

London Symphony Orchestra

François-Xavier Roth

PANÜFNIK LEGACIES III

LSO

THE PANUFNIK LEGACIES III

François-Xavier Roth conductor
London Symphony Orchestra

HT THE HELEN HAMLYN TRUST

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 26 & 27 April 2019 in 24bit 96kHz PCM in the Jerwood Hall 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 engineer

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Track list

1	Ayanna Witter-Johnson <i>Fairtrade?</i>	4'07"
2	Ewan Campbell <i>Frail Skies</i>	12'56"
3	Cevanne Horrocks-Hopayian <i>A Dancing Place (Scherzo)</i>	3'52"
4	Donghoon Shin <i>In this Valley of Dying Stars</i>	4'53"
5	Alex Roth <i>Bone Palace Ballet</i>	4'25"
6	Matthew Sergeant <i>but today we collect ads</i>	7'00"
7	Patrick Giguère <i>Revealing</i>	6'36"
8	Sasha Siem <i>Ojos Del Cielo</i>	3'31"
9	Bethan Morgan-Williams <i>Scoot</i>	4'17"
10	Michael Taplin <i>Ebbing Tides</i>	7'20"
11	Benjamin Ashby <i>Desires</i>	5'04"
12	Joanna Lee <i>Brixton Briefcase</i>	3'53"

Total 67'54"

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 London Symphony Orchestra into creative contact with a wider public.

In a programme with LSO musicians and orchestral music at its heart, LSO Discovery aims to offer inspirational, participatory and inclusive musical experiences to the widest possible range of people, regardless of prior experience or knowledge of classical music and musicians. It also provides support and training for emerging young instrumentalists 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 the 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 Discovery Choirs for children and young people, the LSO Community Choir and the London Symphony Chorus with its Director Simon Halsey; projects in health and community settings; and regular Schools and Family concerts at the Barbican Centre. For advanced instrumentalists the String Experience and Guildhall School Masters in Orchestral Artistry offer unparalleled training opportunities side-by-side with LSO musicians.

LSO St Luke's, a renovated Hawksmoor church, provides a base for LSO Discovery's programme in the local community. The programme includes Shake Rattle and Roll for under-5s, a community gamelan group, Digital Technology Group, LSO Create for adults with learning disabilities and free informal lunchtime concerts.

St Luke's is also the home of LSO Soundhub, a composer-led resource which responds directly to the needs of those using it: a supportive framework for artists to try out new ideas, develop work, benefit from peer-to-peer networking and access to vital resources, as well as support from industry professionals and LSO members and staff.

LSO Discovery has commissioned over 200 works from composers on the Soundhub, Panufnik and Jerwood Composer+ schemes since 2005.

To find out more visit:
lso.co.uk/lso-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 are mentored by Christian Mason and myself, and have contact with the orchestra and with individual players, as well as being invited to attend both rehearsals and concerts. A real relationship develops, which continues beyond the scheme itself, so that we feel that an extensive 'Panufnik family' has been established.

With the remarkably generous backing of the Helen Hamlyn Trust and the patronage of Camilla Panufnik, whose active participation has been an essential part and after whose husband (the composer Andrzej Panufnik) the project is named, the scheme has grown ever stronger as it has developed. The indispensable contribution of the wonderful François-Xavier Roth has been central to its success from the outset. Including further specific LSO commissions, nearly 100 composers have had the exceptional opportunity of working with one of the world's great orchestras over the past 14 years: an achievement to be inordinately proud of, and one that sets an example for others to follow.

This third recording of music by composers who have taken part in the scheme includes works written for the annual composers' workshops over the past several years, as well as a number of pieces from the earlier years of the scheme, thus achieving a wide

stylistic perspective. In addition we have continued to include the pieces subsequently commissioned by the LSO from Panufnik composers to be part of the orchestra's main season (now a regular part of the scheme). The result is a tribute both to the composers involved and to the remarkable faith that the LSO has shown in the Panufnik Scheme.

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Scheme Participants

2019 Joe Bates, Caroline Bordignon, James Chan, Ninfea Cruttwell-Reade, Louise Drewett, Jonathan Woolgar

2018 Joel Järventausta*, Cassie Kinoshi, Lara Poe, Ido Romano, George Stevenson~, Alex Tay

2017 James Hoyle~, Grace-Evangeline Mason^, Sophya Plevaya*, Emma Wilde, Alexander Woolf, Han Xu

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

2015 Ewan Campbell, Daniel Fardon, Patrick Giguère, 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 Sergeant, 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 Yarde*+

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)

Composer Biographies

Ayanna Witter-Johnson – Fairtrade?

