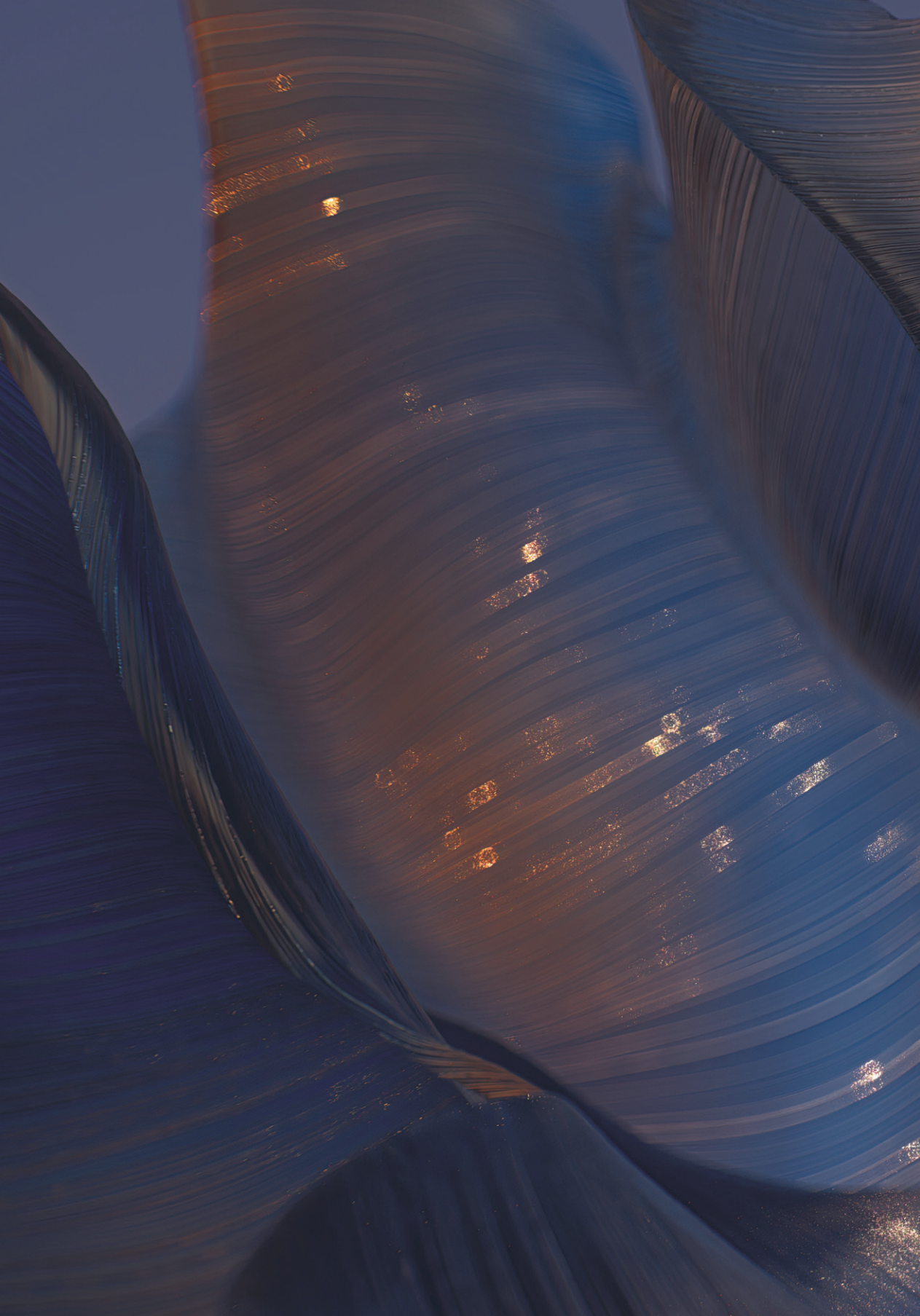


LSO ST LUKES

MOZART CONCERTOS

28 and 29 March 2026
Free Programme

LSO



TONIGHT'S CONCERT

LSO Chamber Orchestra & Jaime Martín:

