

# TONIGHT'S CONCERT

## ABEL SELAOCOE & DUNCAN WARD

Thursday 16 November 2023 8-9.30pm  
Barbican

**Gary Carpenter** Dadaville

**Béla Bartók** Dance Suite

**Samuel Barber** Medea's Dance of Vengeance

**Abel Selaocoe** arr **Benjamin Woodgates** Four Spirits (Cello Concerto)

**Duncan Ward** conductor

**Abel Selaocoe** cello & voice

**Bernhard Schimpelsberger** percussion

**London Symphony Orchestra**

Part of the **EFG London Jazz Festival**



### Pre-Concert Performance

7pm Freestage Level G

Guildhall School Jazz Musicians

**GUILD  
HALL**  
SCHOOL

# Welcome



A special welcome to this evening's concert, conducted by Duncan Ward, who makes his Barbican debut this evening. Tonight, in the first of two concerts with us this November, he conducts a programme that celebrates grooves from around the globe.

We are delighted to be joined by cellist and singer Abel Selaocoe, who makes his debut with the Orchestra performing the London premiere of his Cello Concerto, *Four Spirits*. The piece draws on his South African heritage and showcases his deep throat singing and lyrical baritone, as well as his cello playing. It is also a pleasure to welcome back Duncan Ward, a conductor with whom we have had the pleasure of working over many years. His relationship with the LSO thus far has included streamed concerts during the pandemic at LSO St Luke's and a memorable performance of Karlheinz Stockhausen's *Gruppen* in the Turbine Hall in the Tate Modern.

Tonight's concert is part of the EFG London Jazz Festival, and we thank the Festival for their support of this concert. The concert opens with Gary Carpenter's glistening *Dadaville*, a piece that showcases the wind and brass sections of the Orchestra, followed by Béla Bartók's rhythmic *Dance Suite*, which includes a breadth of folk music from Hungary, Romania, Slovakia and Algeria. Prior to the Cello Concerto, we hear Samuel Barber's concert suite *Medea's Dance of Vengeance*, a thrilling piece that reflects the freneticism of the mythical character's life.

Before tonight's concert, we enjoyed performances on the Barbican Foyers by musicians from the Guildhall School of Music & Drama's jazz department.

Thank you for joining us for this evening's performance, and we hope to see you again soon. Duncan Ward returns to the Barbican next week for a concert of four masterpieces from the turn of the 20th century, all telling tales of troubled romance. Isabelle Faust joins us as soloist in Béla Bartók's First Violin Concerto and Ernest Chausson's *Poème*.

A handwritten signature in black ink that reads "Kathryn McDowell". The script is fluid and cursive.

**Dame Kathryn McDowell** DBE DL  
Managing Director

# Future Concerts

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Thursday 23 November 7pm  
Barbican

## BARTÓK, JANÁČEK, DEBUSSY

Isabelle Faust plays Bartók's First Violin Concerto and Chausson's sensuous *Poème* in a concert exploring unrequited love and adventure, conducted by Duncan Ward.

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Sunday 3 March 2024 7pm  
Barbican

## LISTENING TO AMERICA

The razzle-dazzle of George Gershwin's Piano Concerto, and the big melodies of his musical theatre overtures, meet music by Roy Harris and a new work by John Adams.

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Thursday 11 April 2024 7pm  
Barbican

## BEWITCHING RHYTHMS

Jazz, blues, soul and the classical tradition mingle in Wynton Marsalis' Trumpet Concerto – Alison Balsom performs the UK premiere.

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Thursday 18 April 2024 7pm  
Barbican

## BERTRAND CHAMAYOU: RAVEL'S PIANO CONCERTO IN G

Ravel sets his Piano Concerto in G in motion with a flick of the whip, and Basque folk melodies, Spanish panache and American jazz follow.

[iso.co.uk/whatson](https://iso.co.uk/whatson)

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Please switch off all phones.  
Photography and audio/video recording is not permitted during the performance.

Details correct at time of going to print.

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## SHARE YOUR THOUGHTS

We always hope you have a great experience. Visit [iso.co.uk/survey](https://iso.co.uk/survey) to complete a short survey about tonight's concert.

# Dadaville

## Gary Carpenter

 2015

 7 minutes

Programme note by  
**Leah Broad**

Behind a thick glass frame, a wall stands blotting out the promise of a blue sky. Clouds are just visible in the distance, but they disappear behind an impassible barrier of what seem to be thick, uneven, rusting iron railings. Look closer, though, and it becomes clear that the appearance of solid metal is an illusion. The wall is made of cork, so brittle that it might disintegrate at any moment. What appears to be permanent is only temporary; but perhaps appearances are powerful enough to shape reality.

