



London Symphony Orchestra
LSO Discovery

THE PANUFNIK LEGACIES II

François-Xavier Roth
London Symphony Orchestra

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The Panufnik Composers Scheme is generously supported by Lady Hamlyn and The Helen Hamlyn Trust. Launched in 2005, it was devised by the LSO in association with Lady Panufnik in memory of her late husband, the composer Sir Andrzej Panufnik. This recording is generously supported by The Boltini Trust.

Recorded 3 & 4 June 2015 in 24bit 96kHz PCM at LSO St Luke's, London

Jonathan Stokes for *Classic Sound Ltd* producer, audio editor, mixing and mastering engineer
Neil Hutchinson for *Classic Sound Ltd* balance and recording engineer
David Millinger artwork design & booklet editor

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Panufnik Variations

1	Theme 'Universal Prayer' – Andrzej Panufnik, orch. Colin Matthews	1'01''
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11	Variation 10 – Edmund Finnis	1'42''
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13 **Duncan Ward** *P-p-paranoia*

3'36''

14 **Alastair Putt** *Spiral*

8'37''

Aaron Parker *Captured*

15	I	0'38''
16	II	1'08''
17	III	0'54''
18	IV	1'33''

19 **Kim B Ashton** *Spindrift*

4'04''

James Moriarty *Granular Fragments*

20	I. Approach-Recession	0'45''
21	II. Invention (primarily in 2 parts)	1'24''
22	III. Harmony in the Mist	1'44''

23 **Elizabeth Ogonek** *as though birds*

4'24''

24 **Leo Chadburn** *Brown Leather Sofa*

5'42''

25 **Bushra El-Turk** *Tmesis*

4'11''

Matthew Kaner *The Calligrapher's Manuscript*

26	I	6'22''
27	II	6'14''

Total time 75'54''



LSO Discovery

Founded in 1990 LSO Discovery is recognised as one of the world's leading music education and community programmes. It reaches 60,000 people a year, of all ages, backgrounds, and levels of experience, and brings the musicians of the London Symphony Orchestra into creative contact with a wider public.

LSO Discovery offers inspiring musical experiences to people who have not necessarily had much contact with classical music and musicians. It also provides support and training for emerging young instrumentalists, conductors and composers, and gives insight into music for members of the public who would like to know more. LSO Discovery's work is captured and disseminated digitally, enabling music lovers, learners and teachers worldwide to engage with the Orchestra through video masterclasses, live streamed events and award-winning interactive application LSO Play.

Ongoing flagship projects include LSO On Track, the hugely successful programme for young instrumentalists across East London; LSO Sing, a choral initiative encompassing the youth Discovery Choirs, a Community Choir and the London Symphony Chorus with its Director Simon Halsey; and regular Schools and Family concerts at the Barbican Centre. For advanced instrumentalists the String Experience, annual Academy, and Guildhall School Masters in Orchestral Artistry offer unparalleled training opportunities side-by-side with LSO musicians.

Based at LSO St Luke's, a renovated Hawksmoor church, LSO Discovery's community programme includes Shake Rattle and Roll for under-5s, a community gamelan, Digital Technology Group,

Create for adults with learning disabilities, and free informal lunchtime concerts.

St Luke's is also the home of Soundhub, a laboratory for up-and-coming composers working across a range

of genres, offering access to resources and support from industry professionals and LSO musicians.

The Panufnik Composers Scheme reached its tenth birthday in 2015, and since 2005 LSO Discovery has commissioned works from 167 composers.

To find out more visit Iso.co.uk/iso-discovery

Panufnik Composers Scheme

Each year since 2006, following on from an earlier pilot project, six composers have been chosen from a long list of applicants to the LSO Panufnik Composers Scheme. Their task is to write an orchestral piece of approximately three minutes' duration to be workshopped by the LSO in a dedicated session. Throughout the year they have contact with the orchestra and with individual players, and are invited to attend rehearsals and concerts as often as possible. A real relationship develops, which continues beyond the scheme itself, so that we feel that a 'Panufnik family' has been established. With the remarkably generous backing of the Helen Hamlyn Trust, the patronage of Camilla Panufnik – whose active participation has been an essential part – and the indispensable contribution from the start of the wonderful François-Xavier Roth,

the scheme has grown ever stronger as it has developed. Including further specific LSO commissions, nearly 80 composers have had the remarkable opportunity to work with one of the world's great orchestras over the past 10 years: an achievement to be inordinately proud of, and one that sets an example for others to follow.

This second recording of music by composers who have taken part in the scheme includes works written for the annual composers' workshop over the past several years, alongside music subsequently commissioned by the LSO from Panufnik composers to be part of the orchestra's main season (now a regular part of the scheme). In 2013, to celebrate the LSO's 'Futures' project, a sequence of Variations was commissioned from nine alumni of the scheme in honour of Andrzej Panufnik, using a theme from his 'Universal Prayer' of 1969. I provided the framework for these variations by orchestrating the theme and composing the first and final variations; I suggested a possible mood and tempo for each composer's variation, but they were otherwise completely free to use their imagination. What is remarkable to me is the unity that has emerged from this project: a tribute both to the inspiration provided by Andrzej Panufnik, and to the faith that the LSO has shown in the Panufnik Scheme.

