

LSO ON FILM

BLOCKBUSTERS

with **Dirk Brossé**

Sunday 7 June 2026
Barbican

7pm

John Williams Superman March
from 'Superman'

Patrick Doyle Can You See Jane and
Thor Kills the Destroyer from 'Thor'

James Horner Aliens Suite No 1: Main
Title and Ripley's Rescue from 'Aliens'

Alexandre Desplat Excerpts from
'The Twilight Saga: New Moon'

James Horner & Simon Franglen

Pandora Suite from

'Pandora – The World of Avatar'

(World Premiere)

Philippe Rombi Excerpts from
'Adventure Way Symphonic Suite'

John Williams Galaxy's Edge
(Tanglewood version)

William Ross Skull Island: Reign of Kong

Alan Silvestri End Titles Suite from
'Who Framed Roger Rabbit'

Patrick Doyle The Games and
Merida's Home from 'Brave'

Romain Trouillet Suite for Orchestra from
'Asterix: The Kingdom of Nubia'
(World Premiere)

Interval

John Williams Star Wars Suite No 1:

Main Title from 'Star Wars: A New Hope'

James Horner arr Nikiforos Chrysoloras
Samuel's Death from 'Legends of the Fall'

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

Cho Young-Wuk and Lee Myoung Ro

A Long Journey from 'Harbin'

Alexandre Desplat Excerpts from

'Harry Potter and the Deathly Hallows'

John Williams Dobby the House Elf from

'Harry Potter and the Chamber of Secrets'

Patrick Doyle Potter Waltz from

'Harry Potter and the Goblet of Fire'

Patrick Doyle La Valse de L'Amour and

Pumpkin Pursuit from 'Cinderella'

Trevor Jones Will and Anna from 'Notting Hill'

Trevor Jones Movement 3 from

'The Dark Crystal Suite'

John Williams Raiders March from

'Raiders of the Lost Ark'

Dirk Brossé conductor

Craig Ogden guitar

London Symphony Orchestra

Concert finishes at approximately 9.35pm

Welcome



Welcome to tonight's London Symphony Orchestra concert, the final instalment in our three-concert series celebrating film scores originally recorded by the LSO. Dirk Brossé, one of today's leading interpreters of film music, returns to conduct a selection of the most iconic and enduring blockbuster soundtracks of the past decades. We are grateful to Dirk Brossé for curating and conducting this series, and for the thoughtful research and preparation behind these programmes.

Featuring scores by composers including John Williams, Patrick Doyle and Alexandre Desplat, the programme spans generations of filmmaking, from *Star Wars* and *Raiders of the Lost Ark* to *Harry Potter* and *Cinderella*. Alongside these familiar classics, we hear more recent works, including Simon Franglen's 'Pandora Suite' from *Pandora – The World of Avatar* and Romain Trouillet's 'Suite for Orchestra' from *Asterix: The Kingdom of Nubia*, both receiving their world premieres this evening.

We hope you enjoy tonight's concert. Next week, Sir Antonio Pappano, LSO Chief Conductor, conducts Elgar's 'Enigma' Variations in a Half Six Fix concert, followed by a full programme of the 'Enigma' Variations alongside Mahler's Symphony No 5 the following evening. On Saturday 13 June, Sir Antonio Pappano returns to conduct the LSO's annual BMW Classics open-air concert in Trafalgar Square, featuring an all-British programme. We hope to see you there.

A handwritten signature in black ink that reads "Kathryn McDowell". The signature is fluid and cursive, with a large, stylized 'K' and 'M'.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Saturday 13 June 4pm
Trafalgar Square

BMW Classics

Our annual free outdoor summer concert returns! Sir Antonio Pappano leads a programme of selected highlights celebrating the Orchestra's long association with two great British masterworks: Gustav Holst's *The Planets* and Edward Elgar's 'Enigma' Variations.

Sunday 18 and Thursday 22 October 7pm
Barbican

Season Opening: Mahler 2 and Fujikura

Sir Antonio Pappano opens our 2026/27 season with Mahler's mighty 'Resurrection' Symphony alongside a world premiere of Dai Fujikura's new work *Amber Alchemy* – inspired by the bees in the rooftop hives at the London offices of the Japanese financial services group Nomura, who commissioned the work for their centenary celebrations.

