

2026/27  
season at the  
Southbank  
Centre

London  
Philharmonic  
Orchestra

Free concert  
programme

*The power of listening*



SOUTHBANK  
CENTRE  
RESIDENT

# The power of listening

What happens when we really listen? This season we're exploring the extraordinary ways that listening can inspire creativity, connection and new perspectives.

To begin our journey, we asked eight Royal College of Art students to listen to a piece of music featured in our London season, from Stravinsky's *The Firebird* to Tchaikovsky's Sixth Symphony. From there, the artists unleashed their imagination, each creating an original artwork based on their personal response to the music.

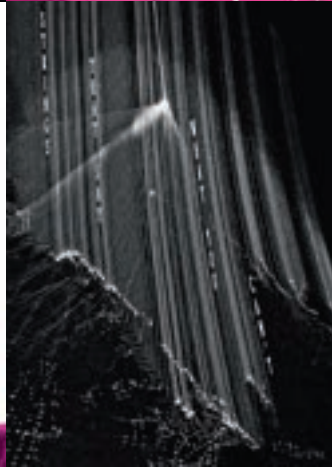
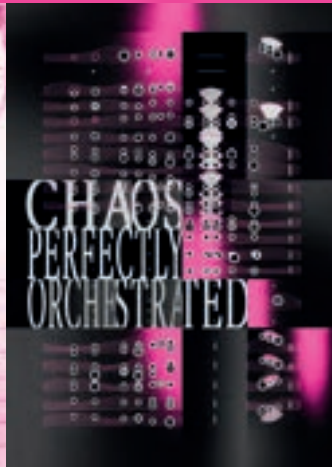
You can see how varied their visual interpretations of the music were from the artworks on this page and on the programme cover.

If you haven't had the chance to see the artworks on billboards around London, you can view them all in detail on our website. You can also find out more about each of the artists and the processes they used, as well as listen to the music that inspired them.

Check out the artworks and the pieces that inspired them:  
[lpo.org.uk/listening](http://lpo.org.uk/listening)



Artworks designed by (clockwise from top left) Megan Peng, Zengyue Zhao, CTZ, Yunqi Peng, Anna Korbel, Yejin Seo, Ishita Sharma, Ruwani Rajapakse



# London Philharmonic Orchestra

**Principal Conductor** Edward Gardner supported by Aud Jebsen

**Principal Guest Conductor** Karina Canellakis supported by Richard Buxton

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

**Artistic Director** Jesús Herrera **Chief Executive** David Burke

**Leader** Pieter Schoeman supported by Neil Westreich

## Southbank Centre's Royal Festival Hall

Friday 23 October 2026 | 7.30pm

# The Firebird

## Howell

Lamia (20 min)

## Mark Simpson

Piano Concerto (*world premiere*)\* (25 min)

*Interval* (20 min)

## Stravinsky

The Firebird (*complete ballet score*) (45 min)

## Edward Gardner

conductor

Generously supported by Aud Jebsen

## Tamara Stefanovich<sup>†</sup>

piano

\* Commissioned by the London Philharmonic Orchestra, Bergen Philharmonic, Philharmonie Essen and Cincinnati Symphony Orchestra.

<sup>†</sup> Please note change of artist from previously advertised.

## Contents

- 2 Welcome
- 3 Tonight in 2 minutes
- 4 About us
- 5 Leader: Pieter Schoeman
- 6 On stage tonight
- 7 Edward Gardner
- 8 Tamara Stefanovich
- 9 In Search of Purpose:  
Our 2026/27 season theme
- 10 Programme notes
- 17 Sound Futures donors
- 18 Thank you
- 20 LPO administration



This concert is being recorded for broadcast on BBC Radio 3 on Tuesday 3 November 2026 at 7.30pm. It will remain available for 30 days after that on BBC Sounds.

**SOUTHBANK  
CENTRE**  
RESIDENT



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

Approximate concert finish time: 9.45pm

Please note the timings shown are given only as a guide.

## 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.

### Printed with the planet in mind

This paper 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.

#### Prefer a paper-free option?



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



## LPO news

### Behind the scenes with LPO Friends

Earlier today, Friends of the Orchestra enjoyed exclusive, behind-the-scenes access to a rehearsal with conductor Edward Gardner and pianist Tamara Stefanovich ahead of tonight's concert.

If you'd like to see for yourself what goes into preparing for a concert – plus enjoy a host of other amazing benefits, like a private bar space and meeting our musicians – join our family of Members today, from just £7 per month.



Interested in finding out more?  
Scan the QR code or visit  
[lpo.org.uk/membership](https://lpo.org.uk/membership)

### The Power of Listening

Tonight's work, Stravinsky's *The Firebird*, was one of the pieces of music featured in our 'The Power of Listening' project this autumn. In an exciting collaboration with the Royal College of Art, eight postgraduate students were each given a different piece of music to listen to, chosen from our current concert season. They then created an original artwork in response – capturing the emotions, memories, thoughts and images the music sparked in them.

Tonight's programme cover features the artwork that RCA student Yunqi Peng designed while listening to the finale of *The Firebird*: 'Heavy brass, lighter mind'.

All eight artworks were displayed last month at a sound gallery – a specially built installation featuring billboards with sets of headphones – at Vinegar Yard in London, as well as on the Tube network and around London.



See all the artworks – and the stories behind them – at [lpo.org.uk/listening](https://lpo.org.uk/listening)

# Tonight in 2 minutes

New to classical? Short on time? Your quick guide to tonight's concert.

## The vibe

### *The Firebird*

Tonight we'll hear three works shaped by transformation and imagination. We begin with Dorothy Howell's *Lamia*, inspired by a poem by Keats. Then comes the first-ever performance of a brand new Piano Concerto by Mark Simpson, which is sure to have some surprises in store. After the interval, we'll return for Stravinsky's *The Firebird*, a colourful piece packed with magical characters and unforgettable music.

## Who's on stage?



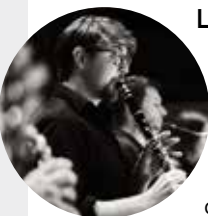
### Edward Gardner: conductor

Edward Gardner is our Principal Conductor and works closely with the Orchestra all year round, so our musicians know him well and enjoy a special connection and rapport with him. One of the leading British conductors of his generation, Ed is highly regarded for his work in opera as well as with orchestras.



