

# London Philharmonic Orchestra

2023/24 concert season at the Southbank Centre

## Free concert programme



**SOUTHBANK  
CENTRE**  
RESIDENT



# London Philharmonic Orchestra

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

**Principal Guest Conductor** Karina Canellakis

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

**Artistic Director** Elena Dubinets **Chief Executive** David Burke

**Leader** Pieter Schoeman supported by Neil Westreich

## Southbank Centre's Royal Festival Hall

Wednesday 20 March 2024 | 7.30pm

# La Mer

## Prokofiev

Symphony No. 1 (Classical) (13')

## R Strauss

Burleske (19')

*Interval* (20')

## Sibelius

The Oceanides (10')

## Debussy

La mer (23')

## Dima Slobodeniouk

conductor

## Martin Helmchen

piano

## Contents

- 2 Welcome  
LPO news
- 3 On stage tonight
- 4 London Philharmonic  
Orchestra
- 5 Leader: Pieter Schoeman
- 6 Dima Slobodeniouk
- 7 Martin Helmchen
- 8 Programme notes
- 12 Recommended recordings  
Next concerts
- 13 Sound Futures donors
- 14 Thank you
- 16 LPO administration

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

**SOUTHBANK  
CENTRE**  
RESIDENT



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

## Welcome

### Welcome to the Southbank Centre

We're the largest arts centre in the UK and one of the nation's top visitor attractions, showcasing the world's most exciting artists at our venues in the heart of London. We're here to present great cultural experiences that bring people together, and open up the arts to everyone.

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 write to us at Southbank Centre, Belvedere Road, London SE1 8XX, or email [hello@southbankcentre.co.uk](mailto:hello@southbankcentre.co.uk)

Subscribers to our email updates are the first to hear about new events, offers and competitions. Just head to our website to sign up.

### Drinks

You are welcome to bring drinks from the venue's bars and cafés into the Royal Festival Hall to enjoy during tonight's concert. Please be considerate to fellow audience members by keeping noise during the concert to a minimum, and please take your glasses with you for recycling afterwards. Thank you.

### Enjoyed tonight's concert?

Help us to share the wonder of the LPO by making a donation today. Use the QR code to donate via the LPO website, or visit [lpo.org.uk/donate](https://lpo.org.uk/donate). Thank you.



## LPO news

### LPO 2024/25 season

Keep an eye out for details of our 2024/25 concert season, which we'll be announcing on Tuesday 16 April.

Did you know that Friends of the LPO enjoy priority booking for all our London concerts? LPO Friends receive our new season brochure ahead of the general public, and the priority booking period for Friends will open on Wednesday 17 April.



To find out more about LPO Friends and the other benefits on offer, including exclusive invitations to rehearsals, special events and a dedicated private bar at our London concerts, visit [lpo.org.uk/friends](https://lpo.org.uk/friends)

### Congratulations to Vladimir!



© Simon Pauly

At the end of February, LPO Conductor Emeritus Vladimir Jurowski was appointed an Honorary Knight Commander of the Most Excellent Order of the British Empire (KBE) by His Majesty King Charles III, in recognition of his services to music and the arts.

Vladimir became the London Philharmonic Orchestra's Conductor Emeritus in September 2021, following 14 years as Principal Conductor, during which his creative energy and artistic rigour were central to the Orchestra's success. We're looking forward to next month when we once again join forces with Vladimir for *Götterdämmerung*, the long-awaited finale of his Wagner *Ring Cycle*, which brings our 2023/24 Royal Festival Hall season to a close on Saturday 27 April. Tickets are available at [lpo.org.uk](https://lpo.org.uk)

