

# LSO HELEN HAMLYN PANUFNIK COMPOSERS' SCHEME WORKSHOPS

Monday 14 July 2025, Blackheath Halls

## **Morning Workshop: 10.30am–2pm**

**Omri Kochavi**

gilufim

**Yunho Jeong**

Apparition from the World Grown Alien

Interval

**Emily Hazrati**

silk eternal

**Laila Arafah**

wire

**Jack Sheen** conductor

**London Symphony Orchestra**

## **Afternoon Workshop: 3–6.30pm**

**Monika Dalach Sayers**

Polymorph

**Whan Ri-Ahn**

Summer Leaves –

Interval

**Margarida Gonçalves**

Eye of the Storm

**Sasha Scott**

Sly

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

**HT** THE HELEN HAMLYN TRUST



# About the Scheme

The LSO Helen Hamlyn Panufnik Composers' Scheme offers six early-career composers each year the opportunity to write for the London 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 and discussed by the LSO 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.

**[lso.co.uk/panufnik](https://lso.co.uk/panufnik)**

Programme notes written by Tim Rutherford-Johnson

The taking of photographs and the use of recording equipment are strictly forbidden

Please make sure that digital watch alarms and mobile phones are switched off during the performance

# Welcome

Welcome to today's workshops, conducted by Jack Sheen, featuring six three-minute orchestral works created by the 2024/25 cohort of composers selected for the LSO Helen Hamlyn Panufnik Composers' Scheme. The programme you will hear today also includes works by Sasha Scott and Omri Kochavi, who have been commissioned to write short orchestral pieces for the LSO following their participation in last year's Scheme. These two pieces will have their premiere at the Barbican with the LSO in the 2025/26 season.

Each of these works marks a key stage in a year-long process of exploration and development, supported by Colin Matthews and Christian Mason. Today offers a chance to hear how each composer engages with the orchestra in their own distinctive way – a moment of discovery shared between our LSO musicians, composers and audience.

We are grateful to Lady Hamlyn and The Helen Hamlyn Trust for their generous support and visionary endowment of the

LSO Helen Hamlyn Panufnik Composers' Scheme. I would also like to thank Colin Matthews and Christian Mason for their expert guidance, and Lady Panufnik for her longstanding support of the Scheme.

I hope you enjoy the workshops. Looking ahead, we greatly anticipate returning to LSO St Luke's in Autumn 2025 when it reopens. The new works explored today by Sasha Scott and Omri Kochavi receive their world premieres at the LSO Futures concert on 20 November at the Barbican. I hope you can join us then. Wishing you an enjoyable summer.



**Dame Kathryn McDowell** DBE DL  
Managing Director

# Omri Kochavi



© Louisa Rosi

Omri Kochavi is a London-based composer and guitarist whose work draws on a wide range of influences, focusing on the reality of sounds, plants and people.

He is currently working on a new choral piece, a collaborative audiovisual piece with Joanna Ward, and *Ladies in Bloomers* – an outdoor ‘hortimusical drama’ for London Sinfonietta, EXAUDI and community gardeners.

Recent works have been performed by ensembles such as the BBC Singers, Orchestra of Opera North, Aestus Quartet and others.

Kochavi holds a Master's degree from the Guildhall School of Music and Drama, and was nominated for a 2023 Ivors Classical Award for *Kishtatos* in the Best Choral Composition Category.

# gilufim

‘Gilufim’ is Hebrew for ‘carvings’, and the idea of wood carving informed the compositional process, structure and sound of Omri Kochavi’s piece, from original idea, through last year’s Helen Hamlyn Panufnik Composers’ workshops and up to this final version. From the start, he was drawn to the idea of creating shape and form by carving material away rather than putting it in. Although that piece took a less linear shape than originally planned, almost everything in it was carved out from a dense initial sketch.

When it came to extending his original work into the five-minute version in today’s workshop, Kochavi returned to the idea of woodworking: ‘If you were to make a polished version of an earlier model’, he says, ‘it is probably not the beginning or end point that would change, but actually a refined and more detailed process in between them.’ To this end, his main focus was to extend the first section of his original work. As though bringing out more of the grain of the wood, he projected and elaborated its contrasting elements of hazy imprecision (detuned flutes, clarinets and harp; approximate rhythms; wood-muted strings) and assertiveness (angular wind and brass) across the whole orchestra.

