



**Free concert
programme**

London Philharmonic Orchestra



**2025/26 season
at the
Southbank Centre**



**SOUTHBANK
CENTRE**
RESIDENT

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

Southbank Centre's Royal Festival Hall

Wednesday 5 November 2025 | 7.30pm

Brahms's Fourth

Brahms

Tragic Overture (13')

Tchaikovsky

Piano Concerto No. 1 (33')

Interval (20')

Brahms

Symphony No. 4 (40')

Edward Gardner

conductor

Generously supported by Aud Jebsen

Pavel Kolesnikov

piano

Concert generously supported by Sir Simon & Lady Robey CBE

Contents

- 2 Welcome
LPO news
- 3 On stage tonight
- 4 London Philharmonic
Orchestra
- 5 Leader: Pieter Schoeman
- 6 Edward Gardner
- 7 Pavel Kolesnikov
- 8 Programme notes
- 12 Next concerts
- 13 Sound Futures donors
- 14 Thank you
- 16 LPO administration

**SOUTHBANK
CENTRE**
RESIDENT



Supported using public funding by

**ARTS COUNCIL
ENGLAND**

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

Concert presented by the London Philharmonic Orchestra

Welcome

Welcome to the Southbank Centre

We're the UK's largest centre for the arts and one of the nation's top five visitor attractions, showcasing the world's most exciting artists at our venues in the heart of London. As a charity, we bring millions of people together by opening up the unique art spaces that we care for.

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

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

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

LPO news

LPO Merchandise – on sale tonight

Did you know we've launched a brand new range of LPO merchandise? From handy tote bags and eco-friendly water bottles to stylish stationery and cosy clothing – all featuring the iconic LPO pink star – it's the perfect way to take a little piece of the Orchestra home with you!

With prices from just £2, there's something for every taste and budget. Check out the merch stall tonight next to the Welcome Desk in the Level 2 Foyer.

'The Nature Dialogues' Free pre-concert talks this season

As part of our 2025/26 *Harmony with Nature* theme, some of today's leading scientists and storytellers join us throughout the season for a fascinating series of free pre-concert talks. Exploring topics from wildlife to volcanoes, from stars to storms, guest speakers include Kate Humble and Jeremy Wade, among many other renowned environmentalists, scientists and composers.

The next talk is on Saturday 29 November at 6pm in the Royal Festival Hall, when astronomer David Kipping joins composer Robert Laidlow to explore the cosmic inspiration behind his new work *Exoplanets*, ahead of its world premiere later in the evening. Find out more and book your free tickets at lpo.org.uk/harmony-with-nature



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. If you don't want to take your programme home, please use the recycling bins in the Royal Festival Hall foyers.



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.



On stage tonight

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

Yang Zhang
Thomas Eisner
Chair supported by Ryze Power

Katalin Varnagy
Martin Höhmann
Nilufar Alimaksumova
Amanda Smith
Rasa Zukauskaite
Ruth Schulten

Second Violins

Tania Mazzetti Principal
Chair supported by The Candide
Trust

Emma Oldfield Co-Principal
Claudia Tarrant-Matthews
Coco Inman
Kate Birchall
Ashley Stevens
Nancy Elan
Sophie Phillips

Chair supported by Friends of the
Orchestra

Nynke Hijlkema
Marie-Anne Maisresse
Joseph Maher
Sioni Williams
Jessica Coleman
Kate Cole

Violas

Fiona Winning
Guest Principal
Guillaume Leroy
Katharine Leek
Lucia Ortiz Sauco
Benedetto Pollani
Laura Vallejo
Martin Wray
Chair supported by David & Bettina
Harden
Alistair Scahill
Michelle Bruil
Jisu Song

Cellos

Kristina Blaumane Principal
Chair supported by Bianca & Stuart
Roden
Henry Shapard Co-Principal
Wayne Kwon
Chair supported by an anonymous
donor
David Lale
Francis Bucknall
Miguel Ángel Villeda Cerón
Hee Yeon Cho
Sue Sutherland

Double Basses

Kevin Rundell* Principal
Sebastian Pennar*
Co-Principal
Hugh Kluger
George Peniston
Tom Walley
Chair supported by William & Alex
de Winton
Laura Murphy
Chair supported by Ian Ferguson
& Susan Tranter

Flutes

Juliette Bausor Principal
Chair supported by Malcolm &
Alison Thwaites
Clare Childs