# On stage tonight

## First Violins

Pieter Schoeman\* Leader

Chair supported by Neil Westreich

Alice Ivy-Pemberton

Co-Leader

Kate Oswin

Chair supported by Eric Tomsett

Minn Majoe

Thomas Eisner

Chair supported by Ryze Power

Cassandra Hamilton

Yang Zhang

Martin Höhmann

Katalin Varnagy

Chair supported by Sonja Drexler

Elizaveta Tyun

Nilufar Alimakumova

Katherine Waller

Ronald Long

Alice Apreda Howell

Jamie Hutchinson

Sylvain Vasseur

## Second Violins

Tania Mazzetti Principal

Emma Oldfield Co-Principal

Molly Cockburn

Helena Smart

Nynke Hijlkema

Kate Birchall

Joseph Maher

Fiona Higham

Chair supported by David & Yi Buckley

Ashley Stevens

Sioni Williams

Claudia Tarrant-Matthews

Chair supported by Friends of the Orchestra

Sarah Thornett

Kate Cole

Paula Clifton-Everest

## Violas

James Heron

Guest Principal

Martin Wray

Laura Vallejo

Katharine Leek

Benedetto Pollani

Lucia Ortiz Saucó

Michelle Bruil

Alistair Scahill

Kate De Campos

Toby Warr

Stanislav Popov

Raquel López Bolívar

## Cellos

Kristina Blaumane Principal

Chair supported by Bianca & Stuart Roden

Wayne Kwon

David Lale

Hee Yeon Cho

Francis Bucknall

Nina Kiva

Tom Roff

Helen Thomas

Sibylle Hentschel

Iain Ward

Pedro Silva

Auriol Evans

## Double Basses

Sebastian Pennar Principal

George Peniston

Lowri Estell

Colin Paris

Adam Wynter

Emma Prince

Catherine Ricketts

Thea Sayer

## Flutes

Juliette Bausor Principal

Daniel Shao

## Piccolo

Stewart McIlwham\*

Principal

## Oboes

Ian Hardwick\* Principal

Alice Munday

## Cor Anglais

Max Spiers

## Clarinets

Benjamin Mellefont\*

Principal

Chair supported by Sir Nigel

Boardman & Prof. Lynda Gratton

Thomas Watmough

Chair supported by Roger

Greenwood

## Bass Clarinet

Paul Richards\* Principal

## Bassoons

Guylaine Eckersley

Guest Principal

Patrick Bolton

Emily Newman

## Contrabassoon

Claire Webster

## Horns

John Ryan\* Principal

Annemarie Federle

Principal

Chair supported by Victoria

Robey CBE

Martin Hobbs

Mark Vines Co-Principal

Gareth Mollison

## Trumpets

Paul Beniston\* Principal

Tom Nielsen Co-Principal

Anne McAneney\*

Tom Watts

## Cornets

Tom Nielsen

David Hilton

## Trombones

Mark Templeton\* Principal

Chair supported by William & Alex de Winton

David Whitehouse

## Bass Trombone

Lyndon Meredith Principal

## Tuba

Lee Tsarmaklis\* Principal

## Timpani

Simon Carrington\*

Principal

Chair supported by Victoria

Robey CBE

Jeremy Cornes

## Percussion

Andrew Barclay\* Principal

Chair supported by Gill & Garf

Collins

Karen Hutt

Chair supported by Mr B C Fairhall

Jeremy Cornes

## Harp

Rachel Masters Principal

Tamara Young

*\*Professor at a London conservatoire*

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

Irina Gofman & Mr Rodrik V. G. Cave  
Dr Barry Grimaldi  
Sir Simon Robey

# London Philharmonic Orchestra

---



© Mark Allan

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. With every performance we aim to bring wonder to the modern world and cement our position as a leading orchestra for the 21st century.

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'll also find us at our resident venues in Brighton, Eastbourne and Saffron Walden, and on tour throughout the UK and internationally, performing to sell-out audiences worldwide. Each summer we're resident at Glyndebourne Festival Opera, combining the magic of opera with Glyndebourne's glorious setting in the Sussex countryside.

## Sharing the wonder

You'll find us online, on streaming platforms, on social media and through our broadcast partnership with Marquee TV. During the pandemic period we launched 'LPOnline': over 100 videos of performances, insights and introductions to playlists, which led to us being named runner-up in the Digital Classical Music Awards 2020. During 2023/24 we're once again working with Marquee TV to broadcast selected live concerts, so you can share or relive the wonder from your own living room.

## Our conductors

Our Principal Conductors have included some of the greatest historic names like Sir Adrian Boult, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Kurt Masur. In 2021 Edward Gardner became our 13th Principal Conductor, taking the Orchestra into its tenth decade. 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 Tania León our Composer-in-Residence.

## Soundtrack to key moments

Everyone will have heard the London Philharmonic Orchestra, whether it's playing the world's National Anthems at 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*.

We also release live, studio and archive recordings on our own label, and are one of the world's most-streamed orchestras, with over 15 million plays of our content each month.

## Pieter Schoeman

### Leader

---

### Next generations

There's nothing we love more than seeing the joy of children and families enjoying their first musical moments, and we're passionate about equipping schools and teachers through schools' concerts, resources and training. Reflecting our values of collaboration and inclusivity, our OrchLab and Open Sound Ensemble projects offer music-making opportunities for adults and young people with special educational needs and disabilities.

Our LPO Junior Artists programme is leading 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 currently under-represented in the profession.

### Looking forward

The centrepiece of our 2023/24 season is our spring 2024 festival *The Music in You*. Reflecting our adventurous spirit, the festival embraces all kinds of expression – dance, music theatre, and audience participation. We'll collaborate with artists from across the creative spectrum, and give premieres by composers including Tania León, Julian Joseph, Daniel Kidane, Victoria Vita Polevá, Luís Tinoco and John Williams.

Rising stars making their debuts with us in 2023/24 include conductors Tianyi Lu, Oksana Lyniv, Jonathon Heyward and Natalia Ponomarchuk, accordionist João Barradas and organist Anna Lapwood. We also present the long-awaited conclusion of Conductor Emeritus Vladimir Jurowski's Wagner *Ring Cycle*, *Götterdämmerung*, and, as well as our titled conductors Edward Gardner and Karina Canellakis, we welcome back classical stars including Anne-Sophie Mutter, Robin Ticciati, Christian Tetzlaff and Danielle de Niese.



© Benjamin Ealovega

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

Pieter has performed worldwide as a soloist and recitalist in such famous halls as the Concertgebouw in Amsterdam, Moscow's Rachmaninov Hall, Capella Hall in St Petersburg, Staatsbibliothek in Berlin, Hollywood Bowl in Los Angeles and the Southbank Centre's Royal Festival Hall. 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 an appearance as both conductor and soloist in Vivaldi's *Four Seasons* at the Royal Festival Hall, the Brahms Double Concerto with Kristina Blaumane, Florence Price's Violin Concerto No. 2, and the Britten Double Concerto with Alexander Zemtsov, which was recorded and released on the LPO Label to great critical acclaim.

Pieter has appeared as Guest Leader with the BBC, Barcelona, Bordeaux, Lyon and Baltimore symphony orchestras; the Rotterdam and BBC Philharmonic orchestras; and the Leipzig Gewandhaus Orchestra.

