



Jack Sheen

PANUFNIK LEGACIES IV

25
LSO LIVE

The Panufnik Legacies IV

Jack Sheen conductor
London Symphony Orchestra

The LSO Helen Hamlyn Panufnik Composers' Scheme is generously supported by Lady Hamlyn CBE and The Helen Hamlyn Trust.

This recording is generously supported by The Boltini Trust.

Recorded 11 & 14 July 2024 in 24bit 96kHz PCM in the Jerwood Hall, LSO St Luke's, London.

Jonathan Stokes producer

Classic Sound Ltd recording, editing and mastering facilities

Jonathan Stokes for **Classic Sound Ltd** engineering, editing, mixing, and mastering

Cover design **David Millinger**

Booklet layout **David Millinger**

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1	Ryan Latimer Rhapsody	3'23"
2	James Albany Hoyle Thymiaterion	5'33"
3	George Stevenson Vanishing City	5'10"
4	James Chan Tanztheater	3'42"
5	Daniel Kidane Titan	3'18"
6	Amy Bryce Affection (and shining sounds)	4'02"
7	Joel Järventausta Suns extinguished	4'23"
8	Dan Stern Away From the Edge	3'20"
9	Jack Sheen Lung	10'54"
10	Daniel Fardon Flux	4'16"
11	Grace-Evangeline Mason beneath the silken silence	4'01"
12	Joe Bates Muted The Night	3'49"
13	Benjamin Graves Home(un)spun	3'52"
14	Cassie Kinoshi If She Could Dance Naked Under Palm Trees	2'48"
Total		62'31"

LSO Discovery

Founded in 1990, LSO Discovery is the London Symphony Orchestra's education and community programme, which aims to transform lives through music, providing a wide range of inspiring and inclusive opportunities for performers, creators and participants from all backgrounds. Aligned with the LSO's mission to inspire hearts and minds through world-leading music-making, we share the expertise and passion of the London Symphony Orchestra to develop skills, enhance well-being and enrich musical experiences at every level.

Every year we reach 60,000 people – families, teachers, students; the next generation of musicians and composers; local singers; neurodiverse adults, their supporters and carers; staff and patients in local hospitals; older adults in our community; and many more. Our workshops and events – numbering nearly 1,000 every year – allow us to share the knowledge and experience of the LSO's musicians and artists, nurturing creativity, unlocking potential, and supporting the development of talent.

Much of 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.

LSO St Luke's, a renovated Hawksmoor church on London's Old Street, provides the home for LSO Discovery's learning and community programme. The programme includes 'Shake, Rattle and Roll' and 'Musical Storytelling' for under-5s; family concerts; a community gamelan group; LSO Create workshops, relaxed concerts, and open rehearsals for disabled and/or neurodiverse adults, their supporters and carers; LSO Connect for older local residents, offering opportunities for sharing stories and musical exploration in a positive, creative and kind environment; pathway programmes for young people in East London; schools concerts, teacher training and digital resources for use in the classroom; and free informal lunchtime concerts.

Since 2005, LSO Discovery has commissioned over 200 works from composers participating in Soundhub, the Helen Hamlyn Panufnik Composers' Scheme, and the Jerwood Composer+ programme.

To find out more visit:

lso.co.uk/about-us/lso-discovery

Panufnik Legacies: Introduction

Each year since 2006, following on from an earlier pilot project, six composers have been chosen from a long list of applicants – often more than 200 – to the LSO Helen Hamlyn 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 always continues beyond the Scheme itself, so that we feel that an extensive 'Panufnik family' has been established.

With the exceptionally 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 Sir Andrzej Panufnik) the project is named, the Scheme has grown ever stronger as it has developed. Nearly 120 composers have had the exceptional opportunity of working with one of the world's great orchestras over the past 20 years: an achievement for the LSO to be very proud of, and one that sets a remarkable example for others to follow.

This fourth 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 and chronological 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 Helen Hamlyn Panufnik Composers' Scheme over the years.

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The LSO Helen Hamlyn Panufnik Composers' Scheme

The LSO Helen Hamlyn Panufnik Composers' Scheme offers six emerging composers each year the opportunity to write for a world-class symphony orchestra. The Scheme is guided by renowned composer Colin Matthews, with support from Christian Mason. Together with additional tailored support, the Scheme enables composers to experiment with and develop their orchestral writing skills through creating a three-minute composition over twelve months. The resulting compositions are performed by the LSO, and discussed in a public workshop at the culmination of the Scheme. Two of the compositions are then chosen to be developed further, with commissions given for five- and ten-minute works to be premiered by the Orchestra in an LSO concert at the Barbican. The LSO Helen Hamlyn Panufnik Composers' Scheme was devised by the Orchestra in association with Lady Panufnik, in memory of her late husband, the composer Sir Andrzej Panufnik, and is generously supported by Lady Hamlyn CBE and The Helen Hamlyn Trust.

