



**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 17 January 2026 | 6.30pm

The Firebird

Rimsky-Korsakov

Russian Easter Festival Overture (14')

Gustavo Díaz-Jerez

Tajogaite (Concerto for Piano and Orchestra)

(UK premiere) (17')

Interval (20')

Stravinsky

The Firebird Suite (1945 version) (30')

Pierre Bleuse*

conductor

Gustavo Díaz-Jerez

piano

**Unfortunately, Maxim Emelyanychev is indisposed and unable to conduct tonight's concert. We are very grateful that Pierre Bleuse has agreed to step in at short notice.*

Supported by Cockayne Grants for the Arts, a Donor Advised Fund, held at The Prism Charitable Trust.

COCKAYNE

Part of



**Harmony
with Nature**

Music for a sustainable future

The timings shown are not precise and are given only as a guide.
Concert presented by the London Philharmonic Orchestra

Contents

- 2 Welcome
LPO news
- 3 On stage tonight
- 4 London Philharmonic
Orchestra
- 5 Leader: Pieter Schoeman
- 6 Pierre Bleuse
- 7 The Nature Dialogues:
Pre-concert talks this season
- 8 Harmony with Nature
- 9 Programme notes
- 11 Gustavo Díaz-Jerez
- 14 LPO Label
- 15 Next concerts
- 16 LPO Annual Appeal 2026
- 17 Sound Futures donors
- 18 Thank you
- 20 LPO administration

**SOUTHBANK
CENTRE**
RESIDENT



Supported using public funding by

**ARTS COUNCIL
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 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

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

Earlier this evening we were joined by celebrated broadcaster and writer Kate Humble – known for BBC's *Wild in Africa* and *Into the Volcano* – for a fascinating pre-concert talk about volcanoes and other natural phenomena, setting the stage for Gustavo Díaz-Jerez's piano concerto *Tajogaite*. Inspired by the volcano on the island of La Palma, this work receives its UK premiere this evening.

This event was part of 'The Nature Dialogues' – a series of free pre-concert talks by environmentalists, scientists and composers, offering fresh perspectives on the music and the season's wider theme, *Harmony with Nature*. Turn to page 7 for full details, or find out more and book your free tickets at lpo.org.uk/harmony-with-nature

Behind the scenes with LPO Friends

Earlier today, LPO Friends enjoyed exclusive, behind-the-scenes access to a Private Members' Rehearsal with the Orchestra, conductor Pierre Bleuse and pianist & composer Gustavo Díaz-Jerez ahead of tonight's concert.



If you'd like to see for yourself what goes into putting on an LPO concert – plus enjoy a host of other amazing benefits, like a private bar space and meeting our musicians – join our family of LPO Friends today, from just £6 per month!

Scan the QR code or visit lpo.org.uk/friends to find out more.

Printed with the planet in mind

The paper used for LPO concert programmes has been sourced from well-managed FSC®-certified forests, recycled materials, and other controlled sources. It is also Carbon Balanced, meaning the carbon impact of its production is offset by the World Land Trust. If you don't want to take your programme home, please use the recycling bins in the Royal Festival Hall foyers.



Prefer a paper-free option next time?

Scan here for PDF versions of all our programmes to read or download on your phone or tablet.



