

# LSO HELEN HAMLYN PANUFNIK COMPOSERS' SCHEME WORKSHOPS

Monday 16 March 2026, LSO St Luke's

## Morning Workshop: 10am–1.30pm

**Elif Nur Karlıdağ**

I sense the world has become a blue,  
azure light; I swim in its midst

**Miles Walter**

sketchbook, matchbook

Interval

**Yunho Jeong**

Apparition from the World Grown Alien

**Amy Crankshaw**

Superbloom

**Jack Sheen** conductor

**London Symphony Orchestra**

## Afternoon Workshop: 2.30–6pm

**Kit McCarthy**

Sunflower sunflower sunflower

**Zhenyan Li**

INTP

Interval

**Marcello Palazzo**

Clear as the Sun

**Laila Arafah**

MISWIRED

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

**HT** THE HELEN HAMLYN TRUST

The logo for the London Symphony Orchestra (LSO), consisting of the letters 'LSO' in a stylized, handwritten font.

# 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 and Hannah Kendall. 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.

**[iso.co.uk/panufnik](https://www.iso.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, showcasing six newly written three-minute orchestral works by the 2025/26 cohort of composers selected for the LSO Helen Hamlyn Panufnik Composers' Scheme. Alongside these pieces, we also hear new works by Yunho Jeong and Laila Arafah, commissioned by the LSO following their participation in last year's Scheme. Both composers will see their works premiered at the Barbican in the LSO Futures concert in spring 2027.

These workshops represent an important milestone in a year of experimentation and collaboration, guided by Colin Matthews, Christian Mason and Hannah Kendall. They offer an opportunity to experience new orchestral music at an important stage – to hear ideas tested in sound, shaped through dialogue with LSO musicians, and brought vividly to life at LSO St Luke's in a shared space of curiosity and creative exchange.

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

of the Scheme. The LSO extends its sincere thanks to Colin Matthews, Christian Mason and Hannah Kendall for their enlightening insight and mentorship, and to Lady Panufnik for her longstanding support of the Scheme.

We hope you enjoy today's workshops. Next week, Anja Bihlmaier makes her LSO debut in Dvořák's Symphony No 9, 'From the New World', in a Half Six Fix performance. Anja Bihlmaier returns the following night in a full programme with the same symphony alongside a UK premiere of Lowell Liebermann's Flute Concerto No 2, featuring LSO Principal Flute Gareth Davies as soloist, and Bernstein's *Symphonic Dances* from *West Side Story*. We hope to see you there.



**Dame Kathryn McDowell** DBE DL  
Managing Director

# Elif Nur Karlıdağ



© Derrick Santini

Elif Nur Karlıdağ is a Turkish-British composer whose music bridges her intercultural background with a passion for multidisciplinary projects, community engagement and stage productions.

She creates bold and evocative sound worlds across opera, film and installation, often weaving live electronics with diverse musical traditions. Her work explores belonging, marginalisation and transformation, building distinct sonic universes through collaboration with theatre, film and visual artists.

Karlıdağ has received commissions from English National Opera, the Philharmonia Orchestra and the Three Choirs Festival, with performances at major venues in the UK and internationally.

# I sense the world has become a blue, azure light; I swim in its midst

A Turkish-British composer who was brought up in Romania, Elif Nur Karlıdağ brings elements from both southeast European countries into her composition for the LSO. From Romania, she draws on traditional wedding brass bands (particularly one described by the early 20th-century novelist Panait Istrati in his *Kyra Kyralina*) for the opening of her work, in which a woozy trumpet solo presages earthy, rustic dancing. And from Turkey, she draws inspiration from two more authors, Oğuz Atay's novel *Beyaz Mantolu Adam* (Man with a White Coat) and Ahmet Hamdi Tanpınar's poem *Ne İçindeyim Zamanın* (Neither In Time).

Both explore the themes of alienation and marginalisation on which Karlıdağ often draws in her work. Here, they are explored through images of dissolution and disappearance: in the former, a ridiculed and isolated man silently walks into the sea; in the latter, the poet meditates on timelessness and incorporeality. Fittingly, the communal celebration with which the work begins quickly fades into the background; in its place, Karlıdağ writes music of increasing breadth and sonorousness, sustained by sizzling drums and cymbals and spreading outwards like an ocean.

