



**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 Jepsen

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

Saturday 24 January 2026 | 7.30pm

Mahler's Tenth

Mahler

Symphony No. 10 (75')

completed by Rudolf Barshai

Vladimir Jurowski

conductor

There is no interval in this evening's concert.

Concert supported by a syndicate of donors

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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

New on the LPO Label: Vladimir Jurowski conducts Mahler 9



Released yesterday on the LPO Label, Mahler's Symphony No. 9 marks Vladimir Jurowski's fifth Mahler release with the London Philharmonic Orchestra. Recorded live in concert at the Royal Festival Hall in December 2022, it captures Jurowski's deeply personal interpretation of the composer's farewell to life and art. Critics praised the live performance for its insight and emotional intensity, with *Bachtrack* describing it as 'a Mahler Nine to die for' and *The Arts Desk* calling it 'a performance to make the heart beat faster'.

The album is available on all major streaming platforms, or to purchase on CD or as a download from our online store at lpo.ochre.store

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.

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

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.



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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

Katalin Varnagy
Megan Yang
Martin Höhmann
Yang Zhang
Nilufar Alimaksumova
Amanda Smith
Rasa Zukauskaitė
Daniel Pukach
Ricky Gore
Alice Apreda Howell

Second Violins

Tania Mazzetti **Principal**
Chair supported by The Candide Trust

Emma Oldfield **Co-Principal**
Claudia Tarrant-Matthews
Coco Inman
Marie-Anne Mairesse
Nynke Hijlkema
Sophie Phillips
Chair supported by Friends of the
Orchestra

Joseph Maher
Ashley Stevens
Nancy Elan
Sioni Williams
Emma Crossley
Sheila Law
Eriko Nagayama
José Nuno Cabrita Matias
Anna Croad

Violas

Jane Atkins **Guest Principal**
Samuel Burstin
Martin Wray
Chair supported by David & Bettina
Harden

Katharine Leek
Laura Vallejo
Lucia Ortiz Saucó
Benedetto Pollani
James Heron
Stanislav Popov

Jisu Song
Shiry Rashkovsky
Jill Valentine

Cellos

Kristina Blaumane **Principal**
Chair supported by Bianca & Stuart
Roden
Henry Shapard **Co-Principal**
Wayne Kwon
Chair supported by an anonymous
donor
Daniel Hammersley
David Lale
Francis Bucknall
Leo Melvin
Sue Sutherland
Tom Roff
Helen Thomas

Double Basses

Kevin Rundell* **Principal**
Sebastian Pennar*
Co-Principal
Hugh Kluger
Tom Walley
Chair supported by William & Alex
de Winton
Laura Murphy
Chair supported by Ian Ferguson
& Susan Tranter
Charlotte Kerbegian
Lowri Estell
Ben Havinden-Williams

Flutes

Juliette Bausor **Principal**
Chair supported by Malcolm & Alison
Thwaites
Hannah Grayson
Stewart McIlwham*
Katherine Bicknell

Piccolos

Stewart McIlwham* **Principal**
Katherine Bicknell

Oboes

Ian Hardwick* **Principal**
Alice Munday
Chair supported by David & Yi Buckley
Ilid Jones
Sue Böhling*

Cors Anglais

Sue Böhling* **Principal**
Chair supported by Dr Barry Grimaldi
Ilid Jones

Clarinets

Benjamin Mellefont* **Principal**
Chair supported by Sir Nigel
Boardman & Prof. Lynda Gratton
Emily Crook
James Maltby
Thomas Watmough

E-flat Clarinets

Thomas Watmough **Principal**
Chair supported by Roger Greenwood
Emily Crook

Bass Clarinets

Paul Richards* **Principal**
James Maltby

Bassoons

Jonathan Davies* **Principal**
Chair supported by Sir Simon Robey
Helen Storey*
Simon Estell*
Fergus Butt