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Scheme Participants

2016 Benjamin Ashby, Amy Bryce, Gonçalo Gato, Daniel Kidane, Liam Mattison, Donghoon Shin

2015 Ewan Campbell, Daniel-Lewis Fardon, Patrick Giguere, Daniel Moreira, Bethan Morgan-Williams, Deborah Pritchard

2014 Michael Cryne, Michael Cutting, Vitalija Glovackytė, Alex Roth, Jack Sheen*, Michael Taplin~

2013 Kim B Ashton, Benjamin Graves, Jae-Moon Lee, James Moriarty~, Elizabeth Ogonek*, Richard Whalley

2012 Patrick Brennan~, Leo Chadburn, David Coonan, Bushra El-Turk, Ryan Latimer, Aaron Parker*

2011 Matthew Kaner*, Michael Langemann, Joanna Lee, Alastair Putt~, Duncan Ward, Mihyun Woo

2010 Eloise Nancie Gynn~, Cevanne Horrocks-Hopayian, Christopher Mayo, Edward Nesbit*, Dan Stern, Elizabeth Winters~

2009 Edmund Finnis, Francisco Coll Garcia~, Fung Lam, Vlad Maistorovici*, Max de Wardener^, Toby Young

2008 Andrew McCormack*, Joshua Penduck, Matthew Sargeant, Sasha Siem+, Ayanna Witter-Johnson, Raymond Yiu^

2007 Elspeth Brooke, Emily Howard+, Tom Lane, Charlie Piper*, Evis Sammoutis, Anjula Semmens

2006 Larry Goves, Emily Hall+, Christian Mason+^, Matthew Rogers, Martin Suckling+, Jason Yardé*+

2005 (pilot) Daniel Basford, John Douglas Templeton, Philip Venables

Key

- * Panufnik 10-minute commission
- ~ Panufnik 5-minute commission
- + UBS Soundscapes: Pioneers Commission
- ^ LSO Artist Commission (commissioned to write a piece for a visiting artist or artists for performance in LSO concerts at the Barbican or LSO St Luke's. Artists have included Midori, Lang Lang and the Silk Strings, and Hugh Masekela)

Panufnik Variations – Composers

Max de Wardener (2009), Variation 2

Max de Wardener is a London-based composer. Newer works include a percussion concerto for Colin Currie and Orchestre National Bordeaux Aquitaine, a multimedia suite for Joby Burgess's *Powerplant* (released on Signum Classics) and two pieces for Oliver Coates's debut album on the Prah label. He has written extensively for film and television recently scoring his second film for Pawel Pawlikovski, as well as Sarah Gavron's feature documentary 'Village at the End of the World'. He is currently working with the artist Rebecca Salter and Okeanos on a new work as well as writing piano music for release at the end of the year.

Evis Sammouris (2007), Variation 3

Evis Sammouris (b 1979) is Assistant Professor of Composition and Theory at European University Cyprus and the Artistic Director of the annual Pharos Arts Foundation International Contemporary Music Festival. His works have been commissioned by many organisations such as the Venice Biennale, performed in more than 35 countries and awarded several prizes such as the Royal Philharmonic Society Award. Recent premieres of his music were given by the New York Woodwind Quintet, the Arditti Quartet, Klangforum Wien, Ensemble Modern and Neue Vocalsolisten.

Christopher Mayo (2010), Variation 4

Christopher Mayo is a Canadian composer currently based in Toronto. Mayo's notable projects have included commissions for the London Symphony Orchestra, Carnegie Hall, English National Ballet, the MATA Festival, London Sinfonietta, Ensemble Contemporain de Montreal (ECM+) and Rambert Dance Company and performances by the BBC Symphony Orchestra, the BBC

National Orchestra of Wales and the Nouvel Ensemble Moderne. Mayo was the 2012–13 Sound and Music 'Embedded' Composer in Residence with the Manchester Camerata for whom he composed three new works.

Toby Young (2009), Variation 5

Since being involved with the LSO Panufnik Scheme in 2009, Toby has discovered Drum 'n' Bass, and now divides his time between writing for the concert hall and DJs such as Chase & Status. In addition to his composition and production work, Toby is a lecturer in music for Somerville College, Oxford, where he heads up a research unit looking into the connections between academia and creativity.