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[lso.co.uk/hhp-workshop-scores](https://lso.co.uk/hhp-workshop-scores)



# Miles Walter



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Emerging as a leading young American composer, Miles Walter's music has been broadcast on BBC Radio 3 and Rai Radio 3 and performed on four continents by orchestras, ensembles and soloists including the Aspen Chamber Symphony, Orpheus Sinfonia, New York Virtuoso Singers, Linos Trio, Yale Percussion Group, members of the Hallé and Bertrand Chamayou, who premiered Miles' 30-minute *Fantasy* for solo piano at the 2024 Venice Biennale to international acclaim.

Past and upcoming fellowships and residencies include Classeek, Festival d'Aix-en-Provence, Aspen, Lucerne, & Tongyeong Festivals, Britten Pears and Prussia Cove.

Equally capable as a pianist, Walter appears regularly as recitalist and chamber musician in the US and Europe, performing in venues including the Muziekgebouw aan 't IJ, King's Place and Carnegie Hall. Dedicated to new music, he has premiered over 50 new works by peers, students, and mentors alike. He is a pupil of Sir George Benjamin.

# sketchbook, matchbook

Sketchbook: Quick, spontaneous, honest. No time for artifice. A first long phrase written freehand before thinking about consequences, endings or even how to go on. Prioritising vitality in something unfinished, something that wants to move forward.

Matchbook: A source of ignition. Cheap and throwaway. The flare of heat and light. A sports car turning tight into a corner. The juvenile, yet artistically essential, impulse to push something powerful – a Porsche, an orchestra – as far as it will go.

One really an outgrowth of the other: an instinct to let in as much oxygen as possible, to generate as much energy as possible, to worry later about correctly building a fire or resolving a musical form. And so ideas are in constant motion, constant efflorescence: here, gone, but ever returning. Only once in a while (a brief solo for trumpet, another for vibraphone) do they settle on something perhaps more lasting.

Walter: 'I write everything on paper first, and it occurred to me while writing that I really would love to set some old musical sketchbooks on fire. At today's reading it's just a metaphor.'

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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 developed from his artistic interests in paintings, literature and psychology as well as personal pianism when performing.

His music has been performed by the London Philharmonic Orchestra, Birmingham Contemporary Music Group, Quatuor Lontano, TIMF Ensemble and New Perspectives Ensemble. As a pianist/composer, he has also collaborated with some prominent soloists including violinists Bomsori Kim and Soojin Han, and clarinettist Benjamin Mellefont.

Jeong made his Viennese debut at Musikverein in 2023 by performing his own piano piece, and has continued intriguing activities as a pianist with creative programmes by combining new music with classical repertoire. He recently premiered his new Violin Sonata in Korea, and is currently writing a Piano Sonata to perform alongside a Schubert Sonata in his 26/27 recital.

# Apparition from a World Grown Alien

*Apparition from a World Grown Alien* draws inspiration from the chapter devoted to Jean Sibelius ('Apparition from the Wood') in Alex Ross' history of 20th-century music, *The Rest is Noise*. Throughout his life, Sibelius felt like an outsider, a Romantic figure shunned by a world that – through technology, war and rapid social change – was growing increasingly modern. Similarly alienated by digitisation and the encroachment of AI, Yunho Jeong considers himself an apparition, like Sibelius, attempting to balance the social compulsion for innovation with the desire to preserve the essential human qualities of dignity and modesty. 'Like a ghost wandering in a world grown alien' (the words of Rachmaninoff, another composer who felt out of sync with his time), he uses the outsized palette of the orchestra to express these extremes of emotion and inner turmoil. Given the opportunity to expand on the three-minute piece he wrote for last year's workshop, Jeong has explored these aspects across a larger dramatic arc.

Beginning from a gentle, blurred texture of strings and woodwinds juxtaposed with a muted chorale in the brass, the music employs the orchestra's full palette to create gestures dramatic, chaotic and even violent, while at the same time sustaining a melodic lament. After a huge flare-up, only the soft chorale survives, but even this collapses to nothingness, leaving the music without an obvious conclusion to its underlying concerns.