The core dramatic moment of his original is retained, but now with a greater emphasis for having been delayed: the moment the music snaps suddenly into focus, as though the dust and chips accumulated so far are blown away to reveal a shape that had until now been indistinct. Only in the work’s last few bars, and with a solitary detuned trumpet, does a memory of the wood’s pre-carved form return.

Follow along with the score at

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# Yunho Jeong



Born in South Korea, UK-based composer and pianist Yunho Jeong studied composition at the Royal College of Music, University of Manchester and Seoul National University. His musical exploration is informed by poetic dramaturgy, lyrical intensity and organic sound web developed from his artistic interests in paintings, literature and psychology as well as his personal experience as a pianist.

Jeong's music has been performed by the London Philharmonic Orchestra, Birmingham Contemporary Music Group, Quatuor Lontano and at Les Musicales d'Assy Festival. He is currently writing a sonata for violin and piano commissioned by the Pathway music foundation in Korea, which he will premiere.

# Apparition from the World Grown Alien

*Apparition from the World Grown Alien* draws inspiration from the fifth chapter of Alex Ross' history of 20th-century music, *The Rest is Noise*. That chapter ('Apparition from the Wood') is devoted to the life and work of the Finnish composer Jean Sibelius (1865–1957): a composer who felt throughout his life like an outsider, a Romantic figure shunned by a world that – through technology, war and rapid social change – was growing increasingly modern.

Like Ross, Yunho Jeong's sympathies lie with Sibelius, in his attempt to balance the social compulsion for innovation, as both a composer and as a human, with the desire to preserve some essential qualities of dignity and modesty. 'Like a ghost wandering in a world grown alien' (the words of Sergei Rachmaninoff, another composer who felt out of sync with his time), Jeong uses the outsized palette of the orchestra to express these extremes of emotion and inner turmoil. A soft chorale for brass perhaps represents those gentler qualities: twice it breaks through the surrounding violence and chaos; twice it gives way to it. Only at the third attempt does it survive, but even then it deflates to a sigh and collapses to nothingness. And with that, the piece is over.

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# Emily Hazrati



© May Chi

Emily Hazrati is a composer based in London. Her music centres around environment, place and belonging; she enjoys working with narrative and text, and exploring collaborative, interdisciplinary ways of making art.

Hazrati is Associate Composer at Oxford International Song Festival, with two large-scale commissions planned for 2025 and 2026. She has worked with BBC Singers, Royal Ballet and Opera, Britten Pears Arts, St Martin-in-the-Fields and National Youth Choir, amongst many others. Upcoming projects include writing for The Marian Consort, as a 2025 Royal Philharmonic Society Composer.

Hazrati's music has been broadcast on BBC Radio 3 and performed across the UK, Canada, Germany, Australia and New Zealand.



# **silk eternal**

The inspiration for Emily Hazrati's *silk eternal* is the Silk Road trading network that connected China and Europe between the Second Century BC and 15th Century AD. Not – or not directly at least – for any of the multitude of musical traditions and styles that could be found along its path, but more for its significance as a model of cooperation between differences and of development through exchange.

Hazrati's piece begins with a wide contrast: a backdrop of sustained breath sounds from wind and brass and high, transparent violin harmonics, punctuated by short curlicues from alto flute, clarinet and lower strings. After this stark opening, the composer stretches and fragments the two halves of her dichotomy, with the aim of creating conflict, friction and moments of potential exchange between the two layers.

The second half of her piece, marked with a greater intensity of energy, focuses on the orchestra's power to build unity out of diversity, using lyricism, rhythmic *ostinatos* and straightforward harmonic progressions as its tools. If there was an atmosphere of anxiety and urgency in the first half, it is transformed here into hope and resilience. 'At its heart,' the composer says, '*silk eternal* celebrates the power of the collective, and the phenomenon of individuals coming together to create something greater than themselves, in spite of their differences.' When the breath sounds of the opening return to close the piece, they sound now like an exhalation of relief after effort.

