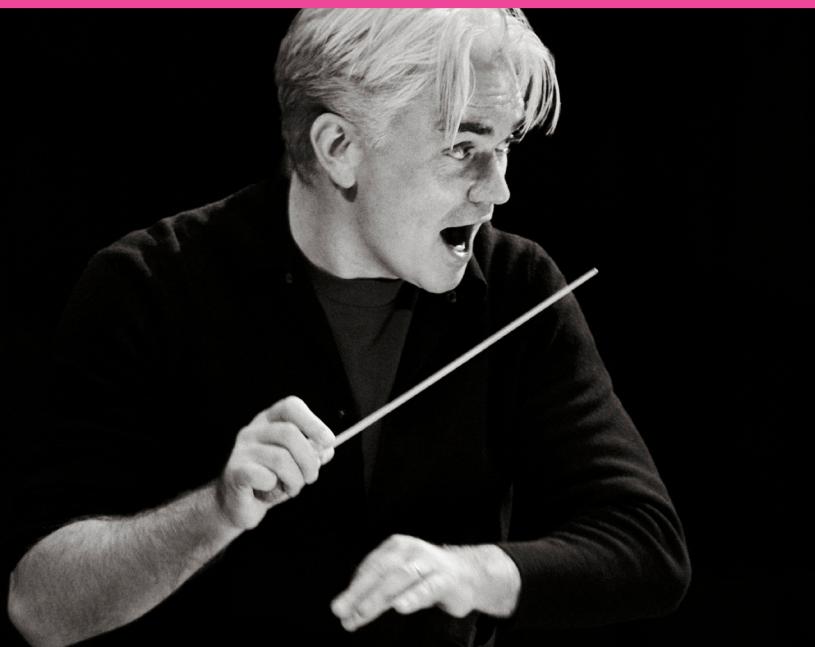




Free concert  
programme

# London Philharmonic Orchestra



2025/26 season  
at the  
Southbank Centre



**SOUTHBANK  
CENTRE**  
RESIDENT

# London Philharmonic Orchestra

Principal Conductor Edward Gardner supported by Aud Jebsen

Principal Guest Conductor Karina Canellakis supported by Richard Buxton

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

Artistic Director Jesús Herrera Chief Executive David Burke

Leader Pieter Schoeman supported by Neil Westreich

**Southbank Centre's Royal Festival Hall**

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.*

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**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

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ENGLAND**

# 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](mailto: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](https://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](https://lpo.org.uk/beyondthehall)

## Printed with the planet in mind

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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 Zukauskaite  
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 Hijkema  
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 Sauco  
Benedetto Pollani  
James Heron  
Stanislav Popov

## 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 Kerbeggan  
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  
Iliid Jones  
Sue Böhling\*

## Cors Anglais

Sue Böhling\* Principal  
Chair supported by Dr Barry Grimaldi  
Iliid 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



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Uniquely groundbreaking and exhilarating to watch and hear, the London Philharmonic Orchestra has been celebrated as one of the world's great orchestras since Sir Thomas Beecham founded it in 1932. Our mission is to share wonder with the modern world through the power of orchestral music, which we accomplish through live performances, online, and an extensive education and community programme, cementing our position as a leading orchestra for the 21st century.

Our home is at the Southbank Centre's Royal Festival Hall, where we're at the beating heart of London's cultural life. You'll also find us at our resident venues in Brighton, Eastbourne and Saffron Walden, and on tour worldwide. In 2024 we celebrated 60 years as Resident Symphony Orchestra at Glyndebourne Festival Opera, combining the magic of opera with Glyndebourne's glorious setting in the Sussex countryside.

## Soundtrack to key moments

Everyone will have heard the Grammy-nominated London Philharmonic Orchestra, whether it's playing the world's National Anthems for every medal ceremony of the London 2012 Olympics and Paralympics, our iconic recording with Pavarotti that made *Nessun Dorma* a global football anthem, or closing the flotilla at The Queen's Thames Diamond Jubilee Pageant. And you'll almost certainly have heard us on the soundtracks for major films including *The Lord of the Rings*.