On stage tonight

First Violins

Pieter Schoeman* Leader

Chair supported by Neil Westreich

Alice Ivy-Pemberton

Co-Leader

Vesselin Gellev Sub-Leader

Kate Oswin

Chair supported by Eric Tomsett

Lasma Taimina

Chair supported by Irina Gofman &

Mr Rodrik V. G. Cave

Minn Majoe

Chair supported by Dr Alex & Maria Chan

Yang Zhang

Martin Höhmann

Katalin Varnagy

Nilufar Alimaksanova

Rasa Zukauskaitė

Ricky Gore

Jamie Hutchinson

Daniel Pukach

Alison Strange

Chu-Yu Yang

Second Violins

Tania Mazzetti Principal

Chair supported by The Candide Trust

Emma Oldfield Co-Principal

Coco Inman

Kate Birchall

Nancy Elan

Nynke Hijlkema

Marie-Anne Mairesse

Joseph Maher

Sophie Phillips

Chair supported by Friends of the Orchestra

Ashley Stevens

Sioni Williams

Jessica Coleman

Vera Beumer

Kate Cole

Violas

Nicholas Bootiman

Guest Principal

Benedetto Pollani

Lucia Ortiz Saucó

Laura Vallejo

Martin Wray

Chair supported by David & Bettina Harden

James Heron

Stanislav Popov

Shiry Rashkovsky

Alistair Scahill

Jisu Song

Jenny Poyser

Mark Gibbs

Cellos

Henry Shapard Principal

Wayne Kwon

Chair supported by an anonymous donor

David Lale

Leo Melvin

Francis Bucknall

Sue Sutherley

Tom Roff

Helen Thomas

Iain Ward

Colin Alexander

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

Michael Fuller

Flutes

Juliette Bausor Principal

Chair supported by Malcolm & Alison Thwaites

Hannah Grayson

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

Paul Richards*

Bass Clarinet

Paul Richards* Principal

Bassoons

Ben Hudson Guest Principal

Emma Harding

Simon Estell*

Contrabassoon

Simon Estell* Principal

Horns

Annemarie Federle

Principal

Chair supported by Victoria Robey CBE

John Ryan* Principal

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

Jonathan Phillips

Guest Principal

Percussion

Andrew Barclay* Principal

Chair supported by Gill & Garf Collins

Karen Hutt Co-Principal

Oliver Yates

Feargus Brennan

Francesca Lombardelli

Harp

Elizabeth McNulty

Guest Principal

Piano

Catherine Edwards

**Professor at a London conservatoire*

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

Sir Simon Robey
Bianca & Stuart Roden
Ryze Power

London Philharmonic Orchestra



© Jason Bell

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

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

Soundtrack to key moments

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

Sharing the wonder worldwide

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

Our conductors

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

Next generations

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

Pieter Schoeman

Leader

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

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



Pierre Bleuse

conductor

© Marine Pierrot Detry



Music Director of the prestigious Ensemble intercontemporain and the Odense Symphony Orchestra, where he has held the position since 2021, French conductor Pierre Bleuse also serves as Artistic Director of the Pablo Casals Festival in Prades in the French Pyrenees. Tonight is his debut with the London Philharmonic Orchestra.

Pierre opened his 2025/26 season with the Ensemble intercontemporain at the BBC Proms in July, followed by the Ravel Festival in Saint-Jean-de-Luz and the season opening at the Philharmonie de Paris. This season also marks his debuts with several other leading orchestras including the Swedish Radio Symphony, the Finnish Radio Symphony, Hamburg's NDR Elbphilharmonie Orchestra, Stuttgart's SWR Symphony Orchestra alongside his long-time collaborator Sol Gabetta, and the Auckland Philharmonia in New Zealand. He also returns to the São Paulo Symphony Orchestra for two subscription weeks, and to the City of Birmingham Symphony Orchestra, the Singapore Symphony, and Amsterdam's legendary Concertgebouw for his debut with the Netherlands Philharmonic Orchestra.

Pierre collaborates regularly with major international ensembles such as the Royal Concertgebouw Orchestra, BBC Symphony Orchestra, Orchestre de Paris, Orchestre National de France, Tokyo Symphony, Singapore Symphony, the radio symphony orchestras of Hanover (NDR), Leipzig (MDR) and Frankfurt (HR), the Tonkünstler Orchestra in Vienna, Orchestre de la Suisse Romande, Royal Stockholm Philharmonic Orchestra, Spanish National Orchestra, Castilla y León Symphony Orchestra in Valladolid, Polish National Radio Symphony Orchestra in Katowice, Orchestre National du Capitole de Toulouse, Orchestre National de Lyon, the symphony

orchestras of Bern and Basel, Brussels Philharmonic, Belgian National Orchestra, Royal Philharmonic Orchestra of Liège, and many other European ensembles.

He works regularly with leading international soloists including Joyce DiDonato, Karita Mattila, Patricia Kopatchinskaja, Pierre-Laurent Aimard, Sol Gabetta, Bertrand Chamayou, Emmanuel Pahud, and Renaud and Gautier Capuçon.

A key figure in contemporary creation, Pierre Bleuse conducted Hèctor Parra's opera *Orgia* at Barcelona's Gran Teatre del Liceu in 2024, followed by the Ensemble intercontemporain at the Aix-en-Provence Festival. In 2025, he launched the centenary celebrations of Pierre Boulez at the Philharmonie de Paris with a landmark performance of his masterpiece *Répons*.

Pierre's discography includes numerous recordings, notably a highly acclaimed Ligeti album with Ensemble intercontemporain, which received a Diapason d'Or in 2025.

Pierre Bleuse studied conducting with Jorma Panula in Finland and with Laurent Gay at the Haute École de Musique in Geneva.



The Nature Dialogues

A series of fascinating free pre-concert talks as part of our
2025/26 season theme, *Harmony with Nature*

From stars to storms, wildlife to oceans, some of today's leading scientists and storytellers illuminate the natural world and discover a fresh perspective on this season's music. Book your free tickets now at lpo.org.uk



Saturday 17 January
2026
5pm
Royal Festival Hall

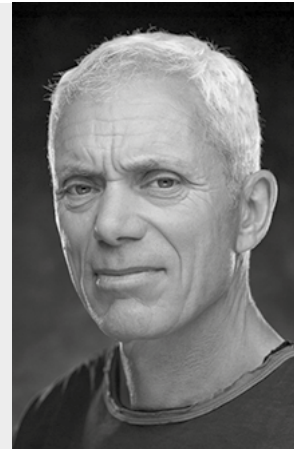
Harmony with the Volcanic World

With broadcaster &
writer Kate Humble,
geologist Professor
Iain Stewart and
composer Gustavo
Díaz-Jerez

Saturday 21 March
2026
5pm
Queen Elizabeth Hall

Harmony with our Rivers

With extreme angler,
author & broadcaster
Jeremy Wade



Wednesday 8 April
2026
6pm
Royal Festival Hall

Harmony with our Fragile Earth

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



Friday 17 April 2026
6pm
Royal Festival Hall

Harmony with our Changing Planet

With social scientist
Gail Whiteman



Harmony with Nature

Tonight's works and our 2025/26 season theme

This season, we invite audiences to join us in exploring one of the most urgent conversations of our time – our relationship with the natural world – through the power of music. We'll marvel at oceans, forests, caves, mountains and wildlife through works by Beethoven, Sibelius, Mendelssohn, Elgar and Dvořák; masterpieces of an era that saw nature as a mirror of human emotion – but also, perhaps, experienced it more immediately and organically than in the digital age.