Elizabeth Winters (2010), Variation 6

Elizabeth Winters' music is regularly performed throughout the UK and several works have been broadcast on Radio 3. Elizabeth won a British Composer Award (2009, Making Music Category) for her orchestral piece *The Serious Side of Madness*. In 2008 she won the Liverpool Capital of Culture New Composer Competition. She has also been the recipient of a PRSF/Bliss Trust Bursary and was on the Sound and Music Composer Shortlist from 2006–09. Most recently, Elizabeth won first prize in the 2015 Orion Orchestra Composer Competition.

Larry Goves (2006), Variation 7

Larry Goves works as a composer, lecturer (Royal Northern College of Music) and teacher (National Youth Orchestra of Great Britain). Recent and current composition projects include music for the Norwegian ensemble BIT20 and new pieces for his own ensemble The House of Bedlam.

Raymond Yiu (2008), Variation 8

Raymond Yiu's *Symphony* (2014–15) was commissioned for the BBC Proms 2015, premiered by Andrew Watts, Edward Gardner and the BBC Symphony Orchestra. His works have been performed by the BBC Singers, London Symphony Orchestra, Lang Lang, Long Yu, and Lukas Foss. He has been nominated for the BASCA British Composer Awards four times (including *The London Citizen Exceedingly Injured* [2012] in the orchestral category in 2013) and won in the chamber category in 2010. Raymond holds a DMus in Composition from Guildhall School of Music & Drama. Being part of the Panufnik Composers Scheme in 2008 was the springboard for Raymond's career in orchestral composition.

Anjula Semmens (2007), Variation 9

Anjula Semmens is a contemporary classical composer from the UK. She studied composition with David Knotts, and later with John Traill and Martyn Harry at Oxford University. Her music has been performed by, among others, the London Symphony Orchestra, the Tempest Trio and Denise Felsecker, and has been described as "striking ... surprising and thought-provoking" (Ivan Hewitt, *The Telegraph*). Recently Anjula has been living overseas, working freelance and exploring the culture and music of Armenia, Italy and Germany.

Edmund Finnis (2009), Variation 10

Edmund Finnis was born in Oxford in 1984. He has enjoyed close associations with both the London Sinfonietta – who have performed six of his works, including three that they commissioned (*Veneer*, *Unfolds* and *Seeing is Flux*) – and the London Contemporary Orchestra, with whom he is currently Composer-in-Association. Recent works include a string orchestra piece, *Between Rain* (LCO), a 30-minute electronic work called *Point Blank Light*, and

a piece for cello with reverb, *Across White Air*, written for Oliver Coates. Forthcoming projects include new pieces for BCMG, BBC Scottish Symphony Orchestra, and a violin concerto for Benjamin Beilman and the LCO.

Duncan Ward (2011) – P-p-paranoia

A stuttering start on a single pitch, with several lower instruments of the orchestra straining to attack it in their high register, mounts in tension toward a descending flourish of release. This initial statement of angst perpetuates the work, along with nervous, restless, circular figures in the percussion and woodwind; stabbing chords of doubt from the brass; and bass *pizzicati*. A central *scherzo* in triple time, with the opening motif tossed around from section to section amidst a growing nightmare of thought, leads to the final haunting tuba solo with a chorus of high violins.

Duncan Ward

British composer and conductor Duncan Ward is in demand for an increasingly exciting range of projects around the globe. Recent composing highlights include a theatrical version of 'We're Going on a Bear Hunt' for the National Youth Orchestra at Southbank Centre's Imagine Festival, and a suite of Dvořák song arrangements for Magdalena Kožená and Sir Simon Rattle. Winner of BBC Young Composer of the Year in 2005, his works have since been performed by ensembles including the BBC National Orchestra

of Wales, Streetwise Opera, Endymion Ensemble, The Sixteen, the Navarra Quartet, BBC Singers and Brass 10 at venues including the Barbican, Symphony Hall Birmingham, Cadogan Hall, and the Tate Modern. His music has been heard in India, China, the USA, and across Europe and broadcast on BBC Radio 3 and Radio 2. He studied composition with Adam Gorb at the RNCM and is now signed to Peters Edition.

www.duncan-ward.co.uk

Alastair Putt (2011) – Spiral

My first orchestral work *Tocco* (written for the LSO's Panufnik Composers Scheme in 2011) took as its starting point the process of change-ringing, the method used by bell-ringers to determine the order of bells within a peal. Indeed, much of my recent music has concerned itself with types of process and pattern, and of how to balance the rigour inherent in these processes with a more intuitive, 'composerly' approach. Mindful of this, I read D'Arcy Thompson's seminal book *On Growth and Form*, which seeks to explain why organisms and physical phenomena take the forms they do, and was inspired to investigate a more mathematical approach towards formal organisation.