Saturday 28 March 2026
Sunday 29 March 2026
LSO St Luke's

7pm
3pm

Wolfgang Amadeus Mozart

Bassoon Concerto
Horn Concerto No 3
Sinfonia Concertante for violin,
viola and orchestra

Jaime Martín conductor
Benjamin Marquise Gilmore violin
Eivind Ringstad viola
Daniel Jemison bassoon
Timothy Jones horn
LSO Chamber Orchestra

Concert finishes at approximately 8.15pm
on Saturday and 4.15pm on Sunday

Please note that there will be no interval

Recommended by
CLASSIC *f*M

Filmed for LSO Live

Welcome



Welcome to these LSO Chamber Orchestra concerts, conducted by Jaime Martín, featuring the LSO's Principal Players as soloists in a programme of Mozart concertos. Jaime Martín and the LSO first released Mozart's wind concertos in 2021 (following concerts at LSO St Luke's in 2019) for the LSO Live label, to great acclaim. We are delighted to welcome him back to work with the Orchestra once again.

This evening shines a light on our LSO musicians, with LSO Leader Benjamin Marquise Gilmore and Principals Eivind Ringstad, Daniel Jemison and Timothy Jones stepping forward as soloists. Mozart's Bassoon Concerto brims with youthful vitality and typical Mozartian elegance, while the Horn Concerto No 3 combines warmth and wit with unmistakable charm. The *Sinfonia Concertante*, one of Mozart's most inspired works for strings, completes the programme with its thought-provoking dialogue between violin and viola. We are grateful to Classic FM for recommending this concert to their listeners.

We hope you enjoy these performances. In April, Sir Antonio Pappano, LSO Chief Conductor, conducts Shostakovich's Symphony No 5 in a Half Six Fix concert before returning the following evening for a full programme placing the symphony with Imogen Holst's *Persephone* and Korngold's Violin Concerto, performed by Vilde Frang. We hope to see you then.

A handwritten signature in black ink that reads "Kathryn McDowell". The signature is fluid and cursive, with a large, prominent 'K' at the beginning.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Thursday 16 April
Barbican

7pm

Holst, Korngold and Shostakovich

Korngold tugs at the heart in his Hollywood-flavoured Violin Concerto, while Shostakovich's Fifth unleashes big tunes and white-hot intensity. Joining the LSO and Sir Antonio Pappano is violinist Vilde Frang, who brings a touch of magic to Korngold's gilded concerto.

Thursday 14 May
Barbican

7pm

Beethoven, Wagner and Strauss

Leif Ove Andsnes joins Nathalie Stutzmann for a performance of Beethoven's Piano Concerto No 3, alongside operatic moments from Strauss' *Der Rosenkavalier* and an early Overture by Wagner.

Welcome to tonight's group bookers
Taco Stronks

Groups of 10+ save up to 30%, with further benefits for larger groups. School groups of 10+ save with £6 tickets for under-18s.

iso.co.uk/groups

Contents

The Programme

- 6 Bassoon Concerto
- 7 Horn Concerto No 3
- 9 Sinfonia Concertante
- 10 Wolfgang Amadeus Mozart

The Performers

- 12 Benjamin Marquise Gilmore
- 13 Eivind Ringstad
- 14 Daniel Jemison
- 15 Timothy Jones
- 16 Jaime Martín
- 17 London Symphony Orchestra
- 18 LSO Chamber Orchestra

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

Details correct at time of going to print.

Editorial Photography John Davis,
Mark Allan, Kevin Leighton
Print John Good 024 7692 0059
Advertising Cabbells Ltd 020 3603 7937

Share Your Thoughts

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



Bassoon Concerto in B-flat major K191/186e

Wolfgang Amadeus Mozart

Daniel Jemison
bassoon

- 1 Allegro**
- 2 Andante ma
adagio**
- 3 Rondo: Tempo
di Menuetto**



1774



20 minutes

Programme note by
Stephen Johnson

Judging from the bassoon writing in his operas, orchestral works, and above all this concerto, Mozart knew better than to treat the bassoon as the clown of the woodwind family. Yes, it can be comedian, especially in some of the more athletic passages, but even there Mozart invites us to laugh with the bassoon, not at it. And in the lovely slow movement it reveals a melancholy depth of feeling rare in music before Tchaikovsky.

