



London Symphony Orchestra
LSO Discovery

THE PANUFNIK LEGACIES

François-Xavier Roth
London Symphony Orchestra

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François-Xavier Roth
London Symphony Orchestra

1	Andrew McCormack <i>Incentive</i>	8'10''
2	Christian Mason ... <i>from bursting suns escaping ...</i>	3'44''
3	Charlie Piper <i>Flēotan</i>	3'46''
4	Eloise Nancie Gynn <i>Sakura</i>	3'50''
5	Edward Nesbit <i>Parallels I</i>	2'54''
6	Edward Nesbit <i>Parallels II</i>	6'28''
7	Jason Yarde <i>Rude Awakening!</i>	5'56''
8	Martin Suckling <i>Fanfare for a Newborn Child</i>	3'41''
9	Christopher Mayo <i>Therma</i>	3'52''
10	Elizabeth Winters <i>Sudden Squall, Sudden Shadow</i>	3'42''
11	Vlad Maistorovici <i>Halo</i>	10'20''

Total time 56'23''

The LSO Panufnik Young Composers Scheme is generously supported by the Helen Hamlyn Trust. It was devised by the LSO in association with Lady Panufnik in memory of her late husband, the composer Sir Andrzej Panufnik.

Recorded 27 & 28 October 2012 at LSO St Luke's, London

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

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LSO Panufnik Young Composers Scheme

By the time this recording is released the LSO Panufnik Young Composers Scheme will have entered its 9th year, with more than 50 composers taking part since 2005. No other major orchestra can match this achievement, and the LSO deserves great credit for embracing the scheme so wholeheartedly. Opportunities for composers to work with orchestras are few enough, but to have the LSO at your disposal is something which, ten years ago, when the first ideas for such a scheme were formulated, could only be dreamed of.

Each year six composers are chosen from a long list of applicants; their task is to write an orchestral piece of approximately three minutes' duration which will be workshopped by the LSO in a dedicated session. Throughout the year they have contact with the orchestra and with individual players, attending 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 of the wonderful François-Xavier Roth, the scheme has grown ever stronger as it has developed, with commissions from amongst its participants becoming a regular part of the LSO's main season. And now a recording: sometimes dreams come true!

© 2013, Colin Matthews OBE

Panufnik Scheme Composers

2013 Kim 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 Yarde*+°

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

Key

* Panufnik 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)

° LSO chamber/special commission



Andrew McCormack – *Incentive*

Andrew McCormack's background is in jazz – as both pianist and composer – and his commission is, he considers, 'robust, with strong outlines. It's forward-moving, full steam ahead.' He has cut two minutes from the original ten, producing 'a succinct single movement with a lot of momentum'. The title, *Incentive*, suggests the combination of keen motive and propulsive movement.

Incentive opens with two notes played by the French horns, introducing 'a dissonance and a problem to move on from'. Strictly structured, the piece takes the initial ideas forward with vigour, until coming to an abrupt stop at the mid-point. It then again builds up momentum towards the close, ending on the two notes with which it began.

© 2013, David Jays / Andrew McCormack

Andrew McCormack (b 1978)

Andrew McCormack, pianist and composer, launched his solo career with the debut album, *Telescope* in 2006, winning him the prestigious BBC Jazz Award for Rising Star. 2009 saw the release of his duo project with saxophonist, Jason Yarde, *MY DUO* followed by *Places And Other Spaces* in 2011, which received accolades internationally for its development and the achievements made in the duo format. In 2012, he released *Live In London*, showcasing his new trio, which was critically acclaimed across the board (**** *The Guardian*; "High emotional intensity beautifully delivered" **** *York Press*).

An active composer in jazz, classical and film music, he studied privately with Mark-Anthony Turnage and has written for the Heritage Orchestra, Linos Wind Quintet, G Project and the London Symphony Orchestra, which commissioned *Incentive*, an eight-minute work for full orchestra, that premiered at the Barbican in 2009.

