

LSO ON FILM

Sunday 16 June 2024 7-9.10pm

Arthur Bliss March from 'Things to Come'

Miklós Rózsa River Journey from 'The Four Feathers'

Ralph Vaughan Williams Prelude from '49th Parallel'

Bernard Herrmann Prelude from 'The Man Who Knew Too Much'

Henry Mancini Main Theme from 'Lifeforce'

William Walton and **Muir Mathieson** Touch Her Soft Lips and Part
from 'Henry V' Suite

Elmer Bernstein 'Slipstream' Suite

Trevor Jones Will and Anna from 'Notting Hill'

James Horner The Ludlows from 'Legends of the Fall'

George Fenton End Credits from 'Shadowlands'

James Horner For the Love of a Princess from 'Braveheart'

James Horner End Credits from 'Braveheart'

Interval

John Williams Main Title from 'Star Wars'

John Williams Hedwig's Theme from 'Harry Potter'

Patrick Doyle Harry in Winter from 'Harry Potter and the Goblet of Fire'

Patrick Doyle La Valse de l'Amour from 'Cinderella'

Alan Silvestri End Credits from 'Who Framed Roger Rabbit'

David Shire Finale and End Credits from 'Return to Oz'

Elliot Goldenthal Adagio and Transfiguration from 'Final Fantasy'

John Williams Imperial March from 'Star Wars'

Dirk Brossé conductor & curator

Craig Ogden guitar

London Symphony Orchestra

River Journey from 'The Four Feathers' by Miklós Rózsa performed in cooperation with
Europäische FilmPhilharmonie – EFPI and Juliet Rózsa

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Welcome



We are delighted to welcome back Dirk Brossé, a veteran film conductor, with whom we have enjoyed many rewarding collaborations over the years. We look forward to his return next year, for a concert featuring a selection of film music by French composers, recorded by the LSO, including scores by Alexandre Desplat, Philippe Sarde, Philippe Chany and Guillaume Roussel for films such as *Harry Potter*, *Black Beauty*, *Tess* and *Asterix & Obelix*.

I hope you enjoy the concert, and that you will be able to join us again soon. Next week Gianandrea Nosedà, LSO Principal Guest Conductor, returns to the Barbican to close our 2023/24 season with four thrilling concerts. Alongside a Half Six Fix performance of Sergei Prokofiev's Symphony No 7, he is joined by star soloists Janine Jansen and Martin Fröst for the UK premiere of Sally Beamish's Concerto for Violin and Clarinet, *Distans*. He rounds off the season with Dmitri Shostakovich's Symphony No 3 and Carl Orff's choral classic *Carmina Burana*. We hope to see you there.

Dame Kathryn McDowell DBE DL
Managing Director

Tonight's concert, conducted and curated by Dirk Brossé, celebrates film scores recorded by the LSO that showcase composers living and working in the UK and US. This performance is the first in a series of concerts taking place across three seasons, each celebrating the Orchestra's contribution to film music. Thanks to Classic FM for recommending this concert to their listeners.

The LSO has a rich heritage in recording film music. In 1935, the LSO became the first full orchestra to record a film soundtrack with Arthur Bliss' score for *Things to Come*, which opens this evening's concert. 90 years on and the Orchestra has recorded nearly 300 film titles with prolific composers such as John Williams (*Star Wars*, *Harry Potter* and *Indiana Jones*), James Horner (*Braveheart*), Patrick Doyle (*Cinderella* and *Harry Potter and the Goblet of Fire*), and Trevor Jones (*Notting Hill*), with scores often conceived with the LSO in mind. Tonight, we hear many of the composers mentioned above alongside music by Bernard Herrmann, Henry Mancini and many more, with LSO Members Sarah Quinn, Maxine Kwok, Rachel Gough and Sam Walton reflecting on their experience recording with the Orchestra.

Coming Up

Thursday 20 June 7pm
Barbican

BEETHOVEN, BEAMISH, PROKOFIEV

What is lost returns once more in emotive music conducted by Gianandrea Nosedà, alongside Janine Jansen and Martin Fröst.

Sunday 23 and Tuesday 25 June 7pm
Barbican

CARMINA BURANA

Gianandrea Nosedà leads the London Symphony Orchestra and Chorus in a rousing climax to the season. With Christina Poulitsi, Elliott Madore, Sunnyboy Dladla and Tiffin Boys' Choir.

