

London  
Philharmonic  
Orchestra

**MARQUEE TV**  
Digital concert programme

**2025/26 concert season**

Filmed live at the Southbank Centre's Royal Festival Hall

**Edward Gardner  
conducts Elgar**

**Broadcast 23 January 2026**

**Elgar In the South (Alassio)**

**Elgar Sea Pictures**

**Elgar Sospiri**

**Elgar Enigma Variations**

**Edward Gardner conductor**

Generously supported by Aud Jebsen

**Beth Taylor mezzo-soprano**

**SOUTHBANK  
CENTRE**  
RESIDENT

# Contents

*Click on the headings to jump to a section*

---

[3 On stage](#)

[4 London Philharmonic Orchestra](#)

[5 Leader: Pieter Schoeman](#)

[6 Edward Gardner](#)

[7 Beth Taylor](#)

[8 Programme notes](#)

[15 Marquee TV](#)

[16 Thank you](#)

[18 Sound Futures donors](#)

[19 LPO administration](#)

---

Concert performed at the Southbank Centre's Royal Festival Hall on 26 November 2025 and filmed by Intersection.

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

This concert was generously supported by the Elgar Society in celebration of its 75th anniversary.

The LPO would like to acknowledge the generosity of all of its members, supporters and donors.

Thank you for your support.



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

# On stage

## 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  
 Martin Höhmann  
 Thomas Eisner  
 Chair supported by Ryze Power  
 Nilufar Alimaksumova  
 Amanda Smith  
 Ricky Gore  
 Jamie Hutchinson  
 Daniel Pukach  
 Alice Apreda Howell

## 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  
 Sioni Williams  
 Vera Beumer  
 Anna Croad  
 José Nuno Cabrita Matias

## Violas

Benjamin Roskams  
 Guest Principal  
 David BaMaung  
 Benedetto Pollani

## Martin Wray

Chair supported by David & Bettina Harden  
 Laura Vallejo  
 Lucia Ortiz Sauco  
 Katharine Leek  
 Michelle Bruij  
 Shiry Rashkovsky  
 Jisu Song  
 Kate De Campos  
 Raquel López Bolívar

## Cellos

Henry Shapard Principal  
 Waynne Kwon  
 Chair supported by an anonymous donor  
 David Lale  
 George Hoult  
 Leo Melvin  
 Francis Bucknall  
 Sue Sutherley  
 Tom Roff  
 Helen Thomas  
 Sibylle Hentschel

## Double Basses

Kevin Rundell\* Principal  
 Sebastian Pennar\*  
 Co-Principal  
 George Peniston  
 Tom Walley  
 Chair supported by William & Alex de Winton  
 Laura Murphy  
 Chair supported by Ian Ferguson & Susan Tranter  
 Charlotte Kerbégan  
 Lowri Estell  
 Adam Wynter

## Flutes

Juliette Bausor Principal  
 Chair supported by Malcolm & Alison Thwaites  
 Ellie Blamires  
 Stewart McIlwham\*

## Piccolo

Stewart McIlwham\*  
 Principal

## Oboes

Ian Hardwick\* Principal  
 Alice Munday  
 Chair supported by David & Yi Buckley

## Cor Anglais

Sue Böhling\* Principal  
 Chair supported by Dr Barry Grimaldi

## Clarinets

Benjamin Mellefont\*  
 Principal  
 Chair supported by Sir Nigel Boardman & Prof. Lynda Gratton  
 Thomas Watmough  
 Chair supported by Roger Greenwood

## Bass Clarinet

Paul Richards\* Principal

## 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 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  
 Jeremy Cornes

## Harps

Abigail Kent Guest Principal  
 Milo Harper

## Organ

Richard Gowers

## Assistant Conductor

Wilson Ng

\*Professor at a London conservatoire

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

Bianca & Stuart Roden

# London Philharmonic Orchestra

© Mark Allan



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 Himari; 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.