Contrabassoons

Simon Estell* **Principal**
Fergus Butt

Horns

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

Trumpets

Paul Beniston* **Principal**
Chair supported by the Williams family
in memory of Grenville Williams
Anne McAneney*
David Hilton
Joe Skypala

Cornet

Tom Nielsen*

Trombones

Mark Templeton* **Principal**
Chair supported by William & Alex
de Winton
Jamie Tweed

Bass Trombones

Lyndon Meredith **Principal**
Daniel West

Tenor Tuba

David Whitehouse

Tubas

Lee Tsarmaklis* **Principal**
Chair supported by William & Alex
de Winton
Oren Marshall

Timpani

Simon Carrington* **Principal**
Chair supported by Victoria
Robey CBE
Jonathan Phillips

Percussion

Andrew Barclay* **Principal**
Chair supported by Gill & Garf Collins
Karen Hutt **Co-Principal**
Chair supported by Joe Topley &
Tracey Countryman
Oliver Yates
Feargus Brennan
Sarah Mason
Tim Gunnell
Oliver Butterworth
Francesca Lombardelli

Harps

Elizabeth McNulty
Guest **Principal**
Tomos Xerri

Celeste

Catherine Edwards

Guitar

Dan Thomas

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:
Ryze Power

London Philharmonic Orchestra



© Benjamin Ealovega

Uniquely groundbreaking and exhilarating to watch and hear, the London Philharmonic Orchestra has been celebrated as one of the world's great orchestras since Sir Thomas Beecham founded it in 1932. 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 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 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.



© 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



Vladimir Jurowski KBE

Conductor Emeritus, London Philharmonic Orchestra



© Drew Kelley

Vladimir Jurowski became the London Philharmonic Orchestra's Conductor Emeritus in 2021, following 14 years as Principal Conductor, during which his creative energy and artistic rigour were central to the Orchestra's success. In August 2021 – his final official concert as LPO Principal Conductor – he received the Royal Philharmonic Society Gold Medal, one of the highest international honours in music. In 2024 he was appointed an Honorary Knight Commander of the Most Excellent Order of the British Empire (KBE) by His Majesty King Charles III, in recognition of his services to music and the arts.

In April 2024, Vladimir Jurowski concluded his acclaimed Wagner *Ring* Cycle with the LPO with a semi-staged performance of *Götterdämmerung* at the Royal Festival Hall. Last season, he conducted the Orchestra in three Royal Festival Hall concerts – including memorable performances of John Adams's *On the Transmigration of Souls*, Lyatoshynsky's Symphony No. 3 and Schubert's Symphony No. 9 – as well as at Saffron Hall and on a tour of Spain.

In 2021 Vladimir became Music Director at the Bavarian State Opera in Munich. Since 2017 he has been Chief Conductor and Artistic Director of the Berlin Radio Symphony Orchestra. He is also Principal Artist of the Orchestra of the Age of Enlightenment, and in 2021 stepped down from his decade as Artistic Director of the Russian State Academic Symphony Orchestra to become its Honorary Conductor. He has previously held the positions of First Kapellmeister of the Komische Oper, Berlin; Principal Guest Conductor of the Teatro Comunale di Bologna; Principal Guest Conductor of the Russian National Orchestra; and Music Director of Glyndebourne Festival Opera.

Vladimir enjoys close relationships with the world's most distinguished artistic institutions, collaborating with many of the world's leading orchestras including the Royal Concertgebouw Orchestra, the Chamber Orchestra of Europe, the Staatskapelle Dresden, the Gewandhausorchester Leipzig, the Cleveland and Philadelphia orchestras, the New York Philharmonic and the Chicago and Boston symphony orchestras.