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

lpo.org.uk



# Dima Slobodeniouk

## conductor

---



© Marco Borggreve

Praised by musicians and audiences alike for his exhilarating approach and energetic leadership, Dima Slobodeniouk has become one of the most sought-after conductors of his generation. He works with the world's foremost orchestras including the New York Philharmonic, Boston Symphony, London Symphony, Berlin Philharmonic, Munich Philharmonic, Leipzig Gewandhaus, Amsterdam Concertgebouw and NHK Symphony orchestras. He last appeared with the London Philharmonic Orchestra in March/April 2023, when he conducted a programme of works by Tania León, Mendelssohn and Sibelius at the Royal Festival Hall and Brighton Dome.

In the 2023/24 season Dima Slobodeniouk makes debuts with the National Symphony Orchestra Washington and Tonhalle-Orchester Zürich, as well as returning to the Netherlands Radio Philharmonic, NDR Elbphilharmonie and Berlin Radio Symphony orchestras. He also appears with the Vienna Symphony and Helsinki Philharmonic orchestras, and makes a special return to the Orquesta Sinfónica de Galicia, where he was Music Director until 2022. Further afield, he opened the 2023/24 season with the Boston Symphony Orchestra in Tanglewood, and returns to the orchestra later in the season. Earlier this month he appeared with the Seattle Symphony Orchestra. In January this year Dima Slobodeniouk made his debut at the Bavarian State Opera, where he conducted a revival of Calixto Bieito's production of *Boris Godunov*.

Soloists with whom Dima Slobodeniouk has worked include Leif Ove Andsnes, Emanuel Ax, Khatia Buniatishvili, Seong-Jin Cho, Isabelle Faust, Kirill Gerstein, Barbara Hannigan, Håkan Hardenberger, Martin Helmchen, Alexandre Kantorow, Patricia

Kopatchinskaja, Beatrice Rana, Baiba Skride, Yuja Wang and Frank Peter Zimmermann.

Known for his musical expertise and interpretive depth, Dima Slobodeniouk is also an acclaimed recording artist. Recent notable recordings include Esa-Pekka Salonen's Cello Concerto with the Rotterdam Philharmonic Orchestra and Nicolas Altstaedt on Alpha, for which he received an ICMA Award. On the BIS label, he has released an album of music inspired by the Finnish folk epic, the *Kalevala*. Other releases on this label include works by Kalevi Aho with the Lahti Symphony Orchestra, which won the 2018 *BBC Music Magazine* Award, and a further disc of Aho's *Sieidi* and his Fifth Symphony. For the Ondine label, he has recorded works by Perttu Haapanen and Lotta Wennäkoski with the Finnish Radio Symphony Orchestra.

Dima Slobodeniouk studied with the Ukrainian violinist Olga Parkhomenko at Helsinki's Sibelius Academy, graduating in 2001. It was there that he also took up conducting studies with Leif Segerstam, Jorma Panula and Atso Almila. From 2016–21 he was Principal Conductor of the Lahti Symphony Orchestra, as well as Artistic Director of the Sibelius Festival. He was Music Director of the Orquesta Sinfónica de Galicia from 2013–22, with whom he built an extensive and highly acclaimed library of live concert recordings. A passionate believer in widening opportunity, whilst at the Orquesta Sinfónica de Galicia Dima also started a conducting initiative, giving aspiring conductors podium time with a professional orchestra and the opportunity to work with him on selected repertoire.



# Martin Helmchen

piano

---



© Giorgia Bertazzi

Martin Helmchen is one of the most sought-after pianists and has been performing on the world's most important stages for decades. The originality and intensity of his interpretations, which he presents with impressive tonal sensitivity and technical finesse, particularly distinguish him as a musician. In 2020 he was awarded a prestigious Gramophone Classical Music Award for his recording of Beethoven's complete piano concertos with the Deutsches Symphonie-Orchester Berlin under Andrew Manze, released by Alpha Classics. In 2022 he received an ICMA Award.

Martin Helmchen has appeared as a soloist with the London Philharmonic Orchestra on several occasions, including a tour of Germany in 2014 with then-Principal Conductor Vladimir Jurowski. He is also the soloist on the LPO Label recording of Shostakovich's Piano Concertos Nos. 1 & 2 and Piano Quintet in G minor, recorded in 2009/10 with an ensemble of LPO members (LPO-0053).

Martin's 2023/24 season began in August with his long-awaited BBC Proms debut, in which he performed Brahms's Piano Concerto No. 2 with the BBC Symphony Orchestra under Sakari Oramo. Further concerts this season take him to the Chicago Symphony Orchestra, NHK Symphony Orchestra, Royal Stockholm Philharmonic, Philharmonia Orchestra, Rundfunk-Sinfonieorchester Berlin, Philharmonia Zürich, Tonkünstler-Orchester, Kammerakademie Potsdam and hr-Sinfonieorchester. He will also perform with the Deutsche Kammerphilharmonie in Bremen, as well as a touring project in Belgium. Last month he embarked on a piano trio tour with his wife, the cellist Marie-Elisabeth Hecker, and violinist Augustin Hadelich.

As a soloist Martin has performed with renowned orchestras including the Vienna Philharmonic, Berlin Philharmonic, Royal Concertgebouw, Leipzig Gewandhaus, Staatskapelle Dresden, Tonhalle Zurich, NDR Elbphilharmonie, Philharmonia, Vienna Symphony, Boston Symphony, Chicago Symphony, Pittsburgh Symphony, New York Philharmonic and Cleveland orchestras, and the Orchestre de Paris. He works regularly with conductors such as Herbert Blomstedt, Manfred Honeck, Jakub Hrůša, Paavo Järvi, Vladimir Jurowski, Klaus Mäkelä, Andrew Manze, Andris Nelsons, Sakari Oramo, Andrés Orozco-Estrada, Michael Sanderling, Christoph von Dohnányi, Kazuki Yamada and David Zinman.