The Bassoon Concerto is also proof of Mozart's astonishing technical empathy with instruments he never played. Cellists – jealous, no doubt, that Mozart never wrote a cello concerto – have tried arranging it for their instrument. Their efforts have failed spectacularly: it's bassoon music, through and through. At the same time, Mozart is well aware of the instrument's limitations. He's careful, for instance, to restrain the orchestra whenever the soloist is playing solo – the oboes and horns in particular often step tactfully out of the way when the bassoon is centre stage. The muting of the strings in the Andante may be a wonderful colouristic touch, but it also allows the bassoon to sing quietly, every expressive nuance clearly audible.

It's something of a shock to discover that Mozart may actually have written as many as five

bassoon concertos during his early years at the Court of the Archbishop of Salzburg, and that this is the only one that survives. Fortunately, it's a little masterpiece. Composed in 1774, probably for one of the two bassoonists in the Archbishop's orchestra, it's Mozart's first known concerto for a wind instrument. It's also one of his finest, eclipsed only by the glorious Clarinet Concerto, composed when he only had months to live.

A whole range of technique and character is on display in the first movement – agility, lyricism, wit, comedy. Then the second and third movements focus on two contrasting aspects of the solo instrument. In the Andante ma adagio the bassoon is an operatic singer – there's a passing echo of the Countess's aria 'Porgi amor' from *The Marriage of Figaro* in its opening theme, and more generally of its sensuous, yearning sadness. The Finale however evokes the elegance of the courtly minuet, while simultaneously chuckling at it or smiling wryly. As in *Figaro*, Mozart enjoys the glamour, the seduction of aristocratic manners while remaining deftly, ironically, on the outside.

Horn Concerto No 3 in E-flat major K447

Wolfgang Amadeus Mozart

Timothy Jones

horn

- 1 Allegro**
- 2 Romance:
Larghetto**
- 3 Allegro**



c 1787–88



14 minutes

Programme note by
Stephen Johnson

We know frustratingly little about the creation and background of so many of Mozart's works. This concerto, though numbered '3', was probably written after the more extrovert 'Fourth', again 'probably' in 1787 or 1788. The conflicting page numbers in the manuscript suggest that the Romance was composed first, and that Mozart decided later to make it the central movement of a concerto – but when? And why didn't he include it in his catalogue of his own works? It can't be that he thought it was unimportant. It's a work of remarkable warmth and intimacy, beautifully adapted to the tender, noble aspect of the horn, and its lush colouring is enhanced by the use of pairs of clarinets and bassoons, rather than Mozart's customary oboes and horns. Mozart would have been loath to squander his beloved clarinets on anything insignificant.

Comments in the manuscript make it clear that this Concerto was intended, like the other four numbered concertos, for Mozart's friend, the outstanding Viennese horn-player Joseph Leutgeb, which makes the change in tone all the more striking. The other three concertos are prevalingly good-humoured, Mozart even seeming to take delight in taxing or catching out his friend. Mozart's humour could be pretty coarse, especially when it came to teasing: the manuscript of the Second Horn

Concerto is headed, 'Wolfgang Amadé Mozart takes pity on Leutgeb, ass, ox, and simpleton, at Vienna 27 May 1783', and the sketches for the First Concerto contain such advice for his friend as, 'Take a breather', 'A sheep could trill like that', and 'Ah, infamous pig!' But the Third Concerto's mellow lyricism, its expressive subtlety, and especially the shadowy harmonic adventures at the heart of the first movement, suggest that working with Leutgeb had greatly enriched Mozart's understanding of both the instrument's and his friend's range and powers.

After the first movement, with its fine balance of easy charm and deeper introspection, comes a lovely slow movement, almost romantic in its lyrical poetry. (The horn was to become a potent symbol of woodland magic and mystery for 19th-century German and Austrian composers.) Then comes a bracing 'hunting' finale, almost as buoyant and brilliant as the famous finale of the Fourth Concerto (further popularised by Michael Flanders and Donald Swann), but here the horn as poet is not forgotten. Not long after the opening, the soloist recalls the exquisite theme of the Romance, now in Allegro tempo. Virtuoso brilliance holds the stage at the end, but memories of subtler, finer things aren't quite dismissed.