Andrew would like to thank his teacher and mentor, Mark-Anthony Turnage.

Christian Mason – ... from *bursting suns escaping* ...

*Energy of unseen light
From bursting suns escaping
Out into the clear night
Of distant eyes awaking*

An enduring concern with the nature and significance of sound and music was powerfully present while writing this piece. Why do we compose and listen to music? What does sound do to (and for) us? I began to think of light as an analogy for sound, both being kinds of life-forming energy. Just as light is necessary to our physical existence, sound leaves deep impressions on our inner life, our spirit. Both are sources of transformation, but whereas the fruits of light-energy are clearly visible, the interior impact of sound-energy is invisible.

© 2013, Christian Mason

Christian Mason (b 1984)

A winner of the solo/duo category at the 2013 British Composer Awards, Christian Mason has recently received major commissions from Pierre Boulez / Lucerne Festival Academy, Tanglewood Festival of Contemporary Music (Dir. Pierre-Laurent Aimard), and Shizuoka Concert Hall / Tokyo Philharmonic Choir. Other awards include the Mendelssohn Scholarship (2012) and RPS Prize (2009). Born in London in 1984, Christian completed his Ph.D at King's College, London, with George Benjamin. He works as assistant to Sir Harrison Birtwistle and as the Composition Support Tutor for the LSO Panufnik Young Composers Scheme.

Christian has participated in summer courses including the Stockhausen Courses, Royaumont, Acanthes, Dartington, Festival d'Aix en Provence, and Takefu Festival (Japan). He has also collaborated extensively with choreographers, theatre producers (Donmar Warehouse, Theatre Royal Bath) and other artists. Major performers of Christian's works have included Midori, Jean-Guihen Queyras, Carolin Widmann, London Sinfonietta, BBC Philharmonic and the LSO. Christian is also co-Artistic Director of the Octandre Ensemble.

Charlie Piper – *Flēotan*

Flēotan is an Old English word meaning 'to float' and also forms the etymological root of the word 'fleeting'. The music grows out of a hovering and quickly oscillating melodic line presented at the beginning, which transforms through different colours and registers, expanding and contracting, constantly deviating from course. The piece shifts 'fleetingly' through different distinct sections, held



together by the melodic movement and continually descending harmonic sequence. The initial material is quite restrained and clear in purpose but throughout the piece becomes denser, more angular and erratic, culminating in an explosive finish.

Flēotan was written as a sketch or study for a larger work, *The Twittering Machine*, written in 2008 also for the London Symphony Orchestra.

© 2013, Charlie Piper

Charlie Piper (b 1982)

Charlie Piper is a London-based composer. He completed his master's degree at the Royal College of Music, studying with David Sawer and Michael Zev Gordon, and recently completed doctoral research at the Royal Academy of Music under the supervision of Philip Cashian.

His music has been performed at the Cheltenham, Huddersfield, Gaudeamus, Mizzou, Bang-On-A-Can, and Aix-en-Provence Festivals, the Barbican Hall, the Southbank Centre, the Roundhouse, Wigmore Hall, King's Place, Hoddinott Hall, and Le Grand Théâtre de Provence. Notable performers have included the London Symphony Orchestra, BBC National Orchestra of Wales, Britten Sinfonia, Askol|Schönberg, the London Sinfonietta, Alarm Will Sound, Les Siècles, Sentieri Selvaggi, the Orkest 'de ereprijs', CHROMA and conductors Yan Pascal Tortelier, Xian Zhang, François-Xavier Roth, Martyn Brabbins and Pierre-André Valade. He has been broadcast on BBC Radio 3 and Radio 4 (Netherlands).

Charlie is the 2012–15 Associate Composer with Music in the Round, in Sheffield, working closely with Ensemble 360.