The form of *Spiral* is strictly governed by the proportions of a Fibonacci spiral, being divided into a number of sections, each one being shorter and faster than the last. Therefore, the temporal dimensions of the piece are constructed according to the following ratio: 233 / 144 / 89 / 55 / 34 / 21 / 13 / 8 / 5 / 3 / 2 / 1 / 1

The cumulative effect is of a gradual ratcheting up of tension, as the initially contemplative material becomes ever more probing and animated. In a nod to the self-similar nature of fractals (in which of course the Fibonacci sequence plays a large part), the final, shortest section is itself then divided up according to the ratio 5 / 3 / 2 / 1 / 1, the last of which sub-sections (the period between the final tom-tom and temple block hits) has a duration of 1/24 of a second. This is the 'singularity' at the heart of the spiral, in which the form implodes, disintegrating under its own momentum.

As well as informing the overall shape of the piece, the Fibonacci sequence is also used on a smaller scale to generate both melodic and harmonic material: specifically, a line which rises or falls by 1, 2, 3, 5, 8 (and, in some cases, 13 and 21) semitones, occasionally 'verticalised' into a chord. The simultaneous use of the same numerical sequence on both the macro and micro levels is again intended as an allusion to the fractal world.

Alastair Putt

Alastair Putt was born in London in 1983. He studied at New College, Oxford and the Guildhall School of Music and Drama, where his principal teachers were Malcolm Singer and Julian Anderson. In 2011, he was accepted on to the London Symphony Orchestra's Panufnik Composers Scheme, and his subsequent commission for the orchestra, *Spiral*, was premiered in June 2014 in the Barbican Hall. In 2012, he was a Composition Fellow at Tanglewood Music Center, and returned the following year for the premiere of his commission for brass ensemble, *Blaze*. In 2013, he was commissioned

by the London Contemporary Orchestra through the Britten-Pears Foundation, and named as one of English National Opera's House Composers. Recent commissions have included works for EXAUDI, the Brinkburn Festival and the Choir of New College, Oxford.

www.alastairputt.com

Aaron Parker (2012) – *Captured*

Captured presents a sequence of four interlinked but strangely separate movements, as though sections from a larger piece have been torn from their original context, and frozen in time – the transitions between them permanently lost. Each movement features a solo melodic instrument in some way, and all betray a heavy reliance on looping techniques and ambient forms.

Aaron Parker

Aaron Parker (b 1991) makes music in a variety of acoustic and electronic media. His work draws upon continuing interest in the behavioural characteristics of environmental sound and the interaction between the natural and the man made. In this regard, he counts the work of John Cage, Chris Watson, Gerhard Richter, Giuseppe Ielasi, Richard Long, Zimoun, Anselm Kiefer, Richard Chartier, Norman Ackroyd, and Brian Eno among his principal influences. 2015 sees the release of Aaron's record *Storage* on Berlin/London based imprint Sllp, and he continues work on new pieces for the BBC Philharmonic Orchestra and Manchester-based guitarist David Bainbridge. Groups he has written for in the past

include the ddmmy series, Psappa, London Philharmonic Orchestra, Cassia Quartet, Stenhammar Quartet and Manchester Camerata. Besides composing, he works as a music and music technology teacher and occasionally performs solo laptop/electronics sets.

www.aaron-parker.com

Kim B Ashton (2013) – *Spindrift*

The word 'spindrift' refers to the continuous driving spray which rises above the sea during high winds. As well as responding to several other marine pieces (Debussy's *Jeux de Vagues*, Britten's *Peter Grimes Overture*), *Spindrift* took inspiration from Elisabeth Bletsoe's poem cycle 'Notebooks Retrieved from the Sea'. Two musical strata grate against each other during the unsettled opening, the occasional interruptions by the cor anglais and French horn building gradually into longer and more confident statements. At the piece's explosive climax the two-part counterpoint from the opening returns transformed in an overwhelming brass chorale; wave-like gestures of strings and wind struggle to break through. Echoing the changeability of the sea, however, the music quickly evaporates via delicate rising figures in the violins and alto flute.

Kim B Ashton

Composer – teacher – conductor – gardener – baroque oboist. After graduating from Cambridge University with a prize-winning double-starred first in music, Kim Ashton was awarded his PhD

in composition from King's College London in 2014. His music has been performed at numerous festivals in Britain and Europe, and is recorded on Loreit and Nonclassical labels. Recent work includes pieces for the Orchestra of the Age of Enlightenment, the Orchestra of Opera North, and Ensemble InterContemporain. He also has a keen interest in opera: his music-theatre piece *Tonseisha* was performed at the 2014 Tete a Tete Opera Festival with Arts Council funding.

www.kimbashton.wordpress.com

James Moriarty (2013) – *Granular Fragments*

At the time of writing this piece I was fascinated by the techniques and aesthetic of electroacoustic music. Granular synthesis is a technique that involves creating sounds from millions of incredibly short sonic 'grains'. The unique possibilities of such an approach have given rise to a raft of new conceptual approaches to composition. My intention was to explore this thinking through instrumental music. Drawing upon my own harmonic sound-world I thus set about creating 3 orchestral fragments – writing musical miniatures has long been a passion of mine – each of which used a particular approach to orchestration inspired by granular techniques: density meets opulence.