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# Amy Crankshaw



© Wai Lok Cheung

Amy Crankshaw's music has been described as having 'a real feeling of ecstasy' (*Planet Hugill*); 'carrying images and sensations' (*Ôlyrix*); and as 'an act of love' (*Opera Now*). Her compositions are performed internationally, at Festival Présences, ISCM World New Music Days, Aix en Juin, Festival Texte & Töne, Grahamstown National Arts Festival and Bloomsbury Festival, among others. Recent commissions include with Radio France, Contemporary Music for All (CoMA), Festival d'Aix-en-Provence, South African Music Rights Organisation, Guildhall School of Music & Drama and Ensemble Matters.

Crankshaw won the RCS Muriel Dawson Award in 2024, the Prialux Rainier Composition Prize in 2015, and second prize in SAMRO's Overseas Scholarship Competition in 2014. She was a 2023/24 LSO Soundhub composer and has held multiple residencies with Académie du Festival d'Aix-en-Provence and the London City Orchestra.

Crankshaw studied composition at the South African College of Music (BMus, MMus) and the Guildhall School (MA opera-makers, DMus). Her doctoral research explored ways of composing sensoria and physicality, embodied knowledge, ecology, and other-than-human ways of thinking.

# Superbloom

A superbloom is a rare botanical phenomenon when an unusually large number of dormant wildflower seeds germinate across a desert landscape and bloom all at once. Superblooms usually occur after particularly wet rainy seasons; California and Arizona are well-known locales, but they are also seen on the west coast of Amy Crankshaw's native South Africa.

The excessive vibrancy and vitality of such an event can do strange things to one's perception. Crankshaw, in her interpretation, talks of an 'ecstatic roar' of blossoms opening for the first time, a goeeyness of melting colours, the 'frenzied chattering' of densely packed flowers moving in the breeze. The experience of a superbloom is dizzying, almost psychedelic.

Something of this effect is what she seeks to portray in her piece: to which end, she employs brightly saturated harmonies, disorienting changes of dynamic and timbre, and a constant fluctuation between the small- and large-scale. But more than this, she recruits instruments together in groups, like patches of one species or another, to display their boldest. It is as if the orchestra itself is transformed into a blooming desert landscape, every part of it competing for attention so it can propagate and return with the next rains.

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# Kit McCarthy



© Ben Reason

Kit McCarthy is a composer from Scotland, working across disciplines and genres. He writes music about the natural world, memory, dance, chaos and fragility.

*Molten Kaleidoscope*, for the Brook Street Band, recently won the 2025 NCEM/ BBC Young Composers Award and was broadcast on Radio 3. McCarthy also scored *who will be remembered here*, an acclaimed film about queer Scottish heritage, featured in the Edinburgh Art Festival and reviewed as ‘gorgeously soundtracked.’

McCarthy studied at Guildhall with Laurence Crane and Hollie Harding. He graduated in 2024 with a first-class degree, winning the school’s Ian Horsburgh composition prize. Recent projects include music for the St Andrews Renaissance Singers (workshopped with the Gesualdo Six) and a set of songs for the Bubblyjock Collective.

McCarthy also works as an arranger and producer for artists and orchestras; his Celine Dion arrangements are currently playing on a cruise ship somewhere off the coast of New Zealand.

# Sunflower sunflower sunflower

## [or: some sort of surreal embroidery lesson]

'In my recent work', says Kit McCarthy, 'my starting point has moved from asking 'What does it sound like?' towards 'What does it feel like to play?' *Sunflower sunflower sunflower* began from just such a question, McCarthy experimenting on the guitar with fast cèilidh tunes (traditional Scottish music being a longstanding interest). Despite not being proficient on the instrument, the attempt brought out the tension between a desire to do something and an inability to pull it off.

While he composed, that specific folk influence gradually became less important (although there are echoes of it in the flickering melodies of the piece's final section), but the muscle memory – or the desire to create something like that muscle memory – remained. And so many of the instructions in McCarthy's piece consider instruments not as (or not exclusively as) idealised-sound-production-tools, but as objects to be interacted with. There are plenty of examples: the trumpets experimenting with wah-wah mutes at the start, piano scales played for speed rather than accuracy of notes, scratchy string improvisations ... On the level of the orchestra itself, McCarthy composes three spatial effects, in which the strings as a whole must operate as a single acoustic/visual unit: a 'zoom in', from outer desks to inner; an 'electric shock' that zigzags from left to right; and a sweeping panning effect. The idea being, once more, to encourage a different way of thinking about musical actions and relationships.