Eloise Nancie Gynn – *Sakura*

*Sakura dancing
like snow on the winds of change
reflect in water.*

Sakura translates as 'Cherry Blossom'. I was daydreaming in the Jardin Japonais, Nantes. I watched as cherry blossom floated on the breeze, settling gently on the calm surface of a pond. A year later, the blossom did not linger long; strong gusts of wind sent flurries of petals cascading everywhere. These beautiful images inspired me to write a *haiku* and the piece grew with this in mind.

I play the *shakuhachi*, a Japanese flute, and especially love *Honkyoku* (traditional solo *shakuhachi* music). In *Sakura*, these ancient sounds are evoked by the alto flute, and by air blowing through wind instruments, later mimicked by percussion and strings. This gentle change of timbre reflects 'the winds of change'.

I love the meditative sense of peace and calm I feel when playing the *shakuhachi*. If I can ever convey that feeling through my compositions so that the audience can feel it too, then I will be very happy.

© 2013, Eloise Nancie Gynn

Eloise Nancie Gynn (b 1985)

*My music seeks the spaces between the place of potential,
of light and essence. It creates a particular sound world,
inspired by everything around me.*

Born in Cornwall, Eloise Nancie Gynn graduated from Cardiff University with a Masters in Composition with distinction, winning a scholarship for High Performance, the School's Neville John String Prize and the A. B. Dally Prize for Composition. She studied under Anthony Powers, Judith Weir and Arlene Sierra, and elsewhere with Oliver Knussen, Colin Matthews, Magnus Lindberg, James Macmillan, Alasdair Nicholson, and Sally Beamish.

Eloise's music has been performed by the London Symphony Orchestra, London Sinfonietta, The Schubert Ensemble, Britten-Pears Composers Ensemble and at festivals such as Aldeburgh 2010 and St. Magnus International Festival 2011. This year she composed *Anahata* (commissioned through the LSO Discovery Panufnik Scheme and premiered at the Barbican) and is currently writing a piece for the Hebrides Ensemble for the 2013 Bath International Music Festival.

Edward Nesbit – *Parallels*

Parallels consists of two movements. The first movement is a brief *scherzando* which initially rises above *piano* only infrequently; the brass, however, interrupt with increasing persistence and quickly whip the music up into a frenzy. After a short pause, the second



© Kevin Leighton

movement introduces a very different sound world, which is characterised by a slower pace of musical development and much starker textures, some of which are inspired by Japanese *Gagaku*. After a time, music from the first movement returns, and material from the two movements is superimposed in a variety of different ways. A sinuous alto flute solo provides a brief period of respite before the music rises to a climax which gives way to a brief – and extremely fast – coda.

© 2013, Edward Nesbit

Edward Nesbit (b 1986)

Born in 1986, Edward Nesbit read music at Cambridge University. He then studied composition with Julian Anderson at the Guildhall School of Music & Drama, before completing his doctoral studies in composition at King's College, London, under George Benjamin. He won the 2010 Royal Philharmonic Society Composition Prize.

His works have been performed by groups such as the London Symphony Orchestra, Guildhall Symphony Orchestra, the Orchestre National de Lorraine, the Britten-Pears Composers Ensemble, Lontano, the Orlando Consort, the Nouvel Ensemble Moderne, members of the BBC Symphony Orchestra, and members of the Philharmonia Orchestra, in venues including Wigmore Hall, Royal Festival Hall and Barbican Hall. His work has also been broadcast on BBC Radio 3.

Jason Yarde – *Rude Awakening!*

In setting out to write this piece, I knew I wanted to represent something in 'real-time' i.e. running for a bus or boiling an egg perhaps, being two of the more extreme ideas that came to mind. I then thought about ways in which I could incorporate some different moods, wanting to mix it up, and that's basically how I ended up with the following scenario...

You are lying in bed enjoying a calming sleep, that sweet spot just before you know you are supposed to get up... only you don't know! You drift off deeper still, perhaps trying to get back into 'that' dream, the soothing pulse from a harp turns out in fact to be your alarm clock that you've just slept through! There's a fumble to turn it off... A pause... And then, the realisation... 'Ahhhhh IDIOT'... you have minutes to be where you need to be!