Scheme Participants

2025 Amy Crankshaw, Elif Nur Karlıdağ, Zhenyan Li, Kit McCarthy, Marcello Palazzo, Miles Walter

2024 Laila Arafah, Monika Dalach Sayers, Margarida Gonçalves, Emily Hazrati, Yunho Jeong, Whan Ri-Ahn

2023 Isabella Gellis, Geoffrey King, Omri Kochavi~, Eden Lonsdale, Marcus Rock, Sasha Scott*

2022 Lara Agar~, Robert Crehan, Litha Efthymiou, Robin Haigh, Edwin Hillier, Rafael Marino Arcaro*

2020 Stef Conner~, Christian Drew*, Patrick John Jones, Emma-Kate Matthews, Chris McCormack, Alex Paxton

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 Polevaya*, 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 Sammouris,
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)

Notes & Biographies

Ryan Latimer: Rhapsody

Rhapsody is a compact orchestral miniature that threads together lively, restless, and freewheeling episodes into a brisk three-minute form. It's fast-paced and unpredictable, shifting quickly between moments that flit and flurry, or that lilt with gentle ease, or erupt with frenzied rhythmic drive. Ideas collide and slingshot each other forward, only to be sideswiped by unexpected intrusions before barely touching the ground, in true rhapsodic form – mercurial, spontaneous, and over before you know it.

BIOGRAPHY

Ryan Latimer's music has been described as 'anarchic and cartoonishly fun' (*BBC Radio 3*) and 'deliciously playful' (*Classical Music* magazine). He was nominated for an Ivor Novello Award in 2024 for *Pound of Cure*, commissioned by Britten Sinfonia. In 2021, his debut album was released on NMC Recordings, featuring performances by BBC Symphony Orchestra, BBC Concert Orchestra and London Sinfonietta. 'Allusive, sparkling, and emphatically rhythmic' (*The Guardian*), it reached #2 in the UK Official Charts and received 5-stars from *BBC Music Magazine*. He is a recipient of the Paul Hamlyn Foundation 'Award for Artists' and is supported by the PRS Foundation. His music has featured at international festivals, including Gaudeamus Muziekweek, Huddersfield Contemporary Music

Festival (hcmf//), Darmstädter Ferienkurse, Druskomanija, and the Aldeburgh Festival.

James Albany Hoyle: Thymiaterion

Taking its name from an ancient Greek incense burner, *Thymiaterion* alludes to the image of variously shaped plumes of scented smoke drifting in different directions at multiple speeds, as a metaphor for the complex resonances produced by swinging bells. These resonances – cultural as well as sonic – give rise to the music's character and narrative, as the music juxtaposes the various associations that bell ringing, in all its many forms, can give rise to. The music alludes to several traditions of bell ringing as it progresses, with the combination of their different characters and effects all contributing to the music's trajectory.

BIOGRAPHY

James Albany Hoyle's music embraces an eclectic range of influences, including 'classics' of the repertoire as well as more recent approaches. He is particularly interested in Bach, Sibelius, Nielsen, and Gérard Grisey, amongst many others, and explores new ways of incorporating such influences into his music through composition. His music aims to combine a kaleidoscopic and pluralistic array of different musical styles and compositional approaches, forming unlikely unions between

all of them by way of structural logic and narrative. His piece *Thymiaterion* formed part of his doctorate in composition, which investigated musical time and temporality under the supervision of Julian Anderson at the Guildhall School of Music & Drama.

George Stevenson: Vanishing City

Vanishing City is dedicated to the climbers of Leningrad, who scaled and camouflaged the city's prominent buildings and monuments during the siege of 1941–44, preventing their use as reference points by German bombers. In the midst of this unthinkable fraught and dangerous work, they described moments of surreal calm as they looked out, high above Leningrad, watching as their city seemed to be fading away. The piece was premiered at the Barbican under Ryan Wigglesworth, with a further performance conducted by Gianandrea Noseda.