Next Season

Sunday 22 June 2025 7pm
Barbican

LSO ON FILM: THE FRENCH CONNECTION

A selection of film music by French composers, recorded by the LSO, including scores by Alexandre Desplat, Philippe Sarde, Philippe Chany and Guillaume Roussel

SHARE YOUR THOUGHTS

Visit iso.co.uk/survey or scan the QR code to complete a short survey about tonight's concert.



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

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The LSO recording at Abbey Road Studios

‘The perfect film orchestra’

- Arthur Bliss

Programme Notes

Neil Brand

Speakers

Sarah Quinn
Sam Walton
Rachel Gough
Maxine Kwok

Arthur Bliss

March from
‘Things to Come’

Arthur Bliss’ ‘March’ from **Things to Come** is the perfect opener for the LSO’s deep dive into the 90 years of film music they have recorded. The 1936 film, produced by Alexander Korda, is based on H G Wells’ futuristic novel and postulates a world in which science can potentially create a utopia, threatened only by the vagaries of human nature. Arthur Bliss, after conducting his score with mostly LSO players and releasing it commercially under the LSO’s name, pronounced it ‘the perfect film orchestra’, a title it has more than fulfilled since.

This ‘March’ music is triumphant and Elgarian, with dark undertones and sudden, manic changes of theme, underscoring massive war machines clashing on land and sea in the near future. There is a cool matter-of-factness about the

March’s structure, its relentlessness and bleak, modernistic touches representative of the anti-war feelings of both Wells and Bliss, particularly given the appalling losses of World War I less than 20 years before. Wells believed that profound social change could only come through conflict, and his prophetic narrative in *Things to Come* is chillingly accurate, with the Nazis already ruling Germany by 1936 and another World War only three years away.

Producer Alexander Korda was also responsible for our next film, and for introducing its composer to the world. Hungarian composer Miklós Rózsa arrived in England from Paris in 1934, having been recommended to try film scoring by his friend Arthur Honegger but unable to find such work in France. Hungarian friends alerted him to



'Things to Come' poster

Miklós Rózsa
River Journey from
'The Four Feathers'

Ralph Vaughan Williams
Prelude from
'49th Parallel'

fellow Hungarian Korda's prodigious output at Denham, and within months, thanks to his European concert hall reputation, Rózsa was scoring *Knight Without Armour* without, by his own admission, the slightest clue how to do it.

As he describes in his autobiography *A Double Life*, Rózsa watched films assiduously and bought two books on the craft in Charing Cross Road, and within two years (and with the invaluable assistance of Korda's music director, Muir Mathieson) was held in high regard by Korda himself, who gifted him his major new 1939 film of A E W Mason's adventure novel **The Four Feathers**. Rózsa researched Arabian music for this epic tale of cowardice and salvation, set (and indeed shot) in the Sudan, and added his own lush, modernist-inspired textures to open up the emotional subtext of men fighting

and suffering in Victorian England and the horrors of the Sudan War. In this piece, 'River Journey', we hear Rózsa's warm, complex sonorities (that will reach their apotheoses in film noirs of the 1940s) as disguised central character Harry Favershaw saves the life of his blind friend Captain Durrance and rows him downriver to the British fort.

World War II had entered its third year before Britain's Ministry of Information released its only feature, **49th Parallel**. Directed by Michael Powell and written by Emeric Pressburger and Rodney Ackland, the film had all the weight of government budget and contacts behind it. Major actors such as Laurence Olivier and Leslie Howard were hired to star in it and even Britain's best-known composer was approached to write his first film score.



Bernard Herrmann on-screen in 'The Man Who Knew Too Much'

The 69-year-old Ralph Vaughan Williams had been depressed about the lack of opportunities for musicians to contribute materially to the war effort, and had expressed to fellow composer Arthur Benjamin an interest in writing for films. Word of this got back to Muir Mathieson, once again responsible for guiding a major figure into film composition, and he offered *49th Parallel* to Vaughan Williams, with the caveat that it had to be scored quickly. The LSO was, once again, the channel for this superb score, which sounds throughout as if Vaughan Williams was thoroughly inspired and energised by Powell and Pressburger's story of a Nazi U-boat crew on the run through Canada. This would be the first of eleven films he scored over the next 18 years and, with his previous extensive involvement with theatre and narrative music repurposed

to serve cinema, he wrote fluidly for sequences requiring action, tension, romance and deep moral debate with memorable themes and insightful complexity. This piece, 'Prelude', is the gravely noble opening and closing music for the film. Warm, keenly personal and deeply respectful of the sacrifices depicted on screen, it echoed the sacrifices being shared on a daily basis by the film's wartime audiences.