We're also thrilled to be touring 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 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'

Click or scan the QR code to watch our interview with Pieter



# Edward Gardner

## Principal Conductor, London Philharmonic Orchestra

© Photographer London



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 programmes spotlighting 20th-century Central European composers; and a concert 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 in December 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 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.

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 (see page 14). 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.

# Beth Taylor

## mezzo-soprano



© Olivia da Costa

Lauded by *The Guardian* for her 'dark and focused' voice, 'sensational coloratura' and 'spectacular singing', and by *The Times* for her 'fierce, indeed terrifying' portrayals, Beth Taylor is one of today's most electrifying young mezzo-sopranos. She made her London Philharmonic Orchestra debut in September 2023, in Mahler's Symphony No. 2 under Edward Gardner at the Royal Festival Hall for the Orchestra's 2023/24 season opening concert.

In 2025/26, Beth sings the title role in the final scene of Rossini's *Ermione* with the Monteverdi Choir at London's Cadogan Hall, joins Gustavo Dudamel and the Los Angeles Philharmonic for Mahler's Symphony No. 2 in Los Angeles and on tour to Asia, and returns to Carnegie Hall for Beethoven's Symphony No. 9 with the Orchestra of St. Luke's under Raphaël Pichon, as well as to the Vienna Symphony at the Konzerthaus.

Further highlights include Bach's Mass in B minor and Mahler's Symphony No. 8 with the Berlin Philharmonic and Kirill Petrenko, Elgar's *The Dream of Gerontius* with the Yomiuri Nippon Symphony Orchestra, Mahler's Symphony No. 8 with the Orchestra of the Gran Teatre del Liceu, Berlioz's *Les nuits d'été* with the Royal Danish Symphony Orchestra, Mahler's Symphony No. 3 with the Bergen Philharmonic, *Das Lied von der Erde* in Rouen, and Tippett's *A Child of Our Time* with the BBC Scottish Symphony Orchestra. Beth also appears with all of Munich's leading symphony orchestras within just a couple of months: the Bavarian Radio Symphony Orchestra for Mahler's Symphony No. 2 under Sir Simon Rattle, the Munich Philharmonic for *The Dream of Gerontius*, and the Munich Radio Orchestra for Karl Jenkins's *The Armed Man*. At Wigmore Hall, she appears in recital with pianist Hamish Brown.

Opera performances include Speranza in *L'Orfeo* in Bilbao, and a tour as Cornelia in Handel's *Giulio Cesare* with Il Pomo d'Oro to major European cities including Vienna, Amsterdam, Paris, Madrid and Barcelona.

Beth's recent opera performances include the title role in *La Cenerentola* and Bradamante (*Alcina*) at Opéra de Nancy; Cornelia and Bradamante at Glyndebourne; Arsace (*Semiramide*), La Cieca (*La Gioconda*), Erda (*Das Rheingold*) and Erste Norn (*Götterdämmerung*) at Deutsche Oper Berlin; Giuliano Gordio (*Eliogabalo*) at Zurich Opera; and Falliero (*Bianca e Falliero*) and Dardano (*Amadigi di Gaula*) at Oper Frankfurt, as well as staged versions of Mendelssohn's *Elias* in Lyon and Bach's *St Matthew Passion* in Basel.

On the concert platform, Beth has appeared as Anna (*Les Troyens*) at the Salzburg Festival, Berlin Festival, BBC Proms and Berlioz Festival; Cornelia with The English Concert at Carnegie Hall, Barbican Hall and in San Francisco; the Sorceress (*Dido and Aeneas*) in Madrid, Hamburg, Paris, Luxembourg and Essen; Argia (*La Merope*) at the Concertgebouw Amsterdam; Ursule (*Béatrice et Bénédict*) at the Berlioz Festival; and Teseo (*Arianna in Creta*) at the London Handel Festival. Other major engagements include Beethoven's Symphony No. 9 with the Berlin Philharmonic in Baden-Baden, Mahler's Symphony No. 3 with the Royal Stockholm Philharmonic, *Das Lied von der Erde* with the Orchestre de Chambre de Paris, her Canadian debut with the Orchestre symphonique de Montréal, her US debut with the Handel and Haydn Society in Boston, and appearances at the BBC Proms, Théâtre des Champs-Élysées, Gulbenkian Lisbon, Elbphilharmonie Hamburg and Aix-en-Provence Festival.

