



Concert programme

London Philharmonic Orchestra



2025/26 season
at Eastbourne's
Congress Theatre



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London Philharmonic Orchestra

Principal Conductor Edward Gardner supported by Aud Jebsen

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

Artistic Director Jesús Herrera Chief Executive David Burke

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Congress Theatre, Eastbourne

Sunday 18 January 2026 | 3.00pm

Beethoven's Second

Ravel

Le Tombeau de Couperin (16')

Mozart

Violin Concerto No. 5, K219 (Turkish) (31')

Interval (20')

Beethoven

Symphony No. 2 (34')

Erina Yashima

conductor

Maria Włoszczowska

violin

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

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



Supported using public funding by

**ARTS COUNCIL
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Welcome to the Congress Theatre

Venue Director Neil Jones

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

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

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

Printed with the planet in mind

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LPO news

LPO Annual Appeal 2026: Beyond the Concert Hall

We've just launched the London Philharmonic Orchestra 2026 Annual Appeal, *Beyond the Concert Hall* – celebrating the power of music to bring people together, build communities and enrich lives.

At the LPO, we believe that music has the power to break down barriers and create shared, meaningful experiences. Your donation will help us deliver co-created projects that inspire confidence, boost wellbeing and creativity, and bring joy to those who have limited access to live music. Find out more on page 12, or visit lpo.org.uk/beyondthehall

New video series: Humans of the Orchestra

Have you seen our new video series yet? 'Humans of the Orchestra' gives LPO audiences and fans a chance to get to know the people behind the music – the personalities, stories and passions of our players.

So far, we've featured Leader Pieter Schoeman, Principal Cello Kristina Blaumane, Principal Trumpet Paul Beniston and Principal Tuba Lee Tsarmaklis – with more to come very soon!



Watch the series on our YouTube channel by scanning the QR code, or visit youtube.com/londonphilharmonicorchestra



On stage today

First Violins

Alice Ivy-Pemberton Leader
Lasma Taimina
Chair supported by Irina Gofman & Mr Rodrik V. G. Cave
Minn Majoe
Chair supported by Dr Alex & Maria Chan
Katalin Varnagy
Martin Höhmann
Nilufar Alimaksumova
Alison Strange
Daniel Pukach
Maeve Jenkinson
Victoria Gill
Chu-Yu Yang
Eve Kennedy

Second Violins

Ashley Stevens
Joseph Maher
Ricky Gore
Sheila Law
Jamie Hutchinson
Gabriel Bilbao
Tayfun Bomboz
Ryo Koyama

Violas

Nicholas Bootiman Guest Principal
Benedetto Pollani
Lucia Ortiz Sauco
Martin Wray
Chair supported by David & Bettina Harden
Alistair Scahill
Jenny Poyer
Mark Gibbs
Toby Warr

Cellos

Henry Shapard Principal
David Lale
Leo Melvin
Tom Roff
Helen Thomas
Iain Ward

Double Basses

Sebastian Pennar* Principal
Hugh Kluger

Flutes

Frederico Paixão Guest Principal
Stewart McIlwham*

Piccolo

Stewart McIlwham* Principal

Oboes

Ewan Millar Guest Principal
Alice Munday
Chair supported by David & Yi Buckley

Cor Anglais

Ild Jones

Clarinets

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

Bassoons

Emma Harding
Simon Estell*

Contrabassoon

Simon Estell* Principal

Horns

Annemarie Federle Principal
Chair supported by Victoria Robey CBE
John Ryan* Principal
Martin Hobbs

Trumpets

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

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

Jonathan Phillips Guest Principal

Harp

Elizabeth McNulty Guest Principal

*Professor at a London conservatoire

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

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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

Alice Ivy-Pemberton 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.

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



Alice Ivy-Pemberton joined the London Philharmonic Orchestra as Co-Leader in February 2023.

Praised by *The New York Times* for her 'sweet-toned playing', Alice has performed as a soloist, chamber and orchestral musician to international acclaim. While growing up in New York City and studying with Nurit Pacht, Alice made a nationally televised Carnegie Hall debut aged ten, and was a finalist at the Menuhin International Competition at the age of 12.

Alice earned her Bachelors and Masters degrees at The Juilliard School under the tutelage of Itzhak Perlman and Catherine Cho as a fully-funded recipient of the Kovner Fellowship. During her studies she won Juilliard's Violin Concerto Competition, performed extensively with the New York Philharmonic and The Philadelphia Orchestra, and led orchestras under the baton of Barbara Hannigan, Xian Zhang and Matthias Pintscher. Upon graduating in 2022 she was awarded the Polisi Prize and a Benzaquen Career Advancement Grant in recognition of 'tremendous talent, promise, creativity, and potential to make a significant impact in the performing arts'.