A committed operatic conductor, Vladimir's recent highlights include his semi-staged Wagner *Ring* Cycle with the LPO; the Munich premiere of Weinberg's *The Passenger*; new productions of *Così fan tutte*, Prokofiev's *War and Peace*, *Der Rosenkavalier*, Shostakovich's *The Nose* and Penderecki's *Die Teufel von Loudun* at the Bavarian State Opera; *Die Frau ohne Schatten* in Berlin and Bucharest with the Berlin Radio Symphony Orchestra; Henze's *The Bassarids* and Schoenberg's *Moses und Aron* at the Komische Oper Berlin; his acclaimed debut at the Salzburg Festival with *Wozzeck*; and his first return to Glyndebourne as a guest conductor, for the world premiere of Brett Dean's *Hamlet* with the LPO.

This season, Vladimir Jurowski leads the Bavarian State Opera in new productions of Rimsky-Korsakov's *The Night Before Christmas* directed by Barrie Kosky, and Wagner's *Die Walküre* staged by Tobias Kratzer; the world premiere of Brett Dean's *Of One Blood* directed by Claus Guth; and revivals of *Elektra* and *Hänsel und Gretel*, as well as tours in Europe and Asia with the Bavarian State Orchestra. His repertoire with the Berlin Radio Symphony Orchestra includes the continuation of a Brahms symphony cycle, Henze's Ninth, Shostakovich's 11th and Bruckner's Eighth symphonies, and music from Sibelius and Suk to Sviridov and Lachenmann.

Earlier this week, the LPO Label released Vladimir Jurowski's live recording of Mahler's Symphony No. 9 (see page 10). This follows numerous acclaimed recordings released during his tenure as Principal Conductor, including Mahler's Symphonies Nos. 1, 2, 4 & 8, and the complete symphonies of Tchaikovsky and Brahms; and many others. 2024 saw the completion of a highly-praised three-volume Stravinsky series on the Label, and in 2017 the Orchestra released a 7-CD box set of Jurowski's LPO recordings in celebration of his 10th anniversary as Principal Conductor.

Programme note

Gustav Mahler

1860–1911

Symphony No. 10 in F sharp major

Edited and completed by Rudolf Barshai, 2000

1. Andante – Adagio

2. Scherzo

3. Purgatorio: Allegretto moderato

4. Allegro pesante

5. Finale



Gustav Mahler's shockingly early death in 1911, just short of his 51st birthday, came just as the musical world was beginning to adjust its view of him radically. For most of his adult life he'd been regarded as a great conductor who also composed (many would have added 'unfortunately'). The dazzlingly triumphant premiere of his colossal Eighth Symphony in 1910 had changed all that – but now he was dead! News soon spread that Mahler's heart had been in poor condition for some time, and when his last two completed works – the Ninth Symphony and the 'song-symphony' *Das Lied von der Erde* ('The Song of the Earth') – were heard for the first time, many heard a note of heart-rending farewell, even of fatal prophecy, in this music.

In fact, the diagnosis of a heart lesion, made back in 1907, wasn't necessarily a life sentence. As Mahler began to recover, and at the same time struggled to come to terms with the death of his beloved daughter Maria, he'd thrown himself back into his conducting and composing career as energetically as ever. The killer blow almost certainly came in that summer of 1910, when Mahler discovered that his adored wife and muse Alma, whom he'd hymned in quasi-religious tones in his Eighth Symphony, was having an affair with the handsome, brilliant young architect Walter Gropius. Although Mahler and Alma were able to patch things up, the shock began to tell physically. Mahler's heart finally gave way the following May.

Programme note

Not long after Mahler's death came the news that he'd been working on a five-movement Tenth Symphony in 1910. How far had he got with it? Was any of it performable? The answers were tantalising: the first movement, a substantial *Adagio*, was more-or-less complete, and one other – a strange, sinister little movement entitled 'Purgatorio' – was certainly salvageable. These were presented to the world, and the *Adagio* made quite an impression, not least because its startlingly dissonant harmonies and near-expressionist intensity brought it closer to the wild imaginings of Viennese radicals like Arnold Schoenberg and Alban Berg than anything Mahler had written before. But as to the other three planned movements, all that apparently remained was a hopeless, tangled mass of sketches. Scrawled across these pages were heart-rending verbal exclamations, to Alma, to God or the Fates: 'My God, my God, why hast thou forsaken me?' 'The Devil dances it with me!' 'You alone know what it means!' 'Over the Symphony's final heartfelt sigh, Mahler had inscribed his pet name for Alma, 'Almschil!'