Closer to our own time, voices as diverse as Duke Ellington, John Luther Adams, Gustavo Díaz-Jerez and Anna Thorvaldsdóttir have all found an unquenchable source of creative energy in the processes of nature, from river deltas to volcanic eruptions. For composers such as Anna Korsun, Gabriela Lena Frank and Terence Blanchard (whose powerful meditation on the aftermath of Hurricane Katrina receives its UK premiere), humanity enters the picture. As destroyer or protector? Or simply as an organic, inextricable part of nature itself?

Throughout the season, we'll also be partnering with local environmental organisations, and welcoming a host of eminent pre-concert speakers (see page 7), as we attempt to use the power of classical music to encourage environmental stewardship. We hope you'll join us!

Check out the full season at
lpo.org.uk/harmony-with-nature

Nature's voice in tonight's programme

As our *Harmony with Nature* theme continues, tonight our focus turns to nature's more destructive forces – and to the renewal that can follow. Opening tonight's concert is *Tajogaite* by Spanish composer and pianist Gustavo Díaz-Jerez, receiving its UK premiere.

Tajogaite captures nature at its most dramatic and creative. Inspired by the 2021 volcanic eruption on the island of La Palma, the composer transforms this moment of destruction and renewal into sound – weaving recordings of the eruption, birdsong, and the movement of wind and sea into a vivid orchestral tapestry. Like much of Díaz-Jerez's music, *Tajogaite* also looks to the natural world for structure: mathematical sequences and fractal patterns shape melodies and rhythms that seem to grow and evolve organically.

Programme notes

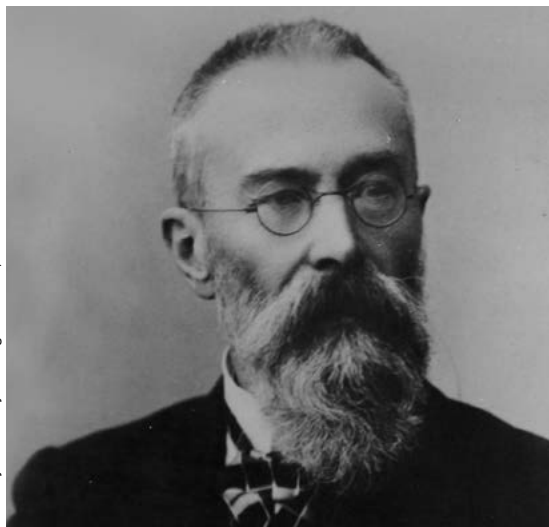
Nikolai Rimsky-Korsakov

1844–1908

Russian Easter Festival Overture, Op. 36

1888

Courtesy of the Royal College of Music, London



Rimsky-Korsakov's long original title for this work, composed in 1888, does not translate smoothly into English, but can be expressed as 'Easter Festival: Resurrection Overture on themes from the *Obikhod*', where the *Obikhod* is the collection of chants used in the liturgy of the Russian Orthodox Church. That may make it sound a religious work – and indeed, the carefully chosen chants are a major presence throughout the piece – but in fact Rimsky-Korsakov seems to have been drawn more to the element of 'pagan merrymaking' he detected in Russian Easter celebrations. Writing of the work in his autobiography, he posed the questions: 'Is not Russian Orthodox bell-ringing the church's instrumental dance music? Do not the flowing beards of the priests and sextons in their white surplices and vestments, singing in *Allegro vivo* tempo "beautiful Easter" etc., take one's imagination back to pagan times? And what about all those Easter eggs, loaves and burning candles ... How far is all this from the philosophic and socialistic teaching of Christ?'

It is this transition from 'gloomy and mysterious' religious feeling as experienced on Holy Saturday, to the 'unbridled rejoicing' of Easter Sunday that the Overture explores.

The work opens with a slow introduction in which the chant 'Let God arise' is contrasted with a more celestial presentation of 'An angel cried', signifying prophecy of the Resurrection. Rimsky-Korsakov described the next passage, initiated by dark brass and timpani interjections but quickly gaining in radiance, as showing the Holy Sepulchre and 'the ineffable light in which it had been bathed at the moment of resurrection'. It leads to the main *Allegro* section of the work, based at first on the 'Let God arise' theme but, as the celebratory excitement rises, eventually introducing a second theme high on violins: 'Christ is risen'. The atmosphere of Easter morning gets increasingly heady, with 'the triumphant, trumpet-like cries of the archangels alternating with the joyful, almost dance-like peal of bells, and that again with now the fast reading of the deacon, now the ritual chant of the priests reading the good tidings of the Holy Gospel'. At the end, the 'Christ is risen' theme returns imposingly amid the whirl, on trombones.

Rimsky-Korsakov claimed that to understand the work fully, one must have attended Easter service at a large and teeming Orthodox cathedral, but that seems rather to underestimate his own depictive powers. Writing of the music itself, he was typically clear in his self-assessment, saying that together with the two orchestral works that preceded it – *Capriccio espagnol* and *Sheherazade* – it brought to a close a period in which 'my orchestration had achieved a considerable degree of virtuosity and bright sonority, without Wagnerian influence'.