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# Zhenyan Li



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Zhenyan Li is a London-based Chinese composer and Dizi (Chinese flute) player whose music is shaped by the traditions of East Asian theatre. Drawing on its storytelling of contrast, ambiguity, and illusion, she brings theatrical sensibilities into her compositions.

Recent commissions include projects with the City of London Sinfonia, Rough for Opera and the Beijing Music Festival. Her music has been performed by Ensemble Modern and the London Philharmonic Orchestra, and presented at festivals including Lucerne Festival and Tête à Tête Festival. She has also written for the International Guitar Foundation, Central School of Ballet, Psappha Ensemble, Theorbo Today and Leeds Lieder Festival.

As a Dizi player, she is a member of the London Chinese Opera Studio and leads the Silk and Bamboo Ensemble at SOAS University of London.

# INTP

On the Myers-Brigg personality test, an INTP personality type combines introverted, intuitive, thinking and prospecting traits. Also known as Logicians, INTP types favour the theoretical and possible over the tangible, make decisions on the basis of logic and reasoning over emotion, and appreciate adaptability and spontaneity over rigid planning. They tend to be quiet and analytical, and to enjoy learning how things work.

As an INTP herself, Li has reflected these concepts in the two sections of her piece. In the first, a variety of musical ideas, differing widely in timbre and gesture, run independently alongside one another, like restless thought processes. In the second – signalled by a grand pause followed by a sustained harmony in the upper strings and trombones – the harmonic clarity represents the gradual resolution of abstract, emotionally driven thought into reasoned structure. Both halves of the piece can be interpreted differently in terms of the INTP personality type, then: both the search for unity and understanding, and the restless imagination and need to explore. While this conflict is a source of tension for INTPs, Li is able to turn it to musically productive ends.

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# Marcello Palazzo



© Geoff Wilson

Marcello Palazzo is a composer and conductor, currently writing for Merton College Choir (Oxford), the Oxford Philharmonic Orchestra and an original score for a play produced by the Museum of Modern Art (New York). The BBC Singers will premiere his setting of *I Sing of a Maiden* in November under Owain Park. He is undertaking a PhD in Composition at the Royal Academy of Music on a scholarship.

Palazzo conducted the premiere of his orchestral commission, *Sisyphus*, with the Oxford Philharmonic in 2025. His opera, *Mount Herzog*, was the Tête-à-Tête Festival's best-seller (2024). He received over £6,000 in grants towards this project from The Munster Trust and Mazzini-Garibaldi Foundation. He was a Britten Pears Young Artist (2022/23), receiving a premiere at the Aldeburgh Festival. Palazzo has written for Sir Thomas Allen, the Ligeti Quartet and Lumas Winds.

Palazzo graduated with Distinction from New College, Oxford (MPhil, Composition).

# Clear as the Sun

*Clear as the Sun* began as a short string quartet composed for one of the chamber music workshops that are part of the Helen Hamlyn Panufnik Composers' Scheme. Palazzo describes that piece as structured around two contrasting ideas: one slow and earthy, the other fast and contrapuntal. Only when visiting the famous Monreale Cathedral in Palermo, Sicily, did the decision to turn it into an orchestral piece come to him.

Monreale Cathedral – a unique blend of Norman, Arab and Byzantine architecture, elaborately decorated in gold mosaics – features above its altar a large depiction of Christ Pantocrator (a specific image of Jesus found in Eastern forms of Christianity): Christ the all-powerful, as both teacher and saviour. Although Palazzo leaves the precise interpretation of his piece to the listener, this duality (which can be read alternately in the left and right halves of the icon), as well as the awe-inspiring qualities of Monreale Cathedral itself, encouraged him to expand the formal ideas of his quartet to an orchestral scale. The title, taken from an Old Testament verse in the Catholic and Orthodox Bibles (Sirach 17:16), intends to express the intensity of the Christ Pantocrator's gaze, as the composer felt it in Monreale.