An avid chamber musician, Alice has collaborated with Itzhak Perlman, Anthony Marwood, Gil Shaham and members of the Belcea, Doric, Juilliard and Brentano string quartets, and performed with the Chamber Music Society of Lincoln Center. Festival appearances include Music@Menlo, Moritzburg and Yellow Barn. Also a passionate advocate for new music and its social relevance, Alice created *Drowning Monuments*, a noted multimedia project on climate change that brought together five world premieres for solo violin.

Erina Yashima

conductor

© Todd Rosenberg Photography



German-born Erina Yashima was the First Kapellmeister at the Komische Oper Berlin from 2022–24 and has worked with many renowned ensembles, orchestras and opera companies worldwide.

This concert is Erina's London Philharmonic Orchestra debut. This season she also makes debuts with the Prague Radio Symphony Orchestra, Philharmonisches Staatsorchester Mainz and Omaha Symphony Orchestra. She will also return to the Orchestre della Toscana and the Civic Orchestra of Chicago. On the opera stage, she will make her debut at the Metropolitan Opera with *The Magic Flute* and return to Opera Australia for *Madama Butterfly*, following a highly acclaimed debut in August 2025.

Last season saw Erina make her debuts with the Royal Liverpool Philharmonic, Frankfurt Radio Symphony, Staatsphilharmonie Nürnberg, Stuttgart Philharmonic and Munich Symphony orchestras, and in Japan with the Nagoya Philharmonic and Kobe City Chamber orchestras. She also appeared at the Lyric Opera of Chicago conducting *The Marriage of Figaro*, at Opera Australia with *La bohème*, and at Irish National Opera with *L'elisir d'amore*.

Recent highlights include performances with the Bavarian Radio Symphony Orchestra, NDR Elbphilharmonie Orchester, Chicago Symphony Orchestra, Philadelphia Orchestra, San Francisco Symphony, Houston Symphony Orchestra, Orchestre Philharmonique Royal de Liège, Seoul Philharmonic Orchestra, NDR Radiophilharmonie Hannover, Orchestre Métropolitain de Montréal, Royal Scottish National Orchestra, Arena di Verona, WDR Funkhausorchester, North Carolina Symphony, Charlotte Symphony, Nuremberg Symphony and the Tonkünstler-Orchester.

Erina Yashima is equally at home in music theatre and on the concert stage. As First Kapellmeister of the Komische Oper Berlin, she conducted *Rusalka*, *Hamlet*, *Così fan tutte* and *The Magic Flute*, as well as the world premiere of Elena Kats-Chernin's *Nils Holgersson* and various concert programmes. The 2023/24 season saw her debuts at English National Opera with *The Magic Flute*, and at the Bregenz Festival with *Der Freischütz*. In 2022, she made her debut with a new production of *Così fan tutte* by the Washington National Opera at the Kennedy Center, and conducted *Rusalka* at the Theater Krefeld Mönchengladbach. In Italy, she conducted *Don Giovanni* at the Ravenna Festival and in Rimini in 2022, and a new production of the same work at the Teatro Verdi di Pisa in 2020. She also conducted the Luigi Cherubini Youth Orchestra in a production of *The Marriage of Figaro* in Novara and Ravenna in 2019 and *La Cenerentola*, first in Lucca and Ravenna in 2017 and then in Piacenza with the Luigi Cherubini Youth Orchestra in 2018. She made her debut at the Salzburg Festival in 2017 with a production of Mozart's *Der Schauspieldirektor* for children.

From 2019–22 Erina Yashima was Assistant Conductor of The Philadelphia Orchestra, where she assisted Music Director Yannick Nézet-Séguin and other guest conductors, and conducted various concert programmes herself. Riccardo Muti has been an important mentor for Erina since 2015. As a scholarship holder of the Sir Georg Solti Conducting Apprenticeship of the Chicago Symphony Orchestra, she assisted Muti and worked regularly with the Civic Orchestra of Chicago, as well as with many renowned guest soloists and conductors including Yo-Yo Ma, Esa-Pekka Salonen, Christoph Eschenbach and Edward Gardner.

As part of the Nestlé and Salzburg Festival Young Conductors Award, Erina Yashima performed with Camerata Salzburg at the 2018 Salzburg Festival. In the same year, she also assisted Zubin Mehta and the Bavarian Radio Symphony Orchestra.