Beth has collaborated with conductors including Leonardo García Alarcón, William Christie, Sir John Eliot Gardiner, Andrea Marcon, Ingo Metzmacher, John Nelson, Rafael Payare, Kirill Petrenko, Raphaël Pichon, Sir Donald Runnicles and Constantin Trinks.

A grand finalist in the 2023 BBC Cardiff Singer of the World competition, Beth Taylor was the winner of the 2022 Elizabeth Connell Award and the 2018 Gianni Bergamo Classical Music Award, and took third prize at the 2019 Wigmore Hall Competition. She studied at the Royal Conservatoire of Scotland and The Open University, and has worked with Jennifer Larmore, Margaret Izatt and Iain Paton.

# Programme notes

Edward Elgar  
1857–1934

In the South (Alassio), Op. 50  
1904

‘I love it: it’s alive!’ Elgar said of *In the South*. With its striking ‘Straussian’ opening, the listener can only but agree. However, the allusion should not be taken too far for, as the conductor Sir Donald Runnicles, a horn player, has pointed out: ‘Those Elgar horn parts! People often cite the influence of Richard Strauss on Elgar. Well, perhaps, but the style of Elgar’s horn parts is entirely his own’. Furthermore, Elgar had noted the theme in his notebook five years earlier, as a description of bulldog Dan ‘triumphant after a fight’. Dan, that immortal dog from Variation 11 of the *Enigma Variations*, was portrayed in this moment of victory at the same time as Strauss was working on *Ein Heldenleben* and therein slaying his own (musical) enemies.

During the winter of 1903–04, Elgar was staying in northern Italy near Alassio. He wanted to reflect ‘the thoughts and sensations of one beautiful afternoon in the Vale of Andora’, and was particularly taken by the village of Moglio, situated in the hills above Alassio. The village’s name also offered onomatopoeic possibilities. The texture of this headlong, exuberant music softens perceptively after 67 bars as, *Nobilmente* (nobly), the music relaxes, and a pastoral section reflects Tennyson’s words: ‘palm, orange blossom, olive, aloe, maize and vine’. Woodwind represent a shepherd piping, with ‘moglio, moglio’ in counterpoint. This bucolic atmosphere is temporary, and a change is suggested as, *Grandioso*, we are led into the world of the Roman legions: ‘a sound-picture of the strife and wars, the “drums and trampings” of a later time’. With its bold harmonies, this section is eventually supplanted by a peaceful vision: divided strings opening a gateway to a solo viola and then horn singing a *canto popolare* which Elgar later used as the basis for one of his own songs. As the viola solo returns, hints of a change are heard in the orchestra, heralding the recapitulation. Elgar builds excitement and tension as earlier themes are recalled before he heads towards the conclusion, the full orchestra, with the addition of a glockenspiel, ending one of Elgar’s most colourful compositions.



© From the collection of Arthur Reynolds

Edward Elgar at his house, Craeg Lea in Malvern, in 1904, with the manuscript of *In the South* on his piano

# Programme notes

---

Edward Elgar  
1857–1934

Sea Pictures, Op. 37  
1899

Beth Taylor *mezzo-soprano*

---

1. *Sea Slumber-Song*
2. *In Haven (Capri)*
3. *Sabbath Morning at Sea*
4. *Where Corals Lie*
5. *The Swimmer*

*The texts begin on the next page.*

There are few examples of orchestral song-cycles appearing as such, fully orchestrated, without a piano version preceding them. If not unique, Elgar's *Sea Pictures* is a rare example, for even those by Berlioz and Mahler (which Elgar could not have known) appeared first in versions for piano accompaniment. Time has tempered the originality of *Sea Pictures*, the composition of which preceded the premiere and associated success of the *Enigma Variations*.