### Tamara Stefanovich: piano

Tamara is the guest soloist for tonight's world premiere of Mark Simpson's Piano Concerto. Renowned for her technical brilliance, adventurous approach and spirit of collaboration, Tamara's the ideal soloist to bring Mark's Concerto to life for the very first time.



### London Philharmonic Orchestra

Tonight there are over 100 London Philharmonic Orchestra musicians on stage. Our talented members represent over 14 different nationalities, and many of them enjoy busy solo, chamber and teaching careers alongside their orchestral roles.

Turn to page 6 for tonight's player list.

## What to expect

### Take your seats...

The Orchestra tune up their instruments, then the conductor, Ed, comes on stage. Once the applause dies down, sit back and enjoy the music ...



20 min

### Dorothy Howell *Lamia*

In the early 20th century, women composers were often overlooked, but Birmingham-born Dorothy Howell shot to fame with this 1919 piece. Based on a poem by Keats, it tells the story of Lamia, a serpent transformed into a woman who falls in love with a young man. Howell follows the story closely, from Lamia's opening theme to the lovers' passionate music, wedding dance and funereal close.



25 min

### Mark Simpson *Piano Concerto* with soloist *Tamara Stefanovich*

This new piece by British composer Mark Simpson receives its first ever performance tonight, and we're delighted that the composer himself is here to hear it.

Longer classical pieces are often made up of **movements**, or shorter sections. Applause is usually saved for after the final movement.

Maybe an **encore!** The soloist might play a little extra surprise piece, if the applause is loud enough!

Interval 20 min



45 min

### Igor Stravinsky *The Firebird*

Originally composed for a ballet, *The Firebird* brings a magical Russian folk tale to life, following the young prince Ivan Tsarevich, the Firebird and the evil sorcerer Kashchei. At around 45 minutes long, it's played as a continuous whole, but you'll hear the contrasting moods as the music moves from mysterious woodland scenes to dazzling dances.

At the end of the concert, we applaud the performers. The conductor will acknowledge the Leader (chief First Violin), Pieter, and might highlight other players for particular appreciation and applause. You're welcome to take photos during the applause!

Want to read more? Turn to page 10 for a deeper dive into tonight's works.

# About us: London Philharmonic Orchestra

---



© Jason Bell

Uniquely groundbreaking and exhilarating to watch and hear, since 1932 we've been recognised as one of the world's leading orchestras, celebrated for our excellence, versatility, invention and inclusivity. Our mission is to create unrivalled orchestral experiences on stage and cultivate human connections beyond it. We achieve this through our exceptional live performances, pioneering education and community projects, acclaimed recordings, online activity and trailblazing international tours.

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

## Life's big 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*.

## Connecting worldwide

We're one of the world's most-streamed orchestras, with over 15 million plays of our content each month. We're the most followed UK orchestra on Instagram, the most followed orchestra globally on TikTok, and the third most followed globally across all social platforms. Our 2024 Sky Arts documentary series, 'Backstage with the London Philharmonic Orchestra', was nominated for a 2025 BAFTA, and a second series, 'Inside the Music', will be broadcast this autumn.

## Our conductors

Our Principal Conductors have included great 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 in recognition of his impact as Principal Conductor from 2007–21. Karina Canellakis is our current Principal Guest Conductor, and Sir George Benjamin is 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 collaboration and inclusivity, our OrchLab and

## Pieter Schoeman

### Leader

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 offer a range of opportunities to support their progression. Our LPO Junior Artists programme creates pathways into the profession for young players from under-represented backgrounds, and our LPO Young Composers and Future Firsts schemes support the next generation of professional musicians, bridging the transition from education to professional careers. The LPO Conducting Fellowship supports the development of outstanding early-career conductors from backgrounds under-represented in the profession.

### 2026/27 season

Our season theme, *In Search of Purpose*, explores the human spirit's resilience and quest for meaning, inspired by Beethoven's triumph over despair and the ways subsequent composers have used music as a vessel to confront life's big questions. Principal Conductor Edward Gardner returns with programmes including Britten's *War Requiem*, Stravinsky's *The Firebird*, and Composer-in-Residence George Benjamin's opera *Lessons in Love and Violence*. We'll also welcome back titled conductors Karina Canellakis and Vladimir Jurowski, as well as Chief Conductor & Artistic Advisor Designate Paavo Järvi.

Our lineup of soloists this season includes Alice Sara Ott, Patricia Kopatchinskaja, Hilary Hahn, Pekka Kuusisto, Renée Fleming and Mitsuko Uchida, and we join the London Philharmonic Choir in celebrating its 80th anniversary year with Fauré's *Requiem* alongside a choral world premiere by Dame Judith Weir. The season concludes on 24 April with Elgar's *The Dream of Gerontius*, again with the LPC. New music remains a core pillar this season, with further premieres by Mark Simpson, Jacob Mühlrad, Dai Fujikura and Kevin Puts.

The season also sees tours to China, Spain, Germany, Belgium, the Netherlands and the Canary Islands, as well as 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.

As well as at the Southbank Centre's Royal Festival Hall, Pieter has performed worldwide as

a soloist and recitalist at famous venues including the Amsterdam Concertgebouw, Moscow's Rachmaninoff Hall, Capella Hall in St Petersburg, Staatsbibliothek in Berlin and Hollywood Bowl in Los Angeles. He has also appeared as Guest Leader with many leading 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 London Philharmonic Orchestra. Highlights have included 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 London Philharmonic Orchestra is generously supported by Neil Westreich.