COMING UP IN 2026

Season Highlights

Elgar The Dream of Gerontius

with Sir Antonio Pappano

Sunday 19 April 7pm

Tuesday 21 April 7pm

Beethoven Piano Concerto No 3

plus Wagner and Strauss

with Nathalie Stutzmann

and Leif Ove Andsnes

Thursday 14 May 7pm

LSO on Film: Blockbusters

with Dirk Brossé

Sunday 7 June 7pm

Wagner Tristan and Isolde

with Sir Antonio Pappano

Concert performance with surtitles

Wednesday 1 July 5pm

Sunday 12 July 5pm

Explore the full season

lso.co.uk/2526

Sinfonia Concertante for Violin, Viola and Orchestra in E-flat major K364

Wolfgang Amadeus Mozart

Benjamin Marquise Gilmore

violin

Eivind Ringstad

viola

- 1 **Allegro
maestoso**
- 2 **Andante**
- 3 **Presto**



1779



33 minutes

Programme note by
Stephen Johnson

Mozart's 'Symphony-Concerto' for violin, viola and orchestra dates from 1779, probably soon after he'd returned to his Salzburg home from an extensive European tour, taking in Mannheim and Paris (both important musical centres). Apart from reaping rewards artistically and financially, Mozart had been keenly hoping that he might find a new position. His employer in Salzburg – Prince-Archbishop Hieronymus von Colloredo – may have considered himself a paragon of the intellectual 'Enlightenment', but his attitude to music, and to his brilliant young court composer, was stultifyingly limited.

But the artistic results of the trip had been mixed, and Mozart's hopes of finding a way out of Salzburg to greater stardom had been painfully frustrated. Worse still, while he was in Paris, his mother had suddenly died. Wolfgang's relationship with Anna Maria Mozart had always been more uncomplicatedly affectionate than with his exacting father Leopold, and the shock affected him profoundly. Did all this leave its mark on the *Sinfonia Concertante*? It's generally agreed that Mozart reached new levels of imaginative brilliance and expressive depth in this remarkable work, and especially in the dark-hued central Andante.

The *maestoso* ('majestic') first movement has a grandeur and sonorous richness (always balanced with typical playfulness)

unlike anything Mozart had done before, the fullness of the orchestral sound enhanced by the unusual division of the violas into two sections. The music doesn't just bring together elements of symphony and concerto. After the magical first solo entry, in which the violin and viola's sustained high notes seem to float free of the orchestral texture, the spirit of chamber music can also be felt in the intimate dialogue of the solo writing. But there's virtuosic display too, especially in the cadenza for the two soloists, which (in contrast to most of the solo concertos) Mozart composed himself.

After this comes that impressively sombre slow movement, firmly in C minor, far graver and more poignant than anything in any of Mozart's other concertante works with violin and orchestra. Mozart is unlikely to have known much J S Bach at this stage (Bach's music was known only to a select few even in the late 18th century), but some of the imitative writing echoes the poignant formality of Bach's ensemble concertos. It's hard not to wonder if Mozart was paying tribute to his mother here, and perhaps even registering the depth of his loss. But the finale brings us back to exuberance, good humour and uncomplicated affirmation in a series of lively dance tunes, some with a hint of aristocratic manners, but most decidedly folkish. The melodies of the streets are beginning to jostle with the refined music of the courts.

Wolfgang Amadeus Mozart

1756 to 1791 (Austria)



Contemporaries

Joseph Haydn,
Antonio Salieri

Key events

1781: Leaves his native Salzburg to pursue a freelance career in Vienna

1786: Premieres of *The Marriage of Figaro* and his Piano Concertos Nos 23 and 24

1788: Composes his final three symphonies

1791: Completes his final opera, *The Magic Flute*, and his Clarinet Concerto, and embarks on the Requiem

Listen to

Wind Concertos
[Isolive.co.uk](https://www.isolive.co.uk)

Composer profile by
Jessica Duchon

Wolfgang Amadeus Mozart was one of the most extraordinary child prodigy musicians known to history. He was born in Salzburg, son of the violinist and teacher Leopold Mozart. Wolfgang's sister, Anna Maria, or 'Nannerl', was reputedly as talented as he was. The proud Leopold toured the siblings around the royal courts of Europe to display their skills, beginning what perhaps inevitably developed into a toxic father-son relationship.