© 2013, Jason Yarde

Jason Yarde (b 1970)

Jason Yarde began playing saxophones in the Jazz Warriors as a teenager, going on to MD and become one of its principal writers. As a producer, musical director, arranger, and musician, he's worked with a vast array of artists from Hermeto Pascoal to 4hero, Plan B to Britten Sinfonia, Keziah Jones to Kronos Quartet, Denys Baptiste to The Blind Boys Of Alabama, and Jonzi-D to Jack DeJohnette.

As a composer, his flugelhorn concerto, *All Souls Seek Joy*, was premiered by the legendary Hugh Masekela and the London Symphony Orchestra in 2007, and his BBC Proms compositional

debut for Orchestra and Jazz Piano trio, *Rhythm And Other Fascinations*, won the inaugural BASCA award for contemporary Jazz Composition in 2009 and a Paul Hamlyn Award in 2010. He won one of only twenty PRS for Music: New Music 2012 commissions in support of the Cultural Olympiad of the London 2012 games, composing *SKIP DASH FLOW* for the Welsh mass band Wonderbrass. His own projects range from a duo with Andrew McCormack to the multi-instrumental, Acoustic Bombastic.

Rude Awakening! is published by Big Life Music / In All Seriousness Music.

Martin Suckling – *Fanfare for a Newborn Child*

Fanfare for a Newborn Child was written as a christening present for my nephew and godson, Andrew O'Reilly. Instead of brass and drums, massed string harmonics and an irregular woodblock metronome announce the arrival of a new life – the image I had was of imaginary fairy trumpets played in the far distance.

Originally these fanfares were to open the piece, preceded by a short flourish, but this flourish grew and became the bulk of the work. Fragments of melodic lines and fanfares, loops and scales whirl around the orchestra forming a kind of *moto perpetuo*. The orchestra is used as a continually changing chamber ensemble with the energy level maintained permanently high, but with quiet, *sotto voce* dynamics for the most part. The only *tutti* occurs when the various elements are piled on top of each other at the end of the section, which suddenly coalesces into the fanfare proper.

© 2013, Martin Suckling



Martin Suckling (b 1981)

Martin Suckling was born in Glasgow in 1981. He has been commissioned by many leading orchestras and ensembles including the London Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, London Sinfonietta, Scottish Chamber Orchestra, and BBC Scottish Symphony Orchestra.

Notable conductors of his works include Ilan Volkov, François-Xavier Roth, Robin Ticciati, Nicholas Collon, Pierre André Valade, and George Benjamin. Martin has benefited from residencies at the Royal Shakespeare Company, Aldeburgh, Aspen, and IRCAM, and has won numerous awards including the 2008 Royal Philharmonic Society Composition Prize. After studies at Cambridge, King's College London, Yale University, and the Royal Academy of Music, Martin was appointed Stipendiary Lecturer in Music at Somerville College, Oxford. He lives in Manchester and is currently Lecturer in Composition at the University of York. Suckling's fascination with micro-tonality is evident in some of his recent works, as is his skill in handling this aspect of his sound-world; but freshness, poetic directness and melodic exuberance are the characteristics of his music which will most strike the listener.

Christopher Mayo – *Therma*

Therma is an orchestral re-imagining of an early unperformed work of mine, *List 1; the since and again*, a fourteen-minute piece for eleven solo strings written for a composition competition which took place in Rome and Thessaloniki in 2005. Compressing this much longer work into a 4-minute orchestral piece became a

process of distillation. I removed all non-essential material until all that remained was a stark, skeletal outline which barely resembled the original work. But *Therma* is a re-imagining rather than an orchestration of my earlier work. It also incorporates my somewhat hazy memories of travelling to Rome and especially Thessaloniki where we stayed in a thoroughly bizarre hotel on a mountain overlooking the city. Giant chandeliers, a cocktail pianist in a bar with no patrons, and an empty swimming pool all contributed to it seeming like a cross between *The Shining* and the hastily abandoned set of 70s-era James Bond film. *Therma* (Θέρμα) was the original name of Thessaloniki when it was founded in 7th century BC. Built on a mosquito-infested swamp it was named after the Greek word for malarial fever.