James Moriarty

James Moriarty is a London-based composer, operating in both traditional and participatory musical contexts, whose work

exhibits an overarching concern for structural integrity and harmonic expressivity. His compositions have been performed at venues including the Barbican, Cadogan Hall, The Forge, The Thinktank Planetarium, and LSO St Luke's. James studied composition at the Royal Academy of Music, with Philip Cashian, during which time he received the Regency Award, Pullen Memorial Prize, Charles W Black Fellowship, Howard Hartog Scholarship, and the Eric Coates composition prize.

www.jamesmoriarty.net

Elizabeth Ogonek (2013) – *as though birds*

"I liked the idea of something large contained in a really small space ... it's a wonderful metaphor for writing a three and a half minute piece for an orchestra"

Conceived as three miniature one-minute variations, the origins of *as though birds* may be traced to the town of Lenox, Massachusetts, where Ogonek was a fellow of the Tanglewood Music Center. Here, in a small bookstore, a chance encounter with *Novels in Three Lines* by Parisian anarchist and art critic Félix Fénéon proved to be the creative catalyst for the work. However, finding nothing in Fénéon's work that spoke on a musical level, Ogonek turned to a long-time collaborator, the poet and playwright Jonathan Dubow, whose matrix-like poem *Fugal* offered more fruitful inspiration, while still maintaining the ideal of the 'miniature', discovered in Fénéon. From Dubow's text, one stanza in particular, "as though birds, startled by a moulting sound quietly dispersed",

proffered the imagistic material that Ogonek has captured so successfully in her music.

Elizabeth Ogonek

Elizabeth Ogonek is an American composer born in Minnesota and raised in New York City. Her recent music has been commissioned by the Santa Fe Chamber Music Festival, the Ear Taxi Festival for Fulcrum Point New Music Project, the Royal Philharmonic Society, the London Symphony Orchestra and the Chicago Symphony Orchestra. Elizabeth received her undergraduate degree from the Jacobs School of Music at Indiana University and her master's degree from the Thornton School of Music at the University of Southern California. She completed her doctoral studies in 2015 at the Guildhall School of Music and Drama in London where she studied with Julian Anderson on a 2012–15 Marshall Scholarship. Beginning in the 2015–16 concert season, Elizabeth took up the position of Mead Composer-in-Residence at the Chicago Symphony Orchestra. At that time, she also joined Oberlin College and Conservatory as a Visiting Assistant Professor of Composition.

Leo Chadburn (2012) – *Brown Leather Sofa*

My work strays between notated music, electronic music, music for the concert hall, and music for the gallery. One unifying aspect of everything I do is that I aim for a quality of 'boldness' – a kind of transparency of intention and sound. I hope that's obvious in a piece such as *Brown Leather Sofa*, where the musical materials

are never manipulated in a remotely convoluted fashion. Since writing that piece I've applied the same objective, almost sculptural, approach to working with voices, in recent pieces such as *The Indistinguishables* (2014) for string quartet and recorded speaking voices, and *Vapour Descriptors* (2014) for two singing pianists.

Leo Chadburn

Leo Chadburn makes music in London. He is best known as Simon Bookish, under which guise he has released three albums of transgressive, investigatory pop and electronic music. He is a classically-trained composer, producer, arranger and vocalist, whose work includes experimental music for the concert hall, improvisation, and remixes. He has a special interest in sound and music for visual art, collaborating on a wide range of acclaimed video, installation and live art projects in the last decade. He also writes about creative music and is currently an associate composer of the LSO's 'Soundhub' scheme.

www.simonbookish.com

Bushra El-Turk (2012) – *Tmesis*

I have attempted to transcribe the improvisatory and paraphrase the *mawwal* of Sabah Fakhry in "Kulli mali hati". A *mawwal* is a passage of singerly invention, which traditionally and formally in Arabic music precedes the *muwassah*, the ancient Andalusian (c. 8th-century) song form. In *Tmesis*, I playfully re-apply the

character and textures of a *mawwal*, gradually changing into a grotesque version of itself.

The title may be an unfamiliar word but the concept it describes is familiar: the interruption of one word or phrase by another, before the original one resumes. Here it suggests something about the overall shape of the piece, in which an opening passage of high-register, ornamented melody, which gradually spreads through the whole orchestra is cut into by juddering low textures, before the music regains some of its former height. In other respects, though, once ushered in, the interrupting material's 'aggressive edginess' derives in part from the elaborate instrumental manner of the opening section.

Bushra El-Turk

Bushra El-Turk's music of 'ironic', 'arresting' and 'limitless imagination' forebears the influence of her Lebanese roots and straddles Eastern and Western idioms, all the while leaning towards the absurd and the theatrical.