Singer-songwriter, cellist and composer Ayanna Witter-Johnson is a rare exception to the rule that classical and alternative R&B music cannot successfully coexist. Graduating with a First from both Trinity Laban Conservatoire of Music and Dance and the Manhattan School of Music, she was a participant in the LSO's Panufnik Young Composers Scheme, became an Emerging Artist in Residence at London's Southbank Centre and has toured extensively with Courtney Pine and Anoushka Shankar, becoming the only non-American to win Amateur Night Live at the legendary Apollo Theatre in Harlem, NYC. To date she has released three EPs and her debut LP *Road Runner*.

The global rise in demand for cheap clothing comes at a high cost: many millions of young people are impeded from receiving formal education, suffer abuse, and in some cases incur fatal injuries. This multi-billion pound industry continues to grow and is both of great interest and concern to me. In response to it, I have chosen to explore some of the basic manufacturing processes involved in this system and interpret them musically through repetitive pounding rhythms and soaring melodies. I hope the piece will encourage us to consider our economic choices and the cost of our convenience at others' expense.

Ewan Campbell – Frail Skies

Ewan's music has "the ability to create atmosphere and colour, but also an understanding of dramatic

impetus" (*Bachtrack*). His cartographic scores are often written directly onto maps in collaboration with British Antarctic and Ordnance Survey: "songlines wrapped as contours and slopes" (Robert Macfarlane). Ewan has been awarded several international composition prizes from New York to Adelaide, and has worked with notable performers including Britten Sinfonia, The Hermes Experiment, Fretwork, Thomas Gould and Clare Hammond. Ewan is Director of Music at Churchill and Murray Edwards Colleges in Cambridge, and conducts the Wilderness Orchestra in performances of his orchestral adaptations of popular music.

Frail Skies takes inspiration from the volatile and fragile weather patterns of the sky. A vast, empty registral space opens: a single stratospheric cello floats above subterranean bass mutterings. Clouds of woodwind gather and disperse. An outburst of bright pizzicato pierces the gloom. Then, as the shrieking high strings and winds accumulate to fill the troposphere, the undulating melodies of the brass surge, and the tempest thunders in a clatter of percussion. Warm harmonies briefly shine through, and shifting textures drift by – but the calm never lasts, and dense storms of chromatic counterpoint are always threatening.

Cevanne Horrocks-Hopayian – A Dancing Place (Scherzo)

Cevanne Horrocks-Hopayian was 'composer-in-residence' with the London Symphony Orchestra at the National Trust's 575 Wandsworth Road. She won a British Composer Award for Jazz, and Ivors Composer Award nominations in Chamber Music and Sonic Art. Cevanne gave her first solo performance

at the BBC Proms 2019 playing wearable electronics developed with Crewdson. That year, she wrote for Birmingham Royal Ballet; an opera with Sabrina Mahfouz; experimental work for the Royal Opera House; and for Snape Maltings. While in residence at the Handel & Hendrix museum, her drama for Swedish National Radio was a finalist in the International Prix Marulic.

cevanne.org

A Dancing Place comes from the meaning of orchestra in Ancient Greek theatre. This scherzo plays with Classical concepts of democracy and comedy. It is inspired by a Marx Brothers sketch in which the conductor taps the music stand and the players tap their stands in response, undermining authority. There are chaotic moments in this piece that are subject to chance according to the society of the orchestra that plays it. These are marked with brackets detailing which group, women or men, is allowed to play. The orchestration you hear now is specific to this recording, and those individuals performing.

Donghoon Shin – In This Valley of Dying Stars

Donghoon Shin is a South Korean composer based in London. His music has been performed and commissioned by the London Symphony Orchestra, Philharmonia Orchestra, Spanish National Orchestra, Seoul Philharmonic Orchestra, Ensemble Intercontemporain, Birmingham Contemporary Music Group, etc. Recent commissions include a new orchestra piece for the LA Philharmonic Orchestra and a new chamber orchestra piece for the Karajan Academy of the Berlin Philharmonic Orchestra. He studied with Julian Anderson at Guildhall School

and is now pursuing a PhD under the supervision of Sir George Benjamin at King's College London. He has been mentored and supported by Péter Eötvös and Unsuk Chin. Donghoon's music is exclusively published by Ricordi Berlin.