© 2013, Christopher Mayo

Christopher Mayo (b 1980)

Christopher Mayo is a composer of 'poignant' and 'persuasive' music (*The Independent*), whose 'attractive and intelligent compositional voice' (*Musicworks Magazine*) has brought him recognition not only in his native Canada, but also across Europe and the United States. Mayo's notable projects have included commissions from Carnegie Hall, the MATA Festival, Ensemble Contemporain de Montreal and Rambert Dance Company and performances by the London Symphony Orchestra, the BBC Symphony Orchestra, the Nouvel Ensemble Moderne and the London Sinfonietta.

Mayo is the 2012–13 Composer in Residence with the Manchester Camerata for whom he will compose several new works, including

a piece for the orchestra's final concert of the season at Bridgewater Hall in Manchester. Additional future projects include works for Crash Ensemble, Ensemble Amorpha and the English National Ballet.

Born in Toronto in 1980, and currently living in London, UK, Mayo holds a Master's degree from the Royal College of Music, where he studied with Julian Anderson, and a PhD from the Royal Academy of Music, where he studied with Philip Cashian. Mayo is a winner of a SOCAN Award for Young Composers and the Royal Philharmonic Society Composition Prize.

Elizabeth Winters – *Sudden Squall, Sudden Shadow*

Sudden Squall, Sudden Shadow was inspired by two contrasting images in a very wintry Haiku by the Japanese poet, Buson: a sudden squall of snow or sleet and a bird by the water which the poet describes, rather elusively, as turning white. I was interested in the way I could represent the juxtaposition of contrasting images inherent in the Japanese poetic form in a musical structure.

The structural ideas of the poem were as important as the wintry imagery. Before I begin writing a piece, I like to have a clear structural framework in place, and I spend a lot of time working on ideas before I even get to the manuscript paper stage. The contrasting images in the poem are reflected in swift and dramatic changes in the music. The piece is colourful, bright and dramatic, with the aim being to grab the attention of the listener from the opening notes.

© 2013, David Knotts / Elizabeth Winters



Elizabeth Winters (b 1979)

Born in 1979, Elizabeth Winters studied viola and piano at the Royal College of Music Junior Department and subsequently continued her viola studies on the undergraduate course. In 2006, she gained her MMus in Composition with Distinction from Goldsmiths College, London. Composition teachers have included Judith Bingham, Kenneth Hesketh and Julian Anderson.

Elizabeth's works are regularly performed throughout the UK, by performers such as the London Symphony Orchestra, BBC Philharmonic, BBC Singers, Ensemble 10/10, London Orphean Brass, Rarescale, The Orlando Consort, Aurora Nova and the Choir of Canterbury Cathedral. Several works have been broadcast on BBC Radio 3.

Elizabeth won a 2009 British Composer Award in the Making Music category for her chamber orchestra piece *The Serious Side of Madness*. Other recent awards include winner of the 2008 Liverpool Capital of Culture New Composer Competition and a PRSF/Bliss Trust Composer Bursary for 2009–10. Elizabeth was also a Sound and Music shortlisted composer for 2006–9.

Vlad Maistorovici – Halo

"From the opening chord, which felt like a sharp burst of light – similar to the sensation one feels when they first emerge out of a dark room – to the pulsating sensations created with the use of timpani and flexatone, the audience felt the emergence of light." bachtrack.com

The word 'halo' refers to the circular band of coloured light around a light source, caused by the refraction and reflection of light by ice particles suspended in the intervening atmosphere. Its geometric perfection, ethereal quality and chromatic instability are what the music alludes to, while the inner structure of the piece is a musical speculation on the concept of 'point within a circle'. The opening's superimposed octaves are tribute to the great tradition of orchestral openings, coming from Beethoven's Fourth Symphony, through Mahler's First Symphony to György Kurtág's *Stele*.