Mozart's early adulthood was further stamped by trauma when he travelled to Paris with his mother in 1778, attempting to establish a career there: the sojourn ended in tragedy when his mother died. His move to Vienna in 1781 was an act of rebellion against his father's insistence that he should stay home and provide an income for the family. Instead, Mozart married Constanze Weber and soon gained a foothold in the imperial capital, at first with

some support from Joseph II, Holy Roman Emperor. A series of subscription concerts, for which he wrote numerous symphonies and piano concertos, set him on a stellar path.

The Austro-Turkish War, however, heralded a period of reduced prosperity in which the aristocracy was less able to support artistic work. Mozart's debts accumulated, his health began to fail and when a mysterious visitor (now known to be Count Franz von Walsegg) commissioned a Requiem from him, Mozart, according to Constanze, became convinced he was writing his own requiem. However, he remained remarkably productive in his final year, composing works including the operas *La clemenza di Tito* and *The Magic Flute* and his Clarinet Concerto alongside the *Requiem*.

He died on 5 December 1791 after a short and severe illness, aged 35.

A woman with blonde hair is on the left, looking towards a man on the right. The man is older, with grey hair, wearing a blue suit and a blue tie with white polka dots. They are outdoors, with greenery in the background. The text 'A STAKE IN OUR SUCCESS' is overlaid in large white letters. There are also some faint purple circular lines overlaid on the image.

A STAKE IN OUR SUCCESS

Patrons are partners in our work, as ambitious for our future as we are and eager to get to know the orchestra from the inside out.

Enjoy a personalised ticketing service, invitations to a year-round programme of exclusive events and an unparalleled connection to the LSO.

Become an LSO Patron today and secure the best seats for the upcoming 2026/27 season.

Ed.Gimson@lso.co.uk
020 7382 2506



lso.co.uk/patrons

Benjamin Marquise Gilmore

LSO Leader



Benjamin Marquise Gilmore enjoys a busy life as an orchestral and chamber musician, joining the LSO as Leader in August 2023. He was concertmaster of the Philharmonia Orchestra between 2019 and 2023, and has been a member of the Navarra Quartet since 2021. He is also a member of the Chamber Orchestra of Europe and from 2016 to 2019 was leader of the Scottish Chamber Orchestra, to which he continues to return as guest leader and director. A lover of opera, he is also a frequent guest concertmaster with the Orchestra of the Royal Opera House.

Benjamin studied with Natalia Boyarskaya at the Yehudi Menuhin School and with Pavel Vernikov in Vienna, and received further

guidance and inspiration from Julian Rachlin and Miriam Fried. He won prizes at the Oskar Back, Joseph Joachim and Salzburg Mozart competitions, and has participated in festivals such as Kuhmo, Prussia Cove and Ravinia. Benjamin's father was the musicologist Bob Gilmore, his grandfather is the conductor Lev Markiz, and his mother Maria Markiz has variously been a musicologist, interpreter, equestrian and data analyst. He is married to Hannah Shaw, a violist, and enjoys cooking and cycling, in both of which disciplines he makes up in enthusiasm what he lacks in proficiency.

Eivind Ringstad

LSO Principal Viola



Norwegian viola player Eivind Ringstad enjoys a varied career as soloist, orchestra and chamber musician. He made his breakthrough after winning first prize at Eurovision Young Musicians 2012 in Vienna, and has since been performing as a soloist with orchestras including Oslo Philharmonic, Mozarteum Orchester Salzburg, Lahti Symphony Orchestra and the BBC Symphony Orchestra. He has collaborated with renowned conductors like Miguel Harth-Bedoya, Han-Na Chang and Joshua Weilerstein.

Eivind is a regular in the thriving chamber music scene and has appeared in festivals including the Edinburgh International Festival

and Utrecht and Oslo Chamber Music Festivals, performing alongside distinguished musicians including Janine Jansen, Steven Isserlis and Leif Ove Andsnes. Eivind is currently artistic director for Norsjø Chamber Music Festival in Telemark, Norway.