Erina Yashima began her training at the Hochschule für Musik, Theater & Medien in her home town of Hanover, and studied piano with Bernd Goetzke. She received her first conducting lessons at the age of 14. After studying in Freiburg with Scott Sandmeier and in Vienna with Mark Stringer, she completed her conducting studies at the Hanns Eisler School of Music in Berlin with Christian Ehwald and Hans-Dieter Baum.

Maria Włoszczowska

violin



© Eduardus Lee

Polish violinist Maria Włoszczowska is recognised for her versatile musicianship, performing as a soloist, director and chamber musician. In 2025/26 she embarks on her second season as Artistic Partner of the Royal Northern Sinfonia, and as Director and Leader of the Chamber Orchestra of Europe.

Recent career highlights include performances with the Orchestre de Chambre de Paris directing and playing the solo violin part in Salieri's *26 Variations on La Folia di Spagna*; directing the Estonian National Symphony Orchestra in Mozart's Symphony No. 29 and Beethoven's Violin Concerto; a month-long tour directing the Amsterdam Sinfonietta; directing Vivaldi's *Four Seasons* on tour with the Royal Northern Sinfonia; and leading the Chamber Orchestra of Europe on tour with Robin Ticciati and Golda Schultz, concluding with a performance at the 2025 BBC Proms.

Today's concert is Maria's debut with the London Philharmonic Orchestra. Other highlights this season include directing the Slovenian Philharmonic in Beethoven's Violin Concerto and the Norwegian Chamber Orchestra in Bach's Violin Concerto in D minor, as well as appearances with the Tapiola Sinfonietta and Camerata Bern with her curated programme 'Albion', and returns to the Pforte Chamber Orchestra in Austria and the Lammermuir Festival in Scotland with the Royal Northern Sinfonia.

In recognition of her outstanding work as Leader of the Royal Northern Sinfonia since 2021, Maria was appointed Artistic Partner of the ensemble from autumn 2024, in a position created especially for her. In her inaugural season in the post, she has directed such wide-ranging repertoire as Schubert's Symphony No. 5,

Tchaikovsky's *Serenade for Strings*, Schoenberg's *Verklärte Nacht* and *Pierrot Lunaire* and Britten's *Les Illuminations*, as well as an all-Bach evening including the Violin Concertos No. 1 and 2. In addition, she featured as soloist in Schumann's Violin Concerto, conducted by Dinis Sousa. This season, she directs Brahms's Violin Concerto and Mahler's Fourth Symphony, and performs Prokofiev's Violin Concerto under the baton of Nil Vendetti.

Maria appears frequently at Wigmore Hall and at international festivals such as Musikdorf Ernen, Lockenhaus Festival, Lammermuir Festival, Ebsjerg Festival, Lewes Festival and IMS Prussia Cove. Distinguished artists such as Jeremy Denk, Alasdair Beatson and Dinis Sousa regularly join Maria in recital. Highlights include her New York recital debut presenting all six Bach Sonatas for violin and keyboard, and performing Ives's complete cycle of Violin Sonatas at Wigmore Hall and the Lammermuir Festival alongside Jeremy Denk.

Maria leads the Valo Quartet; they recently made their London debut appearance at Wigmore Hall with Angela Hewitt and regularly perform at Festival Resonances in Brussels, as well as the Lammermuir Festival, the Trasimeno Music Festival in Italy, the Musiq3 Festival in Belgium and the Kaustinen Chamber Music Festival in Finland.

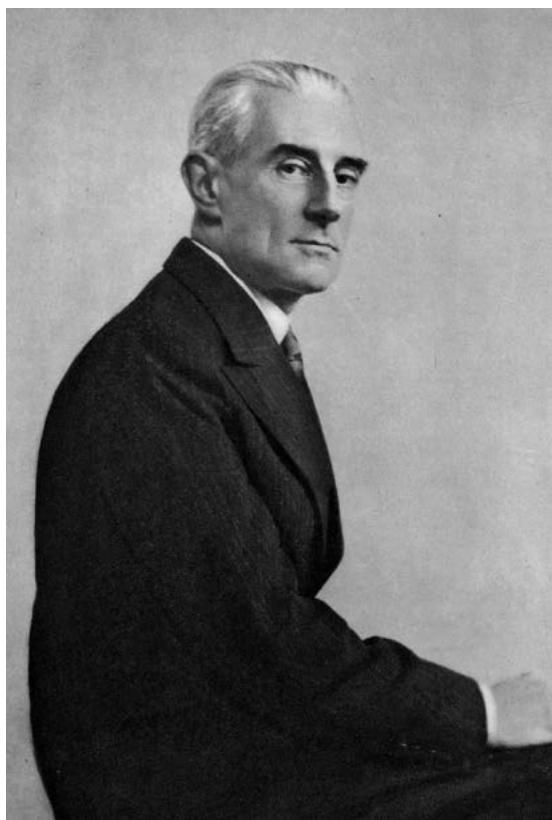
A recipient of the Royal Philharmonic Society's Emily Anderson Prize, Maria is based in Oslo and the UK. She completed her studies at the Guildhall School of Music & Drama with Hungarian violinist and conductor András Keller. In 2018 she won both First Prize and Audience Prize at the XXI Leipzig International Johann Sebastian Bach Competition. She plays on a violin by Francesco Stradivari.