This is *Dadaville*, a 1924 work by the Surrealist artist Max Ernst, which Gary Carpenter saw at Tate Liverpool. He was 'immediately intrigued' by the sculpture, so 'rich in ambiguity', and it gave rise to the work we are hearing today. It has a visual, cinematic quality – the piece moves through distinct sections, so much like movie scenes that Tom Service has described it as 'a short film for your ears'.

'I often pondered what else ... might live behind this iron-cork wall,' Carpenter writes, but the piece gives no answers, only hints and suggestions. Built around the notes D/D-flat and A/A-flat to spell out DADA, *Dadaville* opens eerily in the strings and upper winds; the mood is expectant, almost as though time has been suspended. Momentum soon gathers, though, and we

burst into a new section where the orchestra marks time like a ticking clock. This then moves into a lyrical section led by the violin. Finally, the tuba initiates a jazzy theme that spreads through the whole orchestra as it drives towards the (literally) explosive finale. Carpenter writes in his score that in the final bar a 'pyrotechnic explosion' is 'highly desirable' – at the world premiere, surprise pyrotechnics were set off in the Royal Albert Hall auditorium at the end.



*Dadaville*, c 1924, Max Ernst  
© ADAGP, Paris and DACS,  
London 2023. Photo: Tate

# Gary Carpenter

## b 1951 (United Kingdom)



### TRAINING

Royal College of Music

### CONTEMPORARIES

Simon Bainbridge,  
James Dillon,  
John Casken

### SIGNATURE STYLE

High energy, with jazz elements; works often have extra-musical inspirations

### LISTEN TO

SET – Concerto for Tenor Saxophone and Orchestra,  
Fred and Ginger,  
Azaleas, Willie Stock

Composer profile by  
**Leah Broad**

Born and raised in London, Gary Carpenter is now a Professor at the Royal Northern College of Music and a composition tutor at the Royal Academy of Music. He was Composer in Association with the Royal Liverpool Philharmonic Orchestra in 2018/19. He was winner of the British Composer Award in the chamber category in 2006. His piece *Van Assendelft's Vermeer* won the 2004 British Clavichord Society Composition Competition, and his composition *Azaleas* won a Victor Salvi Award.

Carpenter's works range from instrumental pieces to film scores, and his compositions often explore the intersection between music and other art forms. His 2011 orchestral work *Fred and Ginger*, for example, was inspired by watching Fred

Astaire and Ginger Rogers in *Top Hat*; *Dadaville* (2015) was prompted by a Max Ernst painting; and *...as dreams are made on* (2019) for string orchestra takes a line from Shakespeare's *The Tempest* as its starting point. Beyond this he has written six operas, five musicals and a radio drama with Iris Murdoch; he has also been a composer and/or arranger for films including *The Wicker Man* (1973).

Major works for orchestra include *The Listening Project Symphony* (2012), *SET – Concerto for Tenor Saxophone and Orchestra* (2014), *Dadaville* (2015) and *Willie Stock* (2016). Ensemble pieces include *Azaleas* (2004) for harp, violin and cello, *Songs of Sadness and Piety* (2005) for voices, saxophone, organ and percussion, and *Piano Trio* (2011).

# Dance Suite

Béla Bartók

- 1 **Moderato**
- 2 **Allegro molto**
- 3 **Allegro vivace**
- 4 **Molto tranquillo**
- 5 **Comodo**
- 6 **Finale: Allegro**



1923



17 minutes

Programme note by  
**Leah Broad**

Reflecting on his artistic goals, Béla Bartók wrote in 1931 that his most treasured ideal was of a 'brotherhood of peoples, a brotherhood despite all war and strife. I try to serve this idea in my music.' This utopian idea comes to the fore in the *Dance Suite*, which was commissioned for the 50th anniversary celebration of Buda and Pest being united as one city – Budapest, capital of Hungary.

