



**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')

## Maxim Emelyanychev

conductor

## Gustavo Díaz-Jerez

piano

*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 Maxim Emelyanychev
- 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](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

### '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](https://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 Maxim Emelyanychev 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](https://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 Gellef 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 Höhmnn  
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

---



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



# Maxim Emelyanychev

## conductor

---

© Andrej Grilc



His opera credits include Handel's *Rinaldo* at Glyndebourne, Mozart's *The Magic Flute* at Covent Garden, and *Die Entführung aus dem Serail* in Zurich. He boasts an extensive discography and is recording Mozart's complete symphonies together with Il Pomo d'Oro.

Maxim's awards include the Critics' Circle Young Talent Award, International Opera Award (Newcomer), the ICMA Prize for his Mozart Sonatas, and the prestigious Herbert von Karajan Award 2025.

Maxim studied piano and conducting in his hometown of Nizhny Novgorod, Russia, and later attended Gennady Rozhdestvensky's conducting class at the Moscow Tchaikovsky Conservatory.

Maxim Emelyanychev has been Chief Conductor of the Scottish Chamber Orchestra since 2019, with his contract recently extended until 2028, and Chief Conductor of the Baroque orchestra Il Pomo d'Oro since 2013. This season he also took on the role of Principal Guest Conductor of the Swedish Radio Symphony Orchestra.

During the 2023/24 and 2024/25 seasons, Maxim Emelyanychev made debuts with the City of Birmingham Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Bavarian Radio Symphony Orchestra, WDR Köln, SWR Stuttgart, Dresden Philharmonic, Munich Philharmonic, Orchestre National de France and Tokyo Yomiuri Symphony Orchestra, and gave a concert in Salzburg with the Mahler Chamber Orchestra. He has also guest-conducted the Royal Concertgebouw Orchestra, Rotterdam Philharmonic Orchestra, Toronto Symphony Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, Bergen Philharmonic Orchestra, Antwerp Symphony Orchestra, Orchestre National du Capitole de Toulouse, Orchestre de Chambre de Paris and Orchestra of the Age of Enlightenment. Additionally, he has partnered with mezzo-soprano Joyce DiDonato as pianist in Schubert's *Winterreise* in concerts at London's Wigmore Hall and the Berlin State Opera, as well as in Dortmund and Antwerp.

With the Scottish Chamber Orchestra, Maxim has appeared at the BBC Proms, toured across Europe, and recorded symphonies by Schubert and Mendelssohn. At the Edinburgh International Festival, he has led acclaimed concert performances of Mozart's *The Magic Flute* and *Così fan tutte* in recent years.



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



Saturday 17 January  
2026  
5pm  
Royal Festival Hall

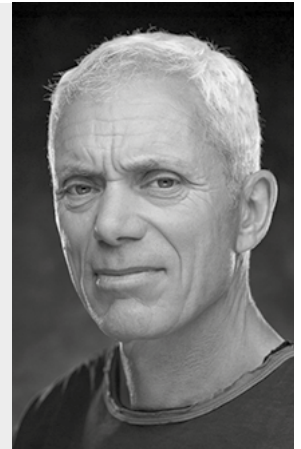
## Harmony with the Volcanic World

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](https://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

---

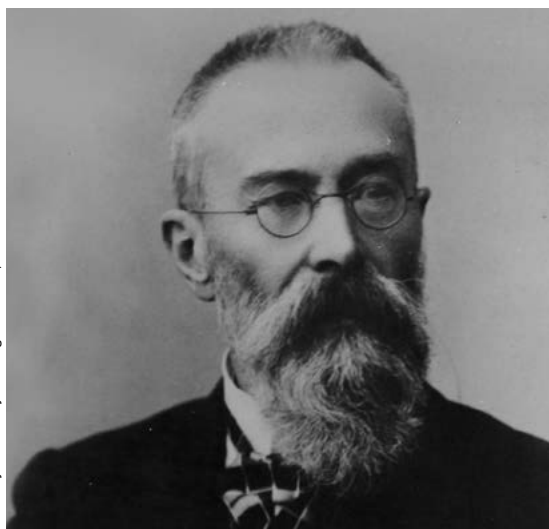
Nikolai Rimsky-Korsakov

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

---

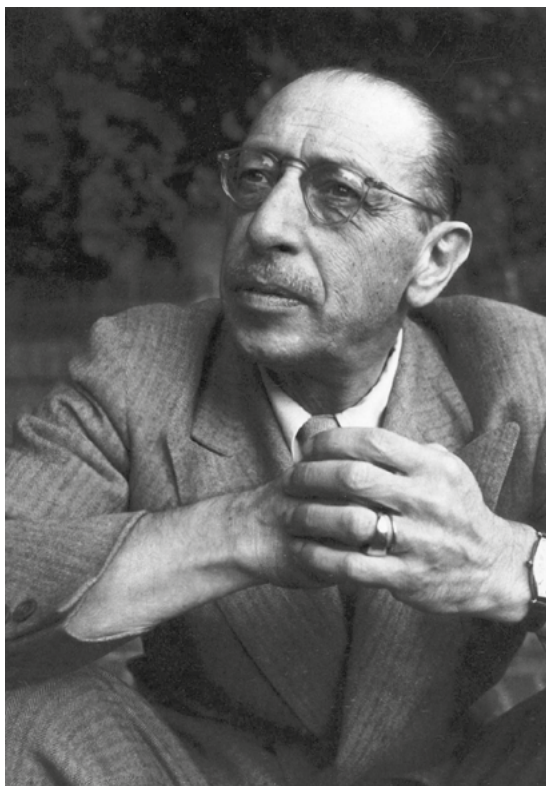
Still, with his master no longer looking over his shoulder, Stravinsky's imagination soared. *The Firebird* is as colourful as Rimsky-Korsakov at his most extravagant – Stravinsky even devised a wholly new orchestral effect, the whispered, iridescent 'harmonic glissandos' of the strings during the Introduction. 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

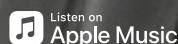
Igor Stravinsky:  
Symphony in E flat, Op. 1  
The Faun and the Shepherdess, Op. 2  
Scherzo fantastique, Op. 3  
Funeral Song, Op. 5  
The Firebird (original 1910 version)  
The Rite of Spring

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

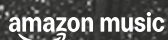
# Vladimir Jurowski conducts Mahler: Symphony No. 9

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](http://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](https://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](http://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



# 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 Ribalaya  
*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](mailto:admin@lpo.org.uk)  
[lpo.org.uk](http://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 9-storey facility in central London
- ① UK's only 3D mole mapping service
- ① Dedicated chronic pain clinic
- ① Dedicated sleep centre
- ① In-house pharmacy
- ① Cutting edge imaging machines

① 020 3653 2000    ① 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](https://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](http://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](http://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...

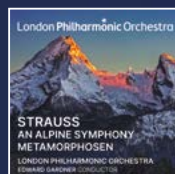


### MAHLER: SYMPHONY NO. 9

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](http://www.marquee.tv)

REDEEM HERE



Code: lpo50off