BIOGRAPHY

George Stevenson was born in Edinburgh in 1987 and grew up performing as a jazz pianist around Scotland. After a Masters in Physics from Imperial College London, he completed postgraduate studies at the Guildhall School of Music & Drama, followed by the Tchaikovsky Moscow State Conservatory, spending several years working with Boston Consulting Group. George's music is just as likely to take inspiration

from his background in science (*Trees Made of Air*, 2019, and *Algol*, 2018) as it is to draw from strange, imagined worlds (*Les Machines de l'Île*, 2017) or the folksong of Southern Russia (*Stavropol*, 2016).

Most recently, George was featured on a new album of music commissioned by Psappha, a contemporary music ensemble from the North West of England. Forthcoming projects include two new works for Britten Sinfonia.

James Chan: Tanztheater

Tanztheater takes its inspiration from two sources: Pina Bausch's 1975 choreography for *The Rite of Spring*, and Luca Guadagnino's 2018 remake of the film *Suspiria*. The piece takes as its starting point the immense physicality of dance; in Bausch's choreography, the sound of the dancers' breathing can be heard when the music stops. From Guadagnino's film, the piece draws on the themes of magic and transformation. The piece inhabits a dreamlike landscape where material transforms, collides, and recurs. Slow amorphous music turns into a breathless, frantic dance.

BIOGRAPHY

James Chan is a Hong Kong-born composer based in London. His music inhabits a delicate and fragile sound world, and draws inspiration from other art forms, from film to sculpture. James graduated from the Royal Academy of

Music in 2022, where he studied with Edmund Finnis and David Sawyer. He previously studied on the joint-course at the University of Manchester and the Royal Northern College of Music, where he was tutored by Gary Carpenter.

Musicians and groups that he has worked with include Tabea Debus, the National Youth Choir, Psappha ensemble, and Riot Ensemble.

Daniel Kidane: Titan

Taut, rhythmic and meticulously constructed, Kidane's music has a distinctive voice and *Titan* is no exception. Named after the primordial deities of ancient Greek mythology, *Titan* sets out to invoke 'the strength and gigantism of these divine beings ... creating a shamanic sound world, upon which the orchestra becomes the Titan'. From the opening fortissimo chord we are in ferocious, muscular territory, launching headfirst into a driving rhythmic motif carried by the horn and violins. This 'heavy' thematic idea was first inspired by David Alberman's (former LSO Principal Second Violin) rendition of a string passage that Kidane initially composed for string quartet. In its new orchestral incarnation, bolstered here by heavy percussion and punctuating fortissimo chords, it takes on a primal and ritualistic character, pulling us irresistibly onwards.

While the ferocity of the opening eventually dwindles as we enter the more kaleidoscopic central section, Kidane's score loses none of

its drive. Here, melodic fragments are tossed across the orchestra, their thematic shards glinting in the light, the dynamics pared back to allow more detailed, closer inspection. And while a more lyrical countermelody sweeps through the strings, harp and piano, the opening theme remains a persistent and oppressive presence, eventually regaining its strength to drive the work towards a powerful and abrupt end.

Programme note © Jo Kirkbride

BIOGRAPHY

Daniel Kidane's music has been performed extensively across the UK and abroad. Notable UK premieres include *Awake* by the BBC Symphony Orchestra at the Last Night of the Proms; *Zulu* by the Royal Scottish National Orchestra; and the grime-inspired *Breakbeat*, by the City of Birmingham Symphony Orchestra. Internationally, his music has been premiered by the San Francisco Symphony, the Swedish Chamber Orchestra, and the Orchestre de chambre de Paris.

A graduate of the Royal Northern College of Music (RNCM) and the Guildhall School of Music & Drama, he is Visiting Tutor in Composition at the RNCM and Cambridge University. Awarded a Royal Philharmonic Society Prize in 2013 and the prestigious Paul Hamlyn Award for Artists in 2016, recent highlights include the premieres of his violin concerto with Julia Fischer and the London Philharmonic Orchestra, and *Sun Poem* with the London Symphony Orchestra and Sir Simon Rattle at the Edinburgh International Festival.

Amy Bryce: Affection (and shining sounds)

I have named this piece *Affection (and shining sounds)* as a nod to the poet Arthur Rimbaud's *Départ (Departure)*, where the last line is 'Départ dans l'affection et le bruit neufs !' (Departure in new affection and new noise!). I was really taken with Rimbaud's poetry, particularly during the year I wrote this piece and was really thinking about my music in terms of surrealism. I loved the way Rimbaud would throw pieces of imagery next to each other because they made evocative sense, rather than logical sense. Whether a similar process is evident in this piece remains to be seen, but I do think that the beginning sounds like affection and that the end has some shining sounds.