Despite this celebration, in 1923 the dream of a peaceful, united Hungary seemed fairly remote. This was a period of immense political instability and bloodshed. After World War I and the collapse of the Austro-Hungarian monarchy, the country had seen the violent overthrow of successive brief governments. In October 1918 the Aster Revolution had resulted in the First Hungarian People's Republic, which was swiftly replaced by the Hungarian Soviet Republic, in turn met by a counter-revolution that escalated into the White Terror. Under the 1920 Treaty of Trianon, Hungary lost significant amounts of land, and from this point forward, the government's main priority was to limit violent uprisings within the

newly drawn national borders. What about 'the poor people, the actual residents and workers in the contentious pieces of land?' Bartók lamented. 'They wait ... for the end of the conflict and the new beginning of a peaceful life.'

For the *Dance Suite*, Bartók turned to folk music to realise his musical vision of an imagined united brotherhood. He had travelled widely with his friend and fellow composer Zoltán Kodály, transcribing and recording traditional melodies, but for this Suite he wrote his own tunes to create what he described as 'a sort of idealised folk music', influenced by the music of Hungary, Wallachia, Slovakia and Algeria. All six movements are played without pause, giving the impression of a continuous whole. The ominous first movement gives way to violence and aggression in the *Allegro molto*, with slides in the brass and strings set against a driving, propulsive beat. The dance-like *Allegro vivace* is much more optimistic, and two restrained slow movements move us towards the finale, which unites all of the Suite's themes.

# Béla Bartók

## 1881 (Hungary) to 1945 (United States)



### TRAINING

Royal Academy of Music, Budapest

### CONTEMPORARIES

Zoltán Kodály,  
Maurice Ravel,  
Igor Stravinsky

### SIGNATURE STYLE

Rich in references to Central European folk music, especially from Hungary

### LISTEN TO

Concerto for Orchestra,  
Duke Bluebeard's Castle, Piano Concerto No 3

Composer profile by  
**Andrew Mellor**

Béla Bartók was one of a handful of early 20th-century composers who recognised how indigenous folk music might fuel avant-garde concert music. He was born in an area of Europe rich in peasant culture, but was soon set on a path of intense musical training in the Western classical tradition.

Bartók was initially taught the piano by his mother. The family moved to Pressburg (now Bratislava) and in 1899 their son enrolled at what is now the Liszt Academy in Budapest, where he would eventually replace its piano professor István Thomán.

By the 1910s, Bartók had become increasingly interested in collecting and transcribing folk tunes and dances from Hungary, Romania, Croatia, Yugoslavia, and even Turkey and North Africa. He did so, with rare dedication, for decades. These melodies and rhythms lit the fire of inspiration within Bartók, who started to conceive music that fused their characteristic elements with the highly developed musical language of the day. His works

managed to unite these two contrasting worlds with rare conviction and universality of feeling, via compositions of striking power and focus. These ranged from many works for solo piano to six string quartets, to large-scale orchestral pieces, including concertos for violin and for piano, the ballets *The Miraculous Mandarin* and *The Wooden Prince* and the one-act opera *Duke Bluebeard's Castle*.

By the 1940s Bartók was a well-known figure, not least as a performing pianist, but he was forced to emigrate to America at the outbreak of World War II. He struggled in the US, securing a professorship but few commissions or performing engagements, until he was thrown a creative lifeline by a fellow émigré. At the Boston Symphony Orchestra, conductor Serge Koussevitzky commissioned a string of Bartók's late masterpieces, including the signature *Concerto for Orchestra*. Bartók died in New York less than a month after the war had ended.

# Medea's Dance of Vengeance

Samuel Barber



1955



14 minutes

Programme note by  
**Leah Broad**

This work began its life in 1946, when the famed choreographer Martha Graham approached Samuel Barber to write her a ballet based loosely on Euripides' play *Medea*. It proved an inspirational collaboration, with Barber managing to complete the entire ballet in just four months.

The story of Medea is dominated by jealousy and destruction. When her husband Jason leaves her for another woman, Medea murders both Jason's new wife and her own two sons. In the ballet, the characters were slightly abstracted, and the first programme note stated that they projected 'psychological states of jealousy and vengeance'. The ballet's first titles – *Serpent Heart* and then *Cave of the Heart* – also kept the focus on tropes rather than individuals. However, as Barber revised the ballet – first into a seven-movement suite, and then into this single-movement concert work – the attention shifted slowly onto Medea. This piece is almost a psychological portrait of Medea, foregrounding her actions, motivations and moods.

Barber himself said that this work traces Medea's 'emotions from her tender feelings towards her children, through her mounting suspicions and anguish at her husband's betrayal and her decision to avenge herself'. As such, the opening is relatively tranquil, and the composer slowly ratchets up the tension over the course of the piece. He uses the piano to great effect, driving the work towards its climactic dance.