© 2013, Vlad Maistorovici

Vlad Maistorovici (b 1985)

Born in Romania (1985), Vlad Maistorovici started composing at age 9 and moved to the UK at age 16 to study violin at the Yehudi Menuhin School. His teachers have been Natalia Boyarskaya, Felix Andrievsky and Pierre Amoyal. He studied composition with Mark-Anthony Turnage and Jonathan Cole at the Royal College of Music and is an alumnus of the Britten-Pears Programme. At age 17 he was awarded the Composition Gold Medal at the Enescu International Festival for his string quartet *Night Music*. 'Catchy and sonorous' (*Musical America Worldwide*), featuring 'vivid contrasts' (*London Financial Times*) and 'clarity of expression' (*AM Bucharest*), his music has been performed by the LSO, LPO, EUCO, and OJM in the UK, Romania, France, Switzerland, Germany, Italy, Belgium, USA. Leader of Ensemble Contrechamps Geneva, he is an active performer of classical repertoire and contemporary music.



François-Xavier Roth conductor

Roth showed his mettle in a crackling account of Dvořák's 'New World' symphony [with the London Symphony Orchestra]. Maintaining taut control of the symphonic argument, he unleashed powerful playing from an orchestra that seemed grateful to be playing for him.
The Sunday Telegraph (UK)

François-Xavier Roth, born in Paris in November 1971, is one of the most charismatic and enterprising conductors of his generation. In September 2011 he took on the role of Principal Conductor of the SWR Sinfonieorchester Baden-Baden und Freiburg. He also holds the position of Associate Guest Conductor of the BBC National Orchestra of Wales and maintains a special relationship with and regularly conducts the London Symphony Orchestra.

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 as appropriate, often within the same concert. With Les Siècles, he has given concerts in France, Italy, Germany, England and Japan. They were awarded a Diapason Découverte for their CD of music by Bizet and Chabrier, recorded for Mirare. More recently, on the orchestra's own label, Les Siècles Live, he has released works by Berlioz, Saint-Saëns, Stravinsky, Liszt and Debussy. Roth and Les Siècles devised their own television series for France 2 entitled *Presto!* The primetime programmes – short introductions to popular classical works – attracted a weekly



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 1992–9 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 4th String Quartet, for the Elias Quartet; future commissions include works for the BBCSO, Schubert Ensemble and BCMG.

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.

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

Gordan Nikolitch LEADER
Carmine Lauri
David Worswick
Elizabeth Pigram
Harriet Rayfield
Colin Renwick
Ginette Decuyper
Laurent Quenelle
Ian Rhodes
Adrian Adlam
Takane Funatsu
Gabrielle Painter
Moritz Pfister
Julia Rumley
Louise Salmona
Sarah Sew

Second Violins

Thomas Norris *
Miya Väisänen
Paul Robson
Iwona Muszynska
David Ballesteros
Richard Blayden
Matthew Gardner
Belinda McFarlane
Andrew Pollock
Ingrid Button
Raja Halder
Victoria Irish
Hazel Mulligan
Helena Smart
Samantha Wickramasinghe
Robert Yeomans

Violas

Edward Vanderspar *
Malcolm Johnston
Anna Green
Richard Holttum
Jonathan Welch
Robert Turner
Elizabeth Butler
Carol Ella
Nancy Johnson
Sarah Malcolm
Diana Matthews
Caroline O'Neill
Anna Dorothea Vogel
Matthias Wiesner

Cellos

Rebecca Gilliver *
Alastair Blayden
Amanda Truelove
Mary Bergin
Daniel Gardner
Victoria Harrild
Hilary Jones
David Buckhall
Joanne Cole
Judith Herbert
Kim Mackrell
Susan Sutherley