Piccolo

Stewart McIlwham*
Principal

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

John Ryan* Principal
Annemarie Federle
Principal
Chair supported by Victoria
Robey CBE
Martin Hobbs
Mark Vines Co-Principal
Gareth Mollison

Trumpets

Paul Beniston* Principal
Chair supported by the Williams
family in memory of Grenville
Williams
Tom Nielsen* Principal
Anne McAnaney*

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

Assistant Conductor

Wilson Ng

**Professor at a London
conservatoire*

The LPO also
acknowledges
the following chair
supporter whose
player is not present
at this concert:

Dr Barry Grimaldi

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 two 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 Thorvaldsdottir, 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 Elim Chan. Our lineup of soloists this season includes violinists Anne-Sophie Mutter, Alina Ibragimova, James Ehnes and Himari; cellist Sheku Kanneh-Mason; 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.

We're also looking forward to tours to South Korea and across Europe, as well as another season bursting with performances and community events in our Brighton, Eastbourne and Saffron Walden residencies.



© Benjamin Lalovega

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.

This season's LPO highlights include symphonies by Tchaikovsky, Mahler, Brahms and Rachmaninov; 'Phoenix Lands': two concerts spotlighting 20th-century Central European composers; an evening dedicated to Elgar; and a concert performance of Berg's opera *Wozzeck* to end the season. Last month he and the Orchestra embarked on a tour to South Korea, and December sees 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*. In spring 2026 he will conduct *Don Carlos* and Prokofiev's *Romeo and Juliet*. June 2026 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.

In September this year, the LPO Label released Edward's recording of Tippett's *A Child of Our Time* with the London Philharmonic Orchestra & Choir. This was his 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. Later this month will see the release of Elgar's *The Dream of Gerontius*, recorded live at the 2022 BBC Proms (see page 7). 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.

Pavel Kolesnikov

piano



Pavel Kolesnikov made his London Philharmonic Orchestra debut in 2014, when he performed Rachmaninov's Third Piano Concerto here at the Royal Festival Hall with conductor Vassily Sinaisky. He returned to the LPO in 2017, performing Tchaikovsky's Piano Concerto No. 1 at Brighton Dome.

This season, Pavel returns to the Yomiuri Nippon Symphony Orchestra in Tokyo (again with Edward Gardner), and makes his debuts with the Atlanta Symphony (under Nathalie Stutzmann), Tampere Philharmonic (under Gergely Madaras) and Orchestre Philharmonique Royal de Liège (under Lionel Bringuier). He also gives solo and duo recitals at the Wigmore Hall,

New York's 92NY, the Edinburgh International Festival, Piano à Lyon and the Klavier-Festival Ruhr.

Highlights of the previous two seasons include concerto performances with the London Symphony, Danish National Symphony, Cincinnati Symphony, Philharmonia, Royal Philharmonic, Netherlands Philharmonic, Hallé and Bournemouth Symphony orchestras, with conductors Susanna Mälkki, Manfred Honeck, Sir Mark Elder, Alpesh Chauhan, Alexander Bloch and Vasily Petrenko.

Pavel Kolesnikov is known for his curatorial approach and his work across genres. His realisation of Bach's *Goldberg Variations* with dancer Anne Teresa de Keersmaecker has been staged over 50 times across Europe, while his residency at the 2023 Aldeburgh Festival saw collaborations with architect Sophie Hicks and playwright Martin Crimp. In 2025, David Hockney invited Pavel, along with his partner and fellow pianist Samson Tsoy, to curate a series of concerts inspired by the artist's life and work at the Fondation Louis Vuitton.

A former Honens Piano Competition winner and BBC New Generation Artist, Pavel Kolesnikov was Artist-in-Residence at Wigmore Hall during the 2020/21 season. More recently, he has performed at Amsterdam's Concertgebouw and Muziekgebouw, Atlanta's Spivey Hall, London's Southbank Centre, Barbican Centre and at the BBC Proms, BOZAR in Brussels, and Atlanta's Spivey Hall and Severance Music Center as part of the Cleveland Orchestra's Piano Series.