The Medea whom Barber and Graham conjured up is horrific, yet also captivating in her sheer destructive force. However shocking she might be, she is not a figure of pity – the composer instead highlights her power, describing her as 'the Sorceress descended from the Sun God'. In Graham's choreography for the final dance, Medea dominates the stage, alone, the dancer's body convulsing and quivering with sharp, angular movements. The piece doesn't finish, but rather collapses, exhausted by its 'frenzied' final moments.

'This is a piece I fell in love with as a teenager. There is an extraordinary journey from this very sparse string texture to this wild frenetic frenzy at the finish.' – Duncan Ward



# Samuel Barber

## 1910 to 1981 (United States)



### TRAINING

Curtis Institute,  
American Academy  
in Rome

### CONTEMPORARIES

Aaron Copland,  
George Gershwin,  
Gian Carlo Menotti

### SIGNATURE STYLE

Neo-Romantic;  
notable for its  
melodious lyricism

### LISTEN TO

Knoxville:  
Summer of 1915,  
Adagio for Strings,  
Piano Concerto

Composer profile by  
**Jo Kirkbride**

Given the enormous success he enjoyed during his career, it is puzzling that Samuel Barber is now remembered primarily for just one work – his Adagio for Strings (1938). His catalogue of music, though not as extensive as some of his contemporaries', extends from solo piano music, songs and instrumental chamber works to symphonies, concertos and operas. He was twice awarded the Pulitzer Prize for Music, in addition to the American Prix de Rome, and in 1966 he was commissioned to write a new opera, *Antony and Cleopatra*, to mark the opening of the Metropolitan Opera's new home at the Lincoln Center. (The production was a flop, but this was largely thanks to Zeffirelli's direction, rather than Barber's music.)

Barber's relative neglect from the 20th-century canon probably owes much to his musical style. While Schoenberg and the Second Viennese School forged new harmonic paths through atonality and serialism, and Stravinsky explored bold new levels of dissonance, rhythmic vitality and texture, Barber seemed content

to follow his own path, one which owed more to the dying strains of Romanticism than to the radical new sound world of the 20th century. That is not to say that Barber's music is not innovative and dramatic, nor that his often complex and dissonant harmonies can be considered ordinary, but the rich, full textures of his works and their predilection for sweeping, generous melodies sets them apart from many of the more experimental trends of his age.

# Four Spirits

Abel Selaocoe arr Benjamin Woodgates

## Abel Selaocoe

cello & voice

## Bernhard

## Schimpelsberger

percussion

- 1 **MaSebego**  
(Traditional Healer)
- 2 **Bana** (Children)
- 3 **Tshepo** (Faith)
- 4 **Simunye**  
(We Are One)



2022



25 minutes

Programme note  
and composer profile  
(page 12) by  
**Timmy Fisher**

For Abel Selaocoe, tradition is something to be both revered and dismantled. His *Four Spirits* is, on the face of it, a concerto for cello, voice and percussion. There are soloists and an orchestra. There are four movements. But that is where any resemblance to the 'Classical' concerto ends. Instead of individualistic struggle and blatant virtuosity, *Four Spirits* is about conversation: between the past and present, between the audience and performer, and between the performers themselves.

Drawing on his experiences of growing up in Sebokeng, South Africa, Selaocoe designates to each movement a central aspect of life in the township: honouring ancestors, children, faith and community. He blends song, South African overtone singing (umngqokolo) and body percussion with elements of classical cello performance and improvisation, placing himself in the role of storyteller – 'a leader communicating with the community'. All the while, percussionist Bernhard Schimpelsberger (also soloist for the world premiere earlier this year in Glasgow) offers a counterpoint to Selaocoe's invocations.

The works begins by giving thanks to traditional healers – for 'bridging the gap between the modern world and the advice of our ancestors'. Hypnotic cello improvisations and tender vocal melodies, sung in Southern Sotho and Zulu, interact in Selaocoe's unique style, all united by a ferocious appetite for rhythm. The second movement nods to the importance of children, uncomplicated truth-tellers whose language 'is full of wisdom, constantly teaching humans about instinct and humour as integral parts of the experience'.