BIOGRAPHY

Described as 'a very exciting young British composer' by BBC Radio 3, Amy Bryce's deliberately playful scores produce music that is strikingly visual or theatrical. Firmly establishing herself across genres, her music spans classical concert repertoire, experimental music theatre, and bold works for educational settings. Notable commissions include BBC Radio 3, Britten Pears Arts, the London Symphony Orchestra, London Youth Choirs, The Marian Consort, National Youth Choir, and the Stiftung Kunst und Musik für Dresden. As a queer artist, she approaches the industry through a lens of rejection and reclaiming, offering instead a sense of playfulness and wit.

Joel Järventausta: Suns extinguished

A cycle of four diatonic chords governs the structure of *Suns extinguished*. The chords create a chorale in the background whilst more fleeting melodic and gestural material is brought to the forefront. The diatonicism evokes a harmonic familiarity yet the music is coloured with microtones to alienate the sound world ever so slightly. The piece starts with the quiet humming of double bass harmonics. The orchestra joins, breathing colour into the texture as melodic fragments appear against the pulsation of the horns. The brass and lower woodwinds move towards a darker register, allowing brief melodic outbursts to appear on the high strings, whilst tolling bells accompany.

BIOGRAPHY

Spending his childhood in Luxembourg and Germany, Finnish composer Joel Järventausta (b 1995) completed his studies in the UK, and was awarded a PhD in Composition from King's College London, where he studied with Sir George Benjamin and Professor Silvina Milstein. Now based back in Finland, Joel is currently working as a freelance composer. His work has been commissioned and performed by orchestras and ensembles such as the London Symphony Orchestra, Finnish Radio Symphony Orchestra, Philharmonia, Tampere Philharmonic Orchestra, Orchestre national d'Île-de-France, Aarhus Symfoniorkester, Jyväskylä Sinfonia, City of Birmingham Symphony Orchestra, Helsinki Chamber Choir and Uusinta Ensemble.

Dan Stern: *Away From the Edge*

Fifteen years ago, when I wrote *Away From the Edge* ('AFTE'), it was my intention to capture the improvisational thought of a jazz musician on paper. Following on from my saxophone heroes John Coltrane, Michael Brecker, and Dave Liebman, I wanted to throw out a couple of tiny phrases – including mi, re, do – and then riff on them with an orchestra. Hearing it in the recording session many years later, I came away with a new point of view: the LSO + AFTE does not equal one short piece. It is 80-plus musicians vibrating together, pushing out grooves.

BIOGRAPHY

Dan Stern is an innovative exploratory artist whose work spans improvisation, composition, installation, and spatialised music. Drawing deeply from the philosophy of Gilles Deleuze, his practice focuses on polyphony and the dynamic interplay of sound, space, and time. By fusing diverse musical traditions with intellectual frameworks, Stern invites a fresh perspective on sonic experience. As a tenor saxophonist, he has worked with many major jazz musicians, including Dave Liebman, Dave Binney, Tim Garland, Andy Sheppard, Gwilym Simcock, Robert Mitchell, and Asaf Sirkis, along with classical and experimental artists. Stern's work pushes artistic boundaries, exploring the intersections of musical structure, philosophy, and auditory perception to craft immersive, thought-provoking environments.

Jack Sheen: *Lung*

Almost everything that happens in Jack Sheen's piece is there in its first few bars. Rather like an Alexander Calder mobile, in which there is no foreground or background, and in which every element is equal to every other, *Lung* has been written without narrative or dramatic incident, in the usual sense of the terms, but as an object to be slowly considered from every angle. But this is not to say that everything that happens can be heard in those first few bars. Sheen's piece may be flat in one sense, but – again like Calder's mobiles – it also has great depth of field, with layers of music rolling over each other to bring different elements in and out of view.

Programme note © Tim Rutherford-Johnson

BIOGRAPHY

Jack Sheen is a conductor and composer from Manchester, England, whose music spans orchestral and chamber works to performance and sound installations. As a composer, Jack has been commissioned by orchestras such as the London Symphony Orchestra, BBC Philharmonic, Symphony and Scottish Symphony Orchestras, Aurora Orchestra, Royal Liverpool Philharmonic Orchestra, and Manchester Camerata; ensembles including ensemble mosaik, London Sinfonietta, Apartment House, EXAUDI, and Les Métaboles; and organisations such as Wigmore Hall, La Biennale di Venezia, Neue Vocalsolisten Stuttgart, Casa de Serralves (Porto), the Victoria and Albert Museum, and Camden Art Centre.