Commissioned by the Norfolk and Norwich Triennial Festival of 1899, the renowned contralto Clara Butt – 'dressed like a mermaid' – gave the premiere of *Sea Pictures* in St Andrew's Hall Norwich on 5 October, to great acclaim. None of the five poems, related through their nautical themes, can be considered great poetry, but it is Elgar's music and his orchestration that command the attention as the restless swell of the sea opens 'Sea Slumber-Song' by the then-popular British poet, Roden Noel. Beginning in G major, the setting passes through the keys of E major and C major before ending in E major, harp and gong adding to its mystery.

The composer's wife, Alice, amended the text of one of her own poems to fit the theme of the cycle, so her 'Lute Song' became 'In Haven (Capri)'. In C major throughout, Elgar's transparent orchestration matches the intimacy of this miniature within the set.

Elizabeth Barrett Browning's poem 'Sabbath Morning at Sea', with its mystical religiosity, begins in C major – the key in which it also ends, *Grandioso*, after traversing the keys of E major and D flat major. 'Where Corals Lie', in D major, is an interlude between the two 'big' settings, in which the poet, Richard Garnett, imagines a land where his 'rapid fancies [might] fly'.

For his final setting, 'The Swimmer' by the Australian poet Adam Lindsay Gordon, whose monument graces Poets' Corner in Westminster Abbey, Elgar adds a large organ *ad lib*. In D major throughout, with a brief change to C major on the words 'The skies were fairer', Gordon's imagery and Elgar's music become more and more passionate as the poet, once a horse breaker and steeplechaser, mixes his metaphors towards the poem's climax, which Elgar matches without sentimentality.

# Programme notes

## 1. Sea Slumber-Song

Sea birds are asleep,  
The world forgets to weep,  
Sea murmurs her soft slumber-song  
On the shadowy sand  
Of this elfin land;  
'I, the Mother mild,  
Hush thee, O my child,  
Forget the voices wild!

Isles in elfin light  
Dream, the rocks and caves,  
Lulled by whispering waves,  
Veil their marbles bright.  
Foam glimmers faintly white  
Upon the shelly sand  
Of this elfin land;

Sea-sound, like violins,  
To slumber woos and wins,  
I murmur my soft slumber-song,  
Leave woes, and wails, and sins.

Ocean's shadowy might  
Breathes good night,  
Good night ...'

*Roden Noel (1834–94)*

## 2. In Haven (Capri)

Closely let me hold thy hand,  
Storms are sweeping sea and land;  
Love alone will stand.

Closely cling, for waves beat fast,  
Foam-flakes cloud the hurrying blast;  
Love alone will last.

Kiss my lips, and softly say:  
'Joy, sea-swept, may fade today;  
Love alone will stay.'

*Caroline Alice Elgar (1848–1920)*

## 3. Sabbath Morning at Sea

The ship went on with solemn face;  
To meet the darkness on the deep,  
The solemn ship went onward.  
I bowed down weary in the place;  
For parting tears and present sleep  
Had weighed mine eyelids downward.

The new sight, the new wondrous sight!  
The waters around me, turbulent,  
The skies, impassive o'er me,  
Calm in a moonless, sunless light,  
As glorified by even the intent  
Of holding the day glory!

Love me, sweet friends, this sabbath day.  
The sea sings round me while ye roll  
Afar the hymn, unaltered,  
And kneel, where once I knelt to pray,  
And bless me deeper in your soul  
Because your voice has faltered.

And though this sabbath comes to me  
Without the stolèd minister,  
And chanting congregation,  
God's Spirit shall give comfort.  
He who brooded soft on waters drear,  
Creator on creation.