Chamber music has a special significance for Martin – a passion initially ignited by the Russian cellist Boris Pergamenschikow. His close chamber partners include Marie-Elisabeth Hecker, Frank Peter Zimmermann, Julian Prégardien, Augustin Hadelich, Antje Weithaas and Carolin Widmann. With Marie-Elisabeth Hecker, Martin commissioned a double concerto for cello and piano from York Höller, which they premiered at the Ruhr Piano Festival in June 2022.

Martin Helmchen is an exclusive artist with Alpha Classics. His most recent release was the highly acclaimed album 'Novelletten und Gesänge der Frühe' in 2022, featuring piano works by Robert Schumann. 2021 saw the release of his recording of Weber's *Konzertstück* with the Konzerthausorchester Berlin under Christoph Eschenbach. Past releases have included Beethoven's *Diabelli Variations*, Messiaen's *Vingt Regards sur l'enfant-Jésus*, and duo recordings with Marie-Elisabeth Hecker including works by Brahms and Schubert.

Born in Berlin in 1982 and a former student of Galina Iwanzowa, Martin Helmchen continued his studies with Arie Vardi at the Hochschule für Musik, Theater und Medien in Hannover. Other mentors include William Grant Naboré and Alfred Brendel. His career gained incredible momentum when he won the Clara Haskil International Piano Competition in 2001. Since 2010 Martin Helmchen has been an Associate Professor of Chamber Music at the Kronberg Academy.

# Programme notes

---

## Sergei Prokofiev

1891–1953

## Symphony No. 1 in D (Classical)

1916–17

---

*1 Allegro*

*2 Larghetto*

*3 Gavotta: Non troppo allegro*

*4 Finale: Molto vivace*

It can be hard to pin down Prokofiev, a man whose creative personality was shaped more by his easy native talent than artistic credos. In his twenties he was known as one of Russia's great *enfants terribles*, an iconoclast who loved to shock with aggressive rhythms and fierce dissonances; yet what piece could be more lyrically friendly and easy on the ear than his First Symphony, composed in 1916–17, to which he gave the reassuring title of 'Classical'?

The work's origins lie with Prokofiev's love and respect for Haydn, whose music he had got to know well as a conducting student. 'It seemed to me', he wrote, 'that had Haydn lived to our day he would have retained his own style while accepting something of the new at the same time. That was the kind of symphony I wanted to write: a symphony in classical style.'

The First can certainly be described as that, not only in its small orchestra and four-movement format of *Allegro* – slow movement – dance movement – finale, but also in its internal formal procedures; the outer movements are both in sonata form. Yet what is striking here is that there is no real sense of pastiche: this is a work that predates the neo-classical movement of the inter-war period by some years, and its relaxed good humour suggests more an act of release than intellectual effort. That it is also so recognisably the work of Prokofiev would seem to confirm how naturally the style came to him.

The first movement has the airy athleticism of one of Prokofiev's ballet scores, boldly striding one moment, lightfooted and delicate the next. The rocking bassoon accompaniment to the quiet second theme seems a particularly Haydnesque inspiration. It is followed by an exquisitely wrought *Larghetto*. While the gently unwinding main theme may be more a product of Prokofiev's imagination than Haydn's, the way in which chugging repeated notes power the climax of the central section and then stay on to form a new accompaniment to the main theme's return brings the flavour of early Beethoven. Next comes a brief *Gavotte*, an 18th-century dance-type, which Prokofiev parodies but keeps on the right side of the grotesque; the *gavotte's* rustic origins are also hinted at in a central 'pipe and drone' section. The finale is full of energy and light, and like the first movement has about it the excited air of a ballet scene – and a singularly joyous one at that.

*Programme note © Lindsay Kemp*

## Programme notes

---

### Richard Strauss

1864–1949

### Burleske

1885–86

Martin Helmchen piano

---



It is probable that not many people think of Strauss as a pianist, but in fact he was a highly accomplished one, despite a lack of formal conservatoire training. When, at the age of 21, he was surprisingly handed the opportunity to work as assistant conductor to Hans von Bülow at the Meiningen court orchestra, he also found himself getting opportunities as a piano soloist, and on one occasion performed Mozart's C minor Concerto with new cadenzas of his own. Bülow himself was not only

the foremost conductor of the day, but also one of the 19th century's greatest pianistic lions, and it may well be this that encouraged Strauss to compose in 1885–86 a *Scherzo* for piano and orchestra. Alas, Bülow declared it 'unplayable' and Strauss, looking at it again, concluded for himself that it was 'utter nonsense' and put it aside.

Four years later he had moved on from Meiningen and, more importantly, reached higher in the ranks of musical celebrity thanks to his growing reputation as a conductor and the triumphant premiere in January 1890 of the tone-poem *Don Juan*. Now another virtuoso pianist, Eugen d'Albert, asked to see the *Scherzo*, and this time the reaction was enthusiastic. Retitled *Burleske*, the work was premiered by d'Albert and Strauss at a concert in Eisenach on 21 June 1890.

It is not unplayable, of course, and while Strauss himself was not always convinced of its quality, his only composition for piano and orchestra has gained in popularity as the years have passed. The piano-writing is Brahmsian almost to the point of parody, but the abiding impressions are of wit, sparkle and a touch of grotesquerie. It opens in the most unexpected way with a four-bar theme announced quietly by the timpani, followed soon after by braying laughs from orchestra and piano, and when this sequence is recapitulated later on Strauss teasingly re-orders its elements. Contrast is provided by slower waltz-like episodes at the heart of the work and again in the long coda, but even here playfulness is never far away.