Programme note © Lindsay Kemp

Programme notes

Gustavo Díaz-Jerez

born 1970

Tajogaite (Concerto for Piano and Orchestra)

2023 (UK premiere)

Gustavo Díaz-Jerez *piano*

Commissioned by the Canary Islands International Music Festival, *Tajogaite* was premiered by the London Philharmonic Orchestra under conductor Kristiina Poska with the composer as soloist, on 30 January 2024 at the Auditorio Alfredo Kraus in Las Palmas, Gran Canaria. Tonight is the work's first performance in the UK.

Gustavo Díaz-Jerez writes:

Tajogaite was inspired by the volcanic eruption which occurred in 2021 in the Canary Island of La Palma. The word "Tajogaite" literally means "cracked mountain" in the language of the Benahoritas, the first settlers of the island. This mountain, located in the municipality of El Paso, was the origin of the 2021 eruption. The work employs recordings of the volcanic eruption, which were transcribed musically and orchestrated using percussion and extended instrumental techniques. In addition, most of the musical prime matter with which the work is constructed is drawn from several mathematical models:

- Integer number sequences (inventory, "look-and-say", Morse-Thue, among others), whose structure, when mapped to the musical language, yields melodic and rhythmical material. Chords and harmonic progressions are constructed from the ordered verticalization of this material.
- Self-similar motives which contain themselves at different time scales (much like fractal structures), derived from the aforementioned integer sequences.

- Musical conversion and orchestration of plant-like abstract images with fractal (self-similar) structure.
- The coda of the piece follows a rhythmic pattern based on an elementary cellular automaton (Wolfram Rule 214).

'There are musical depictions of several birds common in the Canary Islands (including blackbird, seagull and turtledove), as well as nature sounds such as the sea and the wind. There is also a somewhat hidden quote from one of the most famous melodies in the Canary Islands: the 'Arrorró' from the *Cantos Canarios* by Teobaldo Power.

'All these processes were creatively combined, seeking pattern repetition, contrast and variation, in a formal scheme that loosely follows that of the traditional piano concerto but at the same time mimics the morphology of most living organisms: the bilateral symmetry.'

© Gustavo Díaz-Jerez, 2024

Interval – 20 minutes

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

Gustavo Díaz-Jerez

pianist | composer



© Andrej Grlic

One of the foremost Spanish pianists and composers of his generation, Gustavo Díaz-Jerez has gained an international following among audiences, as well as unanimous critical acclaim, for his performances of both contemporary music and time-honoured repertoire.

Born in the Spanish Canary Islands, he studied piano with J. A. Rodríguez at the Conservatorio Superior of Santa Cruz (Tenerife), and subsequently with Solomon Mikowsky at the Manhattan School of Music in New York City, where he also studied composition with Giampaolo Bracali and Ludmila Ulehla.

As a composer, Gustavo Díaz-Jerez's works have been performed widely by soloists and ensembles around the world. His orchestral piece *Ymarxa* (2011) was premiered by the Royal Philharmonic Orchestra under Charles Dutoit. In January 2024 the London Philharmonic Orchestra gave the world premiere of *Tajogaite*, his second piano concerto, with the composer as soloist.

Gustavo Díaz-Jerez has performed as a pianist extensively throughout the UK and Europe, Asia, South America, Australia and the USA, in many of the world's most renowned halls, including Carnegie Hall and Alice Tully Hall in New York, the Southbank Centre's Royal Festival Hall in London, and numerous other eminent venues.

His discography includes two CDs of his own piano pieces *Metaludios*. In 2015, he made a world-premiere recording of Albéniz's *Iberia* in high-definition (HD) video. In 2019, the Royal Scottish National Orchestra recorded a double CD with a cycle of seven orchestral works inspired by the Canary Islands, under the baton of maestro Eduardo Portal.

Programme notes

Igor Stravinsky

1882–1971

The Firebird Suite

1910 (arr. 1945)

Introduction – Prelude and Dance of the Firebird – Variations (Firebird)

Pantomime I

Pas de deux: Firebird and Ivan Tsarevich

Pantomime II

Scherzo: Dance of the Princesses

Pantomime III

Rondo (Khorovod)

Infernal Dance

Lullaby (Firebird)

Final Hymn

When in the summer of 1909 Sergei Diaghilev decided to commission a new score for his 1910 Ballets Russes season in Paris, Stravinsky wasn't the first choice. He wasn't even the second. The author of the ballet's scenario, Alexandre Benois, wanted to use Nikolai Tcherepnin. Diaghilev favoured Rimsky-Korsakov's pupil Anatoly Liadov. Unfortunately, Diaghilev had temporarily forgotten one important fact about Liadov: he was an extremely slow worker. With plans already confirmed for the new ballet's premiere, he turned instead to another, much younger, Rimsky pupil: 27-year-old Igor Stravinsky.

It was a bold choice. Stravinsky, though gifted, was something of a late developer, and although earlier in 1909 he'd orchestrated a couple of pieces of Chopin for Diaghilev's *Les Sylphides*, this would be his first score on such an ambitious scale. He'd been working on his opera *Le Rossignol* in St Petersburg. 'But a telegram then arrived to upset all my plans', he recalled in his autobiography:

'Though alarmed by the fact that this was a commission for a fixed date and afraid lest I should fail to complete the work in time – I was still unaware of my own capabilities – I accepted the order. It was highly flattering to be chosen from among the musicians of my generation ...'