He shall assist me to look higher,  
Where keep the saints, with harp and song,  
An endless sabbath morning,  
And, on that sea commixed with fire,  
Oft drop their eyelids raised too long  
To the full Godhead's burning.

*Elizabeth Barrett Browning (1806–61)*

# Programme notes

## 4. Where Corals Lie

The deeps have music soft and low  
When winds awake the airy spry,  
It lures me, lures me on to go  
And see the land where corals lie.  
The land where corals lie.

By mount and mead, by lawn and rill,  
When night is deep, and moon is high,  
That music seeks and finds me still,  
And tells me where the corals lie.  
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well,  
Yes, press my eyelids close, 'tis well,  
But far the rapid fancies fly  
To rolling worlds of wave and shell,  
And all the land where corals lie.

Thy lips are like a sunset glow,  
Thy smile is like a morning sky,  
Yet leave me, leave me, let me go  
And see the land where corals lie.  
The land, the land, where corals lie.

Richard Garnett (1835–1906)

The skies were fairer and shores were firmer –  
The blue sea over the bright sand roll'd;  
Babble and prattle, and ripple and murmur,  
Sheen of silver and glamour of gold.

So, girt with tempest and wing'd with thunder  
And clad with lightning and shod with sleet,  
And strong winds treading the swift waves under  
The flying rollers with frothy feet.  
One gleam like a bloodshot sword-blade swims on  
The sky-line, staining the green gulf crimson,  
A death-stroke fiercely dealt by a dim sun  
That strikes through his stormy winding sheet.  
O brave white horses! you gather and gallop,  
The storm sprite loosens the gusty reins;  
Now the stoutest ship were the frailest shallop  
In your hollow backs, on your high-arched manes.  
I would ride as never man has ridden  
In your sleepy, swirling surges hidden;  
I would ride as never man has ridden  
To gulfs foreshadowed through strifes forbidden,  
Where no light wearies and no love wanes.

Adam Lindsay Gordon (1833–70)

## 5. The Swimmer

With short, sharp, violent lights made vivid,  
To southward far as the sight can roam,  
Only the swirl of the surges livid,  
The seas that climb and the surfs that comb.  
Only the crag and the cliff to nor'ward,  
And the rocks receding, and reefs flung forward,  
Waifs wreck'd seaward and wasted shoreward,  
On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,  
And shores trod seldom by feet of men –  
Where the batter'd hull and the broken mast lie,  
They have lain embedded these long years ten.  
Love! when we wandered here together,  
Hand in hand through the sparkling weather,  
From the heights and hollows of fern and heather.  
God surely loved us a little then.

**Watch:**  
Edward Gardner on tonight's works

Click to watch video



# Programme notes

---

Edward Elgar

1857–1934

**Sospiri, Op. 70**

1914

---

This orchestral version of *Sospiri* was premiered by Sir Henry Wood, who conducted it in The 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.

---

Edward Elgar

1857–1934

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

1899

---

Elgar's biographer, the late Michael Kennedy, stressed the importance of Elgar's *Enigma Variations* to our national musical consciousness when he described this masterpiece as 'the greatest orchestral work yet written by an Englishman'. It is difficult to argue with this assessment, for even nearly 130 years later, the originality and brilliance of the invention and orchestration never cease to astonish. Elgar was then living in Malvern but, despite his increasing fame locally, remained trapped teaching the violin. One evening in October 1898, he sat down at the piano and from his fingers emerged the theme of what would become the *Enigma Variations*. Encouraged by his wife Alice, Elgar began playing the melody as if to portray some of their

friends, writing to A J Jaeger of the publisher Novello & Company '... I have sketched a set of Variations (orkestry) on an original theme: the Variations have amused me because I've labelled 'em with the nicknames of my particular friends – you are Nimrod ... I've liked to imagine the [friend] writing the Var: him (or er) self and have written what I think they wd have written ...'.