Programme notes

Maurice Ravel
1875–1937

Le Tombeau de Couperin
1914–17

1. *Prélude*
2. *Forlane*
3. *Menuet*
4. *Rigaudon*



Le Tombeau de Couperin, Ravel's homage to French music of the 18th century, began life in July 1914 when the composer wrote a dance for piano solo inspired by a transcription he had made of the 'Forlane' from one of François Couperin's *Concerts royaux* of 1722. The war years, during which Ravel served in the transport corps, intervened, and it was not until June 1917, after he had been invalided out, that he returned to it. By now, however, the piece had acquired a second level of meaning, and when it arrived at its final form in November it had become a suite in six movements, each dedicated to the memory of a friend or friends killed in the war. French pianist Marguerite Long gave the premiere in April 1919, and that same year Ravel produced an orchestration, selecting just four of the original movements and reordering them slightly. This version received its premiere in Paris on 28 February 1920.

Interest among French composers in the music of their Baroque forbears was high in the decades around 1900, and though Ravel was not aiming for pastiche, he married Couperin's clear-cut structural models, with their repeating sections, to his own natural elegance and polish. Thus the toccata-like 'Prélude' teems with ruffling expectancy, the rondo-form 'Forlane' effortlessly reinterprets the buoyant rhythms of the Couperin original, the 'Menuet' is a masterpiece of classical beauty and poise, and the 'Rigaudon' encloses a dainty central section within boisterous outer panels.

Programme note © Lindsay Kemp

Programme notes

Wolfgang Amadeus Mozart

1756–91

Violin Concerto No. 5 in A major, K219 ('Turkish')

1775

Maria Włoszczowska *violin*

1. Allegro aperto

2. Adagio

3. Rondeau: Tempo di Menuetto – Allegro – Tempo di Menuetto

Mozart wrote at least four of his five violin concertos in one year, 1775, when he was 19 years old. At this time he was still the employee of the Archbishop of Salzburg. Next to nothing is known about why Mozart wrote so many solo works for violin around this time (a substantial 'Concertone' for two violins and orchestra dates from the previous year) – or why he never seriously returned to the form again. But as Konzertmeister (leader) of the Archbishop's orchestra, Mozart would almost certainly have been expected to provide solo music for his employer's entertainment, and he may well have played the solo parts himself – he certainly had the capability.

Even so, while there is technically brilliant writing in these concertos, the general tendency is more towards lyrical beauty, formal balance and wit. After hearing one particularly virtuosic violin concerto, Mozart wrote to his father that although he had quite enjoyed it, 'you know that I am no lover of difficulties'. Several times, on hearing violin playing that pleased him thoroughly, he wrote that 'it went smoothly as oil.'

The Fifth Concerto is the most adventurous, ingenious and beguiling of the five violin concertos. Mozart begins the first movement, *Allegro aperto* [Lively, broad in style] by lulling his audience into a false sense of security. The opening orchestral section seems reasonably conventional by later 18th-century standards: it presents us with a number of themes, all ripe for development, and builds to a stirring conclusion. At this point we would expect the soloist to pick up one of the themes we've already heard and run with it for

a while. Instead, there's a pause, the tempo drops to *Adagio*, and the soloist sings to us sweetly for a moment or two. The *Adagio* itself pauses – then the soloist relaunches the *Allegro aperto*, but with a new theme of its own. We never hear the *Adagio* music again (unless the soloist decides to allude to it in her solo cadenza), but the memory of that charming surprise persists, resurfacing in many touches of subtle poetry.

The second movement, *Adagio*, is significantly longer than any of the slow movements in Mozart's previous violin concertos. There are echoes here of some of the great lyrical declarations of love in Mozart's operas, yet the writing – as throughout the Concerto – is wonderfully suited to the violin. The finale is the most surprising and ingenious of the three movements. Mozart calls it a *Rondeau* ('Rondo', or in English 'Round'), signifying a structure in which the main theme keeps returning, after contrasting ideas, to create a kind of circling effect.