Rimsky-Korsakov's sons loaned him the family's country *dacha*, and early in November 1909, Stravinsky got down to work. 'I worked strenuously at it', he remembered, though unsurprisingly in the circumstances, the *dacha* wasn't the only thing that Stravinsky borrowed from his late teacher. Rimsky had written his own opera on a similar Russian folk tale, *Kashchei the Immortal*, in 1902, and *The Firebird* is full of orchestral techniques and even melodies learned from Rimsky-Korsakov. (Stravinsky's *Khorovod* and Rimsky-Korsakov's *Sinfonietta* of 1884 use the same old Russian dance tune).

Programme notes

Still, with his master no longer looking over his shoulder, Stravinsky's imagination soared. *The Firebird* is as colourful as Rimsky-Korsakov at his most extravagant – Stravinsky even devised a wholly new orchestral effect, the whispered, iridescent 'harmonic glissandos' of the strings during the Introduction. The ballet premiered at the Paris Opera on 25 June 1910 with Michel Fokine's stunning choreography, and Tamara Karsavina in the title role. Stravinsky, though, was concentrating on his music: 'The stage and the whole theatre glittered at the premiere, and that is all I recall.' Diaghilev was more perceptive. 'Mark him well', he remarked of Stravinsky during rehearsals. 'He is a man on the eve of celebrity.'

Stravinsky later arranged three suites from the ballet for concert performance, dated 1911, 1919 and 1945. The third of these, which we hear this evening, is the most expansive of the three, preserving much of the ballet's vivid storytelling and rich orchestral colour.

The realm of the immortal demon-king Kashchei is dark and lifeless ('Introduction'). Enter, in a shower of sparks, the magical Firebird, hotly pursued by Prince Ivan Tsarevich ('Prelude and Dance of the Firebird'). The Prince captures the Firebird, and in the expressive 'Pantomime I' and tender 'Pas de deux', she pleads for her freedom; in return, the bird gives him one of its enchanted feathers – the only thing that can break Kashchei's spells.

The mood softens in 'Pantomime II' and 'Dance of the Princesses', in which the Prince encounters 13 beautiful princesses, enslaved by Kashchei. As he watches them dance a gentle Russian *khorovod* (round dance), he falls in love; but 'Pantomime III' darkens the atmosphere as Kashchei's attendant monsters swarm round and prepare to turn him to stone in a frenetic 'Infernal Dance'. In the nick of time, the Prince remembers the magic feather. The Firebird reappears, putting the monsters to sleep with an eerie 'Lullaby'. Guided by the Firebird, the Prince finds and smashes the egg containing Kashchei's immortal soul; and the spells are undone. While a solo horn sings a quiet folk-song, Kashchei's petrified victims gradually return to life, and as light spreads across the kingdom, the full orchestra celebrates in a jubilant closing hymn.

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!

The Firebird on the LPO Label

Vladimir Jurowski conducts Stravinsky: Vol. 1

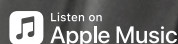
Igor Stravinsky:
Symphony in E flat, Op. 1
The Faun and the Shepherdess, Op. 2
Scherzo fantastique, Op. 3
Funeral Song, Op. 5
The Firebird (original 1910 version)
The Rite of Spring

Vladimir Jurowski *conductor*
Angharad Lyddon *mezzo-soprano*
London Philharmonic Orchestra



Scan to find
out more

Gramophone's 'Top 20 Stravinsky Recordings' (March 2024)



Out next week on the LPO Label

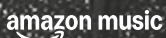
Vladimir Jurowski conducts Mahler: Symphony No. 9

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

Out Friday 23 January on CD and all major
streaming platforms



Scan to find out more
or pre-save now





Anna Vinnitskaya

Edward
Gardner

London Philharmonic Orchestra

Our next Royal
Festival Hall
concerts



Vladimir Jurowski

Rhapsody on a Theme of Paganini

Wednesday 21 January 2026

Mosolov The Iron Foundry
Rachmaninov Rhapsody on a
Theme of Paganini
Anna Korsun Terricone
Prokofiev Symphony No. 2

Vladimir Jurowski conductor
Anna Vinnitskaya piano

Mahler's Tenth

Saturday 24 January 2026

Mahler Symphony No. 10
(compl. Rudolf Barshai)

Vladimir Jurowski conductor

Concert supported by a syndicate of donors

Bohemian Rhapsodies

Wednesday 4 February 2026

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

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

lpo.org.uk



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

**SOUTHBANK
CENTRE
RESIDENT**

London Philharmonic Orchestra

Annual Appeal 2026: Beyond the Concert Hall

Building communities. Creating connections. Enriching lives.



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.

Donate to *Beyond the Concert Hall* and your gift will support impactful, co-created projects. Stand beside us as we use music and music-making to raise confidence and aspirations, boost wellbeing and creativity, and share joy with those who have limited access.

'I am going through a very hard time. This project has healed my heart.'

Crisis Creates participant



Donate online at lpo.org.uk/beyondthehall, scan the QR code, or call the LPO Individual Giving Team on 020 7840 4212 or 020 7840 4225.