### Video series: 'Humans of the Orchestra'

Scan the QR code to watch our interview with Pieter



# On stage tonight

## First Violins

Pieter Schoeman\* Leader  
Chair supported by Neil Westreich  
Alice Ivy-Pemberton

Co-Leader  
Chair supported by the Hodson family

Vesselin Gelliev 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

Martin Höhmann  
Chair supported by Hans-Wilhelm & Evelyn Jenckel

Yang Zhang

Megan Yang

Ruth Schulten

Daniel Pukach

George Lawson

Beatriz Carbonell

Alice Apreda Howell

Katalin Varnagy

Cassandra Hamilton

Chair supported by Jenny Watson CBE

## Second Violins

Tania Mazzetti Principal  
Chair supported by The Candide Trust

Emma Oldfield Co-Principal  
Claudia Tarrant-Matthews

Chair supported by anonymous donors

Coco Inman

Kate Birchall

Fiona Higham

Nynke Hijlkema

Marie-Anne Mairesse

Joseph Maher

Sophie Phillips

Ashley Stevens

Sioni Williams

Lyril Milgram

Olivia Ziani

## Violas

Samuel Burstin  
Guest Principal

Guillaume Leroy  
Benedetto Pollani

Martin Wray

Chair supported by David & Bettina Harden

James Heron

Shiry Rashkovsky

Jisu Song

Charles Cross

Chris Beckett

Delyth John

Laura Vallejo

Katharine Leek

## Cellos

Kristina Blaumane Principal  
Chair supported by Bianca & Stuart Roden

Henry Shapard Co-Principal

Wayne Kwon

David Lale

Francis Bucknall

Heeyeon Cho

Auriol Evans

Leo Melvin

Helen Thomas

Rasmus Støier Andersen

## Double Basses

Kevin Rundell\* Principal

Sebastian Pennar\*

Co-Principal

George Peniston

Tom Walley

Chair supported by William & Alex de Winton

Laura Murphy

Charlotte Kerbegian

Lowri Estell

Yijia Cui

## Flutes

Thomas Hancox

Guest Principal

Hannah Grayson

Camilla Marchant

## Piccolos

Stewart McIlwham\* Principal

Chair supported by The Thompson Family Charitable Trust

Camilla Marchant

## Oboes

Emanuel Abbühl

Guest Principal

Alice Munday

Chair supported by David & Yi Buckley

Jack Tostevin-Hall

Sue Böhling

## 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

Emily Crook

Paul Richards\*

## E-flat Clarinet

Thomas Watmough Principal

Chair supported by Roger Greenwood

## Bass Clarinet

Paul Richards\* Principal

## Bassoons

Jonathan Davies\* Principal

Chair supported by Sir Simon Robey

Helen Storey\*

Chair supported by Louise Worthington

Michael Elderkin

## Contrabassoons

Simon Estell\* Principal

Michael Elderkin

## Horns

Annemarie Federle Principal

Chair supported by Victoria Robey CBE

John Ryan\* Principal

Paul Cott

Mark Vines Co-Principal

Chair supported by Friends of the Orchestra

Oliver Johnson

## Offstage Wagner Tubas

Joel Ashford

Duncan Fuller

Jonathan Quaintrell-Evans

Jonathan Farey

## Trumpets

Tom Nielsen\* Principal

Anne McAneney\*

Chair supported by anonymous donors

David Hilton

## Offstage Trumpets

Paul Beniston\* Principal

Chair supported by the Williams family in memory of Grenville Williams

Holly Clark

Joe Skypala

## Trombones

David Whitehouse Principal

Andrew Cole

## Bass Trombone

Lyndon Meredith Principal

## Tuba

Lee Tsarmaklis\* Principal

Chair supported by William & Alex de Winton

## Timpani

Simon Carrington\* Principal

Chair supported by Victoria Robey CBE

Marney O'Sullivan

## Percussion

Andrew Barclay\* Principal

Chair supported by Gill & Garf Collins

Karen Hutt Co-Principal

Chair supported by Joe Topley & Tracey Countryman

Oliver Yates

Chair supported by an anonymous donor

Jeremy Cornes

Francesca Lombardelli

Feargus Brennan

Marney O'Sullivan

## Harps

Rosanna Rolton Principal

Stien De Neef

Rachel Masters

## Celeste

Catherine Edwards

## Piano

Clíodna Shanahan

## Assistant Conductor

Enyi Okpara

*\* Professor at a London conservatoire*

The LPO also acknowledges the following chair supporters whose player is not present at this concert:

Malcolm & Alison Thwaites

# Edward Gardner

Principal Conductor, London Philharmonic Orchestra

---



© Jason Bell

'A conducting force to be reckoned with' (*The New York Times*), leading British conductor Edward Gardner is now in his sixth season as Principal Conductor of the London Philharmonic Orchestra, and his third as Music Director of the Norwegian Opera & Ballet. He also serves as Honorary Conductor of Norway's Bergen Philharmonic Orchestra, after an outstanding nine years as its Chief Conductor.

Highlights to come with the London Philharmonic Orchestra this season include Schumann's *Das Paradies und die Peri*, a semi-staged concert presentation of *Lessons in Love and Violence* by Composer-in-Residence Sir George Benjamin and Martin Crimp, and a world premiere by Judith Weir. Earlier this month, Edward led the Orchestra on tour to China, with further tours to Spain, Germany and the Netherlands to come.

Elsewhere this season, he launches his first complete Wagner *Ring Cycle* with a new production of *Das Rheingold* at the Norwegian Opera; makes his San Diego Symphony and Detroit Symphony debuts; and conducts a new production of Britten's *Death in Venice* at the Bavarian State Opera.

Edward has previously led distinguished orchestras on both sides of the Atlantic, including the Bavarian Radio Symphony, Berlin Radio Symphony, Chicago Symphony, Cleveland Orchestra, Danish National Symphony, Deutsches Symphonie-Orchester Berlin, Leipzig Gewandhaus Orchestra, New York Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony and Staatskapelle Berlin. He enjoys longstanding relationships with the City of Birmingham

Symphony Orchestra, where he was formerly Principal Guest Conductor, and the BBC Symphony Orchestra, which he has conducted at the First and Last Nights of the BBC Proms.

A major figure in the opera world, Edward previously served as Music Director of English National Opera, and has led productions at the Metropolitan Opera, Lyric Opera of Chicago, Royal Opera House, Glyndebourne Festival, Opéra National de Paris, Bavarian State Opera, and La Scala.

Edward's extensive and wide-ranging discography features multiple Grammy nominees, International Classical Music Award nominees and Gramophone Award winners, including Tippett's *The Midsummer Marriage* with the London Philharmonic Orchestra – winner of a 2023 Gramophone Award – and Britten's *Peter Grimes* with the Bergen Philharmonic, named *Gramophone's* 2021 Recording of the Year.