The music drifts into serene meditation for the third movement, the focus on prayer as a universal – rather than religious – experience, and the need for faith in the face of life's uncertainties. But, as with all Selaocoe's music, we are never far from jubilation. As the finale erupts, Selaocoe invites the audience to join the celebration, directing them in a benediction to community and solidarity. This movement gets to the heart of Selaocoe's musical vision: the creation of 'an empowered and inspiring space of unity and purpose'.

# Duncan Ward

## conductor



Duncan Ward is Chief Conductor of the South Netherlands Philharmonic and Music Director of the Mediterranean Youth Orchestra. During the 2023/24 season, he conducts two concerts with the London Symphony Orchestra in his Barbican debut, with soloists Abel Selaocoe and Isabelle Faust. Further highlights include concerts with the Symphonieorchester des Bayerischen Rundfunks, Dresden Philharmonic, Trondheim Symphony, Orchestre Philharmonique de Luxembourg, Lucerne Symphony, Kammerakademie Potsdam and Deutsche Kammerphilharmonie Bremen. Ward will make his debut at Zurich Opera and return to Oper Köln.

Ward made his North American debut in 2022 at the Metropolitan Opera, New York, with Wolfgang Amadeus Mozart's *The Magic Flute*. Other recent opera productions have included Mozart's *Così fan tutte* at the Opéra national du Rhin in Strasbourg, Kurt Weill's *Aufstieg und Fall der Stadt Mahagonny* in Luxembourg, and the German premiere of Brett Dean's *Hamlet* as well as *The Magic Flute* at Oper Köln. Recent concert engagements have included the opening ceremony of Salzburg Festival (with the Mozarteum Orchestra), and appearances with the Frankfurt Radio Symphony, Les Siècles, the

Vienna Radio Symphony Orchestra, the Balthasar Neumann Ensemble and the NDR Elbphilharmonie.

Ward is equally at home working with period instrument ensembles and with contemporary music specialists including Ensemble Modern and Ensemble intercontemporain. He has led acclaimed productions with Streetwise Opera, a company working with people who experience homelessness, including at the London 2012 Olympics; directed 500 amateur musicians in a *Supersize Riley 'In C'* at the Elbphilharmonie; and collaborated with multi-Grammy-nominated Anoushka Shankar, as well as with the celebrated Nordic folk band Dreamers' Circus. He has regularly collaborated with the South African non-profit organisation MIAGI, for which he directed a major tour in 2018 to celebrate the 100th anniversary of Nelson Mandela's birth.

From 2012 to 2014, Ward was the first ever Conducting Scholar of the Berlin Philharmonic Karajan Akademie, a position created for him by Sir Simon Rattle. In addition to his conducting work, he is an accomplished composer (winner of the 2005 BBC Young Composer of the Year), published by Edition Peters.



### READ MORE ONLINE

Duncan Ward on his relationship with the LSO and his 2023 concerts  
[lso.co.uk/news](https://www.lso.co.uk/news)



### NEXT ON STAGE WITH THE LSO

Thursday 23 November 7pm, Barbican  
Bartók, Janáček, Debussy

# Abel Selaocoe

cello, voice, composer



Aged just 31, Abel Selaocoe, the South African composer, vocalist and cellist, has already collaborated with some of the UK's top ensembles and soloists. He has curated programmes for Kings Place and the Aldeburgh Festival, played artist residencies with the BBC Singers, Saint Paul Chamber Orchestra (Minnesota) and Southbank Centre, and performed in venues from Seattle to Helsinki. His synthesis of Western Classical and African styles – and infectious, beaming stage presence – has proven both innovative and hugely popular, and his rapid rise shows no sign of slowing.

Selaocoe was born in Sebokeng, a township outside Johannesburg. He began playing the cello aged 11 as part of an outreach programme for young musicians. Supported by a network of classical-loving friends, he won a scholarship to one of the most prestigious schools in South Africa and was subsequently accepted onto the Britten Pears Young Artist programme and into Manchester's Royal Northern College of Music. It was here, while studying for his master's degree, that Selaocoe began to rediscover improvisation and the music of his homeland. He co-founded

Kabantu, a folk fusion quintet, and Chesaba, a trio devoted to the multilayered textures of South African music.

Through performances with Chesaba, Selaocoe perfected the style that found its apogee in last year's album *Where is Home (Hae Ke Kae)*, a combination of his own works, inspired by South African and Tanzanian musical traditions, and embellished Baroque pieces by J S Bach and Giovanni Benedetto Platti. Here the classical discipline of Selaocoe's conservatoire training is enriched with performance techniques from the African continent. Meanwhile, guest features with such luminaries as cellist Yo-Yo Ma and lutanist Elizabeth Kenny evince his skill as a collaborator.