Alfred Hitchcock and Bernard Herrmann were only on their second collaboration (well before the mighty trilogy of *Vertigo*, *North by Northwest* and *Psycho*) when Herrmann was invited in 1956 to score Hitchcock's **The Man Who Knew Too Much**, a colour and widescreen remake of his 1934 British thriller about a holidaying couple whose son is kidnapped.

Bernard Herrmann
Prelude from
'The Man Who
Knew Too Much'

'The score was 'no *Moon River*'. What it was instead was a dramatic, pounding fantasy score.'

Henry Mancini
Main Theme from
'Lifeforce'

Here we see proper collaboration between the two great men, as Herrmann had to meticulously prepare the mise-en-scene of the film's climax in the Royal Albert Hall, when an assassin uses a cymbal crash in the orchestral concert to cover his gunshot.

The brass and percussion sections of the LSO appear on-screen right at the start of the film as they perform Herrmann's 'Prelude' music under the credits, a very rare occurrence which brilliantly sets us up for the film's concert hall climax. The piece ends with the camera pulling in on the cymbal player as he provides the crash that 'rocked the lives of an American Family', as the first title put it. Herrmann's title music prefigures the tension and action of the film itself with all his signature psychological drama and complex harmonies, and in the final scene,

we see him conducting the fateful orchestral piece, albeit, by his choice, Arthur Benjamin's *Storm Clouds*. Evidently, his relationship with the Orchestra was so warm that at the end of the recording, the players presented Herrmann with a book on their history inscribed 'to the Man Who Knows So Much'!

The story goes that when Henry Mancini stood up in front of the LSO to conduct the recording of his score to Tobe Hooper's 1985 sci-fi vampire film **Lifeforce**, he apologised to the players that the score was 'no *Moon River*'. What it was instead was a dramatic, pounding fantasy score which interlaced beautifully with dreamlike, floating, other-worldly textures to give credibility to the comic-strip events in the plot (based on Colin Wilson's book *The Space Vampires*) in much the same way that his early scores



Laurence Olivier in 'Henry V'

had graced sci-fi titles such as *It Came From Outer Space* and *This Island Earth*. He was particularly drawn to a wordless 16-minute opening sequence showing the discovery of an alien craft within the tail of Halley's Comet, which he scored with intricacy and economy. Unfortunately, huge cuts were made to the film for the US release and much of Mancini's fine score was replaced with primarily electronic scoring by Michael Kamen, but here we hear Mancini's thunderous original main title in all its glory.

Laurence Olivier's 1944 wartime Shakespearean epic **Henry V** was graced by one of the most distinguished scores ever written by the composer William Walton. As well as stirring music for the charge of the French knights at Agincourt and honorable, patriotic themes for the young king's battle

against overwhelming odds (which was bound to strike a chord with wartime audiences) he also penned this beautiful haunting love theme for the wooing of Henry and Princess Catherine de Valois, a slow, stately medieval-sounding dance of ravishing harmonies which has gone on to become one of Walton's best-loved and most performed pieces. This version is from the *Henry V* suite arranged in 1963 by Muir Mathieson.

1989 saw the release of a British science-fiction film **Slipstream** – produced by *Star Wars* co-producer Gary Kurtz – with Mark Hamill in a rare antagonist role in a tale of a bounty-hunter in a world destroyed by climate change. It is fair to say that the film didn't do well at the box office, but it had one major asset which has gone on to have a life of its own – Elmer Bernstein's

**William Walton arr
Muir Mathieson**
Touch Her Soft Lips
and Part from
'Henry V' Suite

Elmer Bernstein
'Slipstream' Suite

Trevor Jones
Will and Anna from
'Notting Hill'

James Horner
The Ludlows from
'Legends of the Fall'

score. A typical mix of action-packed drama and dreamy, trance-like textures featuring the ondes martenot (an electronic instrument, invented in 1928, with a theremin-like tone), Bernstein's climax even offers a full orchestral rhythmically driven theme similar to his most famous score, *The Magnificent Seven*. Bernstein was obviously so pleased with his score that he recorded a suite of the music, and that is what we will hear tonight.