Eivind studied at the Barratt Due Music Institute in Oslo, Norway, with Soon-Mi Chung, where he also took lessons with Henning Kraggerud. In 2016 he was awarded the Borletti Buitoni fellowship award and participated in the BBC New Generation Artist Scheme. Eivind plays the Andrea Guarneri 'Conte Vitale' viola dating from 1676, generously on loan from Dextra Musica.

Daniel Jemison

LSO Principal Bassoon



Daniel Jemison grew up in Bridlington, East Yorkshire and studied music at Clare College, Cambridge before deciding to pursue a career as a bassoonist. At the age of ten, he had his first bassoon lesson with Ian Denley and later went on to study with Graham Sheen, Robin O'Neill and Sergio Azzolini.

Before joining the LSO in 2013, Daniel was Principal Bassoon with the English National Opera, Royal Philharmonic Orchestra, Bournemouth Symphony Orchestra and Co-Principal Bassoon with the Deutsche

Kammerphilharmonie. He has recorded the Mozart Bassoon Concerto with the RPO, and can be heard on many film soundtracks, including *Harry Potter*, *Paddington*, Marvel's *Avengers* and *Star Wars*.

Daniel also dedicates much of his time to education: he teaches at the Guildhall School and is a tutor for the National Youth Orchestra. When not scraping reeds, Dan enjoys going for a run and trying to catch his dog.

Timothy Jones

LSO Principal Horn



Timothy Jones started playing the horn at the age of 15 and won a position playing in the Munich Philharmonic at the age of 17. He has previously held positions with the City of Birmingham Symphony Orchestra and the Academy of St Martin in the Fields. As a soloist he has appeared at the Salzburg Festival, Pacific Music Festival, Royal Festival Hall, Barbican Hall and the Schauspielhaus in Berlin. His recording of the Kenneth Fuchs Horn Concerto with the LSO was nominated for a Grammy award.

Tim has collaborated with André Previn, Christoph Eschenbach, Heinz Holliger, Martha Argerich, Gil Shaham and Yuri Bashmet. He is Professor of Horn at the Royal College of Music and Director and Co-Owner of the renowned horn company PAXMAN Limited.

Jaime Martín

conductor



Chief Conductor of the Melbourne Symphony Orchestra since 2022, and Music Director of the Los Angeles Chamber Orchestra since 2019, Spanish conductor Jaime Martín has also held the positions of Chief Conductor of the National Symphony Orchestra of Ireland (2019–24), Principal Guest Conductor of the Orquesta y Coro Nacionales de España (Spanish National Orchestra) (2022–24) and Artistic Director and Principal Conductor of Gävle Symphony Orchestra (20–2022). The 2024/25 season saw him begin his role as Principal Guest Conductor of the BBC National Orchestra of Wales.

Highlights of recent seasons include Martín's critically acclaimed conducting debut at the BBC Proms with BBC NOW and leading the Melbourne Symphony Orchestra in an eleven-day Beethoven Festival, conducting all nine symphonies, a UK and Europe tour including appearances at the Elbphilharmonie Hamburg and Edinburgh International Festival, and concluding at the BBC Proms – marking their first full international tour since 2019. He made successful debuts with the Budapest Festival Orchestra, Gothenburg Symphony,

Dallas Symphony, Sydney Symphony and Strasbourg Philharmonic Orchestras. He also returned to a range of orchestras across the globe including the Barcelona Symphony, National Youth Orchestra of Great Britain, RTVE Madrid, Colorado Symphony, Queensland and New Zealand Symphony Orchestras. Upcoming debuts include the Rundfunk-Sinfonieorchester Berlin, George Enescu Philharmonic and Minnesota Orchestra.

With Melbourne Symphony Orchestra's newly launched label, Martín's recent releases include Debussy and Strauss songs featuring soprano Siobhan Stagg, an ongoing cycle of Dvořák's symphonies and Holst's *The Planets* coupled with First Nations composer Deborah Cheetham Fraillon's *Earth*.

Having spent many years as a highly regarded flautist, Martín turned to conducting full-time in 2013. He was also a founding member of the Orquesta de Cadaqués, and Artistic Advisor and previously Artistic Director of the Santander Festival.