*Programme note* © Lindsay Kemp

---

Interval – 20 minutes

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

## Programme notes

---

### Jean Sibelius

1865–1957

### The Oceanides, Op. 73

1914

---

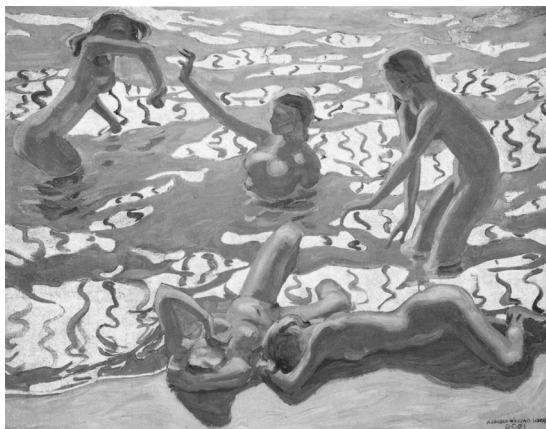
In 1905 the Finnish painter Akeseili Gallen-Kallela produced *Aallottaret*, a depiction of the seductive feminine life-forces of the ocean in radiant pinks and golds. The following decade, Gallen-Kallela's friend Jean Sibelius set about writing an orchestral depiction of the same figures and context in response to a commission from a festival in Norfolk, Connecticut. Sibelius called his piece *The Oceanides*.

As the composer sailed to America in 1914 for the work's premiere – perhaps as the Atlantic heaved underneath his steamer – he learned new things about the ocean and re-wrote the piece almost entirely. It became shorter, it became more severe, but it also became more typical of 1910s Sibelius in its concurrent brevity and breadth. 'I seem to be finding myself more and more,' Sibelius wrote to his wife from the ship.

Musicologist Timo Virtanen has described the form of the piece in simple metaphorical terms. '*The Oceanides* can be seen as a single wave' he writes, 'slowly gathering force, foam forming on its crest and, on reaching its destination, quickly abating and sweeping the sand on the shore.' Virtanen expands on that, specifically describing how Sibelius merges the 'foreground' of the piece with its 'background'. The result is the feeling of two concurrent musical planes, completely entwined but of different meta-speeds, something we also hear in the composer's late symphonies.

*Programme note* © Andrew Mellor

*Aallottaret* by Akseli Gallen-Kallela (1865–1931)



Jean Sibelius  
Photo courtesy of the Royal College of Music, London

# Programme notes

---

## Claude Debussy

1862–1918

## La mer

1905

---

*1 De l'aube à midi sur la mer (From Dawn to Noon on the Sea)*

*2 Jeux de vagues (Play of Waves)*

*3 Dialogue du vent et de la mer (Dialogue between the Wind and the Sea)*

Claude Debussy's re-imagining of musical purpose and orchestral potential came to the fore in his 1893 depiction of a woodland faun's erotic fantasies, the *Prélude à l'après-midi d'un faune*. In Debussy's eyes, Romanticism had been wrung for everything it was worth by a succession of composers from Beethoven to Wagner – from the former's compelling command to the sonic ecstasy of the latter's never-resolving harmonies. In the musical 'Impressionism' of the *Prélude* (the composer disliked the term, but it's useful to an extent), Debussy discovered an orchestral language of implication. Impressionist painters had used short, built-up brush strokes and multiple colours in creating the visual equivalent – leaving explicit details to the imagination of the observer while conjuring a new sense of light and movement. Debussy's orchestra, too, became a medium of exotic beauty and colour; through his move away from traditional harmonic 'preparation' and 'resolution', his superimposition of short motifs and his emphasis on passing, shifting textures, Debussy created a language of suggestion – of free thought and mood evocation rather than narrative angst and forthright explanation.

Fast forward 12 years, and Debussy was working on the major orchestral work that is often seen as the *Prélude's* sister: *La mer* ('The Sea'). By this time, though, fate was dealing the composer a rather different hand to the carefree but determined ambition he'd experienced when writing the *Prélude*. The composer had walked away from his life – leaving his wife for that of a wealthy banker (Emma Bardac) and abandoning the family home in Paris. In so doing he lost almost all of his friends. He travelled to England in search of emotional

respite, and it was in an Eastbourne hotel, overlooking the English Channel, that he put the finishing touches to *La mer*.

When *La mer* was first performed in Paris on 15 October 1905 it slightly wrong-footed both the paying audience and the critics who were mapping the composer's style. From the title of the piece – and those of its three movements – many expected a straightforwardly evocative 'sea' piece in the vein of the Grotto Scene from Debussy's *Pelléas et Mélisande* or 'Sirènes' from his *Nocturnes*. What they got wasn't a programmatic tone-poem, but rather a full advancing of the musical principles suggested by the *Prélude*; the three 'symphonic sketches' contain a series of complex episodes and superimposed patterns that encompass a huge descriptive range. The focus, even more than before, is on texture: 'From Dawn to Noon on the Sea' sees instruments suggesting a collage of fragmentary ideas but the orchestra as a whole moving together tidally through visions of the sea at different times of day ('I particularly liked the bit at quarter to eleven' proffered the biting wit of Erik Satie).

While beautiful fragmentary ideas emerge from the horn and oboe (among others) in 'Play of Waves', the movement is one of rhythmic irregularity without much in the way of standard harmonic progression or melodic line. Perhaps the most Impressionistic movement of the three, this world of surface spray and isolated happenings is notably evocative of the seascapes of the Impressionist painters. In the wild, elemental and mysterious exchanges of the 'Dialogue between the Wind and the Sea' (this title itself could be a Turner

homage), a soaring melodic idea tries to break from the surface, but is drowned by the power of the colliding elements and a final oceanic surge from the orchestra – a forthright break for freedom from Debussy, perhaps, against the waves of criticism levied at him over the Emma Bardac affair.