At the heart of Selaocoe's output, whether live or recorded, is a fascination with rhythm, repetition and improvisation. He has said his musical goal is to bring audiences closer to the shared, viscerally human origins of contemporary classical music. In this, he has few equals.

Composer profile by **Timmy Fisher**

# Bernhard Schimpelsberger

## percussion



His audio-visual music project *Rhythm Diaries*, documenting his collaborations and studies in Cuba, Brazil, India, South Africa and all across Europe, has been critically acclaimed and received numerous awards around the world.

Schimpelsberger's original compositions have been performed at Beethovenfest Bonn and Rowing World Cup Championships Ottensheim/Linz, and by the Britten Sinfonia Orchestra and Malta's National Dance Company.

Austrian percussionist and composer Bernhard Schimpelsberger – 'one of the most technically gifted and tasteful players we have seen in a long time' (*Drummer Magazine UK*) – performs on a uniquely multilayered and melodious drum kit. He creates 'percussive soundscapes' (*Süddeutsche Zeitung*) with a fascinating 'interweaving of colours and elements, of virtuosity and surprising twists' (*Augsburger Allgemeine*).

Schimpelsberger's initial training was in Western Classical music and jazz. He went on to study the complex rhythmic system of Indian classical music under master drummers Suresh Talwalkar and Trilok Gurtu. He is in high demand across many genres. Collaborations with stars of Indian music including Anoushka Shankar (sitar), Akram Khan (dance) and Nitin Sawhney (film composition) have helped him to develop a drumming style 'true to that of a tabla virtuoso' (*Confluence magazine*).

International collaborations with Spanish flamenco dancer Israel Galván, Palestinian oud virtuoso Adnan Joubran, the Cuban rumba group Osain del Monte and South African cellist Abel Selaocoe have taken him around the world and enlarged his musical palette.

# London Symphony Orchestra On Stage

## Guest Leader

Jerome Benheim

## First Violins

Clare Duckworth

Maxine Kwok

Elizabeth Pigram

William Melvin

Stefano Mengoli

Claire Parfitt

Laurent Quénelle

Harriet Rayfield

Caroline Frenkel

Victoria Irish

Dániel Mészöly

Julia Rumley

## Second Violins

Julián Gil Rodríguez

Thomas Norris

Sarah Quinn

Miya Väisänen

Matthew Gardner

Naoko Keatley

Alix Lagasse

Belinda McFarlane

Iwona Muszynska

Csilla Pogány

Andrew Pollock

Paul Robson

## Violas

Jane Atkins

Malcolm Johnston

Anna Bastow

Steve Doman

Julia O'Riordan

Robert Turner

Mizuho Ueyama

Luca Casciato

Theodore Chung

Zoe Matthews

## Cellos

David Cohen

Alastair Blayden

Ève-Marie Caravassilis

Daniel Gardner

Laure Le Dantec

Silvestrs Kalnins

Ghislaine McMullin

Joanna Twaddle

## Double Basses

Rodrigo Moro Martín

Patrick Laurence

Thomas Goodman

Joe Melvin

Simon Oliver

Hugh Sparrow

## Flutes

Gareth Davies

Chloé Dufosse

## Piccolo

Sharon Williams

## Oboes

Olivier Stankiewicz

Rosie Jenkins

## Cor Anglais

Eloi Huscenot

## Clarinets

Maura Marinucci

Chi-Yu Mo

Maria Gomes

## Bass Clarinet

Kenny Keppel

## Baritone Saxophone

Shaun Thompson

## Bassoons

Rachel Gough

Joost Bosdijk

## Contra Bassoon

Martin Field

## Horns

Diego Incertis Sánchez

Angela Barnes

Norberto López García

Jonathan Maloney

Jonathan Farey

## Trumpets

Paul Beniston

Adam Wright

Toby Street

Kaitlin Wild

## Trombones

Peter Moore

Jonathan Hollick

## Bass Trombone

Paul Milner

## Tuba

Ben Thomson

## Timpani

Nigel Thomas

## Percussion

Neil Percy

David Jackson

Sam Walton

Patrick King

## Harp

Bryn Lewis

## Piano

Philip Moore

## Celeste

Clíodna Shanahan





# EFG London Jazz Festival 2023

## 10-19 November

#wearejazz

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