Daniel Fardon: Flux

Flux /fluks/ noun

1 continuous change: 'urban life is in a constant state of flux'.

2 (technical) the action of flowing.

– origin: Latin *fluxus* *. [Oxford English Dictionary]

BIOGRAPHY

Daniel Fardon (b 1991) is a British composer based in London. His work has received various awards including an Ivor Novello Award and the Royal Philharmonic Society Composition Prize. His music has been broadcast on BBC Radio 3, and commissioned and/or performed by internationally acclaimed ensembles including the London Symphony Orchestra, Birmingham Contemporary Music Group (BCMG), Britten Sinfonia, the Schubert Ensemble, the Carducci String Quartet, and the Kaleidoscope Chamber Collective, in venues including London's Wigmore Hall and Birmingham's CBSO Centre. Daniel teaches composition at The Purcell School for Young Musicians, and is currently Artistic Director of Hackney Music Live.

* 'fluxus' – *adj.*, from Latin 'fluere', meaning 'to flow'

Grace-Evangeline Mason: beneath the silken silence

beneath the silken silence is an orchestral work based on the poem, *The Faery Forest* by Sara Teasdale (1884–1933). The piece is inspired by both the imagery and phrase structure within the prose and acts as an unspoken vocalisation of the poem. The work seeks to create an atmospheric sound-world to reflect the dream-like movements of nature portrayed in the poem: it begins with ethereal airs above an impending darkness that rumbles beneath the surface, and ends with spangled, iridescent textures as 'the faery forest glimmered' above 'a faery tune'.

BIOGRAPHY

Named as the 'Face to Watch' for classical music in *The Times*' 2020 Calendar of the Arts, composer Grace-Evangeline Mason has worked with the London Symphony Orchestra, City of Birmingham Symphony Orchestra, Baltimore Symphony Orchestra, Lahti Symphony Orchestra, and the Philharmonia Orchestra amongst others, in venues across the UK and internationally, including European countries, the USA, Canada, Japan, Australia and South Africa. Her work *The Imagined Forest*, 'drawn with pen-and-ink precision' (*The Times*), was premiered by the Royal Liverpool Philharmonic Orchestra at the 2021 BBC Proms, marking 150 years of the Royal Albert Hall. This was followed by *ABLAZE THE MOON* at the 2023 Proms performed by the BBC Philharmonic. Her music is published by Boosey & Hawkes.

Joe Bates: Muted The Night

I took *Muted The Night*'s title from Wallace Stevens' poem, *Peter Quince at the Clavier*, a print of which hangs above my piano. The poem is full of orchestral noise – 'blaring horns', 'pizzicati of Hosanna' – but what struck me was his insistence that

'Music is feeling, then, not sound;
And thus it is that what I feel,
Here in this room, desiring you,
Thinking of your blue-shadowed silk,
Is music.'

I sketched out the piece with a retuned autoharp and finished orchestrating it in opiate-induced numbness after a terrible accident, lying in bed in my parents' house, a dislocation I still hear in the blank ending and the fidgeting timpani.

BIOGRAPHY

To writer Tim Rutherford-Johnson, Joe Bates's music evokes 'the court music of a short-lived empire', finding ceremony in looping phrases and novel tuning systems, where strange chords sound like home. He works with choirs, orchestras, and chamber musicians, and builds new instruments from glass vessels, broken pianos, and circuit boards. He performs as an electronic musician, both as a soloist and alongside ensembles, and directed Filthy Lucre, a music night that programmed intense, absorbing music across genres. His music appears on releases from October House Records, and with the National Youth Choir, Terra Invisus, and SANSARA.

Benjamin Graves: Home(un)spun

Home(un)spun reflects on comfort and familiarity. It maps the course of a ceilidh, an evening in which close friends and family unite and dance together late into the night. After a short introduction referencing the 'Dawn Interlude' from *Peter Grimes* (an evocation of homeliness and simplicity), the first section recalls a strathspey, a slow and stately dance, quoting the tune Morrison's Jig and interjected with short jigs and reels. The ceilidh gets into full swing in the second part, with raucous jigs taking over, and a final extended coda reflects on the evening's entertainment.