His latest release on the LPO Label is a pairing of Bartók's *The Miraculous Mandarin Suite* and *The Wooden Prince*, out today, 23 October (LPO-0141) – see page 13. Other recordings on the LPO Label include Tippett's *A Child of Our Time*, Piano Concerto and Symphony No. 2; Elgar's *The Dream of Gerontius*; Berlioz's *The Damnation of Faust*; Strauss's *An Alpine Symphony* and *Metamorphosen*; and works by Bartók, Rachmaninov, Dvořák, Schumann, Britten, Brett Dean and Tania León. In 2024, he and the Orchestra featured in a BAFTA-nominated Sky Arts TV series: 'Backstage with the London Philharmonic Orchestra', and a second series, 'Inside the Music', will be broadcast later this autumn.

The founder of Manchester's Hallé Youth Orchestra, Edward maintains close relationships with The Juilliard School and London's Royal Academy of Music, where he is the inaugural Sir Charles Mackerras Conducting Chair. His accolades include the Royal Philharmonic Society's Conductor of the Year Award, an Olivier Award for Outstanding Achievement in Opera, the Sibelius Prize, and an OBE for Services to Music.

Edward Gardner's position with the London Philharmonic Orchestra is generously supported by Aud Jebsen.

# Tamara Stefanovich

piano

---



© Sihoo Kim

One of today's leading interpreters of contemporary piano repertoire, Tamara Stefanovich is renowned for bringing a distinctive perspective to both modern classics and new works. With her uniquely tailored recital programmes and performances as a soloist with the world's leading orchestras, she captivates audiences worldwide.

Her repertoire spans a wide range of piano concertos, from Liza Lim's *World as Lover, World as Self*, Rebecca Saunders's *to an utterance* and Magnus Lindberg's Piano Concerto No. 3 to works by Ravel, Abrahamsen, Bartók, Szymanowski and Henze. She is also known for ambitious recital projects that bring together vast and varied repertoires.

Tamara began her 2026/27 season by marking Hans Werner Henze's 100th anniversary with a performance of the composer's *Tristan* with the NDR Elbphilharmonie Orchestra and Alan Gilbert at Musikfest Berlin. This was followed by appearances with the Deutsches Symphonie-Orchester Berlin at Ultraschall Festival Berlin, and with the Freiburg Philharmonic Orchestra. Recital engagements include performances at the Auditorium de Radio France, Boulez Saal Berlin and London's Wigmore Hall, while her collaboration with longstanding recital partner Matthias Goerne continues with appearances at Oxford International Music Festival and the Grand Auditorium Gulbenkian in Portugal.

As well as the London Philharmonic Orchestra, Tamara collaborates with leading orchestras such as the London Symphony Orchestra, Cleveland Orchestra, Chicago Symphony Orchestra, Israel Philharmonic, Orchestre Philharmonique de Radio France, Mahler Chamber Orchestra and Bavarian Radio Symphony

Orchestra. She has worked with renowned conductors including Esa-Pekka Salonen, Kirill Petrenko, Vladimir Jurowski and Joana Mallwitz, as well as with composers including Pierre Boulez, Sir George Benjamin, György Kurtág and Hans Abrahamsen.

Tamara is a regular guest at major international venues including London's Royal Albert Hall and Barbican, the Philharmonie Berlin, Elbphilharmonie Hamburg, Philharmonie de Paris, Muziekgebouw Amsterdam and Tonhalle Zürich, and at international festivals such as Salzburg Festival, Klavier-Festival Ruhr, Hamburg International Music Festival, Flagey Piano Days, London Piano Festival and the BBC Proms.

Tamara is a member of the innovative ensemble SDLW, collaborating with Christopher Dell (vibraphone), Christian Lillinger (drums/percussion) and Jonas Westergaard (double bass). Following their astounding premiere at the Cologne Philharmonie, the quartet performed in Berlin, Hamburg, Munich, and at Klangspuren Festival Schwaz. They released two albums on the bastille musique label in 2022 and 2024, both praised for their inventive and exciting sound. Their most recent album received the German Record Critics' Award in 2024.

Tamara's award-winning discography includes a recording of Kurtág's *Quasi una Fantasia* and his double concerto with Asko|Schönberg Ensemble, Reinbert de Leeuw and Jean-Guihen Queyras for ECM, which received the Edison Award. Her recording of Bartók's Concerto for Two Pianos, Percussion and Orchestra, with Pierre-Laurent Aimard and the London Symphony Orchestra for Deutsche Grammophon, was nominated for a Grammy Award. Recent releases include her solo albums *Organised Delirium*, devoted to Boulez's Second Sonata, and *Influences*, dedicated to works by Ives, Bartók, Messiaen and Bach, as well as a recording of Anders Hillborg's Piano Concerto No. 1 with the Swedish Chamber Orchestra.

Tamara regularly leads educational projects at London's Barbican, the Cologne Philharmonie and the Klavier-Festival Ruhr. She is co-founder and curator of the Portland International Piano Festival 'The Clearing', and a Visiting Professor at London's Royal Academy of Music and at the Accademia di Musica Pinerolo, Italy.

## In Search of Purpose



### Tonight's works and our 2026/27 season theme

At a moment of deep personal crisis in 1802, Ludwig van Beethoven confronted his hearing loss and questioned whether he could go on. In music, he found a way forward – and in doing so, transformed it into a powerful vehicle for human expression and resilience. From this journey, our 2026/27 season takes its title: 'In Search of Purpose'.

Throughout the season we'll trace Beethoven's path from despair to hope in his Fifth Symphony (Wednesday 4 November) and a cycle of his piano concertos (starting Friday 6 November), and explore his ongoing legacy. And we hear from composers finding their purpose in the face of conflict, grief, oppression, and life's biggest questions.

Tonight's programme explores purpose through transformation and imagination. Stravinsky's ballet *The Firebird* tells a story of darkness overcome through courage, renewal and wonder. Mark Simpson's new Piano Concerto and Dorothy Howell's *Lamia*, too, draw us into vivid emotional worlds. These works remind us that imagination itself can become a source of meaning, allowing composers to reshape fear and uncertainty into something luminous and life-affirming.

Check out the full season:  
[lpo.org.uk/purpose](https://lpo.org.uk/purpose)

## Jesús Herrera on Purpose

Our Artistic Director on why he chose this season's theme, and why context matters



'While it's true that many of the iconic works we are so fortunate to perform were written decades or often centuries ago, they all emerged from artists who were driven to express something fundamentally human.