Sound Futures donors

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

Masur Circle

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

Welser-Möst Circle

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

Tennstedt Circle

Valentina & Dmitry Aksenov
Richard Buxton
The Candide Trust
Michael & Elena Kroupeev
Kirby Laing Foundation
Mr & Mrs Makharinsky
Alexey & Anastasia Reznikovich
Sir Simon Robey
Bianca & Stuart Roden
Simon & Vero Turner
The late Mr K Twyman

Solti Patrons

Ageas
John & Manon Antoniazzi
Gabor Beyer, through BTO
Management Consulting AG
Jon Claydon
Mrs Mina Goodman & Miss Suzanne Goodman
Roddy & April Gow
The Jeniffer & Jonathan Harris Charitable Trust
Mr James R.D. Korner OBE
Christoph Ladanyi & Dr Sophia Ladanyi-Czernin
Robert Markwick & Kasia Robinski
The Maurice Marks Charitable Trust

Mr Paris Natar
The Rothschild Foundation
Tom & Phillis Sharpe
The Viney Family

Haitink Patrons

Mark & Elizabeth Adams
Dr Christopher Aldren
Mrs Pauline Baumgartner
Lady Jane Berrill
Mr Frederick Brittenden
David & Yi Yao Buckley
Mr Clive Butler
Gill & Garf Collins
Mr John H Cook
Mr Alistair Corbett
Bruno De Kegel
Georgy Djaparidze
David Ellen
Christopher Fraser OBE
David & Victoria Graham Fuller
Goldman Sachs International
Mr Gavin Graham
Moya Greene
Mrs Dorothy Hambleton
Tony & Susie Hayes
Malcolm Herring
Catherine Høgel & Ben Mardle
Mrs Philip Kan
Rehmet Kassim-Lakha de Morixe
Rose & Dudley Leigh
Lady Roslyn Marion Lyons
Miss Jeanette Martin
Duncan Matthews KC
Diana & Allan Morgenthau
Charitable Trust
Dr Karen Morton
Mr Roger Phillimore
Ruth Rattenbury
The Reed Foundation
The Rind Foundation
Sir Bernard Rix
David Ross & Line Forestier (Canada)

Carolina & Martin Schwab
Dr Brian Smith
Lady Valerie Solti
Mr & Mrs G Stein
Dr Peter Stephenson
Miss Anne Stoddart
TFS Loans Limited
Marina Vaizey
Jenny Watson
Guy & Utti Whittaker

Pritchard Donors

Ralph & Elizabeth Aldwinckle
Mrs Arlene Beare
Mr Patrick & Mrs Joan Benner
Mr Conrad Blakey
Dr Anthony Buckland
Paul Collins
Alastair Crawford
Mr Derek B. Gray
Mr Roger Greenwood
The HA.SH Foundation
Darren & Jennifer Holmes
Honeymead Arts Trust
Mr Geoffrey Kirkham
Drs Frank & Gek Lim
Peter Mace
Mr & Mrs David Malpas
Dr David McGibney
Michael & Patricia McLaren-Turner
Mr & Mrs Andrew Neill
Mr Christopher Querée
The Rosalyn & Nicholas Springer Charitable Trust
Timothy Walker CBE AM
Christopher Williams
Peter Wilson Smith
Mr Anthony Yolland

and all other donors who wish to remain anonymous

Thank you

As a registered charity, we are extremely grateful to all our supporters who have given generously to the LPO over the past year to help maintain the breadth and depth of the LPO's activities, as well as supporting the Orchestra both on and off the concert platform.

Artistic Director's Circle

The American Friends of the
London Philharmonic Orchestra
William & Alex de Winton
Catherine Høgel & Ben Mardle
Aud Jebesen
In memory of Paul Morgan
In memory of Donald Pelmear
In memory of Rita Reay
Sir Simon & Lady Robey CBE
In memory of Peter J Watson

Orchestra Circle

Richard Buxton
In memory of Nicola Goodman
Mr & Mrs Philip Kan
Neil Westreich

Principal Associates

An anonymous donor
Steven M. Berzin
Irina Gofman & Mr Rodrik V. G Cave
George Ramishvili
In memory of Kenneth Shaw
The Tsukanov Family

Associates

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

Gold Patrons

An anonymous donor
David & Yi Buckley
Dr Alex & Maria Chan
In memory of Allner Mavis
Channing
In memory of Peter Coe
John & Sam Dawson
Fiona Espenhahn
Mr Roger Greenwood
Sally Groves MBE
David & Bettina Harden
Eugene & Allison Hayes
Malcolm Herring
Mrs Asli Hodson
John & Angela Kessler
Mrs Elizabeth Meshkvicheva
Julian & Gill Simmonds
Eric Tomsett
The Viney Family
Guy & Utti Whittaker

Silver Patrons

An anonymous donor
David Burke & Valerie Graham
Mr Luke Gardiner
The Jennifer and Jonathan Harris
Charitable Trust
Mr & Mrs Andrew Neill
Clandia Wu & Hiu Fung Ng
Simon & Lucy Owen-Johnstone
Andrew & Cindy Peck
Mr Roger Phillimore
Tom & Phillis Sharpe
Laurence Watt
Joanna Williams