In This Valley of Dying Stars is a piece about stars that seem to lose their light at a glance, but still sing and make harmonies in the total darkness. The melodic mixtures of high woodwinds and string harmonics (representing the song of stars) from the beginning of the work are a core in this piece. They derive from the same pitch cell and dominate the whole piece. Throughout the work, the original melody continuously metamorphoses: it becomes a trumpet melody line in the fast sections, and turns into an intense polyphonic conversation between strings and woodwinds. The harmonic structure of this piece is also derived from the melodic lines.

Alex Roth – Bone Palace Ballet

Alex Roth is a composer, improviser, guitarist, producer and interdisciplinary artist whose diverse body of work encompasses solo, chamber, choral, orchestral and electronic music; scores for dance, theatre and film; settings of poetry; and sound installations. He also performs and records with numerous bands including experimental guitar ensemble Future Currents and Sefiroth, which radically reimagines traditional Sephardic repertoire. His latest project is an improvising trio with Polish musicians Wacław Zimpel and Hubert Zemler. Other collaborators include London Sinfonietta, Blue-Eyed Hawk and singer/songwriter Alice Zawadzki. A graduate of Dartington College of Arts and the

Royal Academy of Music, Alex divides his time between London and Kraków.

While writing *Bone Palace Ballet*, I was preoccupied with questions around how and why we document human experience. The title is borrowed from Charles Bukowski, whose eponymous poem seeks to make sense of “this dusty dream”. In the piece itself I allude to one of the earliest recordings of music known to exist – a performance of Handel’s *Israel in Egypt* featuring an orchestra of 500 musicians and a 4,000-strong choir, captured on wax cylinder inside Crystal Palace in 1888. The music is buried deep underneath considerable surface noise, giving the recording a ghostly quality I find exquisitely poetic.

Matthew Sergeant – but today we collect ads

Matthew Sergeant’s work is frequently performed worldwide and has been commissioned and/or performed by many internationally acclaimed ensembles including, the London Symphony Orchestra (UK), the BBC Concert Orchestra (UK), CEPROMusic (Mexico), BCMG (UK), Divertimento Ensemble (Italy), ELISION Ensemble (Australia), and the Nieuw Ensemble (Netherlands). Matthew’s work has featured at major international new music festivals, including Festival Musica (France), hcmf// (UK), Sirga Festival (Spain), and Sydney International Festival (Australia). Matthew studied composition at the Royal Northern College of Music with David Horne before reading for his PhD at the University of Huddersfield with Bryn Harrison and Liza Lim.

The title is a quotation from artists/architects Peter and Alison Smithson regarding their 1953 *Parallel of Life and Art* exhibition, a disparate array

of quasi-random objects and images presented without written explanation.

*“Gropius wrote a book on grain silos,
Le Corbusier one on aeroplanes,
And Charlotte Perriand brought a new
object to the office every morning;
But today we collect ads.”*

but today we collect ads is cast in seven tiny vignettes. How these episodes are connected is sometimes enigmatic, but each somehow refers to the material of another, twisted or distorted like a conversation misheard.

Patrick Giguère – Revealing

Patrick Giguère is a composer whose music is played and broadcast throughout North America and Europe. He was the Artistic Director of the Lunatik Ensemble and is now the General Manager of Access Codes, three organisations dedicated to today’s music. The practice of his art is a way for him to live differently in the grey society that is ours and a way of thinking about human relations and the world around him. He firmly believes that music is not a detached and pure form of art, but rather that it is fundamentally linked to the human experience, that it lives only through them.

‘Fragile, yet determined’: the first words in Giguère’s score tell us much about what the work has in store. This is music about exposure and disclosure, of layers being gradually stripped away and of the determination and confidence that this process demands. ‘The piece is not about “revealing” in the most basic sense’, says Giguère, ‘but about

“revealing” in a more personal, intimate sense.’ In other words, what is unravelled within *Revealing* is not the musical material but Giguère himself.

Sasha Siem – Ojos Del Cielo

Sasha Siem studied music and poetry at Cambridge and Harvard University. She has written music for the London Symphony Orchestra, the London Philharmonic Orchestra, and in 2010 she became one of the youngest people to win the British Composer Award. Sasha was the first winner at the recent 2019 Fashion Media Awards alongside Kate Moss. Her debut album *Most Of The Boys* was produced by Valgeir Sigurðsson in 2015. In 2016 Sasha released her second album *Bird Burning* to critical acclaim. Her third album *HOLY* is due for release in 2020 and is embedded with healing frequencies and recorded at 432 hertz – the so-called love frequency.