Welcome to tonight's group bookers
Naomi Jones

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

4 Programme notes

The Performers

13 Dirk Brossé
14 Craig Ogden
15 Retirement Wishes
16 London Symphony 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,
Everett Collection, Touchstone Pictures,
Amblin Ent, Diltz, Icon Productions,
Ladd Company, BH Finance CV,
PolyGram Filmed Entertainment,
Working Title Films, Bridgeman Images,
Mark Allan

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.



LSO on Film: Blockbusters

Neil Brand

John Williams
Superman March
from 'Superman'

Patrick Doyle
Can You See Jane
and Thor Kills
the Destroyer
from 'Thor'

James Horner
Aliens Suite No 1:
Main Title and
Ripley's Rescue
from 'Aliens'

Alexandre Desplat
Excerpts from
'The Twilight Saga:
New Moon'

**James Horner &
Simon Franglen**
Pandora Suite from
'Pandora – The
World of Avatar'
(World Premiere)

Think of the word 'blockbuster' when applied to cinema, and the chances are that one of tonight's titles will spring straight to mind. In 1977, the LSO's Principal Conductor André Previn contacted his friend in Hollywood, John Williams, to be told that Williams was embarking on a movie called *Star Wars*. From that day on, the London Symphony Orchestra has been the go-to for composers wanting the best, fastest-reading and most accomplished musicians to bring their scores to life. Tonight, we hear the best moments from a dozen of those composers, played by the orchestra that recorded their original scores. This of course includes the great John Williams, without whose work the blockbuster score would be missing its symphonic richness.

And we begin with his stirring March for the Man of Steel, which in 1978's **Superman** was sold with the strapline 'You'll Believe a Man Can Fly', and which fulfilled its promise as much through its score as its special effects. The

theme seems to spell out the lead character's name in its climactic notes, its sense of awestruck energy inspired by John Williams' childhood love of the *Superman* comic strips of the 1940s and 50s.

When Kenneth Branagh embarked on **Thor** in 2011, the first time the superhero Norse god had entered the Marvel Cinematic Universe, he turned to his long-time collaborator Patrick Doyle (who had scored Branagh's first film, the superb *Henry V* in 1989) for an epic score that would combine fantasy with gravitas. In the sumptuous and keening cello-led track 'Can You See Jane', we are inside Thor's mind as he recalls his love for astrophysicist Dr Jane Foster, while the score moves into percussion-driven top gear when a revitalised Thor destroys the robot sent by his brother Loki to kill him.

Seven years after Ridley Scott's 1979 Alien xenomorph massacred much of the crew onboard the space carrier *Nostromo*, James Cameron's **Aliens** hit our screens.



Christopher Reeve in *Superman* (1978), directed by Richard Donner

Its 1986 regeneration took the original claustrophobic sci-fi horror and morphed it into a thrilling, militaristic rollercoaster as space marines hunted – and were hunted by – a nest of the predatory creatures. James Horner's score took elements of Jerry Goldsmith's superb, atonal original but added so many signature touches of his own, particularly the snare and anvil-heavy percussion of the battle sequences. The 'Main Title' gives us the cold, inhuman depths of space in which Ripley and the cat, Jones, float in suspended animation, and harks back to the Adagio from Armenian composer Aram Khachaturian's 1942 ballet *Gayane*, its feeling of icy desolation previously used to accompany the endless voyaging of the astronauts in Kubrick's *2001: A Space Odyssey*.

Bella Swan's epic romantic journey with vampire lover Edward Cullen in *Twilight* (2008) continued with 2009's **The Twilight Saga: New Moon**, starring Kristen Stewart and Robert Pattinson. The lush,

achingly romantic score by multi-Academy Award and BAFTA winner Alexandre Desplat, taking over from the first film's Carter Burwell, carries an eerie edge of mystery and the supernatural, as befits the Gothic underworld of the story.

Now we move out of the world of the movie theatre and into the theme parks, where visitors can experience for themselves the worlds they have come to love on the big screen. Having worked as composer, collaborator and electronics guru on films as diverse as *Seven*, *Skyfall* and *Titanic*, Simon Franglen worked with James Horner for eleven months to bring the world of James Cameron's 2009 fantasy *Avatar* to life, creating a score full of adventure and spectacle. **Pandora – The World of Avatar** opened in Walt Disney World, Florida in 2017, and tonight, the Orchestra will present the world premiere of a suite of the music Franglen composed with James Horner, arranged and produced for the spectacular attraction.