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# Laila Arafah



© Ben Wulf

Laila Arafah is a London-based composer whose works are often interdisciplinary and site-specific, centring on temporality, the absurd, and the phenomena of resonance and decay.

Recent projects and commissions have come from Talea Ensemble, London Contemporary Music Festival, Explore Ensemble, Zone Expérimentale Basel (Austria), Carducci Quartet, London Mozart Players, Roadrunner Trio (Amsterdam) and Quatuor Bozzini (Canada).

Her music has been performed at Dartington Music Festival, the University of Paris, Moscow Contemporary Music Ensemble, Warsaw's AŻTak Festival, Boston New Music Initiative, Soundways Festival (Russia), KM28 Berlin, Aldeburgh Festival, Purcell Symphony Orchestra, Tchaikovsky-city Academy and London Sinfonietta. Laila is currently CoMA's Composer-in-Residence and a 2025/26 Britten Pears Residency Artist.

# wire

On her website, Laila Arafah describes her work as focusing on ‘intimacy, temporality, phenomena of resonance and decay, and self-guided explorations of vulnerable, hazy, unstable sonic objects.’ Several of these interests are present at the start of *wire* – although with a twist. Yes, there is resonance aplenty in the chords that are passed swiftly from one instrumental group to another, like peals of bells. But they are written in reverse, beginning quietly and ending with a sharp crescendo to fortissimo. The effect is something like a tape recording of those bells, played in reverse.

There is a twist on temporality too, particularly as the music develops and those backwards chimes become stretched and distorted. And (at the risk of over-working a simile) can we hear a hint of tape wobble too in the written-out tremolos for clarinets and brass, as though our memory of something is becoming affected by age?

Even when more assertive material is introduced two-thirds of the way through the piece – fanfare-like material that begins, again, with clarinets and brass but spreads rapidly across the orchestra until a wild, tutti climax – it is heard over a backdrop of microtonal glissandi that unsettle and undermine its confidence. Ultimately, its excess of energy is its own undoing, and the piece ends with a return to the stretched and distorted sounds from before. The hiss and hum of the tape reaching its end?

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# Monika Dalach Sayers



© Marzena Hans

Monika Dalach Sayers is a Polish composer and multimedia artist based in London. Her music addresses a range of social and environmental issues.

Sayers composed the music for *The New Real* produced by the Royal Shakespeare Company. She has worked with contemporary music ensembles such as Decoder, Plus-Minus and EXAUDI. Her music has been performed at festivals including Music Current, New Music Dublin, Heroines of Sound, Warsaw Autumn, Darmstädter Ferienkurse, and venues such as the Elbphilharmonie Hamburg, Wigmore Hall, Warsaw Philharmonic. Sayers held a Junior Artist Fellowship (2017–19) at the Guildhall School of Music & Drama, following her Master's Degree in Composition.

# Polymorph

Monika Dalach Sayers has composed several works inspired by plastic, and all its social and environmental implications. Although the history of plastic is relatively short, she notes, enough has already been made to outweigh all the biomass on Earth. Microplastic traces are found in every ecosystem in the world, but their effects are still unknown. Yet she also finds it intriguing for its intrinsic properties. Both positive and negative sides of the material inform her work: as she puts it, to be inspired by modern materials ‘is an act of cultural realism’.

‘Polymorph’ (also known as polycaprolactone, or PCL) is a particular type of thermoplastic polymer. It has a low melting point and, unlike many plastics, it can be moulded and remoulded multiple times, making it valuable to modellers and designers, as well as in medical contexts (such as orthopaedic aids) where an exact shape is needed to match the user’s body.

Polymorph’s unique ability to exist in different forms and crystalline shapes informs many aspects of the music’s sound and structure, from the multiphonics and whistle tones of the flutes, which evoke the material’s transparency when in a molten state; to the glossy surfaces of metallic percussion; to the sounds of maracas and marbles that mimic the granules of polymorph before they have been moulded. Using these evocative musical materials, her work depicts, in almost programmatic form, the transition of polymorph through several states, from smooth, transparent mass, to small granules melting in water, to a hardened, rough-edged block.