Programme note © Andrew Mellor

## Recommended recordings of tonight's works

by Laurie Watt

### Prokofiev: Symphony No. 1 (Classical)

Royal Scottish National Orchestra | Thomas Søndergård (Linn)  
or London Philharmonic Orchestra | Kurt Masur (Teldec, to download)

### R Strauss: Burleske

Bertrand Chamayou | Orchestra dell'Accademia Nazionale di Santa Cecilia | Antonio Pappano

### Sibelius: The Oceanides

London Philharmonic Orchestra | Adrian Boult (Celeste)  
or Bergen Philharmonic Orchestra | Edward Gardner (Chandos)  
or Lahti Symphony Orchestra | Osmo Vänskä (BIS)

### Debussy: La mer

Berlin Philharmonic | Herbert von Karajan (Deutsche Grammophon)

## 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 is invaluable to us and will help to shape our future plans.

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



# London Philharmonic Orchestra

## Next concerts at the Southbank Centre's Royal Festival Hall

### ROMEO AND JULIET

Friday 22 March 2024 | 7.30pm

**Tchaikovsky** Romeo and Juliet (Fantasy Overture)  
**Mozart** Violin Concerto No. 3  
**Prokofiev** Romeo and Juliet (excerpts)

**Gemma New** conductor  
**Randall Goosby** violin

### JÄRVI CONDUCTS BRUCKNER

Saturday 6 April 2024 | 7.30pm

**Stravinsky** Violin Concerto  
**Bruckner** Symphony No. 7

**Paavo Järvi** conductor  
**Leila Josefowicz** violin

### SEONG-JIN CHO PLAYS BEETHOVEN

Wednesday 10 April 2024 | 7.30pm

**Wagner** Prelude from Parsifal  
**Beethoven** Piano Concerto No. 4  
**Tippett** Symphony No. 2

**Edward Gardner** conductor  
**Seong-Jin Cho** piano

### THE PLANETS

Friday 12 April 2024 | 7.30pm

**Dvořák** Cello Concerto  
**Holst** The Planets

**Edward Gardner** conductor  
**Nicolas Altstaedt** cello  
**London Youth Choir**

LPO.ORG.UK

## 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 Kroupee  
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  
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

We are extremely grateful to all donors who have given generously to the LPO over the past year. Your generosity helps 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  
Anonymous donors  
Mrs Aline Foriel-Destezet  
Aud Jebsen  
In memory of Mrs Rita Reay  
Sir Simon & Lady Robey CBE

## Orchestra Circle

William & Alex de Winton  
Edward Gardner & Sara Övinge  
Patricia Haitink  
Catherine Høgel & Ben Mardle  
Mr & Mrs Philip Kan  
Neil Westreich

## Principal Associates

An anonymous donor  
Richard Buxton  
Gill & Garf Collins  
In memory of Brenda Lyndoe  
Casbon  
In memory of Ann Marguerite  
Collins  
Irina Gofman & Mr Rodrik V. G.  
Cave  
George Ramishvili  
The Tsukanov Family  
Mr Florian Wunderlich

## Associates

Mrs Irina Andreeva  
In memory of Len & Edna Beech  
Steven M. Berzin  
Sir Nigel Boardman & Prof. Lynda  
Gratton  
The Candide Trust  
John & Sam Dawson  
HSH Dr Donatus, Prince of  
Hohenzollern  
Stuart & Bianca Roden  
In memory of Hazel Amy Smith

## Gold Patrons

David & Yi Buckley  
In memory of Allner Mavis  
Channing  
Sonja Drexler  
Peter & Fiona Espenhahn  
Mr B C Fairhall  
Hamish & Sophie Forsyth  
Virginia Gabbertas MBE  
Jenny & Duncan Goldie-Scott  
Mr Roger Greenwood

Malcolm Herring  
Julian & Gill Simmonds  
Eric Tomsett  
The Viney Family  
Guy & Utti Whittaker

## Silver Patrons

Dame Colette Bowe  
David Burke & Valerie Graham  
Clive & Helena Butler  
Cameron & Kathryn Doley  
Ulrike & Benno Engelmann  
Dmitry & Ekaterina Gursky  
The Jeniffer & Jonathan Harris  
Charitable Trust  
John & Angela Kessler  
Mrs Elena & Mr Oleg Kolobova  
Mrs Elizabeth Meshkvicheva  
Mikhail Noskov & Vasilina  
Bindley  
Tom & Phillis Sharpe  
Mr Joe Topley & Ms Tracey  
Countryman  
Andrew & Rosemary Tusa  
Jenny Watson CBE  
Laurence Watt

## Bronze Patrons

Anonymous donors  
Chris Aldren  
Michael Allen  
Mrs A Beare  
Mr Anthony Blaiklock  
Lorna & Christopher Bown  
Mr Bernard Bradbury  
Simon Burke & Rupert King  
Desmond & Ruth Cecil  
Mr John H Cook  
Deborah Dolce  
Ms Elena Dubinets  
David Ellen  
Cristina & Malcolm Fallen  
Christopher Fraser OBE  
Mr Daniel Goldstein  
David & Jane Gosman  
Mr Gavin Graham  
Lord & Lady Hall  
Mrs Dorothy Hambleton  
Iain & Alicia Hasnip  
Eugene & Allison Hayes  
J Douglas Home  
Molly Jackson  
Mrs Farrah Jamal  
Mr & Mrs Jan  
Mr & Mrs Ralph Kanza  
Mr Peter King  
Jamie & Julia Korner