Think of the word ‘blockbuster’ when applied to cinema, and the chances are that one of tonight’s titles will spring straight to mind.

Philippe Rombi
Excerpts from
‘Adventure Way
Symphonic Suite’

John Williams
Galaxy’s Edge
(Tanglewood
version)

William Ross
Skull Island:
Reign of Kong

Alan Silvestri
End Titles Suite
from ‘Who Framed
Roger Rabbit’

Patrick Doyle
The Games and
Merida’s Home
from ‘Brave’

Romain Trouillet
Suite for Orchestra
from ‘Asterix: The
Kingdom of Nubia’
(World Premiere)

Staying with the concept of the Walt Disney Theme Parks, French multi-César-winning composer Philippe Rombi, whose works include 2005’s *Joyeux Noël*, which was nominated for an Academy Award as best foreign language film, has created an original work called **Adventure Way** for the new promenade at Disneyland Paris which links the many immersive ‘Adventure Worlds’. The music is nostalgic, warm and, at times, awestruck, full of nods to the animations and family adventures created by the studio over the past 90 years.

Maestro John Williams composed a dedicated **Star Wars: Galaxy’s Edge Symphonic Suite** in 2019 for the new *Star Wars*-themed world at Disneyland. It consists of all original themes carrying the same sense of adventure and wonder as Williams’ iconic work on the *Star Wars* saga, but accompanies visitors through the immersively realised world of Batuu, from the original trilogy. The Suite won the Grammy Award for Best Instrumental Composition in 2020.

Meanwhile, over at Universal Islands of Adventure Theme Park in Orlando, King Kong still reigns supreme at **Skull Island**. The vastly experienced composer and arranger William Ross has created an eerie, native percussion-driven

musical world for this experience, described as being designed to feel like a heartbeat throughout the journey but carrying an unmistakable edge of suspense, the perfect introduction to the heart-stopping world that awaits.

Robert Zemeckis’ 1988 film **Who Framed Roger Rabbit** – an homage to the great cartoons of the 1940s and 50s with superb cartoon/live-action crossover sequences courtesy of the supreme British animator Richard Williams – was a gift to Zemeckis’ long-time collaborator Alan Silvestri. Silvestri had memorably scored the *Back to the Future* trilogy and was a devout jazz lover, really understanding how to mix action cues and smoky nightclub jazz to bring out Roger Rabbit’s 1940s film-noir setting. Carl Stalling’s sparkling, madcap music for Warner Brothers cartoons such as *Daffy Duck* and *Bugs Bunny* were the inspiration for the score, and the final end-credits Suite is a masterly, quickfire romp through all the major themes of the film, one of Zemeckis’ greatest achievements.

Pixar’s 2012 animated release **Brave** was a first in many ways. It was set in the Highlands of ancient Scotland and featured a feisty young female protagonist, Princess Merida, daughter of the clan, who was determined to

blaze her own trail and beat the suitors for her hand in marriage at a variety of highland games. For such an all-encompassing Celtic world, Pixar turned – instead of to their usual composers Michael Giacchino, Thomas Newman or Randy Newman – to Scottish composer Patrick Doyle, who responded with a score packed full of Celtic instruments and themes, songs with lyrics in Scottish Gaelic and all his signature bravura with memorable melodies, action set-pieces and keening lyricism. Here, the orchestra accompanies Merida's triumph over her suitors at the games, and reaches a wistful contentment for all the characters at the conclusion of the epic tale.

We have another world premiere to finish the first half of tonight's concert: Romain Trouillet's new

score for Alexandre Heboyan's **Asterix: The Kingdom of Nubia**, due for release later this year. Trouillet is an avid lover of musical traditions from all over the world, as well as the common ground between classical and ambient music, and his score beautifully complements the madcap animated adventures of Goscinny and Uderzo's tiny but unbeatable Gaulish hero, as they search for the antidote to a spell that has paralysed their village by travelling to the far-off African kingdom of Nubia.