A seminal film which set a gold standard for crowd-pleasing British romcoms, **Notting Hill** arrived with a splash in 1999, reuniting writer Richard Curtis with star Hugh Grant for the first time in five years (after the groundbreaking *Four Weddings and a Funeral*), and adding Hollywood megastar Julia Roberts to the mix, basically playing herself. Their sweet, awkward romance was



Julia Roberts in 'Notting Hill'

underscored by Trevor Jones with a canny mix of romantic piano/guitar balladry and unashamedly tear-jerking strings that matched exactly the onscreen chemistry of the stars, and the very high expectations of the audience. Tonight we will hear the piece 'Will and Anna' - featuring original guitarist Craig Ogden - which traces their journey from the first sparks of attraction to the full flowering of their love.

James Horner, who died tragically in a plane crash in 2015, was a superb melodist possessing a wonderful touch with Celtic-sounding tunes, and the first of three of his pieces we will hear tonight is no exception. **Legends of the Fall** was a sprawling, epic Western concerning a Montana rancher and his three sons growing up through the early years of the 20th century and World War I.



Mel Gibson and James Horner at Abbey Road

Their lives, loves and tragedies in the face of natural hazards and the grim realities of war were hauntingly brought out in Horner's score, the family having arrived in America from Cornwall and the folksy tonalities reminding us constantly of their immigrant status. Starring Anthony Hopkins, Aidan Quinn and newly arrived megastar Brad Pitt, the movie was a box-office hit, and the piece we will hear, 'The Ludlows', sums up this very masculine family led by a man who has his own demons to fight.

George Fenton is one of our most outstanding composers for film and TV, now best known for his work on the epic David Attenborough wildlife shows *Blue Planet*, *Planet Earth* and *Wild Isles*. However, in 1993, he worked with Sir Richard Attenborough on a tale of tragic romance between an Oxford don

and a spirited American poet, based on the true story of C S Lewis and Joy Gresham, called **Shadowlands**. Fenton's music caught the joy, sadness and haunting beauty of the couple's doomed relationship with a quiet but sensuous string-led theme, the 'End Credits' version of which we will hear tonight.

In 1995, Mel Gibson released his most epic (and most successful) film, **Braveheart**. James Horner had worked before with Gibson on *Man Without a Face* and later, *Apocalypto*, but *Braveheart's* story of 13th-century Scottish rebel William Wallace's struggle against his English oppressors inspired both men to outstanding efforts. Gibson won that year's Best Picture and Best Director Oscars, and Horner was nominated for Best Score. Horner brought Celtic flute and pipes to the fore, backed by the

George Fenton
End Credits
from 'Shadowlands'

James Horner
For The Love of
a Princess from
'Braveheart'

James Horner
End Credits from
'Braveheart'

John Williams
Main Title from
'Star Wars'

John Williams
Hedwig's Theme from
'Harry Potter'

sweeping lyricism of the LSO's full orchestra to give the engrossing tale of rebellion, love and battle its full emotional range. Tonight, we hear two of its pieces, 'For the Love of a Princess', the film's delicate, haunting love theme, and the impressive 'End Credits' which, building quietly from Wallace's final tragic moments, grows to provide an aide-memoire for the whole score.



INTERVAL – 20 MINUTES

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'That first high trumpet C in the fanfare [of *Star Wars*] was the first sound heard in the film, played by legendary LSO trumpeter Maurice Murphy on his first day with the Orchestra'

John Williams' relationship with the LSO is famous, not least because of his groundbreaking use of a great concert orchestra to lend even more drama to his superb score for George Lucas' 1977 game-changer **Star Wars** – that first high trumpet C in the fanfare was the first sound heard in the film, played by legendary LSO trumpeter Maurice Murphy on his first day with the Orchestra, and the whole score has gone on to grace concert halls for nearly half a century. In contrast Williams' **Hedwig's Theme**, famously introduced with tinkling celeste before exploding in a riot of magical, dancing strings, was composed for a promotional short for director Chris Columbus before the composer had seen a single frame of *Harry Potter and the Philosophers Stone*. It has gone on to feature in every *Harry Potter* movie since and is one of the most



'Who Framed Roger Rabbit'

recognisable film themes of all time. Williams' uncanny ability to capture the soul of a movie with memorable but thoroughly satisfying music is summed up wonderfully by these two pieces.