Bronze Patrons

Anonymous donors
Miram Al Rasheed
Michael Allen
Gabriela Andino-Benson
Irina Bednaya
Nicholas Berwin
Mrs Amna Boheim
Dame Colette Bowe
Lorna & Christopher Bown
Mr Bernard Bradbury
Dr Anthony Buckland
Desmond & Ruth Cecil
Mr John H Cook
Cameron & Kathryn Doley
Elena & Sergey Dubinets
Harron Ellenson & Charles Miller
Smith
Cristina & Malcolm Fallen
Christopher Fraser OBE
Charles Fulton
Gini & Richard Gabbertas
Jenny & Duncan Goldie-Scot
Mr Daniel Goldstein
David & Jane Gosman
Mr Gavin Graham
Mrs Dorothy Hambleton
Iain & Alicia Hasnip
J Douglas Home
Mr & Mrs Ralph Kanza
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
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
Joe Topley & Tracey Countryman
John & Madeleine Tucker
In memory of Doris Tylee
Mr & Mrs John & Susi Underwood
Sophie Walker
Jenny Watson CBE
Elena Y. Zeng

Principal Supporters

Anonymous donors
Dr M. Arevuo
Mrs Carol Ann Bailey
Mr John D Barnard
Roger & Clare Barron
Mr Geoffrey Bateman
Mrs A Beare
Adam J. Brunk & Madeleine
Haddon
Simon Burke & Rupert King
David & Liz Conway
Mr Alistair Corbett
David Devons
Deborah Dolce
Sir Timothy Fancourt
Jonathan Franklin
Professor Erol & Mrs Deniz
Gelenbe
Steve & Cristina Goldring
Prof Emeritus John 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
Allison Mollerberg
Simon Moore
Dr Simon Moore
Mrs Terry Neale
Mr Matthew Pearson
Mr James Pickford
Filippo Poli
Sukand Ramachandran
Mr Martin Randall
Mr Robert Ross
Mr Andrea Santacroce & Olivia
Veillet-Lavallée
Aniruddha Sharma
Priscylla Shaw
Michael Smith
Erika Song

Mr & Mrs G Stein
Andrew & Rosemary Tusa
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 Aijón
Carol Colburn Grigor CBE
Robert Hill
Keith Millar
Victoria Robey CBE
Mrs Jackie Rosenfeld OBE
Cornelia Schmid
Timothy Walker CBE AM
Laurence Watt

Thank you

Thomas Beecham Group Members

An anonymous donor
 Sir Nigel Boardman & Prof. Lynda Gratton
 David & Yi Buckley
 Dr Alex & Maria Chan
 Garf & Gill Collins
 William & Alex de Winton
 Ian Ferguson & Susan Tranter
 The Friends of the LPO
 Irina Gofman & Mr Rodrik V. G. Cave
 Mr Roger Greenwood
 Barry Grimaldi
 David & Bettina Harden
 Mr & Mrs Philip Kan
 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 Marchus Trust
 Margaret Killbery Foundation
 Maria Björnson Memorial Fund
 The 29th May 1961 Charitable Trust
 PRS Foundation
 The Radcliffe Trust
 Rivers Foundation
 Rothschild Foundation
 Scops Arts Trust
 Sir William Boreman's Foundation
 The John S Cohen Foundation
 TIOC Foundation
 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 Høgel
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

Principal Partners

DUNARD FUND



Principal Supporters

COCKAYNE



Major Supporters



ART FOUNDATION
 MENTOR LUCERNE



JERWOOD
 FOUNDATION



Corporate Sponsors

Principal Partner



OrchLab Project Partner

Principal Supporter

Bloomberg
 Philanthropies

Major Supporters

flashpoint



London Philharmonic Orchestra Administration

Board of Directors

Dr Catherine C. Høgel *Chair*
Nigel Boardman *Vice-Chair*
Mark Vines* *President*
Kate Birchall* *Vice-President*
Emily Benn
David Buckley
David Burke
Simon Burke
Simon Carrington*
Michelle Crowe Hernandez
Deborah Dolce
Simon Estell*
Jesús Herrera
Tanya Joseph
Minn Majoe*
Tania Mazzetti*
Jamie Njoku-Goodwin OBE
Neil Westreich
David Whitehouse*
**Player-Director*

Advisory Council

Roger Barron *Chairman*
Christopher Aldren
Kate Birchall
Amna Boheim
Richard Brass
Helen Brocklebank
YolanDa Brown OBE
David Burke
Simon Callow CBE
Desmond Cecil CMG
Jane Coulson
Andrew Davenport
Guillaume Descottes
Cameron Doley
Lena Fankhauser
Christopher Fraser OBE
Jenny Goldie-Scot
Jonathan Harris CBE FRICS
Nick Hely-Hutchinson DL
Jesús Herrera
Dr Catherine C. Høgel
Martin Höhmann
Jamie Korner OBE
Andrew Neill
Nadya Powell
Sir Bernard Rix
Victoria Robey CBE
Baroness Shackleton
Thomas Sharpe KC
Julian Simmonds
Daisuke Tsuchiya
Mark Vines
Chris Viney
Laurence Watt
Elizabeth Winter

New Generation Board

Ellie Ajao
Peter De Souza
Vivek Haria
Rianna Henriques
Zerlina Vulliamy

General Administration

Jesús Herrera
Artistic Director
David Burke
Chief Executive
Alicia Downie
PA to the Executive & Office Manager

Concert Management

Roanna Gibson
Concerts & Planning Director
Graham Wood
Concerts & Recordings Manager
Aimee Walton
Tours Manager
Madeleine Ridout
Glyndebourne & Projects Manager
Alison Jones
Concerts & Artists Co-ordinator
Alice Drury
Tours & Projects Assistant
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
Claudia Clarkson
Regional Partnerships Manager

Development

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 Peltonen
Development Associate