The great Wagner conductor Hans Richter agreed to conduct the premiere, which took place in St James's Hall, Piccadilly, on 19 June 1899. Although it was a great success, Elgar was dissatisfied with some of the orchestral effects, which he quickly altered, and Jaeger,

# Programme notes

in agreement with Richter, felt that the Finale was ineffective and should be expanded. At first, Elgar would not be moved, but eventually made the alterations, expanding and broadening the conclusion. Completed by the middle of July, the new ending was heard for the first time in a performance conducted by Elgar in Worcester on 13 September.

Elgar's descriptions of each Variation, from his manuscript and slightly edited, are given below. First, the theme is stated in two sections, which leads directly into his portrait of his wife, Caroline Alice:

## 1. C. A. E.

'An enlargement of the theme with what I wished to be romantic and delicate additions.'

## 2. H. D. S. -P.

'Hew David Steuart Powell was a well-known amateur pianist & a great asset in chamber music. His characteristic (diatonic) run over the keys before beginning to play is here humorously travestied in the semi-quaver passages, suggesting a Toccata but chromatic beyond H. D. S. -P.'s liking.'

## 3. R. B. T. [Richard Baxter Townshend]

'The Variation has a reference to R. B. T.'s presentation of an old man in some amateur theatricals – the low voice flying off occasionally into a "soprano" timbre.'

## 4. W. M. B. [William Meath Baker]

'A country squire, gentleman & scholar. This variation was written after [our] host with a slip of paper in his hand, forcibly read out the arrangements for the day & hurriedly left the room with an inadvertent bang of the door. The presentation by the oboe is somewhat pert & the growing grumpiness of the bassoons is important.'

## 5. R. P. A.

'Richard Arnold, son of Matthew Arnold. A great lover of music which he played (pianoforte) in a self-taught manner. His serious conversation was continually broken up by whimsical & witty remarks. The Theme is given by the basses & there is much badinage among the wind instruments.'

## 6. Ysobel

'A Malvern lady [Isabel Fitton] who is learning the viola [taught by EE]; it may be noticed that the opening bar, a phrase made use of throughout the variation, is an exercise for crossing the strings – a difficulty for beginners: on this is built a pensive and, for a moment, romantic movement.'

## 7. Troyte

'A well-known architect [Arthur Troyte Griffith] in Malvern. The boisterous mood is mere banter. The uncouth rhythm of the drums etc was really suggested by some maladroit essays to play the pianoforte, later the strong rhythm suggests the attempts of the instructor (E. E.) to make something like order out of chaos, & the final despairing "slam"; as the effort probed to be in vain.'

## 8. W. N.

'Really a suggestion of an eighteenth-century household, the gracious personalities of the ladies sedately shown. [Winifred Norbury] was more connected with music that any others of the family so her initials head the movement.'

## 9. Nimrod

'The name is my substitute for Jaeger [Jaeger: German for hunter. Nimrod: 'the mighty hunter before the Lord' from Genesis 10] who was well known as a critic and friend of musicians. During an evening walk Nimrod discoursed eloquently on the slow movements of Beethoven & said that no one could approach B. at his best in this field. A view in which I cordially concurred. It will be noticed that the opening bars are made to suggest the slow movement of the eighth Sonata (pathetique).'

## 10. Dorabella [Dora Powell]

'Intermezzo. The pseudonym is adopted from Mozart's *Cosi fan tutte*. The movement suggests a dance of fairy-like lightness. The inner phrases (violas first, - later Flutes) should be noted.'

## 11. G. R. S. [George Sinclair]

'Late organist of Hereford Cathedral. The Variation, however, has nothing to do with organs, cathedrals or, except remotely, G. R. S. The first few bars were suggested by his great bulldog (Dan, a well-known character) falling down the steep bank into the river, his paddling upstream to find a landing place & his rejoicing bark on landing. G. R. S. said, "Set that to music" – Here it is.'