Rose & Dudley Leigh  
Wg. Cdr. & Mrs M T Liddiard OBE  
JP RAF  
Drs Frank & Gek Lim  
Mr & Mrs Makharinsky  
Mr Gordon McNair  
Andrew T Mills  
Denis & Yulia Nagy  
Andrew Neill  
Jamie Njoku-Goodwin  
Peter & Lucy Noble  
Oliver & Josie Ogg  
Mr Stephen Olton  
Simon & Lucy Owen-Johnstone  
Andrew & Cindy Peck  
Mr Roger Phillimore  
Mr Michael Posen  
Saskia Roberts  
John Romeo  
Priscylla Shaw  
Mr & Mrs John C Tucker  
Mr & Mrs John & Susi  
Underwood  
Karina Varivoda  
Grenville & Kryisia Williams  
Joanna Williams

## Principal Supporters

Anonymous donors  
Ralph & Elizabeth Aldwinckle  
Mr John D Barnard  
Roger & Clare Barron  
Dr Anthony Buckland  
Dr Simona Cicero & Mr Mario  
Altieri  
Mr Alistair Corbett  
Guy Davies  
David Devons  
Igor & Lyuba Galkin  
Prof. Erol & Mrs Deniz Gelenbe  
In memory of Enid Gofton  
Alexander Greaves  
Prof. Emeritus John Gruzelier  
Michael & Christine Henry  
Mrs Maureen Hoof-Graafland  
Bruce & Joanna Jenkyn-Jones  
Per Jonsson  
Mr Ian Kapur  
Ms Elena Lojevsky  
Dr Peter Mace  
Pippa Mistry-Norman  
Miss Rebecca Murray  
Mrs Terry Neale  
John Nickson & Simon Rew  
Mr James Pickford  
Filippo Poli  
Mr Robert Ross  
Martin & Cheryl Southgate

Mr & Mrs G Stein  
Mr Rodney Whittaker  
Christopher Williams

## Supporters

Anonymous donors  
Mr Francesco Andronio  
Julian & Annette Armstrong  
Mr Philip Bathard-Smith  
Emily Benn  
Mr Julien Chilcott-Monk  
Alison Clarke & Leo Pilkington  
Mr Peter Coe  
Mr Joshua Coger  
Miss Tessa Cowie  
Caroline Cox-Johnson  
Mr Simon Edelsten  
Will Gold  
Mr Stephen Goldring  
Mr & Mrs Graham & Jean Pugh  
In memory of Derek Gray  
Mr George Greig  
Mr Peter Imhof  
The Jackman Family  
Mr David MacFarlane  
Paul & Suzanne McKeown  
Nick Merrifield  
Simon & Fiona Mortimore  
Dame Jane Newell DBE  
Mr David Peters  
Nicky Small  
Mr Brian Smith  
Mr Michael Timinis  
Mr & Mrs Anthony Trahar  
Tony & Hilary Vines  
Dr June Wakefield  
Mr John Weekes  
Mr Roger Woodhouse  
Mr C D Yates

## Hon. Benefactor

Elliott Bernerd

## Hon. Life Members

Alfonso Aijón  
Kenneth Goode  
Carol Colburn Grigor CBE  
Pehr G Gyllenhammar  
Robert Hill  
Keith Millar  
Victoria Robey CBE  
Mrs Jackie Rosenfield OBE  
Timothy Walker CBE AM  
Laurence Watt



# Thank you

## Thomas Beecham Group Members

David & Yi Buckley  
Gill & Garf Collins  
William & Alex de Winton  
Sonja Drexler  
Mr B C Fairhall  
The Friends of the LPO  
Roger Greenwood  
Dr Barry Grimaldi  
Mr & Mrs Philip Kan  
John & Angela Kessler  
Sir Simon Robey  
Victoria Robey CBE  
Bianca & Stuart Roden  
Caroline, Jamie & Zander Sharp  
Julian & Gill Simmonds  
Eric Tomsett  
Neil Westreich  
Guy & Utti Whittaker

## Corporate Donor

Barclays

## LPO Corporate Circle

### Principal

Bloomberg  
Carter-Ruck Solicitors  
French Chamber of Commerce  
Ryze Power

### Tutti

German-British Chamber of Industry & Commerce  
Lazard  
Natixis Corporate Investment Banking  
Walpole

## Preferred Partners

Jeroboams  
Lindt & Sprüngli Ltd  
Neal's Yard  
OneWelbeck  
Sipsmith  
Steinway

## In-kind Sponsor

Google Inc

## Trusts and Foundations

ABO Trust  
The Barbara Whatmore Charitable Trust  
BlueSpark Foundation  
The Boltini Trust  
Borrows Charitable Trust  
Cockayne – Grants for the Arts  
The London Community Foundation  
Dunard Fund  
Ernst von Siemens Music Foundation  
Foyle Foundation  
Garrick Charitable Trust  
The Golsoncott Foundation  
Idlewild Trust  
Institute Adam Mickiewicz  
John Coates Charitable Trust  
John Horniman's Children's Trust  
John Thaw Foundation  
Kirby Laing Foundation  
The Kurt Weill Foundation for Music  
The Lennox Hannay Charitable Trust  
Lord and Lady Lurgan Trust  
Lucille Graham Trust  
The Marchus Trust  
PRS Foundation  
The R K Charitable Trust  
The Radcliffe Trust  
Rivers Foundation  
Rothschild Foundation  
Scops Arts Trust  
TIOC Foundation  
The Thriplow Charitable Trust  
Vaughan Williams Foundation  
The Victoria Wood Foundation  
The Viney Family