## Sharing the wonder worldwide

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

## Our conductors

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

## Next generations

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

## Pieter Schoeman

### Leader

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

Today's young instrumentalists are the orchestra members of the future, and we have a number of opportunities to support their progression. Our LPO Junior Artists programme leads the way in creating pathways into the profession for young artists from under-represented communities, and our LPO Young Composers and Foyle Future Firsts schemes support the next generation of professional musicians, bridging the transition from education to professional careers. We also recently launched the LPO Conducting Fellowship, supporting the development of outstanding early-career conductors from backgrounds under-represented in the profession.

### 2025/26 season

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

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

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



© Benjamin Ealovega

Pieter Schoeman was appointed Leader of the London Philharmonic Orchestra in 2008, having previously been Co-Leader since 2002. He is also a Professor of Violin at Trinity Laban Conservatoire of Music & Dance.

Pieter has performed worldwide as a soloist and recitalist in such famous halls as the Amsterdam Concertgebouw, Moscow's Rachmaninoff Hall, Capella Hall in St Petersburg, Staatsbibliothek in Berlin, Hollywood Bowl in Los Angeles, and the Southbank Centre's Royal Festival Hall. He has also appeared as Guest Leader with many prestigious orchestras across the world. As a chamber musician, he regularly appears at London's prestigious Wigmore Hall. His chamber music partners have included Anne-Sophie Mutter, Veronika Eberle, Patricia Kopatchinskaja, Boris Garlitsky, Jean-Guihen Queyras, Yannick Nézet-Séguin, Martin Helmchen and Julia Fischer.

Pieter has performed numerous times as a soloist with the LPO. Highlights have included an appearance as both conductor and soloist in Vivaldi's *Four Seasons*, the Brahms Double Concerto with Kristina Blaumane, Florence Price's Violin Concerto No. 2, and the Britten Double Concerto with Alexander Zemtsov, which was released on the LPO Label to great critical acclaim.

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

#### New video series: 'Humans of the Orchestra'

Scan the QR code to watch our interview with Pieter



# 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 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 *Cosi 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

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Gustav Mahler  
1860–1911

## Symphony No. 10 in F sharp major

Edited and completed by Rudolf Barshai, 2000

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*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, 'Almschi!'

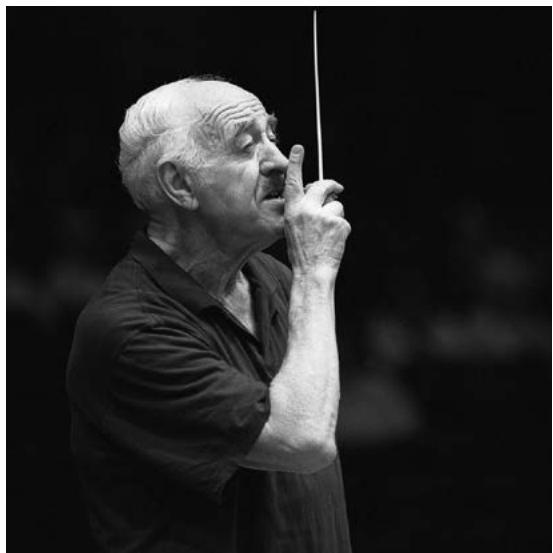
For a long time, it was generally believed that the second, fourth and fifth movements of the Tenth Symphony were beyond rescue. But then the English musicologist and Mahler devotee Deryck Cooke began to look more closely, and he discovered that Mahler had come much closer to finishing the score than 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!

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broadcaster Jeremy Wade



Wednesday 8 April 2026 6pm

### Harmony with our Fragile Earth

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



Friday 17 April 2026 6pm

### Harmony with our Changing Planet

With social scientist  
Gail Whiteman





Galina Cheplakova



George Benjamin

# London Philharmonic Orchestra



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## 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**

**Kaprállová Rustic Suite**  
**Szymanowski Stabat Mater\***  
**Kaprállová 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  
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**George Benjamin** conductor

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London Philharmonic Orchestra

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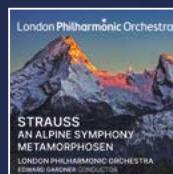
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