Selected by the BBC as one of the most inspiring 100 Women, globally, Bushra's music has been both performed and broadcast on radio and television in the UK, Europe, the Middle-East, the Americas and Australia. These include collaborations with the London Symphony Orchestra (LSO Panufnik Scheme 2012), BBC Symphony Orchestra, BBC Scottish Symphony Orchestra, London Sinfonietta, Orchestre National de Lorraine (France), Lebanese Philharmonic Orchestra, the Latvian Radio Choir and the multi-ethnic Atlas Ensemble (Holland), amongst others. Performances

have been at venues most notably including the Lincoln Centre (New York), Birmingham Symphony Hall, Bridgewater Hall (Manchester), and the Southbank and the Barbican (London). She is artistic director and leader of Ensemble Zar, which is a fresh and fearless cross-genre ensemble whose mission is to express the Middle Eastern artistic temperament in its rawest form, and experiment with new sounds in the process.

www.bushraelturk.com

Matthew Kaner (2011) – *The Calligrapher's Manuscript*

The Calligrapher's Manuscript was inspired by the remarkable designs of 17th-century Bavarian master Johann Hering found in the Bamberg State Library. While most calligraphers from this period created modelbooks from which students could learn their craft, Hering's album seems to have been intended purely for private experimentation, and is highly unusual as a result. His designs are incredibly elaborate, and towards the end of the volume, almost completely abstract.

The piece is divided into two contrasting halves. The first concerns the notion of a text adorned by layers of intricate filigree. Just as many of Hering's pages begin with an enlarged, highly ornamented single letter, the music opens with detailed decorative figuration, and from this texture, melodic fragments gradually begin to emerge until they coalesce into a clear melodic line, which becomes the musical focus, or the 'text', if you will.

In the second half, the gradual transformation of a very straightforward rendering of the alphabet into extremely ornate, and eventually purely abstract designs in Hering's manuscript was the inspiration. Musically, this manifests itself as a simple line in the strings that repeats and evolves, but is gradually joined by other melodic figures in the woodwinds placed in counterpoint against it, leading to a densely multilayered climax of activity, followed by a brief coda.

Matthew Kaner

Matthew Kaner studied at King's College London and at the Guildhall School of Music & Drama with Julian Anderson, where he is now a member of professorial staff. He has been commissioned by the LSO, London Sinfonietta, King's College London Choir and Philharmonia amongst others. His music has been performed at various venues including Seiji Ozawa Hall, the Barbican, the Royal Festival Hall, the Purcell Room and Snape Maltings. It has also been broadcast on BBC Radio 3 and has featured in the Aldeburgh, Norfolk & Norwich, City of London and Victoria International Arts Festivals.

Matthew attended the Britten-Pears Composition course in 2011, was a Fellow in Composition at Tanglewood in 2012, and a winner of the Royal Philharmonic Society Composition Prize in 2013. He was recently selected for a Roche Young Composers commission, and is presently writing a new orchestral work for the Lucerne Festival in Switzerland in 2017.



François-Xavier Roth conductor

François-Xavier Roth, born in Paris in November 1971, is one of the most charismatic and enterprising conductors of his generation. He is General Music Director of the City of Cologne, leading both the Gürzenich Orchestra and the Opera, and Principal Conductor of the SWR Sinfonieorchester Baden-Baden und Freiburg.

His repertoire ranges from music of the seventeenth century to contemporary work and encompasses all genres: symphonic, operatic and chamber. In 2003, he founded the innovative orchestra, Les Siècles, which performs contrasting and colourful programmes on modern and period instruments, often within the same concert. With Les Siècles, he has given concerts in France, Italy, Germany, England and Japan. To mark the centenary of *The Rite of Spring*, they toured the work on period instruments including performances at the BBC Proms and the Alte Oper, Frankfurt, captured in a widely acclaimed and award-winning recording. They will partner with the Pina Bausch Company for danced performances of the work in Summer 2016.

In its 70th anniversary year, he leads the SWR Sinfonieorchester Freiburg & Baden-Baden in guest visits to London (BBC Proms), Hamburg and the Lucerne and Berlin Festivals. They will complete their cycle of performances and recordings of the symphonic poems of Richard Strauss. With this orchestra he has premiered works by Philippe Manoury, Yann Robin and Georg-Friedrich Haas and collaborated with composers Wolfgang Rihm, Jörg Widmann and Helmut Lachenmann.

With a reputation for enterprising programming, his incisive approach and communication skills are valued around the world. He works with leading orchestras including the Berlin Philharmonic, Royal Concertgebouw and Boston Symphony. Over the 2015–16 and 2016–17 seasons he curates a series, with the London Symphony Orchestra, exploring the musical legacy of the post-Romantic period.

His work in the opera house has included productions of Thomas' *Mignon*, Offenbach's *Les Brigands* and Delibes' *Lakmé* at the Opéra Comique in Paris, Morton Feldman's *Neither* at the Berlin Staatsoper and Wagner's *The Flying Dutchman* with Les Siècles. His first Cologne opera season includes Berlioz' *Benvenuto Cellini*, in a new production by La Fura dels Baus, and Mozart's *Don Giovanni*.