Marketing & Communications

Kath Trout
Marketing & Communications Director
Sophie Lonergan
Senior Marketing Manager
Georgie Blyth
Press & PR Manager (maternity leave)
Said Abubakar, WildKat PR
07983 489 888
Press & PR (maternity cover)
Josh Clark
Data, Insights & CRM Manager
Greg Felton
Digital Creative
Alicia Hartley
Digital & Marketing Manager
Maria Ribalaygua
Sales & Ticketing Manager
Rachel Williams
Publications Manager
Isobel Jones
Marketing Co-ordinator

Archives

Philip Stuart
Discographer
Gillian Pole
Recordings Archive

Professional Services

Charles Russell Speechlys
Solicitors
Crowe Clark Whitehill LLP
Auditors
Dr Barry Grimaldi
Honorary Doctor
Mr Chris Aldren
Honorary ENT Surgeon
Mr Simon Owen-Johnstone
Hon. Orthopaedic Surgeon

London Philharmonic Orchestra

89 Albert Embankment
London SE1 7TP
Tel: 020 7840 4200
Box Office: 020 7840 4242
Email: admin@lpo.org.uk
lpo.org.uk

2025/26 season design
JMG Studio
Printer John Good Ltd

Welbeck

Redefining Healthcare

Situated in the heart of London's Marylebone district, Welbeck is one of the UK's largest private medical facilities for outpatient diagnostics, therapies and minimally invasive surgeries. With over 300 consultants partnered across 18 specialist centres of practice, Welbeck delivers a better standard of treatment to our patients.

Our facilities include:

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

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



Find out more

Drink it.
Save it.
Store it.
Sell it.



With 170 years of history, Lay & Wheeler are here to support you through every step of your fine wine journey.

laywheeler.com/discover

LAY 1854 ONWARDS **&**
WHEELER

London Philharmonic Orchestra

Want the *inside scoop* on the LPO?

We've saved you a seat!
Join our LPO insiders' e-list
for exclusive content from our
musicians and behind-the-scenes
peeks, plus special offers and
competitions direct to your
inbox each month.



lpo.org.uk/signup

Lindt
EXCELLENCE

DIVE INTO
RICHER
FLAVOURS

Discover Excellence, Expect Delicious.

In partnership with *London Philharmonic Orchestra*

Under 30? Pay less for LPO concerts.

Experience the magic of live orchestral music from some of the best seats in the house for less. Simply sign up with your email address, and discounts for our London concerts will be delivered straight to your inbox every month.

Plus, get access to drinks offers and exclusive Under 30s events, as well as a free LPO tote bag at your first concert.

lpo.org.uk/under-30s

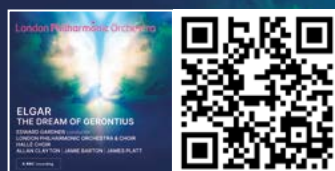


London Philharmonic Orchestra NEW ON THE LPO LABEL

ELGAR: THE DREAM OF GERONTIUS

Recorded live at the 2022 BBC Proms

EDWARD GARDNER conductor
LONDON PHILHARMONIC ORCHESTRA & CHOIR
HALLÉ CHOIR
ALLAN CLAYTON | JAMIE BARTON | JAMES PLATT



Visit the LPO Label store to buy or download

COMING SOON...



MAHLER: SYMPHONY NO. 9

Vladimir Jurowski conductor

LPO-0139

Released 23 January 2026



EDWARD GARDNER CONDUCTS STRAUSS AN ALPINE SYMPHONY METAMORPHOSEN

LPO-0140

Released Spring 2026

Share in the joy of music. Be a part of the LPO.

As a registered charity, it is thanks to the vital support we receive from our individual supporters, corporate partners, and trusts and foundations that the LPO can present such vibrant and varied concert programmes of world-class quality.

Such support also enables the LPO to drive lasting social impact through our industry-leading education and community programme, supporting rising talent, those affected by homelessness, and adults and young people with disabilities – designed to build and diversify the talent pipeline and share the unique joy and power of music more widely.



Donate

Whether you make a checkout donation, give to an appeal, or choose to remember the LPO with a gift in your Will, donations of all sizes make an impact. Your support will help us continue to promote diversity and inclusivity in classical music and nurture the next generation of talent.

Join

Joining one of our membership schemes will not only support the Orchestra and our mission, but will also give you access to a host of exclusive benefits designed to enhance your experience and build a closer relationship with the Orchestra and our family of supporters – from private rehearsals, to members' bars, private events and priority booking. Membership starts at just £6 per month.

Partner

We're virtuosos of creative collaboration, expertly crafting bespoke partnerships that hit the right notes. We tailor each bespoke partnership to your strategic business objectives, combining exceptional experiences that deepen client relationships, forge new connections, elevate your brand, and create buzzworthy content that leaves audiences captivated by a compelling brand story.

We're also passionate about using music and our work to increase social value. By partnering together across a shared purpose and values, we can leave a positive, lasting impact on the communities we engage, deepening your CSR and SDG commitments.

Find out how you can support at
[**lpo.org.uk/support us**](https://lpo.org.uk/support-us)



WATCH WORLD-CLASS PERFORMANCES ALL YEAR LONG

MARQUEE TV

Bring the Arts Home



GET 50% OFF

YOUR ANNUAL SUBSCRIPTION

www.marquee.tv

REDEEM HERE



Code: lpo50off