Ojos de Cielo (Sky Eyes) – “the eyes of a person who is absent or no longer here”. A background melody is repressed and rendered ‘numb’ by its mechanised dissection in the foreground as well as the abrupt choking of its persistent attempts to ‘break free’. In addition, the potential power of the symphony orchestra is denied by an overall throttling of natural resonance.

Bethan Morgan-Williams – Scoot

Bethan Morgan-Williams (b 1992) is a Welsh composer based in Montgomeryshire. She writes instrumental, vocal and electronic music for people of all ages and abilities, finding motivation through the simple urge to provide performers with new and exciting music. Described as “marvellously oblique

and obscure” [Sagainst4] while being “rooted in something ancient and folky” [The Telegraph], Bethan’s music is fluid and expressive.

Scoot was inspired by the LSO’s versatile clarinet section who, Bethan says, “have always brought a smile to my face”. It centres on short rising motifs, underpinned by mechanically clacking and chiming percussion and celesta to keep the music grounded. A climax after about two minutes or so changes the mood completely, however, and the rising motifs – which until now had sounded light and innocent – take on a more yearning feel, as though searching for something to complete them. Short but energetic, this piece is packed with incident and humour, including a very brief comic turn for the bassoons and a pair of false endings. Beware!

Programme note by Tim Rutherford Johnson.

Michael Taplin – Ebbing Tides

Michael Taplin is a composer of orchestral, large ensemble, and chamber music. His music has been performed by some of the UK’s leading orchestras and ensembles including the Philharmonia and the London Symphony Orchestra. Recent highlights include the premiere of *Lambent Fires* (commissioned by the Royal Philharmonic Society) and *Ebbing Tides* (which received critical acclaim when premiered with the London Symphony Orchestra under the baton of Fabien Gabel). Michael is increasingly becoming in demand abroad with performances and premieres of his music in prestigious international music festivals such as the Archipel Festival, 2017 ISCM World Music Days, and Gaudeamus Muziekweek.

The title *Ebbing Tides* refers to the gently breathing motif (presented at the opening of the piece), which features prominently. I was inspired by waves advancing and receding when touching the shore line. The gentle, yet unpredictable, rhythm of the tide was something I was keen to encapsulate in the music. Furthermore, the mesmeric nature of such natural phenomena informed the harmony of the piece. Priority, both in terms of register and timbre, is given to intervals that I believe possess this transfixing quality (e.g. augmented triads, minor 6ths and 7ths) throughout *Ebbing Tides*.

Benjamin Ashby – Desires

Benjamin Ashby is an award-winning composer and artist from London. He was born in Wimbledon, but grew up on an estate in South East London as the son of a Christian missionary, and has since been heavily influenced by urban London culture and spirituality. He studied at the Royal College of Music with composers such as Kenneth Hesketh, Mark-Anthony Turnage and Simon Holt and was awarded the Douglas and Hilda Simmons Foundation and HR Taylor Trust Scholarships to study his Bachelors and Masters.

The reconciling of opposites has long been a preoccupation for composers, but in *Desires* Ashby explores one of the most fundamental juxtapositions within human nature. It is, he says, a 'deeply personal work', one that delves into instinctive, abstract ideas in a truly visceral way. At odds here are 'the desires of the flesh' and the 'desires of the spirit', which push and pull against each other in a struggle for reconciliation.

Joanna Lee – Brixton Briefcase

Described by *The Guardian* as 'a considerable talent', Joanna Lee's works have been performed by the London Symphony Orchestra, English National Opera, BBC Singers, Opéra National de Paris, Birmingham Contemporary Music Group, Orchestra of the Swan, Royal Swedish Opera, and at the BBC Proms and Aldeburgh Festival. She composed English National Opera's first children's opera in 2014 directed by Katie Mitchell, a community opera in 2017 for 1,000 performers for Surrey Arts, and a second children's opera in 2019 that toured to 70 UK theatres and schools. Joanna gained a PhD in composition at Birmingham Conservatoire and was tutored by Oliver Knussen, Richard Causton, Edwin Roxburgh and Joe Cutler.

Brixton Briefcase is a slang term for a large, portable cassette player. Popular in the 1980s, these 'briefcases' were often carried on a person's shoulder as they walked around urban areas, with dance music played at loud volume. *Brixton Briefcase* is based on a tone-row lifted from an R&B song, which, focusing on the percussive and rhythmic qualities of the orchestra, develops into a dance-inspired piece.