Outreach projects are an important aspect of François-Xavier Roth's work. He is conductor of the ground-breaking LSO Panufnik Composers Scheme and, with the Festival Berlioz and Les Siècles, founded the Jeune Orchestre Européen Hector Berlioz, an orchestra-academy with its own collection of period instruments. Roth and Les Siècles devised *Presto!*, their own television series for France 2, attracting weekly audiences of over three million. In Cologne, he has announced initiatives to take music to new, unconventional venues and initiate collaborations with the City's cultural institutions.

www.francoisxavierroth.fr



Colin Matthews OBE composition director

Colin Matthews studied at the Universities of Nottingham and Sussex, and subsequently worked as assistant to Benjamin Britten, and with Imogen Holst. He collaborated with Deryck Cooke for many years on the performing version of Mahler's Tenth Symphony. From 1992–99 he was Associate Composer with the LSO, writing amongst other works a concerto for Rostropovich. In 1997 his choral / orchestral *Renewal*, commissioned for the 50th anniversary of BBC Radio 3, was given a Royal Philharmonic Society Award.

Works from the last 10 years include *Reflected Images* for the San Francisco SO, *Berceuse* for Dresden for the New York Philharmonic, and *Turning Point* for the Concertgebouw Orchestra. He was Composer-in-Association with the Hallé from 2001–10, now Composer Emeritus, making for them his orchestrations of Debussy's 24 Preludes. In 2011 he completed works for the London Sinfonietta, City of London Sinfonia and Leipzig Gewandhaus. Matthews' most recent work is his 5th String Quartet, commissioned by the Tanglewood Music Center; future commissions include works for the BCMG, London Sinfonietta and Britten Sinfonia.

He is Founder and Executive Producer of NMC Recordings, Executive Administrator of the Holst Foundation and Music Director of the Britten-Pears Foundation. He has been co-director with Oliver Knussen of the Aldeburgh Composition Course since 1992. He holds honorary posts with several universities and is Prince Consort Professor of Composition at the Royal College of Music.

www.colinmatthews.net

Orchestra featured on this recording:**First Violins**

Roman Simović LEADER
Lennox Mackenzie
Clare Duckworth
Maxine Kwok-Adams
Jörg Hammann
Laurent Quenelle
Rhys Watkins
Ginette Decuyper
Gerald Gregory
Elizabeth Pigram
Claire Parfitt
Harriet Rayfield
Ian Rhodes
Lulu Fuller
Helen Paterson
Alina Petrenko
Patrick Savage
Roisin Walters

Second Violins

David Alberman *
Thomas Norris
Sarah Quinn
Iwona Muszynska
Paul Robson
Richard Blayden
Matthew Gardner
Naoko Keatley
Belinda McFarlane
William Melvin
Ingrid Button
Hazel Mulligan
Katerina Nazarova
Alina Petrenko
Stephen Rowlinson

Violas

Edward Vanderspar *
Gillianne Haddow
Malcolm Johnston
Jonathan Welch
Heather Wallington
German Clavijo
Julia O'Riordan
Robert Turner
Elizabeth Butler
Carol Ella
Sarah Malcolm

Cellos

Rebecca Gilliver *
Alastair Blayden
Jennifer Brown
Eve-Marie Caravassilis
Noel Bradshaw
Daniel Gardner
Hilary Jones
Amanda Truelove
Mary Bergin
Hester Snell

Double Basses

Colin Paris *
Nicholas Worters
Patrick Laurence
Joe Melvin
Jani Pensola
Simo Väisänen
Benjamin Griffiths

Flutes

Adam Walker *
Alex Jakeman
Sharon Williams

Piccolos

Sharon Williams *
Alex Jakeman

Alto Flute

Alex Jakeman *

Oboes

Olivier Stankiewicz *
Fraser MacAulay
William Oinn

Cor Anglais

William Oinn **

Clarinets

Chris Richards *
Chi-Yi Mo
Andrew Harper
Laurent Ben Slimane

E-flat Clarinets

Chi-Yu Mo *
Andrew Harper **

Bass Clarinet

Laurent Ben Slimane **

Bassoons

Rachel Gough *
Joost Bosdijk
Christopher Gunia
Dominic Morgan

Contrabassoon

Dominic Morgan *

Horns

Alexander Edmundson *
Michael Murray
David McQueen
Jonathan Lipton

Trumpets

Nicholas Betts **
Gerald Ruddock
Daniel Newell

Trombones

Dudley Bright *
James Maynard

Bass Trombone

Paul Milner *

Tuba

Patrick Harrild *

Timpani

Antoine Bedewi *

Percussion

Neil Percy *
Sam Walton *
David Jackson
Jeremy Cornes
Glyn Matthews
Ignacio Molins