BIOGRAPHY

Benjamin has won numerous awards and bursaries, and his compositions have been heard across the world. Notable venues include: Birmingham Town and Symphony Halls, and London's Barbican and Southbank Centres, Smith Square Hall, and Wigmore Hall. Notable ensemble performances of Benjamin's work include those by Birmingham Contemporary Music Group, Ensemble Recherche, Riot Ensemble, The Hermes Experiment, and members of the BBC and London Symphony Orchestras. Orchestral works of his have been performed by the City of Birmingham Symphony Orchestra (premiered in January 2023 and released on NMC Recordings), London Symphony Orchestra, and Royal Scottish National Orchestra. His *CORALE* for viola and piano was nominated for an Ivors Composer Award.

Cassie Kinoshi: If She Could Dance Naked Under Palm Trees

Cassie Kinoshi's *If She Could Dance Naked Under Palm Trees* is inspired by the lyrics from Nina Simone's song *Images*. The song itself is a setting of a 1926 poem *No Images* by the Harlem Renaissance poet William Waring Cuney that portrays a black woman's internalisation of European standards of beauty and hence her rejection of her own body. Simone returned to the song many times throughout her long career, but one of its first performances is also its best known – a raw *a cappella* that grows primordially from private chant into devastating lament, given at the famous 1964 Carnegie Hall concerts that established her as a figurehead in the Civil Rights Movement.

More broadly speaking, the poem *No Images* is about the difficult path towards self-worth, what Kinoshi refers to as 'the arduous yet fulfilling journey often required for one to understand and know their value'.

In response, *If She Could Dance Naked* falls into two parts. The first is dreamlike, scattered. Perhaps a musical connection to Simone's performance can be heard here in the tentative creation of self through pentatonic fragments that slowly coalesce into larger, more certain forms. The second half is more stridently self-assured, perhaps even a vindication, as those searching melodies lock into a driving four-note motif (the section marked 'Frantic, bursting') that strides out from the strings in

the face of all distractions, eventually capturing the whole orchestra under its sway.

Programme note © Tim Rutherford-Johnson

BIOGRAPHY

Cassie Kinoshi is a Mercury Prize-nominated (2019) and Ivors Academy Award-winning (2018) Berlin/London-based composer, arranger, and alto-saxophonist focused on multi-disciplinary, genre-blending performance. She leads the ten-piece ensemble seed. (formerly SEED Ensemble), featuring top London improvisers. A Trinity Laban graduate, she studied with Andrew Poppy and Stephen Montague.

An in-demand composer, her credits include the BBC Philharmonic, Chineke! Orchestra, London Sinfonietta, the Ligeti Quartet, London Contemporary Orchestra, Manchester Camerata, and initiatives such as Renaud Capuçon's Festival Nouveaux Horizons à Aix-en-Provence (France), BBC Ten Pieces, and BBC Radio 3's 25 for 25: Sounds of the Century. Stage works and installations include collaborations with Park Avenue Armory, National Theatre, Shakespeare's Globe (London), BalletBoyz, Nederlands Dans Theater, and London's Southbank Centre.

Her 2023 commission *gratitude* premiered at the Southbank Centre and was released in 2024 by Chicago label International Anthem. Cassie is also very passionate about working as an educator and workshop leader with outreach being an integral part of her performance work. In 2020 and 2021, she arranged and conducted a community ensemble for EFG London Jazz

Festival's 'She is Jazz: Womxn Make Music'
performance at the Southbank Centre and
Kings Place.



© Fiona Garden

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. 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 Royal Concertgebouw Orchestra, *Grand Barcarolle* for Gewandhaus Leipzig, 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. The LSO gave the first performance of *Mosaics* in May 2023, and his opera *A Visit to Friends*, with libretto by William Boyd, opens the 2025 Aldeburgh Festival.

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 Birmingham Contemporary Music Group (BCMG), London Sinfonietta, Britten Sinfonia and the Nash Ensemble of London.

He is Founder and Executive Producer of NMC Recordings, Executive Administrator of the Holst Foundation and Joint President 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.

Composers

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Top (Left-to-Right) Christian Mason (composition support); Jack Sheen; Ryan Latimer

Bottom (L-to-R) James Albany Hoyle; George Stevenson; James Chan

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Top (L-to-R) Daniel Kidane; Amy Bryce; Joel Järventausta