For a long time, it was generally believed that the second, fourth and fifth movements of the Tenth Symphony were beyond rescue. But then the English musicologist and Mahler devotee Deryck Cooke began to look more closely, and he discovered that Mahler had come much closer to finishing the score than anyone had guessed. Mahler had told his New York doctor, Alexander Frankl, that the Tenth Symphony was in essence complete: Cooke's efforts showed that he was right. Crucially there was a melodic line for the whole Symphony and, thrillingly, melodies, harmonies, counterpoints and important orchestral colours were indicated quite clearly for nearly the whole work. Cooke set about producing what he called a 'Performing Version' of the sketches, but he always insisted that this was not a 'completion'. What Cooke wanted to do was to make the Tenth Symphony performable in more or less the state Mahler had left it in when he died, resisting the temptation to add characteristic Mahlerian 'make-up' unless it could be clearly inferred from the sketches.

For many, Cooke's Performing Version was a revelation. It showed that the Tenth was on its way to being one of Mahler's most audacious, stirring and magnificently structured symphonies. While much of it echoed the death-shadowed utterances of the Ninth Symphony and *Das Lied von der Erde*, the ending in particular suggested that he'd begun to move into new spiritual territory. If in places Cooke's version sounds sketchy, that's no more of a problem for its champions

than viewing Leonardo da Vinci's incomplete but fully sketched 'Adoration of the Magi': what's there is glorious enough. But others have felt that still more can be deduced from what Mahler left, and there now also exists a number of unabashed completions by other hands. Of these, the version made by the Russian conductor and viola player Rudolf Barshai (1924–2010) in 2000 is the one that has drawn most praise. It was Barshai who had made the well-known string orchestra version of his friend Dmitri Shostakovich's Eighth Quartet (the so-called Chamber Symphony, Op. 110a), which the initially sceptical Shostakovich had finally pronounced 'even better than the original!'

Generally speaking, Barshai's version is fuller in tone and texture than the Cooke Performing Version. As well as enriching the overall sound, Barshai added counterpoints to melodies and touches of orchestral colour (most strikingly in the percussion) of his own, though he did so with striking sensitivity, and it's remarkable how Mahlerian a great deal of it sounds. It certainly gives added warmth and brilliance to Mahler's already gripping emotional narrative. Conductor Vladimir Jurowski offers a personal view: that Barshai's version 'brings Mahler more into the proximity of Shostakovich and perhaps Britten (who both adored Mahler, as we know!), while Cooke's "milder" version lets Mahler dwell more in the post-Romantic era'.

Rudolf Barshai in 1996



Programme note

As for the narrative itself, the differences between Barshai and Cooke are on the whole more a matter of surface than of substance. In fact, it's striking that all the different completions of the Tenth Symphony sound like different takes on the same remarkable work: the same speaker in different clothes, one might say. The ghostly, tonally rootless theme for unaccompanied violas that begins the first movement sounds like the voice of a man who has glimpsed the abyss – the deathly vision of the Ninth's Symphony's final *Adagio* still lingers. After much tortured aspiration and sardonic, sometimes weirdly desolate dance music, there is a cathartic climax, with an immense piled-up dissonance and a piercingly sustained high trumpet note. Yet the coda brings consolation, and with it the most tonally stable music we've heard so far.