In 2005, Patrick Doyle took over the reins of scoring the fourth film in the *Harry Potter* series, **Harry Potter and the Goblet of Fire**, having been brought on board by director Mike Newell. This is a much darker, more mature film than the previous outings, and Newell and Doyle reflected that beautifully. This piece – 'Harry in Winter' – picture-paints snow-covered Hogwarts, both inside and out. Having scored over 60 films in his career, including Pixar's *Brave*, Doyle returned to the LSO in 2010 to record his score for Kenneth Branagh's Disney live-action retelling of **Cinderella**. Doyle has scored most of Branagh's work

since his award-winning 1989 film *Henry V*, and tonight's piece, a full-blown romantic waltz called 'La Valse de l'Amour', underscores the seminal moment when Cinderella and her prince meet for the first time, the two falling in love as they dance.

Alan Silvestri, now probably best known for scoring Marvel's *Avengers* series, was director Robert Zemeckis' composer of choice from 1984's *Romancing the Stone* onwards, including the highly successful *Back to the Future* series and 2004's *The Polar Express*. In 1988, Zemeckis took on his most challenging film yet, **Who Framed Roger Rabbit**, a technically advanced mix of live action and hand-crafted cartoonery for which the great animator Richard Williams provided stunningly realistic characters including Betty Boop,

Patrick Doyle
Harry in Winter from
'Harry Potter and the
Goblet of Fire'

Patrick Doyle
La Valse de L'Amour
from 'Cinderella'

Alan Silvestri
End Credits
from 'Who Framed
Roger Rabbit'



C3PO conducting the LSO at the Royal Albert Hall in 1978



George Lucas, John Williams and the London Symphony Orchestra at Abbey Road in 2002

David Shire
Finale and End Credits
from 'Return to Oz'

Elliot Goldenthal
Adagio and Transfiguration
from 'Final Fantasy'

Daffy Duck and the eponymous Roger Rabbit. Silvestri used a mix of fast-moving orchestral drama and 1940s jazz in 'Warner Brothers cartoon' style to underscore a tale of a private eye tasked with protecting Roger Rabbit from evil forces threatening the existence of Toontown. Silvestri's 'End Credits' pulls together the fast-moving craziness of the plotting with virtuosic playing at breakneck speed by the LSO, which shows the Orchestra at its most accomplished.

Distinguished film and concert composer David Shire, responsible for seminal scores such as *The Conversation* and *The Taking of Pelham 123*, was invited to score Walter Murch's dark sequel to MGM's classic *The Wizard of Oz*, **Return to Oz** in 1985. The tale followed Dorothy, now older and troubled by her obsession with

her childhood adventure, as she returned to a devastated Oz ruled over by the horrifying Nome King. The film was maybe a little too scary for its target audience and lost out at the box office, but inspired a score from Shire which may well stand as his masterpiece. Musically rich and full-blooded, boasting satisfying emotional fireworks with a modernist but still accessible slant and a violin concerto structure for its opening and closing, his 'Finale and End Credits' are a wonderful representation of the whole score, and deserves to be heard in concert halls much more widely than the failure of the film allowed.

In 2001, a film emerged which was the first to be based on a huge gaming franchise, called **Final Fantasy: The Spirits Within**. This was one of the earliest films

to attempt to create characters through photorealistic computer animation, and was directed by the game's director Hironobu Sakaguchi. He hired Elliot Goldenthal, whose credits included *Alien 3*, *Batman Forever* and *Heat*, to bring dramatic rigour and a grounded emotional reality to the sci-fi story of a future Earth infested by aliens called Phantoms.

Goldenthal typically threw his scoring net wide, using experimental and avant-garde techniques mixed with thunderous brass and percussion and reflective solo piano to draw his future world, strange environments and the eerie alien Phantoms. The score was performed and recorded by the LSO and conducted, as it is tonight, by our very own Dirk Brossé. We will hear 'Adagio and Transfiguration' from Goldenthal's score.