François-Xavier Roth

Conductor

François-Xavier Roth (born Paris, 1971) is one of today's most charismatic and enterprising conductors. He has been General Music Director of the City of Cologne since 2015, leading both the Gürzenich Orchestra and the Opera. He is Principal Guest Conductor of the London Symphony Orchestra, the first ever Associate Artist of the Philharmonie de Paris, and has recently been named Artistic Director of Atelier Lyrique de Tourcoing.

With a reputation for inventive programming, his incisive approach and inspiring leadership are valued around the world. He works with leading orchestras including the Berlin Philharmonic, Royal Concertgebouw, Orchestra de Paris, Staatskapelle Berlin, Munich Philharmonic, Montreal Symphony, Boston Symphony, Cleveland, Tokyo Metropolitan Symphony, Bavarian Radio Symphony, and Mahler Chamber orchestras, the Boulez Ensemble, Leipzig Gewandhaus, and Zurich Tonhalle.

In 2003, he founded Les Siècles, an innovative orchestra performing contrasting and colourful programmes on modern and period instruments, often within the same concert. With Les Siècles, he has given concerts throughout Europe (regularly appearing at key festivals), and toured to China and Japan. To mark the centenary of *The Rite of Spring*, they recreated its original sound on period instruments, and partnered with the Pina Bausch and Dominique Brun dance companies for performances in London, Paris, Frankfurt, Beijing, Nanjing, Shanghai and Tokyo. The orchestra has

twice been nominated for *Gramophone Magazine's* Orchestra of the Year Award.

Recent and current projects include new productions of Wagner's *Tristan und Isolde* and Berlioz' *Béatrice et Bénédict*, and a revival of Zimmermann's *Die Soldaten* with Cologne Opera; Bruckner, Berlioz and new commissions with the Gürzenich Orchestra; Bartók, Berio, Stravinsky, Elgar, and a new commission from Sophya Plevaya with the London Symphony Orchestra; and *The New Academy*, in celebration of the Beethoven Year – a project carrying the spirit with which Beethoven staged his academy concerts in Vienna into the here and now, juxtaposing intense moments of Beethoven's music with particular, contemporary hallmark styles.

Recordings include the complete tone poems of Richard Strauss; the three Stravinsky ballets with Les Siècles; Ravel and Berlioz cycles (currently in progress) with Harmonia Mundi; albums commemorating Debussy's centenary and the 150th anniversary of Berlioz' death; Mahler's Third and Fifth symphonies with the Gürzenich Orchestra; and a DVD of his first concert as the LSO's Principal Guest Conductor (*The Young Debussy*).

Engagement with new audiences is an essential part of François-Xavier Roth's work. With the Festival Berlioz and Les Siècles, he founded the Jeune Orchestre Européen Hector Berlioz, a unique orchestra-academy with its own collection of period instruments. Roth and Les Siècles also devised *Presto!*, a television series for France 2, attracting weekly audiences of over three million. The Gürzenich Orchestra's *Ohrenauf!* youth programme was the recipient of a Junge Ohren Produktion Award in 2017.

A tireless champion of contemporary music, he has been conductor of the ground-breaking LSO Panufnik Composers Scheme since 2005. Roth has premiered works by Yann Robin, Georg-Friedrich Haas, Hèctor Parra and Simon Steen-Anderson and collaborated with composers like Pierre Boulez, Wolfgang Rihm, Jörg Widmann, Helmut Lachenmann and Philippe Manoury (from whom the Gürzenich Orchestra

commissioned the “Köln Trilogy” – *Ring, Saccades* and *Lab.Oratorium*).

For his achievements as musician, conductor, music director and teacher, François-Xavier Roth was created a Chevalier of the Légion d’honneur.

francoisxavierroth.com





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Colin Matthews

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. Orchestral works since 2005 include *Reflected Images* for the San Francisco Symphony Orchestra, *Berceuse for Dresden* for the New York Philharmonic, *Turning Point* for the Concertgebouw Orchestra, *Grand Barcarolle* for the Leipzig Gewandhaus, and *Traces Remain* for the BBC Symphony Orchestra. His *Violin Concerto* for Leila Josefowicz, completed in 2009, was performed by her with the London Symphony Orchestra and Sir Simon Rattle in September 2019.

He was Composer-in-Association with the Hallé from 2001–10, now their Composer Emeritus, making for them his orchestrations of Debussy's *24 Préludes*. His chamber music includes five string quartets and many piano and ensemble works. Recent commissions include works for the BCMG, London Sinfonietta, Britten Sinfonia and the Nash Ensemble.