Coming soon on the LPO Label

ELGAR: THE DREAM OF GERONTIUS

Recorded live at the 2022 BBC Proms

London Philharmonic Orchestra | Edward Gardner *conductor*

Allan Clayton | James Platt | Jamie Barton | London Philharmonic Choir | Hallé Choir

Out Friday 21 November on CD and all major streaming platforms

Sign up for updates at lpo.org.uk/signup

Programme notes

Johannes Brahms

1833–97

Tragic Overture, Op. 81

1880

Typically, Brahms provided no clues as to any specific 'tragedy' – literary or personal – that might have inspired his *Tragic Overture*. At the time he wrote this work, 'programme music' – music illustrating a story or depicting a specific mood or moods – was all the rage in the German-speaking countries; but Brahms was careful to distance himself from this sort of thing. For him, music was ultimately music: it should speak for itself, not rely on external props to make its point. Not long before he wrote the Overture in 1880, Brahms had contemplated writing incidental music for a production of Goethe's verse-drama *Faust* at the Vienna Burgtheater. It is possible that ideas for that project found their way into the *Tragic Overture*, but if so, Brahms was in no hurry to point them out.

Fortunately for us, the *Tragic Overture* really does speak for itself. It begins with two stark *fortissimo* chords, which Brahms's biographer Malcolm MacDonald aptly calls 'a veritable hammer-blow of fate'. From then on, the Overture can be enjoyed as a logical but darkly impassioned symphonic demonstration of that 'fate' in action. The unmistakably tragic first theme leads, via a mysterious transition – veiled bustling string figures and hushed bass brass – to a warmly consoling second theme, led by violins.

At the point where we might expect a stormy 'development' section to begin, the tempo halves, and a ghostly processional emerges, based on motifs from earlier in the Overture. Another mysterious transition – all romantic shadows and half-lights – leads to a return of the consoling second theme. But eventually the initial mood of tragic striving returns and intensifies, building at last to a grimly emphatic ending in the minor key. We may not know the identity of Brahms's hero, but we can guess how his story ends.

Programme note © Stephen Johnson



Programme notes

Pyotr Ilyich Tchaikovsky

1840–93

Piano Concerto No. 1 in B flat minor, Op. 23

1874–75

Pavel Kolesnikov *piano*

1. Allegro non troppo e molto maestoso – Allegro con spirito

2. Andantino semplice – Prestissimo

3. Allegro con fuoco



Tchaikovsky was always terribly vulnerable to criticism. So one can readily imagine the effect on him when the pianist and composer Nikolai Rubinstein pronounced judgement on his newly-completed First Piano Concerto. From the start, Tchaikovsky had been particularly keen that Rubinstein perform the Concerto in one of his prestigious concerts. But when Tchaikovsky played the first movement to Rubinstein, on Christmas Eve 1874, the response was withering. 'It turned out that my concerto was worthless and unplayable', Tchaikovsky recalled soon afterwards, 'Passages were so fragmented, so clumsy, so badly written that they were beyond rescue; the work itself was bad, vulgar; in places I had stolen from other composers; only two or three pages were worth preserving; the rest must be thrown away or completely rewritten.'

Fortunately for us, Tchaikovsky didn't follow Rubinstein's advice and destroy the Concerto; instead he recovered his nerve and sent it to the German pianist and conductor Hans von Bülow, whose reaction could hardly have been more different: the Concerto, Bülow replied, was 'so original in thought (yet never affected), so noble, so strong, so interesting in details ... In short, this is a real pearl and you deserve the gratitude of all pianists.' And that, broadly speaking, is how posterity has come to view the First Piano Concerto. Even so, Tchaikovsky did make some revisions after hearing the work in concert. Bülow made a few recommendations, as did the pianist Edward

Programme notes

Dannreuther. Dannreuther's comments in particular must have been made with great tact, because the normally touchy Tchaikovsky thanked him for his 'very sensible and practical suggestions', and took them to heart when he revised the Concerto in 1878 – and possibly when he refined it further in 1888. That is the version most often heard today, although tonight Pavel Kolesnikov has chosen to retain some elements from earlier versions – including the piano chords that open the work, which were originally written as arpeggiated or 'rolled' chords, with the individual notes sounded in quick succession, but later became solid chords.