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# Whan Ri-Ahn



Whan Ri-Ahn began his composition studies at Interlochen Arts Academy in the US, then studied with Kenneth Hesketh at the Royal College of Music in London. He later continued his studies in Geneva with Michael Jarrell and at the Paris Conservatoire with Frédéric Durieux, also studying electronic music with Luis Naón and Yan Maresz.

His works have been performed by major orchestras and ensembles, including the LA Philharmonic and Ensemble Modern, and he was featured at Radio France's Festival Présences 2023. He was nominated for the 2023 Musical Tremplin (Fondation Prince Pierre de Monaco) and received composition prizes from the Fondation de France, Fondation Salabert and Ilshin Foundation. He is currently pursuing a PhD at King's College London under Sir George Benjamin and is also mentored by Unsuk Chin.

# Summer Leaves –

Much of Whan Ri-Ahn's compositional energy is currently directed towards a large-scale orchestral cycle on the four seasons. The first part of this cycle, *Spring Will Come Again*, was premiered in the US in May, and this short sketch of *Summer Leaves* – will, he hopes, be expanded into a second part lasting around 12–14 minutes.

The composer views summer – and particularly late summer – through opposing lenses. First, it is a time of fruitfulness, of long days and abundant blooms. But at the same time, it is a time of contemplation: the knowledge that all this is temporary, and that darker, colder times are ahead. Thus, the time of greatest growth contains within it the seeds of its own fragility. Similarly, Ri-Ahn's title can be read in two ways: the leaves of summer, or summer will leave.

That duality is captured in the work's very first bars: swirling maracas capture the sound of cicadas or grasshoppers, reinforced by rustling breezes from the strings and winds; on either side, a wide, light space is opened up by a pairing of double bass and piccolos. The sound is quintessentially late August, but also delicate as gossamer. Much of the work retains this combination of bright detail against a bleached background – like poppies in a browning hay meadow, Ri-Ahn's orchestration is for the most part crisp but sparse. Only at the end are the orchestra's full energies released, for a late bloom and a sudden dying away.

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# Margarida Gonçalves



© Pedro Pixel

Margarida Gonçalves, a Portuguese composer, conductor and concert curator based in London, earned a BMus (Hons) in Composition from the Royal Academy of Music in 2023. She is now finishing her MMus in Composition at the Royal College of Music as a Big Give Scholar.

Gonçalves' music has graced stages around the world, with highlights including commissions from the Jacobs School of Music Choir (US), Setúbal Music Festival (Portugal), and the English Chamber Orchestra. Her work has also been published by Faber Music in *Her Story* by Karen Marshall. She has been featured in several concerts at the Students Create Festival (Royal Academy of Music), as well as the Great Exhibitionists Festival and the FestivALL (Royal College of Music).

Recent projects include Fragile Festival (with her electronic piece *Changing Worlds*), founding the New Contemporalis Ensemble, and the premiere of her chamber opera *Acts of Brízida Vaz* at Tête à Tête Opera Festival 2024.



# Eye of the Storm

Writing *Eye of the Storm*, Margarida Gonçalves says, pushed her ‘far beyond [her] comfort zone as a composer’. Generating and managing its fast-paced intricacy challenged her usual ways of thinking about pacing, structure and texture.

Like much of Gonçalves’ work, *Eye of the Storm* is programmatic. Here – as in her symphonic poem, *Portugal in Flames*, written after the Portuguese wildfires of 2022 – the aim is to evoke the intensity and chaos of a great natural force. At the start of the work, the energy of a storm is created by layering shifting, swirling rhythmic and melodic cells, beginning with the rumble of drums and low strings and building to flurries and stabs of wind and brass, the insistent shuddering of vibraphone and celeste, and swirling eddies of strings. Each layer is allowed to clash and pile up, creating more energy and more power, until the orchestra itself seems on the edge of being blown apart by the gusts.

And then the titular eye is reached: a moment of shocking contrast, signalled by the scrape of a triangle beater across the tam-tam and a sudden vacation of almost all other sound. Although this is essentially the coda of this – albeit short – work, it is also its focal point: a total inversion of the full-throated sound of the orchestra into an absolute and eerie stillness. A real step into the unknown.