Interval – 20 minutes

Find us on Instagram
[@londonsymphonyorchestra](https://www.instagram.com/londonsymphonyorchestra)



Bob Hoskins in *Who Framed Roger Rabbit* (1988), directed by Robert Zemeckis



An Evening with
**ALEXANDRE
DESPLAT**

Sunday 13 June 2027 7pm,
Barbican

With over 30 film scores recorded just with the LSO, multiple Oscar and BAFTA winner Alexandre Desplat rejoins the Orchestra on stage to showcase highlights from his career and their decades-long collaboration.



Mel Gibson both directed and starred in *Braveheart* (1995)

John Williams' relationship with the LSO is famous, not least because of his groundbreaking use of this great concert orchestra to lend even more drama to his superb score for George Lucas' 1977 game-changer **Star Wars**. That 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 almost half a century. Revisiting it, one cannot help being struck by how the music is suffused by the idea of deep space, even when it is at its most poundingly exciting.

Edward Zwick's sprawling epic **Legends of the Fall** (1994) encompasses the wide plains of early-20th-century Montana and the killing fields of the Western Front of World War I. In 'Samuel's Death', composer James Horner accompanies Tristan (Brad Pitt) galloping across No Man's Land in search of his brother, Samuel, who he finds, blinded and dying, on the barbed wire. Samuel dies in his arms, and Tristan goes on to

take bloody revenge. Horner uses the unusual instrumental colour of the shakuhachi, a Japanese flute, to add to the moments of high drama, as in here where the music moves from heroic gallop to heartbreak, still with the underscore of Tristan's passion beating beneath it throughout.

In 1995, Mel Gibson released his most epic (and most successful) film, **Braveheart**, the tale of 13th-century Scottish rebel William Wallace's struggle against his English oppressors. James Horner had worked with Gibson before on *Man Without a Face* and, later, *Apocalypto*, but *Braveheart's* story 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 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 'For the Love of a Princess', the film's delicate, haunting love theme.

John Williams
Star Wars Suite No 1:
Main Title from
'Star Wars:
A New Hope'

James Horner
arr Nikiforos
Chrysoloras
Samuel's Death from
'Legends of the Fall'

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

Cho Young-Wuk and Lee Myoung Ro
A Long Journey
from 'Harbin'

Alexandre Desplat
Excerpts from
'Harry Potter and the
Deathly Hallows'

John Williams
Dobby the
House Elf from
'Harry Potter and the
Chamber of Secrets'

Patrick Doyle
Potter Waltz from
'Harry Potter and
the Goblet of Fire'

Patrick Doyle
La Valse de L'Amour
and Pumpkin Pursuit
from 'Cinderella'

Trevor Jones
Will and Anna from
'Notting Hill'

In 2024, a dramatic reconstruction of the 1909 assassination of the Japanese prime minister by Korean independence activist Ahn Jung-geun premiered at the Toronto International Film Festival, going on to win a clutch of awards. Its title was **Harbin** (the place where the assassination took place) and the score was by Cho Young-Wuk (probably best known for his score to 2003's searingly violent *Oldboy*) and Lee Myoung Ro, who together created an epic score which draws the viewer deep into the conspiracy and into the minds and hearts of the protagonists fighting for their country's independence.

The phenomenally successful *Harry Potter* dynasty of eight movies, released between 2001 and 2011, featured scores by Patrick Doyle, Nicholas Hooper and, first and most famously, John Williams. Williams actually created the iconic, celeste-led 'Hedwig's Theme' for a promotional short for director Christopher Columbus before seeing anything of the film!

Here, we showcase the work of three of those superb composers. By the time of 2011's two-part final chapter **Harry Potter and the Deathly Hallows**, the epic story had been moving into ever more sophisticated territory with the rise of Voldemort and his Death Eaters. Harry, more mature and challenged by stronger forces of evil, was dealing with the loss of his mentor and increasing threats to his friends and loved ones. The score for the final chapters was entrusted to Alexandre Desplat, whose score for *Deathly Hallows* is dark and exciting, full of quirky gems and memorable themes for all the major characters, as well as layering a depth of emotional maturity beneath the closing chapters of Harry's story.

John Williams creates such memorable and accessible themes that it is sometimes easy to overlook his mastery at painting the lesser characters of a film, particularly with such a rich tapestry as the *Harry Potter* films. Here, in a cue from 2002's

The phenomenally successful *Harry Potter* dynasty of eight movies, released between 2001 and 2011, featured scores by Patrick Doyle, Nicholas Hooper and, first and most famously, John Williams.