Bülów's comments about originality and nobility are borne out right from the start. A few bars of dark fanfare, led by the horns, are swept aside by the piano's sonorous major-key chords, then one of Tchaikovsky's grandest and most glorious long melodies surges in

on strings. After a period of extended development this theme is dropped, never to return again – to the disappointment of some first-time listeners, yet in fact this tune turns out to contain the seeds of many important themes to come. The long first movement is also striking for the way it dramatises the relationship between piano and orchestra – sometimes an heroic struggle, sometimes closer to a tender or turbulent love affair. After this, the *Andantino* middle movement offers gentle relief, its faster central section based on a French folk-tune Tchaikovsky used to sing with his brothers Modest and Anatoly: 'One must have fun, dance and sing'. Then the finale is a terrific, exhilarating workout-cum-fireworks-display based on a Ukrainian folksong, with another splendid 'Big Tune', which returns in triumph to end this passionate, stunningly theatrical Concerto.

Programme note © Stephen Johnson

Interval – 20 minutes

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

London Philharmonic Orchestra

Love the LPO?

Take it home with you!

LPO merchandise on sale next to the Box Office on Level 2



Programme notes

Johannes Brahms

1833–97

Symphony No. 4 in E minor, Op. 98

1884–85

1. Allegro non troppo

2. Andante moderato

3. Allegro giocoso

4. Allegro energico e passionato

Brahms was well into his forties by the time he completed a symphony; like many 19th-century composers he found the idea of following in the footsteps of Beethoven a daunting one. Yet having laboured on and off for 15 years to produce the First Symphony in 1876, he summoned the next three in only nine years, the expressive and formal inhibitions that had previously dogged him now seemingly cast off. Indeed, by the time he came to compose the Fourth Symphony in 1884–5 he had acquired new freedom and daring, as his friend the conductor and pianist Hans von Bülow noted during preparations for the premiere in Meiningen in October 1885: 'Just back from rehearsal. No. 4 stupendous, quite original, quite new, individual and rock-like. Breathes incomparable energy from start to finish.'

No-one could deny that, though there were others among Brahms's friends – including three of his closest supporters in Clara Schumann, Elisabeth von Herzogenberg and the critic Eduard Hanslick – who were initially baffled and disappointed by the work's unusual nature and form. Bülow, however, had had an insight into its most striking innovation a few years earlier when Brahms showed him a chorus from Bach's church cantata *Nach dir, Herr, verlangst mich* (BWV150), consisting of variations over a repeating, rising bass-line. 'What would you think of a symphonic movement written on this theme one day?' Brahms had asked. 'But it is too heavy, too straightforward. It would have to be chromatically altered in some way.' The result

is there to hear – including that chromatic alteration in the form of a prominent sharpening of the fifth note – in the extraordinary passacaglia finale of this symphony, a movement which, by turning to a formal model from Baroque times, finds a new solution to the problem of how to conclude a big and powerful symphonic work.

But it is not just this granitic statement that makes the Fourth one of the greatest of Romantic symphonies. There is the tightly motivic first movement, whose marking of *Allegro non troppo* is realised not just in the restless poetic beauty of the first theme but in the way that the second theme, a surging, passionate cello melody heralded by brass fanfares, serves to increase the sense of forward motion rather than (as was more customary) relax it. Perhaps for the same reason, there is no repeat of the exposition, though the central development does start out as if it were one with a clear return to the opening theme. By contrast, the moment of recapitulation is disguised, the opening figure being heard slowed down on woodwind amid a cloud of string flourishes, before the first theme resumes its course as if nothing had happened. A substantial and impassioned coda then drives the movement to a stormy finish.

The elegiac and delicately scored *Andante moderato* gains depth by playing off the emotional distance of a modally inflected main theme against the warmth of a more conventionally major-key second. The reappearance of the latter on full strings in the second half of the movement forms a rich climax, before the

music subsides to the sombre mood of the opening. The third movement, the only one among Brahms's symphonies to qualify as a *scherzo*, is taut and vigorous – powerful enough in its material, it has often been said, to form a finale in itself. Interestingly, it was the last of the Symphony's movements to be composed, which suggests that its terse energy and ebullience (it was not often that Brahms called for a triangle) were precisely calculated to prepare the way for the stern majesty of the finale.

The form and genesis of that finale have already been described, but not its effect. Following the example of Bach's D minor *Chaconne* for solo violin (a work that Brahms admired greatly), the 30 variations over the eight-note bass-line are shepherded into contrasting sections which give the music a broad emotional contour that prevents it from succumbing to repetitiveness. Indeed, the effect is of implacable momentum and controlled strength, so that by the time the variations have been crowned by a vehement coda, we have witnessed a rare spectacle: a 19th-century symphony that ends not in triumph but convincingly in tragedy.