This means the inspiration within these compositions can reflect experiences just as close to anyone in today's audience, regardless of their previous exposure to an orchestra.

As custodians of this incredible legacy, I believe it is a beautiful duty not just to present this repertoire

because it is fantastic, but to be as generous as we can in how we provide that context. Exploring themes that amplify the depth of the music and connect listeners to its essence is a challenge, in my opinion, undoubtedly worth taking on.'

*Jesús's full interview appeared in the latest issue of the LPO magazine, Tune In. Read it online here:*



## Programme notes

---

### Dorothy Howell

1898–1982

### Lamia

1919

---



When critic Joseph Holbrooke published his guide to *Contemporary British Composers* in 1921, Dorothy Howell was one of only three women who he thought important enough to include, alongside Ethel Smyth and Rebecca Clarke. In 1921, Howell was something of a musical celebrity in London. Born in Birmingham in 1898, she had shot to fame in 1919 after her symphonic poem *Lamia* was performed at the Proms and proved so popular that it had to be repeated later in the season. The conductor Henry Wood later commented that the reception of *Lamia* ‘was indeed exceptional for a British composer’s work – for a woman, a triumph.’

Despite her early celebrity, however, Howell’s music faded into relative obscurity in the latter half of the 20th century. *Lamia* was quickly published by Novello because of its unprecedented success at the Proms, but it remains the only major orchestral work by Howell to have been published. It is based on Keats’s poem of the same name, about an all-consuming but ill-fated love. Lamia is a serpent who has been transformed into a woman, but will be returned to her original form should her identity ever be revealed. She falls in love with Lycius, but when they finally marry she is recognised at their wedding feast. Lamia immediately vanishes, and Lycius dies.

The poem’s characters and events are clearly discernible in Howell’s piece – she might have made an excellent film composer had she been given the opportunity. It begins with Lamia’s theme in the flutes; Lycius and Lamia’s love music is then introduced on the oboe before being taken up by the strings, developing into a passionate central climax. The wedding dance follows, but is interrupted by the return of snippets from Lamia’s theme. Howell finally reprises the theme in full, and the piece draws to a funereal close.

*Programme note* © Leah Broad

## Programme notes

---

**Mark Simpson**

born 1988

**Piano Concerto**

world premiere

Tamara Stefanovich piano

---



© Matthew Johnson Photography

### *1. Intrada - Restless and impassioned*

I imagined this short introductory movement evoking the lavish pianism of the 19th century, with rich chords and virtuosic passage work across the keyboard. After a final virtuosic sweep, it leads us directly to:

### *2. Very fast*

This movement is full of energy. It explores lightning-fast finger-work, fast repeated gestures between the hands and stomping chords.

### *3. Explosive, with abandon!*

After an initial explosive orchestral statement, the piano enters with a simple melody. Large orchestral waves unfold, interjected by solo piano passages, leading to a reappearance of the piano melody in a bold, heroic transformation. After three final piano explosions, the work then dissolves into nothing.

*Commissioned by the London Philharmonic Orchestra, Bergen Philharmonic, Philharmonie Essen and Cincinnati Symphony Orchestra.*

*Composer interview and profile over the page.*

---

**Interval – 20 minutes**

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

## Programme notes

---

### Composer profile: Mark Simpson



Liverpool-born composer and clarinettist Mark Simpson became the first ever winner of both the BBC Young Musician of the Year and BBC Proms/Guardian Young Composer of the Year competitions in 2006. In the same year, he was one of the London Philharmonic Orchestra's inaugural participants on its LPO Young Composers programme.

Mark read Music at Oxford and studied composition with Julian Anderson at the Guildhall School of Music & Drama. He was a BBC New Generation Artist (2012–14) and Composer-in-Association with the BBC Philharmonic (2014–19), and spent the 2025/26

season as Artist-in-Residence with the Royal Liverpool Philharmonic Orchestra.

Mark continues to perform internationally as a clarinet soloist and chamber musician, with repertoire ranging from concertos by Nielsen and Magnus Lindberg, both performed at the BBC Proms, via music by Messiaen and Kurtág, to John Adams's *Gnarly Buttons* programmed as part of his Liverpool residency. Passionate about performing music written for him by his peers and mentors, he has premiered works by composers including Simon Holt, Jonathan Harvey, Edmund Finnis and Thomas Adès, and earlier this month premiered a new clarinet concerto by Gavin Higgins with the Royal Liverpool Philharmonic Orchestra under Adam Hickox.

Following tonight's world premiere of the Piano Concerto, Tamara Stefanovich and the London Philharmonic Orchestra will give a second performance under Edward Gardner tomorrow evening at Saffron Hall. Stefanovich will then perform the work with the Bergen Philharmonic Orchestra and Gardner on 19 November, before Jeremy Denk gives the US premiere with the Cincinnati Symphony Orchestra under Cristian Măcelaru on 8 January 2027.

© Matthew Johnson

### Mark Simpson on his new Piano Concerto, interviewed by David Allenby

---

#### What's your relationship with the piano as an instrument?

I don't think that I'm different to any composer that has ever lived in saying that the piano plays an integral part in my composing practice. Like all other instruments, it is a means to bring into existence the sonic reality of an internalised sound or essence.

Because of the ubiquity of the keyboard as a compositional tool for composers across musical history, the vastness of the repertoire available to us means we can build a unique mind/body catalogue that stretches over centuries. You embody the music. Meaning that when it comes to trying to find new ways

of creating music that feels true to you, you're able to navigate through that catalogue and find a way of expressing yourself that feels (hopefully) unique. In my own piano concerto, and as with all my other music, the decisions that I make are always drawn on via this knowledge.

My own personal history with the instrument was this: I first learnt the electronic keyboard, and then briefly the cello. With the ability of being able to read bass clef fluently after my cello lessons I then taught myself the piano. Bits of Beethoven, Mozart, Bach and Chopin and Bartók. After a while I had some lessons but, when my clarinet career took off at a young age, I was unable to keep up the level of practice needed to be comfortable

## Programme notes

performing in public. However, my technique was good enough for me to develop a way of playing that has informed my writing ever since. Regardless, I have always written music at the keyboard. In fact, I wrote the piano part to my piano concerto myself at the piano. So, on some level it is a marker for the level of ability I have.

