

laywheeler.com/discover

LAY 1854 ONWARDS &
WHEELER

London Philharmonic Orchestra

Want the *inside scoop* on the LPO?

We've saved you a seat!

Join our LPO insiders' e-list
for exclusive content from our
musicians and behind-the-scenes
peeks, plus special offers and
competitions direct to your
inbox each month.



lpo.org.uk/signup



Lindt EXCELLENCE

DIVE INTO RICHER FLAVOURS

Discover Excellence, Expect Delicious.

In partnership with **London Philharmonic Orchestra**

LINDT & SPRUNGLI CHOCOLATIER FINEUR

Under 30? Pay less for LPO concerts.

Experience the magic of live orchestral music from some of the best seats in the house for less. Simply sign up with your email address, and discounts for our London concerts will be delivered straight to your inbox every month.

Plus, get access to drinks offers and exclusive Under 30s events, as well as a free LPO tote bag at your first concert.

lpo.org.uk/under-30s



London Philharmonic Orchestra NEW ON THE LPO LABEL

ELGAR: THE DREAM OF GERONTIUS

Recorded live at the 2022 BBC Proms

EDWARD GARDNER conductor
LONDON PHILHARMONIC ORCHESTRA & CHOIR
HALLÉ CHOIR
ALLAN CLAYTON | JAMIE BARTON | JAMES PLATT



Visit the LPO Label store to buy or download

COMING SOON...



MAHLER: SYMPHONY NO. 9

Vladimir Jurowski conductor
LPO-0139
Released 23 January 2026



EDWARD GARDNER
CONDUCTS STRAUSS
AN ALPINE SYMPHONY
METAMORPHOSEN
LPO-0140
Released Spring 2026

Share in the joy of music. Be a part of the LPO.

As a registered charity, it is thanks to the vital support we receive from our individual supporters, corporate partners, and trusts and foundations that the LPO can present such vibrant and varied concert programmes of world-class quality.

Such support also enables the LPO to drive lasting social impact through our industry-leading education and community programme, supporting rising talent, those affected by homelessness, and adults and young people with disabilities - designed to build and diversify the talent pipeline and share the unique joy and power of music more widely.



Donate

Whether you make a checkout donation, give to an appeal, or choose to remember the LPO with a gift in your Will, donations of all sizes make an impact. Your support will help us continue to promote diversity and inclusivity in classical music and nurture the next generation of talent.

Join

Joining one of our membership schemes will not only support the Orchestra and our mission, but will also give you access to a host of exclusive benefits designed to enhance your experience and build a closer relationship with the Orchestra and our family of supporters – from private rehearsals, to members' bars, private events and priority booking. Membership starts at just £6 per month.

Partner

We're virtuosos of creative collaboration, expertly crafting bespoke partnerships that hit the right notes. We tailor each bespoke partnership to your strategic business objectives, combining exceptional experiences that deepen client relationships, forge new connections, elevate your brand, and create buzzworthy content that leaves audiences captivated by a compelling brand story.

We're also passionate about using music and our work to increase social value. By partnering together across a shared purpose and values, we can leave a positive, lasting impact on the communities we engage, deepening your CSR and SDG commitments.

Find out how you can support at
[lpo.org.uk/support us](http://lpo.org.uk/support-us)



WATCH WORLD-CLASS PERFORMANCES ALL YEAR LONG

MARQUEE TV

Bring the Arts Home



GET 50% OFF

YOUR ANNUAL SUBSCRIPTION

www.marquee.tv

REDEEM HERE



Code: lpo50off