London Symphony Orchestra

At the London Symphony Orchestra, we believe that extraordinary music should be available to everyone, everywhere – from orchestral fans in the concert hall to first-time listeners all over the world.

The LSO was established in 1904 as one of the first orchestras shaped by its musicians. Since then, generations of remarkable talents have built our reputation for quality, ambition and a commitment to sharing the joy of music with everyone. We perform some 70 concerts every year as Resident Orchestra at the Barbican, with our family of artists: Chief Conductor Sir Antonio Pappano, Conductor Emeritus Sir Simon Rattle, Principal Guest Conductors Gianandrea Nosedà and François-Xavier Roth, Conductor Laureate Michael Tilson Thomas, and Associate Artists Barbara Hannigan and André J Thomas. We have major artistic residencies in Paris, Tokyo and at the Aix-en-Provence Festival, and a growing presence across Asia and Australia.

Through LSO Discovery, our learning and community programme, 60,000 people each year experience the transformative power of music. Our musicians are at the heart of this unique programme, leading workshops, mentoring bright young talent, and visiting schools, hospitals and community spaces. The home of much of this work is LSO St Luke's, our venue on Old Street. Last autumn, following a programme of works, the LSO opened up the venue's facilities to more people than ever before, with new state-of-the-art recording facilities and dedicated spaces for LSO Discovery.

Our record label, LSO Live, is a leader among orchestra-owned labels, bringing to life the excitement of a live performance. The catalogue of over 200 acclaimed recordings reflects the artistic priorities of the Orchestra – from popular new releases, such as Janáček's *Katya Kabanova* with Sir Simon Rattle, to favourites like Vaughan Williams' symphonies with Sir Antonio Pappano and Verdi's *Requiem* with Gianandrea Nosedà.

The LSO has been prolific in the studio since the infancy of orchestral recording, making more recordings than any other orchestra – over 2,500 projects to date – across film, video games and bespoke audio collaborations. Recent highlights include soundtrack recordings for the video game *Genshin Impact*, a Mercury Music Prize-nominated collaboration with Floating Points and Pharoah Sanders, and appearing on screen and on the Grammy-winning soundtrack for the film *Maestro*, which was also nominated for multiple BAFTA and Oscar awards.

Through inspiring music, learning programmes and digital innovations, our reach extends far beyond the concert hall. And thanks to the generous support of The City of London Corporation, Arts Council England, corporate supporters, trusts and foundations and individual donors, the LSO is able to continue sharing extraordinary music with as many people as possible, across London and the world.

Patron

His Majesty The King

Chief Conductor

Sir Antonio Pappano CVO

Conductor Emeritus

Sir Simon Rattle OM CBE

Principal Guest

Conductors

Gianandrea Nosedà
François-Xavier Roth

Conductor Laureate

Michael Tilson Thomas

Associate Artists

Barbara Hannigan
André J Thomas

LSO Chamber Orchestra

On Stage

Leader

Benjamin Marquise
Gilmore

First Violins

Clare Duckworth
Ginette Decuyper
Olatz Ruiz de
Gordejuela
Maxine Kwok
Claire Parfitt
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur

Second Violins

Thomas Norris
Sarah Quinn
Miya Väisänen
Matthew Gardner
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogány

Violas

Malcolm Johnston
Mizuho Ueyama
Germán Clavijo
Sofia Silva Sousa
Thomas Beer
Robert Turner

Cellos

Laure Le Dantec
Alastair Blayden
Salvador Bolón
Daniel Gardner
Josephine Knight

Double Basses

Lorraine Campet
Patrick Laurence
Joe Melvin

Oboes

Juliana Koch
Rosie Jenkins

Clarinets

Sérgio Pires
Chi-Yu Mo

Bassoons

Rachel Gough
Joost Bosdijk

Horns

Elspeth Dutch
Angela Barnes

CLASSIC *f*M

Breakfast
with *Dan Walker*

Weekdays from 06:30am





The LSO is funded by Arts Council England in partnership with the City of London Corporation, which also provides the Orchestra's permanent home at the Barbican.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

LSO registered charity in England number 232391