Double Basses

Tony Hougham **
Patrick Laurence
Matthew Gibson
Jani Pensola
Timothy Amherst
Damian Rubido González
Paul Sherman

Flutes

Michael Cox **
Alex Jakeman
Patricia Moynihan
Clare Robson

Piccolos

Patricia Moynihan **
Clare Robson **
Michael Cox

Alto Flute

Alex Jakeman **

Oboes

Joseph Sanders **
Fraser MacAulay
Holly Randall
Alison Teale

Cor Anglais

Alison Teale **

Clarinets

Chris Richards *
James Burke
Lorenzo Iosco

E-flat Clarinet

James Burke **

Bass Clarinet

Lorenzo Iosco *

Bassoons

Martin Gatt **
Joost Bosdijk
Dominic Morgan

Contrabassoon

Dominic Morgan *

Horns

John Thurgood **
Angela Barnes
James Pillai
Jonathan Lipton

Trumpets

Roderick Franks *
Gerald Ruddock
Simon Cox
Paul Mayes

Cornet

Simon Cox **

Trombones

David Whitehouse **
Rebecca Smith

Bass Trombone

Paul Milner *

Tuba

Patrick Harrild *

Timpani

Antoine Bedewi *

Percussion

Sam Walton *
David Jackson
Antoine Bedewi
Helen Edordu
Tom Edwards
Sacha Johnson

Harp

Karen Vaughan *

Piano

John Alley *

* Principal

** Guest Principal

London Symphony Orchestra

Patron

Her Majesty The Queen

President

Sir Colin Davis CH

Principal Conductor

Valery Gergiev

Principal Guest Conductors

Daniel Harding

Michael Tilson Thomas

Conductor Laureate

André Previn KBE

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 iso.co.uk

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LSO Discovery

LSO Discovery opens the doors to new generations of music-makers to play alongside the inspirational musicians of the London Symphony Orchestra. Its overarching aim echoes that of the Orchestra's: to bring the highest quality music to as wide an audience as possible. The programme currently reaches an incredible 60,000 people each year. LSO Discovery offers people their first encounter with an orchestra, adds an extra dimension to an LSO concert or simply brings people together to experience the power of music.

In a programme spanning over 20 years and based at LSO St Luke's, a renovated Hawksmoor church in East London, participants of all ages, abilities and backgrounds are encouraged to engage in a wide-range of activities from school and community-based projects to those designed to nurture the next generation of young artists.

Ongoing flagship projects include LSO On Track, the LSO's hugely successful programme for young instrumentalists across East London where inspirational performance opportunities include 80 young musicians playing to an audience of millions at the Opening Ceremony of the London 2012 Olympic Games.

Recent innovations include the ongoing expansion of the LSO's Artist Development programme with the launch of a masters specialism in Orchestral Artistry with the Guildhall School, LSO Soundhub – a new initiative for emerging composers, which builds on the support and expertise developed through the LSO Panufnik Young Composers Scheme, and most recently the appointment of Simon Halsey as LSO Choral Director, which will ensure singing is a core component of the LSO's programme.

LSO Discovery is always seeking new ways to engage with audiences and its reach is ever-expanding with an innovative digital strand that underpins LSO Discovery and enables music-lovers world-wide to engage with the Orchestra through video masterclasses, live streamed events and the launch of a new online interactive application – LSO Play. LSO Discovery is about making new connections, offering transformational experiences and creating inspirational music together.

LSO Discovery: everyone's music.

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All gratitude to our devoted conductor François-Xavier Roth and the superb instrumentalists of the LSO for initiating this first Panufnik Young Composers CD, demonstrating the breadth of our selected talent from jazz and popular idioms as well as from classical backgrounds.

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 has 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 Young Composers for all that you are giving back to everyone with your achievements.

Lady Panufnik Project Champion



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