### **How does the new work engage with the rich hinterland of keyboard composition and piano concertos?**

I wanted my piano concerto to sit within a recognised history of the piano concerto repertoire. The spirit of Liszt, Ravel and Rachmaninov are all in the mix. But never in direct quotation. What I realised when I finished the piece was that it had an 'heroic' quality to it – particularly in the last movement. In the first short movement the piano writing is quite florid, there are tendrils that link back to the virtuosic pianism found in the 19th-century. I wanted it to burst forth in a flurry of virtuosity. In the second movement I was searching for an electric, lightning-like quality. In particular, the quick succession of notes passed between two hands as a manic/obsessive gesture. The third movement is grander and more 'symphonic' in nature. At the time of writing, all of these ideas were unconscious decisions, though. I simply let the ideas flow through me as I wrote.

### **You've written a series of concertos in recent years. How does the new piece interpret the solo/*tutti* interaction?**

Each instrumental concerto brings with it its own set of problems. There are practical considerations such

as balance and stamina. And then there are also broader historical and poetic aspects to consider. The most basic of all considerations is: can you hear the instrument? This will inform the kind of orchestration that accompanies the solo part at any given moment. You have a bit more leeway for thicker orchestration with a piano as it's louder than other solo instruments. Then there are the characteristics of the instrument itself which always inform the nature of the instrumental writing. I like to work with an instrument's idiosyncrasies, not against them. For instance, I began my viola concerto, *Hold Your Heart in Your Teeth*, wanting specifically to explore the C string [the lowest-pitched string] and built up the material from there. With regards to the sense of dramatic or narrative form and the relationship between soloist and orchestra, this often appears during the compositional process on an instinctive level. I've only written one concerto to date that had an extra-musical concept that guided the nature of the music, and that was my electric guitar concerto *ZEBRA*.

### **Your movement markings include directions like 'restless', 'impassioned', 'explosive' and 'with abandon'. How do you transform these energy states into music?**

These 'energy states' are simply a part of me. When entering the state of composing, I'm often trying to express my 'self', something within that I cannot fully verbalise, therefore, on an energetic level that is simply what comes up. I can't say more than that.

## OUT TODAY ON THE LPO LABEL



LPO-0141

**Edward Gardner conducts Bartók:  
The Miraculous Mandarin Suite  
The Wooden Prince**



Available on all major streaming platforms. Scan the QR code to listen now or find out more.

# Programme notes

---

Igor Stravinsky

1882–1971

The Firebird

1888

---

## *Introduction*

### ***First Tableau:***

*Kashchei's enchanted garden*

*The Firebird appears, pursued by Ivan Tsarevich*

*Dance of the Firebird*

*Ivan Tsarevich captures the Firebird*

*The Firebird's entreaties*

*Appearance of the thirteen enchanted princesses*

*The princesses play with the golden apples (Scherzo)*

*Sudden appearance of Ivan Tsarevich*

*Khorovod (Round dance) of the princesses*

*Daybreak*

*Ivan Tsarevich enters Kashchei's palace*

*Magical chimes, Kashchei's guardian monsters appear and capture Ivan Tsarevich*

*Arrival of Kashchei the Immortal*

*Kashchei's dialogue with Ivan Tsarevich*

*Intercession of the princesses*

*The Firebird appears*

*Kashchei's retinue dances under the Firebird's spell*

*Infernal dance of all Kashchei's subjects*

*Berceuse (The Firebird)*

*Kashchei's awakening*

*Death of Kashchei*

*Profound darkness*

### ***Second Tableau:***

*The palace disappears and Kashchei's spells are broken,  
the stone knights return to life. General rejoicing.*

## Programme notes

---

Amongst other things, the great ballet impresario Serge Diaghilev was a talent-spotter of genius – not just when it came to dancers, but also to choreographers, set designers and composers. When he first floated the idea of adapting the Russian folk legend of the Firebird for performance by his Paris-based Ballets Russes in 1909, the composer he first had in mind was his old teacher Anatoly Lyadov. But when it became clear that Lyadov wasn't up to the job (he'd consistently failed to finish large-scale projects), Diaghilev remembered the young composer he'd recently worked with on an adaptation of the ballet *Les Sylphides*, Igor Stravinsky. Stravinsky had no reputation to speak of in 1909, and no solid masterworks under his belt, but Diaghilev seems to have sensed a potential major talent. Surprised and flattered, Stravinsky dropped work on his opera *The Nightingale* and began work in November. Despite the complexity and scale of the project (far more ambitious than anything Stravinsky had completed before), he finished the full orchestral score in five months.

Diaghilev later recalled hearing Stravinsky play the *Firebird* score to him for the first time, in a tiny ground-floor room in St Petersburg. It's possible he exaggerated the effect a little, yet even so the excitement is surely authentic at core:

'The composer, young, slim, and uncommunicative, with vague meditative eyes, and lips set firm in an energetic-looking face, was at the piano. But the moment he began to play, the modest and dimly lit dwelling glowed with a dazzling radiance. By the end of the first scene, I was conquered: by the last I was lost in admiration. The manuscript on the music-rest, scored over with fine pencillings, revealed a masterpiece.'

Stravinsky then attended every rehearsal, playing for the dancers and paying close attention to their needs and how they responded to what he wrote. No wonder he was able to write so magnificently for dancers in the sequence of great ballet scores that followed over the next five decades.

The premiere of *The Firebird* in 1910 was a sensation. As Stravinsky noted, 'The stage and the whole theatre glittered'. He could have added that his music glittered too. For all his later expressions of distaste for all forms of 'illustrative' music, Stravinsky's *Firebird* score is a triumph of musical storytelling and scene-painting. We can sense the magic and nocturnal menace in the

ogre Kashchei's enchanted garden as the young Prince Ivan strays into it in pursuit of the Firebird, and hear the Firebird's heart-rending plea for release when he catches her – the request is granted when she offers Ivan one of her magical feathers. A gentle round-dance portrays the 13 captive princesses, with one of whom Ivan falls in love. The music darkens as Ivan is himself captured, and Kashchei performs a terrifying dance of triumph. But Ivan remembers the feather, at which the Firebird reappears, to reveal the secret of Kashchei's immortality – his soul is contained in a concealed egg. The egg is destroyed and Kashchei's power ebbs away (eerie *tremolo* strings). Finally there is a magnificent long *crescendo* on a nobly beautiful Russian folk theme (first heard on horn) as Ivan and his Princess are betrothed in full splendour.