He is Founder and Executive Producer of NMC Recordings, Executive Administrator of the Holst

Foundation and Music Director of the Britten-Pears Foundation. He founded the Aldeburgh Composition Course as co-director with Oliver Knussen in 1992. He holds honorary posts with several universities and is Prince Consort Professor of Composition at the Royal College of Music.

Orchestra featured on this recording

First Violins

Carmine Lauri *Leader*
Clare Duckworth
William Melvin
Ginette Decuyper
Maxine Kwok
Elizabeth Pigram
Laurent Quenelle
Rhys Watkins
Adrian Adlam
Julian Azkoul
Soong Choo
Takane Funatsu
Alexandra Lomeiko
Dániel Mészöly
Erzsebet Racz
Jan Regulski

Second Violins

David Alberman *
Thomas Norris
Sarah Quinn
Miya Väisänen
Julian Gil Rodriguez
Alix Lagasse
Csilla Pogany
Belinda McFarlane
Iwona Muszynska
Paul Robson
Louise Shackelton
Siobhan Doyle
Robert Yeomans

Violas

Vicci Wardman **
Gillianne Haddow
Malcolm Johnston
Robert Turner
Carol Ella
Catherine Bradshaw
May Dolan
Stephanie Edmundson
Anna Growns
Errika Horsley
Nancy Johnson
Rachel Robson
Jill Valentine

Cellos

Tim Gill **
Alastair Blayden
Hilary Jones
Daniel Gardner
Noel Bradshaw
Eve-Marie Caravassilis
Miwa Rosso
Ella Rundle

Double Basses

Enno Senft **
Patrick Laurence
Matthew Gibson
Jani Pensola
Paul Sherman
Hugh Sparrow

Orchestra featured on this recording (continued)

Flutes

Gareth Davies *
Julian Sperry
Christopher Green
Camilla Marchant

Piccolos

Christopher Green **
Julian Sperry **
Camilla Marchant

Alto Flute

Camilla Marchant **

Oboes

Juliana Koch *
Daniel Finney
Holly Randall
Maxwell Spiers

Cor Anglais

Maxwell Spiers **

Clarinets

Chris Richards *
Chi-Yu Mo
Elizabeth Drew
Jernej Albreht
Laurent Ben Slimane

E-Flat Clarinet

Chi-Yu Mo *

Bass Clarinets

Jernej Albreht **
Laurent Ben Slimane **

Bassoons

Daniel Jemison *
Joost Bosdijk
Claire Webster

Contrabassoon

Claire Webster **

Horns

Alexander Edmundson *
Michael Kidd
David McQueen
Jonathan Lipton
Finlay Bain

Trumpets

Andrew Crowley **
Gerald Ruddock
Catherine Knight
Paul Mayes

Piccolo Trumpet

Andrew Crowley **

Trombones

Dudley Bright *
Andy Wood **
James Maynard

Bass Trombone

Paul Milner *

Tuba

Daniel Trodden **

Timpani

Erika Ohman **

Percussion

Sam Walton *
David Jackson
Tom Edwards
Erika Ohman

Harp

Helen Tunstall **

Piano

Catherine Edwards **

Celesta

Catherine Edwards **

Key

* *Principal*

** *Guest Principal*

London Symphony Orchestra

Patron Her Majesty The Queen

Music Director Sir Simon Rattle OM CBE

Principal Guest Conductor Gianandrea Noseda

Principal Guest Conductor François-Xavier Roth

Conductor Laureate Michael Tilson Thomas

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 was Principal Conductor from 2007–15 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 Iso.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 premier chef entre 2007 et 2015, 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 Iso.co.uk

Das LSO wurde 1904 als erstes selbstverwaltetes Orchester in London gegründet und ist seit 1982 im dortigen Barbican beheimatet. Valery Gergiev war von 2007 bis 2015 Chefdirigenten 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: Iso.co.uk

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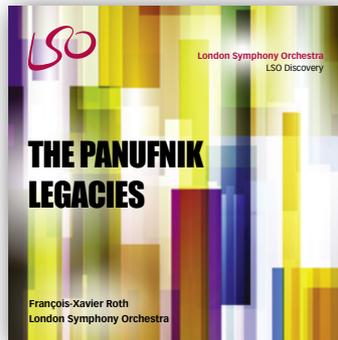
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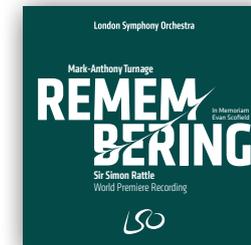


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