## 12. B. G. N.

'Basil Nevinson, an amateur cello player of some distinction; a serious & devoted friend.'

## 13. \*\*\*

'The asterisks take the place of the name of Lady Mary Lygon, who was, at the time of the composition, on a sea voyage [to New South Wales]. The drums suggest

# Programme notes

the distant throb of the engines of a liner, over which the clarinet quotes a phrase from Mendelssohn's *Calm Sea and Prosperous Voyage*.

## 14. E.D.U.

'Finale; bold and vigorous in general style. Written at a time when my friends ere dubious and generally discouraging as to my musical future, this 'Variation' is merely to show what 'E. D. U.' (a 'paraphrase' of a fond name for thee writer) intended to do. References are made to [a characteristic whistle] C. A. E. & to Nimrod which are entirely fitting to the intention of the piece.'

Dedicated to 'my friends pictured within', Elgar's *Variations* represented a varied collection of intimates, most coming from the society Alice Elgar had enjoyed before her marriage. Those from Elgar's circle were few: Troyte, Nimrod and G. R. Sinclair. These, as well as 'Dorabella', whose stammer he gently parodied, maintained a relationship with Elgar long after the *Variations* had become a staple of the repertoire.

As for the appellation 'Enigma', few musical riddles have caused as much ink to be spent in endeavouring to find a 'solution' to what this writer believes is one of the great 'red herrings' in music. Compounded by Elgar, it is worth noting that the word 'Enigma' did not emerge until after the 'short score' was nearly complete, when the note-writer, for the first performance, Charles Barry, requested information in April 1899. It was Jaeger who wrote the word 'Enigma' (in pencil) over the theme (not the title). Elgar, when interviewed by Barry, told him: 'The Enigma I will not explain – its "dark saying" must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme "goes" but it is not played ...'. Therein lies enough to keep speculators and solvers of riddles frustrated and entertained for well over a century: 'Dark saying' and a 'larger theme'; and so it has been and continues to be!

Programme notes © Andrew Neill

New on the LPO Label

## ELGAR: THE DREAM OF GERONTIUS

Recorded live at the 2022 BBC Proms

London Philharmonic Orchestra

Edward Gardner conductor

Allan Clayton *Gerontius* | James Platt *Priest/Angel of the Agony*

Jamie Barton *Angel* | London Philharmonic Choir | Hallé Choir

Out now on CD and all  
major streaming platforms



Click or scan to find out more



# Marquee TV – Streaming Platform

Marquee TV is the official streaming partner of the London Philharmonic Orchestra.

With a carefully curated selection of performances from the world's leading arts organisations, Marquee TV is your key to seeing more of what you love. Subscribe today and enjoy unlimited access to an extensive range of music, opera, jazz, theatre, dance and more. 'Edward Gardner conducts Elgar' will be available to stream from Friday 23 January 2026, alongside many more concerts from your favourite orchestras. For 50% off an annual subscription, scan the QR code or visit [discover.marquee.tv/50lpo](https://discover.marquee.tv/50lpo)

Available online, on iOS and Android apps, Amazon Prime, Amazon Fire, Apple TV, Android TV, Comcast X1, Cox, Roku, and Samsung TV. Follow @MarqueeartsTV on Instagram, Facebook, YouTube and TikTok to stay up to date on the latest launches.



Scan QR code. Use code **lpo50off** for 50% off.



# 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 Meshkivcheva  
 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 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 &  
 WHEELER

# Sound Futures donors

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

## Masur Circle

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

## Welser-Möst Circle

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

## Tennstedt Circle

Valentina & Dmitry Aksenen  
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  
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 Philpott  
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

# 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*

## 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*

## Development

Claudia Clarkson  
*Regional Partnerships Manager*  
 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*

Nick Jackman  
*Campaigns & Projects Director*  
 Kirstin Peitonen  
*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