In the *Scherzo* that follows, the dance music of Mahler's Vienna and rural Austria is subjected to an exuberant, sometimes caustic rhythmic 'deconstruction' of a kind that might have impressed Stravinsky. The *Scherzo* ends with a magnificent upsurge, culminating in a great shout of joy. Could this be life returning in triumph? But then comes the haunted *Purgatorio*, with its unmistakable cries of pain in the central section and its disturbingly ambiguous ending (the questioning dissonance sustained in Barshai's score). After this, another scherzo-like movement takes us back to the nightmarish intoxication of the first movement of *Das Lied von der Erde*. It is on the sketch pages of this movement that we find many of those agonised exclamations to Alma – this sounds like the music of a man struggling desperately with the prospect of devastating loss, and possibly even insanity.

Then, as the scherzo morphs into the Finale, there comes one of Mahler's most awe-inspiring inspirations: muffled drum-strokes separated by long 'dead' pauses (in Barshai's version a hushed sustained bass drum-roll), with eerie, fragmentary motifs and sounds in the depths of the orchestra. Behind this stands the memory of a funeral procession for a young fireman Mahler and Alma had witnessed in New York. Yet somehow the Symphony manages to progress from this vision of abysmal nothingness. A wonderful long flute solo is the first sign of life beginning to return, then the singing resumes with growing fervour. An agitated middle section, culminating in a memory of the first movement's climactic dissonance, fails to destroy what Mahler called the Tenth Symphony's 'one great song'. An exquisite hymn to love emerges, culminating in that heartfelt final sigh: 'Almschi'. A lot depends on the performance, of course, but in Rudolf Barshai's

version, even more than in the sparser Cooke score, the Tenth Symphony seems to end with a note of hope. Perhaps, in the Biblical phrase, love really is 'strong as death.'

Programme note © Stephen Johnson



© Simon Pauly

'Barshai's version brings Mahler more into the proximity of Shostakovich and perhaps Britten (who both adored Mahler, as we know!) – at least, that's how I personally feel about it.'

Vladimir Jurowski

We'd love to hear from you

We hope you enjoyed tonight'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!

New on the LPO Label

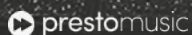
Vladimir Jurowski conducts Mahler: Symphony No. 9

Recorded live in concert at the
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The Nature Dialogues

Fascinating free pre-concert talks as part of our
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Saturday 21 March 2026 5pm

Harmony with our Rivers

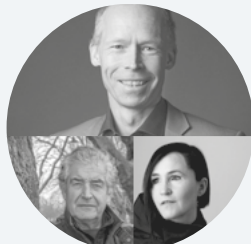
With extreme angler, author &
broadcaster Jeremy Wade



Wednesday 8 April 2026 6pm

Harmony with our Fragile Earth

With scientist Johan Rockström,
environmentalist Tony Juniper and
composer Anna Thorvaldsdottir



Friday 17 April 2026 6pm

Harmony with our Changing Planet

With social scientist
Gail Whiteman



Galina Cheplakova

George Benjamin



London Philharmonic Orchestra



Edward Gardner

Bohemian Rhapsodies

Wednesday 4 February 2026
7.30pm

Bacewicz Overture*
Martinů Violin Concerto No. 2
Lutosławski Symphony No. 4*
Janáček Taras Bulba

Edward Gardner conductor
Josef Špaček violin

*Supported by the Adam Mickiewicz Institute

The Wooden Prince

Saturday 7 February 2026
7.30pm

Kaprálová Rustic Suite
Szymanowski Stabat Mater*
Kaprálová Waving Farewell
Bartók The Wooden Prince

Edward Gardner conductor
Galina Cheplakova soprano†
Agnieszka Rehlis mezzo-soprano
Kostas Smoriginas bass
London Philharmonic Choir

*Supported by the Adam Mickiewicz Institute

†Please note change of artist

Mother Goose

Wednesday 11 February 2026
7.30pm

Scriabin The Poem of Ecstasy
George Benjamin Palimpsests
Stravinsky Symphonies of Wind
Instruments
Ravel Mother Goose (*complete
ballet*)

George Benjamin conductor

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

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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.

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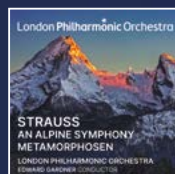


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