Julia Roberts and Hugh Grant in *Notting Hill* (1999), directed by Richard Curtis

Harry Potter and the Chamber of Secrets, we get the chance to really hear his wonderfully quirky yet compassionate music for ‘Dobby the House Elf’, whose character – mercurial, loveable and not always reliable – is delineated with constantly changing music, each idea clear and concise but wound together with such artistry that it properly operates as underscore, serving the character without ever upsetting the delicate balance between score and visuals. It is a small masterpiece.

Set against the shadowy mysteries of the Triwizard Tournament, this 2005 entry in the canon, **Harry Potter and the Goblet of Fire**, sees Harry maturing as death and disaster creep ever closer to the boy wizard. The tension is relieved by the sequence at the Yule Ball, in which all the schools field their champions in a warm and magical dance and hidden passions begin to move to the surface. Set piece of this is the

Waltz, in which partners, both willing and unwilling, head onto the dance floor to Patrick Doyle’s whirling, romantic waltz theme.

Patrick Doyle returned to the LSO in 2014 to record his score for Kenneth Branagh’s Disney live-action retelling of **Cinderella**. The first 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. The frenetic ‘Pumpkin Chase’ is a breakneck dash alongside Ella as she hurtles away in her magical coach, trying to get home before the magic disappears. This superb piece is a particular favourite of Dirk Brossé and a terrific workout for all the elements of the orchestra.

Trevor Jones is a hugely experienced, critically acclaimed composer of film scores, including *Mississippi Burning*, *The Last of the Mohicans* and *Cliffhanger*. In 1999, he scored Richard Curtis’ **Notting Hill**, in which bookstore

Trevor Jones
Movement 3
from 'The Dark
Crystal Suite'

John Williams
Raiders March
from 'Raiders of
the Lost Ark'

owner Will, played by Hugh Grant, meets and falls in love with a huge Hollywood star, played by Julia Roberts, and the pair have to negotiate a tricky romance in the glare of the spotlight. Their sweet, awkward romance was underscored by Trevor Jones with a canny mix of romantic piano, guitar balladry and unashamedly tear-jerking strings that matched exactly the on-screen chemistry of the stars, and the very high expectations of the audience. This romantic piece is a showcase for guitar, and underscores Will trying to get on with his life after Anna has left it, but is seemingly surrounded with things and people that constantly remind him of her.

Two decades earlier, *Muppet* creator Jim Henson saw John Boorman's Arthurian epic *Excalibur* and was particularly taken with the score. On learning that its composer was young, up-and-coming Trevor Jones (and in search of a collaborator who could work in the same freewheeling style as himself), Henson snapped him up to score his epic fantasy **The Dark Crystal**, released in 1982. Jones utilised synthesised sounds, strange percussion and medieval instruments, embedding them within the huge textures of the LSO to make a score that fitted its strange, bizarre world like a glove.

In May 1977, George Lucas was holidaying in Hawaii to avoid anticipated negative responses to *Star Wars*, which he was convinced would be a flop. He invited Steven Spielberg to join him, and the two discussed their next projects. Spielberg wanted to invent a new *James Bond*, but Lucas said he had something 'even better' – a hero of 1930s B-movies who searched the world for the treasures of antiquity and ended up fighting Nazis. Four years later and the result, **Raiders of the Lost Ark**, was released into a cinema industry in recession and immediately overturned all expectations at the box office, becoming the highest-grossing film of 1981 at double the income of its nearest rival.

John Williams approached scoring *Raiders* with delight, loving the period-piece, knockabout action sequences and the fact that the film didn't take itself too seriously. Even so, he worked for weeks on a march theme that would sum up the film, eventually deciding to try out two pieces on director Spielberg. After hearing them at the piano, Spielberg asked, 'Why don't you use them both?' So, he did, combining them into one of the best-known film themes of all time, which closes tonight's concert with what may be the ultimate blockbuster.