We close with John Williams again, and that seminal **Star Wars** score. Williams has arguably soundtracked more of our lives than any other living composer, and his immediately recognisable, catchy melodies have summed up vastly diverse worlds and stories and remain earworms for us all. However, one tune, perhaps above all others, has come to represent more than just the film it scored, but wider ideas of repression, violence and dictatorship. So we close our concert on a piece that, with its insistent snare drums, its fractured brass fanfare and hammerblow string ostinato, is the musical representation of the most evil Dark Lord of the Universe – Darth Vader's 'Imperial March'.

John Williams
Imperial March
from 'Star Wars'

Dirk Brossé

conductor



Dirk Brossé, an internationally acclaimed conductor and award-winning composer, is currently Music Director of the Chamber Orchestra of Philadelphia, and Music Director of the Ghent Film Festival. He is also professor of composition and conducting at the School of Arts/Royal Conservatory of Music in his hometown of Ghent, Belgium.

In 2008 he made his first appearance at the Royal Albert Hall in London, conducting the London Symphony Orchestra, and in 2016 he made his debut at Carnegie Hall, New York. He has guest-conducted many top orchestras, among them, the London Philharmonic Orchestra, Royal Philharmonic Orchestra, Vancouver Opera, Opéra de Lyon and many more across the world.

Brossé is also an award-winning composer, whose body of some 400 works includes concertos, oratorios, lieder, chamber music and symphonic pieces, as well as scores for cinema, television and stage, such as the Emmy-nominated score for the BBC/HBO series, *Parade's End*. Other scores include *Prince of Africa*, *Sacco & Vanzetti*, *Tintin*, *Rembrandt*, *Ben X*, *Pauline & Paulette*, *14-18* and *Scrooge*.

Brossé is a versatile and creative performer with a keen interest in cinematic music; he is an early advocate of bringing movie scores to orchestral venues. He was chosen by John Williams to conduct the 'Star Wars in Concert' World Tour in 2009, the first world tour of its kind. He is also director of The World Soundtrack Academy at the prestigious Ghent Film Festival. He has made more than 100 CD recordings and has collaborated with world-class artists, including Julian Lloyd Webber, Alison Balsom, Toots Thielemans and Hans Zimmer. He has also worked with directors Stijn Coninx, Frank Van Laecke, Susanna White and Roland Joffé, and with writers Gabriel García Márquez, Seth Gaaikema and Didier Van Cauwelaert.

He has been awarded the title Cultural Ambassador of Flanders, the Flemish Parliament's Gold Medal for Merit, the Achille Van Acker Prize, the Joseph Plateau Honorary Award and the Global Thinkers Forum Award for Excellence in Cultural Creativity.

In 2013 he was elevated to Belgium's hereditary nobility, with the personal title of Ridder (Sir). He is a member of the Royal Flemish Academy of Belgium for Science and the Arts and, since 2018, also a Fellow in Arts and Humanities at the Brussels University VUB. His Majesty King Philippe of Belgium recently awarded Brossé the Belgian monarchy's highest honour: Commander in the Order of Leopold.



NEXT ON STAGE WITH THE LSO

Sunday 22 June 2025 7pm, Barbican
The French Connection

LSO ON FILM

THE FRENCH CONNECTON

Film music by French composers including **Alexandre Desplat**, **Philippe Sarde** & more with **Dirk Brossé**

22 June 2025 7pm
Barbican

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Craig Ogden

guitar



Described by *BBC Music Magazine* as 'A worthy successor to Julian Bream', Australian-born guitarist Craig Ogden is one of the most exciting artists of his generation. He studied guitar from the age of seven and percussion from the age of thirteen. Ogden has performed concertos with many of the world's leading orchestras and is a sought-after guitarist for chamber music in the UK. He regularly appears as soloist and chamber musician at major venues and collaborates with the UK's top artists and ensembles.