Middle (L-to-R) Dan Stern; Daniel Fardon; Grace-Evangeline Mason

Bottom (L-to-R) Joe Bates; Benjamin Graves; Cassie Kinoshi

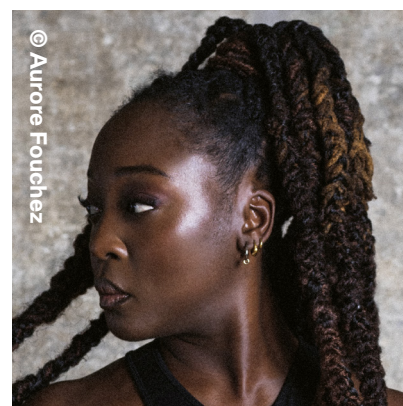
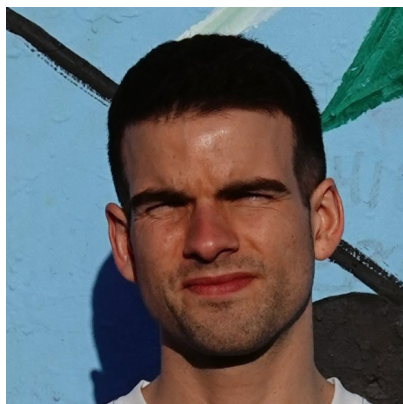
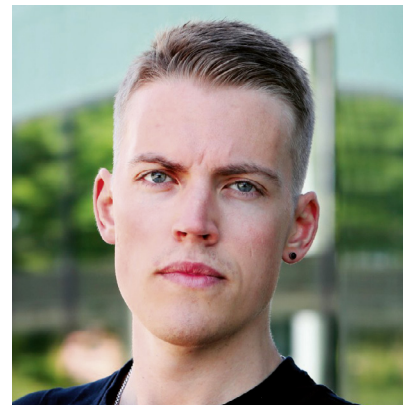


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On This Recording

Guest Leader

Natalia Lomeiko

First Violins

Clare Duckworth
Stefano Mengoli
Maxine Kwok ^B
William Melvin ^A
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Iona Allan ^B
Richard Blayden
Morane Cohen-Lamberger
Caroline Frenkel
Emma Lisney ^B
Dániel Mészöly
Bridget O'Donnell
Hilary Jane Parker ^A
Julia Rumley ^A

Second Violins

David Alberman ^{*}
Sarah Quinn
Miya Väisänen
Naoko Keatley ^A
Belinda McFarlane
Alix Lagasse ^A
Paul Robson
Louise Shackelton

Helena Buckie
Ingrid Button ^A
Juan González Hernández
Lyrit Milgram
Djumash Poulsen ^B
Jan Regulski ^B
Preston Yeo ^B

Violas

Eivind Ringstad ^{*}
Gillianne Haddow ^A
Malcolm Johnston ^B
Mizuho Ueyama
Thomas Beer
Germán Clavijo ^A
Sofia Silva Sousa ^A
Robert Turner
Regina Beukes
Sally Belcher ^B
Lukas Bowen ^B
May Dolan ^A
Mabon Rhyd ^B
Jill Valentine ^B

Cellos

David Cohen ^{*}
Gundula Leitner
Daniel Gardner ^A
Peteris Sokolovskis
Morwenna Del Mar ^B

Victoria Simonsen ^A
Henry Hargreaves
Anna Beryl ^A
Desmond Neysmith
Lavinnia Rae ^B
Miwa Rosso ^B

Double Basses

Rodrigo Moro Martín ^{*}
Patrick Laurence
Simon Oliver
Colin Paris ^B
Evangeline Tang
Michael Fuller ^A
Adam Wynter ^A
Ben Griffiths ^B

Flutes

Gareth Davies ^{* A}
Ian Mullin ^{** B}
Daniel Shao ^A
Julian Sperry ^B
Patricia Moynihan ^A
Robert Looman ^B

Piccolos

Patricia Moynihan ^{** A}
Robert Looman ^{** B}

On This Recording (cont.)

Alto Flutes

Patricia Moynihan ** A
Daniel Shao ** A
Julian Sperry ** B
Robert Looman ** B

Oboes

Olivier Stankiewicz * A
Joseph Sanders ** B
Rosie Jenkins
Helen Vigurs A
Maxwell Spiers B

Cor Anglais

Helen Vigurs ** A
Maxwell Spiers ** B

Clarinets

Sérgio Pires *
Andrew Harper A
James Gilbert B
Kenny Keppel A
Ferran Garcerà Perelló B

E-Flat Clarinets

Andrew Harper ** A
James Gilbert ** B

Bass Clarinets

Ferran Garcerà Perelló * B
Kenny Keppel ** A

Bassoons

Rachel Gough *
Joost Bosdijk
Martin Field

Contrabassoon

Martin Field *

Horns

Diego Incertis Sánchez *
Jonathan Maloney
Timothy Jones B
Zoë Tweed A
Finlay Bain A
Mark Alder Bennett B