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!

Our next Royal Festival Hall concerts



Beethoven & John Adams

Saturday 8 November 2025, 7.30pm

Beethoven Violin Concerto

John Adams Harmonium

Edward Gardner conductor

James Ehnes violin

London Philharmonic Choir

BBC Symphony Chorus

Romeo and Juliet

Wednesday 12 November 2025, 7.30pm

Gabriela Lena Frank Contested Eden

(UK premiere)

Walton Cello Concerto

Prokofiev Romeo and Juliet (excerpts)

Elim Chan conductor

Nicolas Altstaedt cello

Edward Gardner conducts Elgar

Wednesday 26 November 2025, 7.30pm

Elgar In the South (Alassio); Sea Pictures; Sospiri; Enigma Variations

Edward Gardner conductor

Beth Taylor mezzo-soprano

With the generous support of the Elgar Society in celebration of its 75th anniversary.

This concert also celebrates The Duke of Kent's 90th birthday and 45 years of His Royal Highness's Patronage of the LPO.

**SOUTHBANK
CENTRE**
RESIDENT

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.

Masur Circle

Arts Council England
Dunard Fund
Victoria Robey CBE
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 Kroupeev
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 OBE
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

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 Jebesen
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 Ramishvilli
In memory of Kenneth Shaw
The Tsukanov Family

Associates

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

Gold Patrons

An anonymous donor
David & Yi Buckley
Dr Alex & Maria Chan
In memory of Allner 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
Mrs Elizabeth Meshkvicheva
Julian & Gill Simmonds
Eric Tomsett
The Viney Family
Guy & Utti Whittaker

Silver Patrons

An anonymous donor
David Burke & Valerie Graham
Mr Luke Gardiner
The Jennifer 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 & Phillis Sharpe
Laurence Watt
Joanna Williams

Bronze Patrons

Anonymous donors
Miram Al Rasheed
Michael Allen
Gabriela Andino-Benson
Irina Bednaya
Nicholas Berwin
Mrs Amna Boheim
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
Neil & Karen Reynolds
Mrs Irina Kiryukhina
Rose & Dudley Leigh
Wg. Cdr. M T Liddiard OBE JP RAF
Drs Frank & Gek Lim
Svetlana London
Richard & Judy Luddington
Mr & Mrs Makharinsky
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
Sir Bernard Rix
Baroness Shackleton
Tim Slorick
Joe Topley & Tracey Countryman
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 Gruzeller
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
Allison 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
Priscylla Shaw
Michael Smith
Erika Song
Mr & Mrs G Stein

Andrew & Rosemary Tusa
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 Aijón
Carol Colburn Grigor CBE
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
Gratton
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
Mr & Mrs John 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 Marchus Trust
Margaret Killbery 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
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 Høgel *Hon. Director*

LPO International Board of Governors

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

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
Amna 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
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
Benjamin Wakley
Deputy 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 (maternity leave)
Olivia Highland
Development Director (maternity cover)
Rosie Morden
Senior Development Manager
Eleanor Conroy
Development Events Manager
Owen Mortimer
Corporate Relations Manager
Anna Quillin
Trusts & Foundations Manager
Holly Eagles
Al Levin
Development Co-ordinators
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

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

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



Our supporters

Principal Partner



OrchLab Project Partner

Principal Supporters



Ministry of Culture and National Heritage
Republic of Poland



ADAM
MICKIEWICZ
INSTITUTE

ART FOUNDATION
MENTOR LUCERNE

Bloomberg
Philanthropies

COCKAYNE

flashpoint



FOYLE FOUNDATION



Garfield Weston
FOUNDATION

JERWOOD
FOUNDATION

LAY 1854 ONWARDS &
WHEELER



ROTHSCHILD
FOUNDATION



SCOPS
ARTS
TRUST



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

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

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 9-storey facility in central London
- ⑧ UK's only 3D mole mapping service
- ⑧ Dedicated chronic pain clinic
- ⑧ Dedicated sleep centre
- ⑧ In-house pharmacy
- ⑧ Cutting edge imaging machines

☎ 020 3653 2000 📍 1 Welbeck Street, London, W1G 0AR



Find out more

Lindt EXCELLENCE

DIVE INTO RICH FLAVOURS

Discover Excellence, Expect Delicious.

In partnership with **London Philharmonic Orchestra**

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