Numerous composers have written works specially for him and he has recently given world premiere performances of guitar concertos by Andy Scott, David Gordon (double with accordionist Miloš Milivojević), David Knotts (with the BBC Concert Orchestra, recorded for BBC Radio 3, filmed for BBC4 TV) and William Lovelady with the English Chamber Orchestra for Music in Country Churches. The work received its London premiere in November 2022 at Cadogan Hall. In January 2023, Ogden gave the world premiere of a guitar concerto by Greg Caffrey with the Ulster Orchestra in Belfast, recorded by BBC Radio 3.

One of the UK's most recorded guitarists, Ogden has accumulated an acclaimed discography for Chandos, Virgin/EMI, Nimbus, Hyperion, Sony and five chart-topping albums for Classic FM. Recent recordings include a solo recital disc for Chandos, *Craig Ogden in Concert*, a new arrangement of the Goldberg Variations by J S Bach with violinist David Juritz and cellist Tim Hugh for Nimbus, *Environments II* guitar concerto by Irish composer Greg Caffrey with the Ulster Orchestra and *Dancing with Piazzolla* with the London Tango Quintet, released in February 2024 and selected as album of the week by BBC Radio 3. He frequently records for film and has presented programmes for BBC Radio 3, BBC Northern Ireland, and ABC Classic FM in Australia.

Craig Ogden is Director of Guitar at the Royal Northern College of Music in Manchester, Adjunct Fellow of the University of Western Australia and Associate Artist at The Bridgewater Hall. Ogden plays a 2011 Greg Smallman guitar and strings made by D'Addario.

A NEW SEASON

2024/25 WITH THE LSO

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La rondine

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Hector Berlioz

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Richard Strauss

Salome

Sir Simon Rattle

Johannes Brahms

Symphony No 4

Leoš Janáček

The Excursions of Mr Brouček

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Symphonic Gospel with **André J Thomas**
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LSO on Film: The French Connection

London Symphony Orchestra On Stage

Leader

Natalia Lomeiko

First Violins

Clare Duckworth
Stefano Mengoli
Ginette Decuyper
Maxine Kwok
William Melvin
Claire Parfitt
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Iona Allan
Caroline Frenkel
Hilary Jane Parker
Jan Regulski
Shoshanah Sievers

Second Violins

Thomas Norris
Sarah Quinn
Miya Väisänen
Matthew Gardner
Naoko Keatley
Alix Lagasse
Csilla Pogány
Andrew Pollock
Ingrid Button
Eleanor Fagg
Juan Gonzalez
Hernandez
Gordon MacKay
Greta Mutlu
Djumash Poulsen

Violas

Gillianne Haddow
Malcolm Johnston
Mizuho Ueyama
Anna Bastow
Thomas Beer
Steve Doman
Julia O'Riordan
Sofia Silva Sousa
Robert Turner
Regina Beukes
Michelle Bruil
Nancy Johnson

Cellos

Rebecca Gilliver
Alastair Blayden
Ève-Marie Caravassilis
Daniel Gardner
Amanda Truelove
Anna Beryl
Victoria Harrild
Lavinnia Rae
Jessie Ann Richardson
Peteris Sokolovskis

Double Basses

Rodrigo Moro Martín
Patrick Laurence
Thomas Goodman
Joe Melvin
Ben Griffiths
Simon Oliver
Evangeline Tang
Simon Wynter

Flutes

Claire Wickes
Patricia Moynihan

Piccolo

Sharon Williams

Oboes

Juliana Koch
Emmet Byrne

Cor Anglais

Sarah Harper

Clarinets

Sérgio Pires
James Gilbert

Bass Clarinet

Kenny Keppel

Saxophone

Howard McGill

Bassoons

Rachel Gough
Joost Bosdijk

Contra Bassoon

Martin Field

Uilleann Pipes

Calum Stewart

Horns

Diego Incertis Sánchez
Timothy Jones
Angela Barnes
Zoë Tweed
Jonathan Maloney
Kathryn Saunders

Trumpets

James Fountain
Adam Wright
David Geoghegan
Toby Street

Trombones

Isobel Daws
Jonathan Hollick
Andrew Cole

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Patrick King

Percussion

Neil Percy
David Jackson
Sam Walton
Oliver Yates
Jacob Brown

Drum Kit

Matthew French

Harps

Lucy Wakeford
Fiona Clifton-Welker

Piano

Elizabeth Burley

Synth

Mark Etherington

Bass Guitar

Andrew Pask