Trumpets

James Fountain *
Adam Wright
Aaron Akugbo

Trombones

Merin Rhyd **
Andrew Cole

Bass Trombone

Paul Milner *

Tuba

Ben Thomson *

Timpani

Patrick King *

Percussion

Neil Percy * A
Sam Walton *
Patrick King
Tom Edwards

Harp

Elizabeth Bass **

Piano & Celeste

Eliza McCarthy **

KEY

* *Principal*

** *Guest Principal*

A *11 July 2024 only*

B *14 July 2024 only*

London Symphony Orchestra

Patron His Majesty The King

Chief Conductor Sir Antonio Pappano **CVO**

Conductor Emeritus Sir Simon Rattle **OM CBE**

Principal Guest Conductor Gianandrea Noseda

Principal Guest Conductor François-Xavier Roth

Conductor Laureate Michael Tilson Thomas

Associate Artist Barbara Hannigan

Associate Artist André J Thomas

Assistant Conductor Nicolò Umberto Foron

The LSO was formed in 1904 as London's first self-governing orchestra and has been resident orchestra at the Barbican since 1982. In September 2024, Sir Antonio Pappano became the Orchestra's Chief Conductor, following in the footsteps of Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado, Michael Tilson Thomas, Sir Colin Davis, Valery Gergiev, and Sir Simon Rattle, among others. 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. En septembre 2024, Sir Antonio Pappano est devenu le Chef principal de l'orchestre, en suivant les traces de Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado, Michael Tilson Thomas, Sir Colin Davis, Valery Gergiev et Sir Simon Rattle, entre

autres. 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. Im September 2024 wurde Sir Antonio Pappano Chefdirigent des Orchesters, womit er die Nachfolge von unter anderem Hans Richter und Sir Edward Elgar antrat, von Sir Thomas Beecham, André Previn, Claudio Abbado, Michael Tilson Thomas, Sir Colin Davis, Valeri Gergiev und Sir Simon Rattle. 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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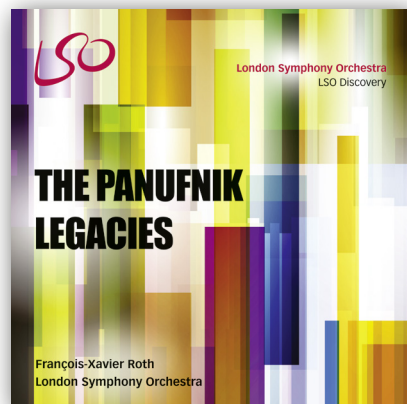
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The Panufnik Legacies

François-Xavier Roth
LSO



CD (LSO5061)

Andrew McCormack Incentive
Christian Mason
 ...From Bursting Suns Escaping...
Charlie Piper Flëotan
Eloise Nancie Gynn Sakura
Edward Nesbit Parallels
Jason Yarde Rude Awakening!
Martin Suckling
 Fanfare for a Newborn Child
Christopher Mayo Therma
Elizabeth Winters
 Sudden Squall, Sudden Shadow
Vlad Maistorovici Halo

The Panufnik Legacies II

François-Xavier Roth
LSO



CD (LSO5070)

Panufnik (orch. Matthews)
 Panufnik Variations [Colin Matthews,
 Max de Wardener, Evis Sammoutis,
 Christopher Mayo, Toby Young, Elizabeth
 Winters, Larry Goves, Raymond Yiu,
 Anjula Semmens, Edmund Finnis]
Duncan Ward P-p-paranoia
Alastair Putt Spiral
Aaron Parker Captured
Kim B Ashton Spindrift
James Moriarty
 Granular Fragments
Elizabeth Ogonek as though birds
Leo Chadburn Brown Leather Sofa
Bushra El-Turk Tmesis
Matthew Kaner
 The Calligrapher's Manuscript

The Panufnik Legacies III

François-Xavier Roth
LSO



CD (LSO5092)

Ayanna Witter-Johnson Fairtrade?
Ewan Campbell Frail Skies
Cevanne Horrocks-Hopayan
 A Dancing Place (Scherzo)
Donghoon Shin
 In This Valley of Dying Stars
Alex Roth Bone Palace Ballet
Matthew Sergeant
 but today we collect ads
Patrick Giguère Revealing
Sasha Siem Ojos Del Cielo
Bethan Morgan-Williams Scoot
Michael Taplin Ebbing Tides
Benjamin Ashby Desires
Joanna Lee Brixton Briefcase