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# Sasha Scott



© Veronika Butekevich

Sasha Scott is a composer, producer and violinist born and based in London. Creating both electronic and acoustic music, she has collaborated / been commissioned by artists and ensembles such as 12 Ensemble, Sean Shibe, BBC Symphony Orchestra, Beijing Music Festival and Her Ensemble.

Her music has been broadcast on BBC Radio 3 and Radio 6 Music as well as NTS Radio, and has been performed in venues across Europe and Asia. Scott has performed electronic sets in Hackney Empire, the Purcell Room and the Pickle Factory. She graduated from the Royal College of Music in 2024, where she studied composition with Mark-Anthony Turnage.

# Sly

When approaching the original three-and-a-half-minute version of *Sly* for last year's Helen Hamlyn Panufnik Composers' workshops, Sasha Scott began with an overall effect she wanted to create: 'I wanted to set the piece up to feel sly, slightly devious and shifting,' she said back then, 'and then slowly wanted to introduce fragments of jittery motifs almost acting like flying sparks.' Having been invited by the LSO to write a longer version of her piece, Scott sought to further emphasise the contrasts of her original, creating polarised emotions 'between extremes of hysteria and ambiguity'.

The devious atmosphere is established at the start with sliding bass and timpani motifs and a hesitantly accelerating marimba rhythm. A spiky flute melody tips the music forward, causing it to build rapidly with the addition of brass and string chords. Soon, the sparks have ignited across the whole ensemble, bringing the music to the point of devastation. Even when the heat subsides, the mood is uneasy, and the music continues to twist and turn before coming to rest – if not settle, exactly – on a variation of that opening atmosphere.

The ongoing life of *Sly* itself is shifting as much as its music: although this version is more 'complete' than last year's miniature, Scott still considers it a work in progress. A final version is due in November, and she is using this workshop to continue to explore the music's possibilities.

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# On Stage

## Leader

Benjamin Marquise  
Gilmore

## First Violins

Clare Duckworth  
Laura Dixon  
William Melvin  
Elizabeth Pigram  
Laurent Quénelle  
Soong Choo  
Eleanor Fagg  
Lulu Fuller  
Lyrit Milgram  
Hilary Jane Parker  
Julia Rumley  
Shoshanah Sievers  
Aaron You-Xin Li

## Second Violins

David Alberman  
Thomas Norris  
Miya Väisänen  
Helena Buckie  
Naoko Keatley  
Belinda McFarlane  
Iwona Muszynska  
Andrew Pollock  
Cindy Foster  
Mitzi Gardner  
Gordon MacKay  
José Nuno Matias

## Violas

Gillianne Haddow  
Malcolm Johnston  
Steve Doman  
Sofia Silva Sousa  
Robert Turner  
Lukas Bowen  
Fiona Dalgliesh  
Nancy Johnson  
Felicity Matthews  
Annie-May Page

## Cellos

Timothy Walden  
Laure Le Dantec  
Daniel Gardner  
Jessie Ann  
Richardson  
Henry Hargreaves  
Ghislaine McMullin  
Peteris Sokolovskis  
Joanna Twaddle

## Double Basses

Rodrigo Moro  
Martín  
Patrick Laurence  
Chaemun Im  
Harry Atkinson  
Matthew Gaffney  
Simon Oliver

## Flutes

Claire Wickes  
Clare Findlater

## Piccolo

Patricia Moynihan

## Oboes

Olivier Stankiewicz  
Holly Randall

## Cor Anglais

Maxwell Spiers

## Clarinets

Sérgio Pires  
Chi-Yu Mo

## Bass Clarinet

Ferran Garcerà  
Perelló

## Bassoons

Rachel Gough  
Joost Bosdijk

## Contrabassoon

Martin Field

## Horns

George Strivens  
Angela Barnes  
Timothy Jones  
Kathryn Saunders

## Trumpets

James Fountain  
Adam Wright  
Katie Smith

## Trombones

Mark Templeton  
Ryan Hume

## Bass Trombone

Paul Milner

## Tuba

James Tavares

## Timpani

Patrick King

## Percussion

Sam Walton  
Tom Edwards

## Harp

Anneke Hodnett

## Piano

Zeynep Özsuca