In this *Rondo* finale, however, Mozart gives us a kind of 'rondo within a rondo'. Some way into the movement, the minuet tempo is suddenly interrupted by an *Allegro*, which twice lurches into wild, rough-edged dance music. This style of deliberately un-refined folksy music, in a robust two beats per bar, was characterised in Mozart's time as 'Turkish' (hence the Concerto's nickname). That it was a long way from real Turkish music needn't concern us too much here; in any case the intention was almost certainly parody. Vienna had withstood sieges by massed Turkish armies in 1529 and

Programme notes

1683, and the idea of the 'heathen Turk' still had power to disturb Austrians in Mozart's day. In the Concerto's finale, the elegant, eminently European minuet (ancestor of the Viennese waltz) eventually returns and – quietly – wins the day. The enemy has been invoked and ridiculed, and 'civilised' musical values have been shown to prevail. We may smile knowingly at this kind of stereotyping today, yet the charm of the music remains hard to resist.

Programme note © Stephen Johnson

Interval – 20 minutes

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

Ludwig van Beethoven
1770–1827

Symphony No. 2 in D, Op. 36
1802

- 1. Adagio – Allegro con brio*
- 2. Larghetto*
- 3. Scherzo: Allegro*
- 4. Allegro molto*

With Beethoven, categories quickly become impossible. Everyone agrees that Beethoven's Second Symphony has the same basic shape and layout as a Mozart or Haydn symphony. But everyone also agrees that it does something very different. For the music historian Sir George Grove, this was the last and greatest Classical symphony – 'the farthest point to which Beethoven could go before he burst into that wonderful new region into which no man had penetrated'. To others,

this piece was the turning point between Classical and Romantic.

So what did Beethoven himself say? At the end of the very summer – 1802 – in which Beethoven completed the Second Symphony, he completed another document: the so-called Heiligenstadt Testament, a letter to his brothers revealing the fact of his incurable deafness: 'You who think me to be morose,

Programme notes

awkward and cynical, how badly you misjudge me! ... joyfully, I hasten to meet death.' How on earth does that relate to a symphony that's been described as 'fresh as ever in its indomitable fiery flash and its irresistible strength'? Beethoven is supposed to have thrown away three drafts of the piece. His biographer Ferdinand Ries, probing Beethoven for the thinking behind a certain change in the *Larghetto*, got only a terse reply: 'It's better that way.'

Yet this remains one of the sunniest, strongest, and most exhilarating symphonies ever written. Yes, some of Beethoven's techniques can be analysed – and how they have been! Its outer movements both begin with a surprise, and their *Allegros* rocket off with breathtaking energy. You hardly notice that, unusually, none of the first *Allegro*'s themes is given to the violins – but you can't miss the dazzling verve with which those fiddles, freed from their usual duties, flash across the musical landscape.

The long, luxurious slow movement is as profoundly soothing now as it was then. And in the high-octane comedy of the finale and the *Scherzo* (a three-note

children's game amplified to symphonic scale, like one of those giant versions of Jenga or Connect Four that you find in pub gardens) the jokes hit their marks as punchily as ever. When this Symphony was first heard, in Vienna on 5 April 1803, it was among the longest ever written. Let's leave the historical categorisation at that, and just enjoy a life-affirming and fabulously entertaining masterpiece, in a class of its own.

Programme note © Richard Bratby

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!



Out next week on the LPO Label

Vladimir Jurowski conducts Mahler: Symphony No. 9

Recorded live in concert at the Southbank Centre's Royal Festival Hall

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Jan Vogler



Nadine
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London Philharmonic Orchestra

Next Congress
Theatre
concerts



Edward Gardner

Edward Gardner conducts Elgar

**Sunday 8 February 2026,
3.00pm**

Elgar Sospiri
Elgar Cello Concerto
Elgar Enigma Variations

Edward Gardner conductor*
Jan Vogler cello

*Edward Gardner's position with the LPO in 2025/26 is generously supported by Aud Jebsen.

The Firebird

**Sunday 15 March 2026,
3.00pm**

Mendelssohn Hebrides Overture
Mozart Piano Concerto No. 23 in A major, K488
Debussy Prélude à l'après-midi d'un faune
Stravinsky Firebird Suite (1919 version)

Dionysis Grammenos conductor
Lukas Sternath piano

Sibelius's First

Sunday 19 April 2026, 3.00pm

Price Andante moderato for string orchestra
Barber Knoxville: Summer of 1915
Gershwin Selections from Porgy and Bess
Sibelius Symphony No. 1

Nefeli Chadouli conductor†
Nadine Benjamin soprano

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

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Thank you

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