Dirk Brossé

conductor



Dirk Brossé, an internationally acclaimed conductor and award-winning composer, is Conductor Emeritus of the Chamber Orchestra of Philadelphia, Honorary Conductor of Sinfonietta Cracovia, Music Director of Prima La Musica and Music Director of the Ghent Film Festival. He is also Emeritus 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 Vancouver Opera, Opéra de Lyon, London Philharmonic Orchestra, Royal Philharmonic Orchestra and many more across the world.

Brossé is also an award-winning composer, whose body of some 1800 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 200 CD recordings and has collaborated with world-class artists, including Julian Lloyd Webber, Alison Balsom, Toots Thielemans and Hans Zimmer. Brossé 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.

Craig Ogden

guitar



Described by *BBC Music Magazine* as ‘a worthy successor to Julian Bream’ and as ‘a natural heir to John Williams’ by distinguished music critic Michael White, Grammy-nominated guitarist Craig Ogden is recognised as one of the world’s foremost classical guitarists. Renowned for his virtuosity, artistry and stylistic versatility, he has appeared as soloist with many of the world’s leading orchestras, including all the major UK orchestras, and is one of the most sought-after chamber musicians of his generation.

Ogden’s remarkable discography spans more than forty recordings and has earned widespread critical acclaim. His recordings have topped the UK classical charts, with BBC Radio 3 and Classic FM regularly featuring his performances. In addition, he has contributed to numerous themed collections, film and television soundtracks and presented programmes for BBC Radio 3, BBC Northern Ireland and ABC Classic FM in Australia.

Recent recordings include a solo recital disc, *Craig Ogden in Concert* (Chandos); a critically acclaimed arrangement of J S Bach’s Goldberg Variations with violinist David Juritz and cellist Tim Hugh (Nimbus); *Environments II* for solo guitar, strings and percussion by Greg Caffrey with the Ulster Orchestra; *Dancing with Piazzolla* with the London Tango

Quintet; and Ogden’s first album as a regular member of the Aquarelle Guitar Quartet, *Latin Connections*, a vibrant exploration of South American music. Ogden’s latest solo recording for Chandos will be released in 2027: *Music for the Soul* offers a reflective and emotionally resonant journey through 400 years of music, from Europe to South America.

Ogden has inspired and premiered numerous new works written especially for him. Recent highlights include concertos by Greg Caffrey (Ulster Orchestra, BBC Radio 3), William Lovelady (English Chamber Orchestra, in the presence of His Majesty The King, London premiere at Cadogan Hall), and David Knotts (BBC Concert Orchestra, Queen Elizabeth Hall, BBC Radio 3 and filmed for BBC Four).

Born in Australia and based in the UK, Ogden is internationally recognised as both a solo recitalist and distinguished chamber musician, appearing at major UK arts festivals. As a chamber performer, he has collaborated with leading ensembles and artists including the Carducci Quartet, Miloš Milivojević and the Nash Ensemble, and has performed alongside guitarist John Williams in projects celebrating Julian Bream.

Dedicated to the development of the next generation of musicians, Ogden regularly gives masterclasses and workshops in the UK and internationally. He was Visiting Musician at Oriel College, University of Oxford for two years, and in January 2025, he was invited to give recitals and masterclasses at the Nelson Guitar Festival in New Zealand.

Ogden is Director of Guitar at the Royal Northern College of Music, Adjunct Fellow of the University of Western Australia and Director of the Dean & Chadlington Summer Music Festival. He performs on a 2011 Greg Smallman guitar and uses D’Addario strings.

Retirement Wishes

Andrew Pollock, LSO Second Violin



This month, we say a fond farewell to Andrew Pollock, LSO Second Violin, who retires after 42 years, having become a Member of the Orchestra in 1984. Fellow Members shared some stories and well wishes for the future.

Thomas Norris, Co-Principal Second Violin

Among my earliest memories in the LSO is the warmth and kindness Andy showed in welcoming me into the Second Violin section. His sense of humour, his affable nature and his wonderfully sharp mind – never more alive than when breezing through the day's crossword – will be deeply missed by all of us. We bid him farewell with the greatest affection, wishing him a long, well-deserved and thoroughly happy retirement with his family.