*and all 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:

Simon Freakley *Chairman*  
Kara Boyle  
Jon Carter  
Jay Goffman  
Alexandra Jupin  
Natalie Pray MBE  
Damien Vanderwilt  
Marc Wassermann  
Elizabeth Winter  
Catherine Høgel *Hon. Director*  
Jenifer L. Keiser, CPA, EisnerAmper LLP

## LPO International Board of Governors

Natasha Tsukanova *Co-Chair*  
Martin Höhmann *Co-Chair*  
Mrs Irina Andreeva  
Steven M. Berzin  
Shashank Bhagat  
HSH Dr Donatus, Prince of Hohenzollern  
Aline Foriel-Destezet  
Irina Gofman  
Olivia Ma  
George Ramishvili  
Sophie Schÿler-Thierry  
Florian Wunderlich

# London Philharmonic Orchestra Administration

## Board of Directors

Dr Catherine C. Høgel *Chair*  
Nigel Boardman *Vice-Chair*  
Martin Höhmann\* *President*  
Mark Vines\* *Vice-President*  
Emily Benn  
Kate Birchall\*  
David Burke  
Michelle Crowe Hernandez  
Deborah Dolce  
Elena Dubinets  
Tanya Joseph  
Hugh Kluger\*  
Katherine Leek\*  
Minn Majoe\*  
Tania Mazzetti\*  
Jamie Njoku-Goodwin  
Neil Westreich  
Simon Freakley (*Ex officio* –  
*Chairman of the American*  
*Friends of the LPO*)  
\**Player-Director*

## Advisory Council

Roger Barron *Chairman*  
Christopher Aldren  
Richard Brass  
Helen Brocklebank  
YolanDa Brown OBE  
David Buckley  
Simon Burke  
Simon Callow CBE  
Desmond Cecil CMG  
Sir Alan Collins KCVO CMG  
Andrew Davenport  
Guillaume Descottes  
Cameron Doley  
Lena Fankhauser  
Christopher Fraser OBE  
Jenny Goldie-Scot  
Jonathan Harris CBE FRICS  
Marianna Hay MBE  
Nicholas Hely-Hutchinson DL  
Amanda Hill  
Dr Catherine C. Høgel  
Martin Höhmann  
Rehmet Kassim-Lakha  
Jamie Korner  
Geoff Mann  
Andrew Neill  
Nadya Powell  
Sir Bernard Rix  
Victoria Robey CBE  
Baroness Shackleton  
Thomas Sharpe KC  
Julian Simmonds  
Barry Smith  
Martin Southgate  
Chris Viney  
Laurence Watt  
Elizabeth Winter

## New Generation Board

Ellie Ajao  
Emily Burton  
Peter De Souza  
Vivek Haria  
Rianna Henriques  
Connor Huss  
Pasha Orleans-Foli  
Priya Radhakrishnan  
Zerlina Vulliamy

## General Administration

Elena Dubinets  
*Artistic Director*  
David Burke  
*Chief Executive*  
Chantelle Vircavs  
*PA to the Executive and*  
*Employee Relations Manager*

## Concert Management

Roanna Gibson  
*Concerts and Planning*  
*Director*  
Graham Wood  
*Concerts and Recordings*  
*Manager*  
Maddy Clarke  
*Tours Manager*  
Madeleine Ridout  
*Glyndebourne and Projects*  
*Manager*  
Alison Jones  
*Concerts and Recordings*  
*Co-ordinator*  
Robert Winup  
*Concerts and Tours Assistant*  
Matthew Freeman  
*Recordings Consultant*  
Andrew Chenery  
*Orchestra Personnel Manager*  
Sarah Thomas  
Martin Sargeson  
*Librarians*  
Laura Kitson  
*Stage and Operations*  
*Manager*  
Stephen O'Flaherty  
*Deputy Operations Manager*  
Benjamin Wakley  
*Assistant Stage Manager*  
Felix Lo  
*Orchestra and Auditions*  
*Manager*

## Finance

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

## Education and Community

Talia Lash  
*Education and Community*  
*Director*  
Lowri Davies  
Eleanor Jones  
*Education and Community*  
*Project Managers*  
Hannah Smith  
*Education and Community*  
*Co-ordinator*

Claudia Clarkson  
*Regional Partnerships*  
*Manager*

## Development

Laura Willis  
*Development Director*  
Rosie Morden  
*Individual Giving Manager*  
Siân Jenkins  
*Corporate Relations Manager*  
Anna Quillin  
*Trusts and Foundations*  
*Manager*  
Katurah Morrish  
*Development Events Manager*  
Eleanor Conroy  
Al Levin  
*Development Co-ordinators*

Nick Jackman  
*Campaigns and Projects*  
*Director*

Kirstin Peltonen  
*Development Associate*

## Marketing

Kath Trout  
*Marketing and*  
*Communications Director*  
Sophie Harvey  
*Marketing Manager*  
Rachel Williams  
*Publications Manager*

Gavin Miller  
*Sales and Ticketing Manager*

Ruth Haines  
*Press and PR Manager*

Hayley Kim  
*Residencies and Projects*  
*Marketing Manager*

Greg Felton  
*Digital Creative*

Alicia Hartley  
*Digital and Marketing*  
*Co-ordinator*

Isobel Jones  
*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)

## Cover illustration

Selman Hoşgör  
**2023/24 season identity**  
JMG Studio  
Printer John Good Ltd