Programme note © Stephen Johnson

### Video: Edward Gardner on *The Firebird*

Scan the QR code to watch the interview



### We'd love to hear from you

We hope you enjoy tonight's concert. Could you spare a few moments afterwards to complete a short survey about your experience? Your feedback will help to shape our future plans.

Just scan the QR code to begin the survey. Thank you!



**BBC**  
**RADIO** **3**



# ADVENTURES IN CLASSICAL



Listen on  **SOUNDS**

## 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 Reznikovitch  
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  
Sir Simon & Lady Robey CBE

## Orchestra Circle

Anonymous donors  
Geoff Andrew & Family  
Richard Buxton  
Irina Gofman & Mr Rodrik  
V. G. Cave  
The Hodson Family  
Mr & Mrs Philip Kan  
Neil Westreich

## Principal Associates

Steven M. Berzin  
Shashank Bhagat  
Sir Nigel Boardman &  
Prof. Lynda Gratton  
George Ramishvili  
The Tsukanov Family

## Associates

Anonymous donors  
Garf & Gill Collins  
Michelle Crowe Hernandez &  
Christian Hernandez  
Barry Grimaldi  
Malcolm Herring  
Stuart & Bianca Roden  
The Thompson Family  
Charitable Trust  
Malcolm & Alison Thwaites  
Joe Topley & Tracey  
Countryman  
The Williams family in memory  
of Grenville Williams

## Gold Patrons

David & Yi Buckley  
Dr Alex & Maria Chan  
Jane Coulson  
John & Sam Dawson  
Nadya Eropkina  
Fiona Espenhahn in memory  
of Peter  
Mr Roger Greenwood  
David & Bettina Harden  
Hans-Wilhelm & Evelyn Jenckel

John & Angela Kessler  
Vladimir Kuznetsov  
Peter & Lucy Noble  
Simon & Lucy Owen-  
Johnstone  
Irene Rosner David  
Julian & Gill Simmonds  
Eric Tomsett  
The Viney Family  
Jenny Watson CBE  
Guy & Utti Whittaker  
Louise Worthington

## Silver Patrons

Anonymous donors  
Yibo Bao  
Mrs Anna Boheim  
Basil Demeroutis & Natasha  
Trevitt  
Mr Luke Gardiner  
The Jeniffer & Jonathan Harris  
Charitable Trust  
Tom & Phillis Sharpe

## Bronze Patrons

Anonymous donors  
Nicholas Berwin  
Dame Colette Bowe  
Mr Bernard Bradbury  
Simon Burke & Rupert King  
Desmond & Ruth Cecil  
Mr John H Cook  
Andrew Davenport  
Deborah Dolce  
Cameron & Kathryn Doley  
Harron Ellenson & Charles  
Miller Smith  
Charles Fulton  
Gini Gabbertas  
Igor & Lyuba Galkin  
Dr Emily Gardner  
Jenny & Duncan Goldie-Scot  
Mr Daniel Goldstein  
David & Jane Gosman  
Mr Gavin Graham  
Mrs Dorothy Hambleton  
Eugene & Allison Hayes  
Mr & Mrs Ralph Kanza  
Rose & Dudley Leigh  
Drs Frank & Gek Lim  
Graham Long  
Sofiya Machulskaya  
James Maxey-Branch  
Elizabeth Meshkvicheva  
Andrew T Mills

Mr & Mrs Andrew Neill  
Jamie Njoku-Goodwin  
John Nickson & Simon Rew  
Mikhail Noskov & Vasilina  
Bindley  
Mr Stephen Olton  
Andrew & Cindy Peck  
Mr Roger Phillimore  
Nigel Phipps & Amanda  
McDowall  
Mr Michael Posen  
Marie Power  
Neil & Karen Reynolds  
Sir Bernard Rix  
Mr Robert Ross  
Sir Charles Roxburgh KCB  
Baroness Shackleton  
John & Madeleine Tucker  
Mr & Mrs John & Susi  
Underwood  
Laurence Watt  
Joanna Williams  
Hannah Young

## Principal Supporters

Anonymous donors  
David Aird  
Dr M. Arevuo  
Julian & Annette Armstrong  
Roger & Clare Barron  
Mr Geoffrey Bateman  
Mrs A Beare  
Mateusz Bek  
Mr Alistair Corbett  
Mr David Edgecombe  
Sir Timothy Fancourt  
Jonathan Franklin  
Professor Erol & Mrs Deniz  
Gelenbe  
Steve & Cristina Goldring  
Prof Emeritus John Gruzelier  
Iain & Alicia Hasnip  
Nick Hely-Hutchinson  
Mr Peter Imhof  
Bruce & Joanna Jenkyn-Jones  
Per Jonsson  
Alexandra Jupin & John Bean  
Mr Ian Kapur  
Gee Lee  
Sir Nicholas & Lady Lyons  
Mr Nikita Mishin  
Simon Moore  
Mrs Terry Neale  
Mr James Pickford  
Mr Andrea Santacroce & Olivia  
Veillet-Lavallée

Erika & Edward Song  
Mr & Mrs G Stein  
Andrew & Rosemary Tusa  
Mr Wolf-Christian Ulrich  
Ben Valentin KC  
Mr Rodney Whittaker  
Christopher Williams

## Supporters

Anonymous donors  
Ralph & Elizabeth Aldwinckle  
Mr John D Barnard  
David Burke & Valerie Graham  
Mr Julien Chilcott-Monk  
Alison Clarke & Leo Pilkington  
Miss Tessa Cowie  
Will Gold  
Ray Harsant  
Dr Joan Hester  
The Jackman Family  
Mr David MacFarlane  
Dame Jane Newell DBE  
Michael Noyce  
Oliver & Josie Ogg  
Mr & Mrs Graham & Jean Pugh  
Tony & Hilary Vines  
Dr June Wakefield  
Mr R Watts  
Mr John Weekes  
Mr C D Yates

## Hon. Benefactor

Elliott Bernerd

## Hon. Life Members

Alfonso Aijón  
Dame Carol Colburn Grigor  
DBE  
Robert Hill  
Keith Millar  
Victoria Robey CBE  
Mrs Jackie Rosenfeld OBE  
Cornelia Schmid  
Timothy Walker CBE AM  
Laurence Watt