Matthew Gardner, Second Violin

I first sat next to Andy in 1994, in a performance of Mahler 2 with Michael Tilson Thomas conducting. I was a student at the time, playing with the Orchestra as part of our String Experience scheme. He was a wonderfully warm and welcoming introduction to the Orchestra, a welcome that I know he has extended to many students over the years. Andy has always been the most generous of colleagues, both in his music-making and spirit, with an amazing

ability to always be positive, no matter how early the start on tour, or how challenging the concert. I have shared a dressing room with him for over 30 years and his ability to distil both the evening's triumphs and disasters post-performance is a masterclass in itself. Andy, you are a true gent and will be sorely missed in the Second Violin section, and in Dressing Room 14.

Claire Parfitt, First Violin

Andy, my colleague, with his dry northern humour, friendliness and the talent of peripheral thinking essential for an orchestral player. He is undoubtedly the Master of Real Ale, having spent hours researching this subject matter. After a concert 'back in the day', paper maps were used, marked and put away until the next tour, tabulating tablecloths in restaurants, bars in Japanese back streets, the best local eateries/craft beer from Sapporo and Genoa to Vienna and Seattle – the list was comprehensive. Andy turned this into an art form. Contributing both musically and socially to the myriad that is the LSO, we shall miss him.

Patrick Laurence, Double Bass

The LSO, and particularly our Second Violin section, are bidding a fond farewell to a highly valued musician and friend after his long association with our Orchestra. Andy's gentle wit and wisdom make him such great company. A lunch or dinner with him on tour is always a great pleasure. I suggest that his directory of touring restaurants and watering holes should be incorporated into the Orchestra handbook which is given to new members, saving them a lot of time (and money!). Andy and I served on the Board of Directors of the Orchestra at the same time. His understanding of complex issues helped in setting up many of the systems by which the Orchestra is run today. Andy, I wish you a long and happy retirement with Jill (met when she was a member of the London Symphony Chorus!). Enjoy your countryside walks and maybe drop into the occasional hostelry for some refreshment and to raise a glass to your wonderful career with the LSO!

London Symphony Orchestra

On Stage

Leader

Natalia Lomeiko

First Violins

Kana Ohashi
Clare Duckworth
Ginette Decuyper
Olatz Ruiz de
Gordejuela
Maxine Kwok
William Melvin
Stefano Mengoli
Claire Parfitt
Elizabeth Pigram
Laurent Quénelle
Sylvain Vasseur
Grace Lee
Dániel Mészöly
Djumash Poulsen
Rhys Watkins

Second Violins

Thomas Norris
Sarah Quinn
Miya Väisänen
David Ballesteros
Naoko Keatley
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Andrew Pollock
Ingrid Button
Ricky Gore
Gordon MacKay
José Nuno Matias

Violas

Gillianne Hadow
Malcolm Johnston
Anna Bastow
Germán Clavijo
Sofia Silva Sousa
Robert Turner
Mizuho Ueyama
May Dolan
Philip Hall
Peter Mallinson
Sally Belcher
Shiry Rashkovsky

Cellos

David Cohen
Henry Shapard
Alastair Blayden
Salvador Bolón
Daniel Gardner
Young In Na
Amanda Truelove
Morwenna Del Mar
Ghislaine McMullin
Victoria Simonsen

Double Basses

David Desimpelaere
Patrick Laurence
Thomas Goodman
Ben Griffiths
Matthew Gaffney
Philip Nelson
Owen Nicolaou
Adam Wynter

Flutes

Gareth Davies
Imogen Royce
Hanna Wozniak

Piccolo

Patricia Moynihan

Oboes

Olivier Stankiewicz
Emmet Byrne

Cor Anglais

Sarah Harper

Clarinets

James Gilbert
Chi-Yu Mo

Bass Clarinet

Ferran Garcerà Perelló

Alto Saxophone

Howard McGill

Bassoons

Rachel Gough
Joost Bosdijk

Contrabassoon

Michael Elderkin

Horns

Timothy Jones
Angela Barnes
Oliver Johnson
Jonathan Maloney
David Pyatt

Trumpets

James Fountain
Darren Moore
Adam Wright
Katie Smith
Angela Whelan

Trombones

Simon Johnson
Jonathan Hollick
Gemma Riley

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Sam Walton
Patrick King
Jacob Brown

Harps

Lucy Wakeford
Daniel De-Fry

Pianos

John Reid
Mark Etherington

Bass Guitar

Andrew Pask

Drum Kit

Matthew Skelton

Bagpipes

Lorne MacDougall