Harp

Bryn Lewis *

Piano

John Alley *

Celesta

John Alley *

* Principal

** Guest Principal

London Symphony Orchestra

Patron

Her Majesty The Queen

Music Director Designate

Sir Simon Rattle

Principal Guest Conductors

Daniel Harding
Michael Tilson Thomas

Conductor Laureate

André Previn KBE

Choral Director

Simon Halsey CBE

The LSO was formed in 1904 as London's first self-governing orchestra and has been resident orchestra at the Barbican since 1982. Valery Gergiev became Principal Conductor in 2007 following in the footsteps of Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado and Michael Tilson Thomas among others. Sir Colin Davis had previously held the position since 1995 and from 2007 became the LSO's first President since Leonard Bernstein. The Orchestra gives numerous concerts around the world each year, plus more performances in London than any other orchestra. It is the world's most recorded symphony orchestra and has appeared on some of the greatest classical recordings and film soundtracks. The LSO also runs LSO Discovery, its ground-breaking education programme that is dedicated to introducing the finest music to young and old alike and lets everyone learn more from the Orchestra's players. For more information visit lso.co.uk

Premier orchestre autogéré de Londres, le LSO fut fondé en 1904. Il est en résidence au Barbican depuis 1982. Valery Gergiev a été nommé premier chef en 2007, succédant à Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado et Michael Tilson Thomas, entre autres. Sir Colin Davis occupait auparavant le poste depuis 1995 et, en 2007, il devint le premier président du LSO depuis Leonard Bernstein. Chaque année, l'Orchestre donne de nombreux concerts à travers le monde, tout en se produisant plus

souvent à Londres que n'importe quel autre orchestre. C'est l'orchestre au monde qui a le plus enregistré, et on le retrouve sur des enregistrements devenus de grands classiques, ainsi que sur les bandes son des films les plus célèbres. Grâce à LSO Discovery, l'Orchestre est également un pionnier en matière de pédagogie; ce programme s'attache à faire découvrir les plus belles pages du répertoire aux enfants comme aux adultes, et à permettre à chacun de s'enrichir au contact des musiciens de l'Orchestre. Pour plus d'informations, rendez vous sur le site lso.co.uk

Das LSO wurde 1904 als erstes selbstverwaltetes Orchester in London gegründet und ist seit 1982 im dortigen Barbican beheimatet. Valery Gergiev wurde 2007 zum Chefdirigenten ernannt und trat damit in die Fußstapfen von Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado, Michael Tilson Thomas und anderen. Sir Colin Davis hatte diese Position seit 1995 inne und wurde 2007 zum ersten Präsidenten des London Symphony Orchestra seit Leonard Bernstein erkoren. Das Orchester gibt jedes Jahr zahlreiche Konzerte in aller Welt und tritt darüber hinaus häufiger in London auf als jedes andere Orchester. Es ist das meistaufgenommene Orchester der Welt und hat einige der bedeutendsten klassischen Schallplattenaufnahmen und Filmmusiken eingespielt. Daneben zeichnet das LSO verantwortlich für LSO Discovery, ein bahnbrechendes pädagogisches Programm mit dem Ziel, Jung und Alt die schönste Musik nahe zu bringen und mehr von den Musikern des Orchesters zu lernen. Wenn Sie mehr erfahren möchten, schauen Sie bei uns herein: lso.co.uk

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All gratitude to our devoted conductor François-Xavier Roth and the superb instrumentalists of the LSO for their continued support for the Panufnik Composers Scheme, and for recording this second disc of compositions, containing works either created as part of the scheme or commissioned as a result of it.

My late husband, Sir Andrzej Panufnik, who conducted and composed for some of the world's greatest orchestras, was dismayed that talented young composers only learned to write for fellow students, without mastering the advanced compositional skills required for the superb musicians of major ensembles. He believed that even the greatest orchestras need new music and fresh ideas. Members of the LSO echo this view, being determined to represent more than a living museum of the distant past.

Leading up to our annual full orchestral workshops, all participants have enhanced their professionalism and understanding of the orchestra under the careful eyes of their mentor, renowned composer Colin Matthews, and ex-participant, assistant mentor Christian Mason. At the same time they benefit profoundly from the uniquely education-minded passion of the virtuosic LSO members, who encourage and help young people in all areas of their musical development, from these talented new generation professionals to primary school children in neighbouring London boroughs.

Following the first year of association many LSO Panufnik composers have gone on to receive commissions from the LSO and other orchestras. Our ideas are spreading. Pierre Boulez adopted our methods in part and meanwhile supporters such as the Esmée Fairbairn Foundation have enabled the LSO to further its support for emerging composers, through LSO Soundhub. And currently the LSO is emphasising its extensive support of new music as a vital aspect of its artistic ethos.

Thank you LSO Panufnik Composers for all that you are giving back to everyone with your achievements.

Lady Panufnik Project Champion