# Thank you

## LPO Ensemble Members

We are grateful to individuals who chose to leave the Orchestra a gift in their Will:

In memory of Paul Morgan  
In memory of Donald Pelmeur  
In memory of Rita Reay  
In memory of Peter J Watson  
In memory of Nicola Goodman  
In memory of Kenneth Shaw  
In memory of Allner Mavis Channing  
In memory of Peter Coe  
In memory of Doris Tylee

## LPO Corporate Members

Bloomberg  
Carter-Ruck Solicitors  
French Chamber of Commerce  
German-British Chamber of Industry & Commerce  
Lazard  
Natixis Corporate & Investment Banking  
Walpole

## Preferred Partners

Amazon Web Services  
Google  
Lay & Wheeler  
Lindt & Sprüngli  
Mayer Brown  
Steinway & Sons  
Welbeck

## Trusts and Foundations

ABO Trust  
Adam Mickiewicz Institute  
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 Golsoncott Foundation  
Jerwood Foundation  
John Thaw Foundation  
John Horniman's Children's Trusts  
The Ian Askew Charitable Trust  
Idlewild Trust  
Kirby Laing Foundation  
The Lennox Hannay Charitable Trust

Lord and Lady Lurgan Trust  
Lucille Graham Trust  
The Marchus Trust  
Margaret Killbury 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 Risman 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  
Dr Catherine C. 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 Supporter



### Major Supporters



## Corporate Sponsors

### Principal Partner



OrchLab Project Partner

### Principal Supporter

Bloomberg  
Philanthropies

### Major Supporter



# London Philharmonic Orchestra Administration

---

## Board of Directors

Dr Catherine C. Høgel *Chair*  
Sir 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\*  
Fiona Gordon  
Jesús Herrera  
Minn Majoe\*  
Jamie Njoku-Goodwin OBE  
Julian Simmonds  
Claudia Tarrant-Matthews\*  
Neil Westreich  
David Whitehouse\*  
\*Player-Director

## Advisory Council

Roger Barron *Chairman*  
Christopher Aldren  
Kate Birchall  
Amna Boheim  
Richard Brass  
Helen Brocklebank  
YolanDa Brown OBE  
Sao Bui-Van  
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  
Tanya Joseph  
Jamie Korner OBE  
Julianne Lee  
Andrew Neill  
Nadya Powell  
Sir Bernard Rix  
Victoria Robey CBE  
Baroness Shackleton  
Thomas Sharpe KC  
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*  
Monica Rutherford  
*PA to the Executive & Office Manager*

## Concert Management

Roanna Gibson  
*Concerts & Planning Director*  
Graham Wood  
*Concerts & Recordings Manager*  
Madeleine Ridout  
*Glyndebourne & Projects Manager*  
Natasha Sofia  
*Tours Manager*  
Alice Drury  
*Tours & Projects Co-ordinator*  
Alison Jones  
*Concerts & Artists Co-ordinator*  
Nicola Stevenson  
*Concerts & Recordings Co-ordinator*  
Matthew Freeman  
*Recordings Consultant*  
Andrew Chenery  
*Orchestra Personnel Manager*  
Helen Phipps  
*Orchestra & Auditions Manager*  
Martin Sargeson  
*Librarian*  
Sydney Minor  
*Assistant Librarian*  
Patrick McEntee  
*Stage & Operations Manager*  
Jonathan Lockwood  
*Transport Manager*  
Gabrielle Slack-Smith  
*Deputy Stage Manager*

## Finance

Frances Slack  
*Finance Director*  
Dayse Guilherme  
*Finance Manager*  
Jean-Paul Ramotar  
*IT Manager & Finance Officer*

## Education & Community

Talia Lash  
*Education & Community Director*  
Lowri Thomas  
Alex Tighe  
*Education & Community Project Managers*  
Lily Natrass  
*Education & Community Co-ordinator*

Claudia Clarkson  
*Regional Partnerships Manager*

## Development

Laura Willis  
*Development Director*  
Rosie Morden  
*Senior Development Manager*  
Eleanor Conroy  
*Development Events Manager*  
Zsuzsanna Deák  
*Major Donor Manager*  
Owen Mortimer  
*Corporate Relations Manager*  
Anna Quillin  
*Trusts & Foundations Manager*  
Holly Eagles  
*Development Co-ordinator*  
Faye Jones  
*Development Assistant*  
Nick Jackman  
*Campaigns & Projects Director*  
Kirstin Peltonen  
*Development Associate*

## Marketing & Communications

Louise Williams  
*Marketing & Communications Director*  
Sophie Lonergan  
*Senior Marketing Manager (maternity leave)*  
Katie Vickers  
*Senior Marketing Manager (maternity cover)*  
Georgie Blyth  
*Press & PR Manager*  
Josh Clark  
*Data, Insights & CRM Manager*  
Greg Felton  
*Digital Creative*  
Isobel Jones  
*Marketing Manager*  
Maria Ribalaygua  
*Sales & Ticketing Manager*  
Rachel Williams  
*Publications Manager*  
Lia Kingdon  
*Digital & Social Media Co-ordinator*  
Cara Liddiard  
*Marketing Assistant*

## 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)  
Printer John Good Ltd

# *Love the LPO?*

## Take it home with you!

LPO merchandise on sale at selected Royal Festival Hall concerts. Find us in the Level 2 Foyer, next to the Welcome Desk.

Or browse and order online  
at [shop.lpo.org.uk](http://shop.lpo.org.uk)



LAY 1854 ONWARDS &  
WHEELER

# DISCOVER

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

[laywheeler.com/discover](http://laywheeler.com/discover)

# FINE

# WINE

# 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 450 consultants partnered across 18 specialist centres of practice, Welbeck delivers a better standard of treatment to our patients.

### Our facilities include:

- ① 9-storey facility in central London
- ② UK's only 3D mole mapping service
- ③ Dedicated chronic pain clinic
- ④ Dedicated sleep centre
- ⑤ In-house pharmacy
- ⑥ Cutting edge imaging machines

⑦ 020 3653 2000 ⑧ 1 Welbeck Street, London, W1G 0AH



Find out more



Discover Excellence, Expect Delicious.

In partnership with **London Philharmonic Orchestra**