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# Laila Arafah



© Diego Redel

Laila Arafah is a London-based composer whose work explores fragile systems, sonic processes, and forms emerging from interruption, interaction and temporal instability. Recent commissions have come from BBC Scottish Symphony Orchestra, Tonkünstler Orchestra, London Contemporary Music Festival, the London Mozart Players and Explore Ensemble.

Her music has been performed internationally by Ensemble MusikFabrik, Talea Ensemble, London Sinfonietta and Quatuor Bozzini, and venues including Aldeburgh Festival, King's Place, Bold Tendencies, Westminster Abbey, St John's Smith Square, Bowdoin Music Festival and KM28 Berlin.

She has held fellowships at Aspen Music Festival, Internationales Musikinstitut Darmstadt and IMPULS Festival. Her work has been recognised with awards including the Frank Abell Composer's Award, Leverhulme Grant, Faber Music Grant, International Guitar Foundation, and CoMA Composer-in-Residence (2024).

Through these opportunities, she has engaged with composers such as George Lewis, Judith Weir, Hans Abrahamsen, Olga Neuwirth, Chaya Czernowin and Nico Muhly. Laila is pursuing a Bachelor of Music at the Royal Academy of Music.

# MISWIRED

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’. Translating these ideas onto the orchestral scale, however, she has added a further dimension: spatiality, and in particular, how resonances passed across the orchestral platform allow for unpredictable movements of energy.

We can hear examples from the start: how abruptly swelling gestures (almost like sounds on tape being played backwards) can be sharply cut off yet linger somewhere else in the orchestra. Material that is developed later in the piece appears here almost prematurely, caught in misfiring loops and creating a sense, the composer says, ‘that the orchestral ‘circuit’ is already out of alignment’. The piece behaves similarly on the level of form, always jerking and resetting itself, like a faltering computer.

Resonance then – the attack and then decay of a sound – does not take place in the normal, linear fashion, but is cut up, scattered and folded in on itself, in both space and time. The orchestra itself is imagined as a single resonant body, but one whose internal tensions can be stretched and twisted to make them even, in all their scale and authority, vulnerable and unstable.

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# On Stage

## Leader

Benjamin Marquise  
Gilmore

## First Violins

Clare Duckworth  
Ginette Decuyper  
Laura Dixon  
William Melvin  
Stefano Mengoli  
Elizabeth Pigram  
Laurent Quénelle  
Harriet Rayfield  
Dmitry Khakhamov  
Hilary Jane Parker  
Julia Rumley  
Shoshanah Sievers  
Kynan Walker

## Second Violins

David Alberman  
Thomas Norris  
Sarah Quinn  
Naoko Keatley  
Belinda McFarlane  
Ingrid Button  
Cindy Foster  
Izzy Howard  
Aleem Kandour  
Polina Makhina  
Iwona Muszynska  
Erzsebet Racz

## Violas

Malcolm Johnston  
Anna Bastow  
Germán Clavijo  
Julia O’Riordan  
Mizuho Ueyama  
Errika Collins  
May Dolan  
Nancy Johnson  
Shiry Rashkovsky  
Robert Turner

## Cellos

David Cohen  
Laure Le Dantec  
Daniel Gardner  
Amanda Truelove  
Orlando Jopling  
Louise McMonagle  
Aristide du Plessis  
Peteris Sokolovskis

## Double Basses

David Desimpelaere  
Joe Melvin  
Charles Campbell-  
Peek  
Josie Ellis  
William Puhr  
Adam Wynter

## Flutes

Amy Yule  
Imogen Royce

## Piccolo

Patricia Moynihan

## Oboes

Olivier Stankiewicz  
Rosie Jenkins

## Cor Anglais

Sarah Harper

## Clarinets

Chris Richards  
Bethany Crouch

## Bass Clarinet

Kenny Keppel

## Bassoons

Paul Boyes  
Elena Comelli

## Contrabassoon

Michael Elderkin

## Horns

Timothy Jones  
Jonathan Maloney  
Phillippa Slack  
Flora Bain

## Trumpets

James Fountain  
Adam Wright  
James Nash

## Trombones

David Whitehouse  
Ryan Hume

## Bass Trombone

Paul Milner

## Tuba

Peter Smith

## Timpani

Nigel Thomas

## Percussion

Sam Walton  
Patrick King

## Harp

Bryn Lewis

## Piano

Siwan Rhys