

LSO St Luke's

EUCHAR GRAVINA
ONCE UPON
A PLACE

LSO Jerwood Composer+

Saturday 3 October 2026 7pm

Jerwood Hall, LSO St Luke's

iso.co.uk/jerwood

LSO Jerwood Composer+ is generously supported by
Jerwood Foundation, with additional support from the
Boltini Trust, the **Hinrichsen Foundation** and **The Marchus Trust**.

JERWOOD
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Tonight's Concert

Pelle Gudmundsen-Holmgreen

Konstateringer

Luigi Nono

A Pierre. Dell'azzurro silenzio, inquietum

Christopher Cerrone

Double Happiness (UK premiere)

Hollie Harding

Aepyornis (UK premiere)

Fausto Romitelli

Golfi d'Ombra

Justè Janulytè

Psalms

Interval

Marc Sabat

Backyard Summer Patio (UK premiere)

Martina Lussi

Notre Dame – 15 April 2019

Eden Lonsdale

Breathing Skies and the Distant Bells of

Fulfilment (UK premiere)

Joanna Bailie

marblepark

Gregorian Chant arr Euchar Gravina

'Introitus' after Henry Brant

Euchar Gravina

misraḥ (world premiere)

Euchar Gravina's *Once upon a place* features 3D printed copies of an alto recorder by Jacob Denner (c 1700) from the collection of the Royal College of Music Museum. The copies were produced as part of an innovative research project supported by the Wolfson Foundation and the UK Department for Culture, Media and Sport.

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.

To help maintain the flow of this performance, we ask audience members to hold their applause until the end of each half.

Jess Hoskins conductor

Taylor MacLennan flute

Heather Roche clarinet

Francesca Lombardelli percussion

Eliza McCarthy piano

Nicholas Moroz electronics

New London Chamber Choir

Welcome

Welcome to this evening's concert, which brings together a programme of contemporary chamber pieces that inhabit, remember or conjure a place of their own – tracing how places are recreated as music reaches for them. Some draw on real, specific locations, some on something more universal and unspecified, while others draw inspiration from the very life of this beautiful building we're all gathered in. Indeed, the idea behind this programme began right here, with LSO St Luke's own layered history: once a communal sacred space, then an abandoned baroque ruin and now the beating heart of the LSO. That sense of a place holding many pasts at once felt like the natural starting point for an evening about place in music. I hope you enjoy the concert.

Euchar Gravina

LSO Jerwood Composer+

LSO Jerwood Composer+ supports early-career composers in planning and delivering two artistic projects. Composers gain valuable knowledge and practical experience to develop their own opportunities and careers.

The scheme supports two composers each year through a 15-month placement. Mentored by LSO staff, they are encouraged to develop entrepreneurial skills around programming for specific audiences, planning, marketing, budgeting, fundraising and evaluation.

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Konstateringer

Pelle Gudmundsen-Holmgreen

Konstateringer (Statements) is a work from 1969 in which the composer adapts a concrete poem by Hans-Jørgen Nielsen, matching words to musical elements. In this work, Pelle Gudmundsen-Holmgreen not only lets the words build the music (instead of the other way around), but also manages to build a world, one that sets the scene for tonight's concert. As the composer himself writes: 'The chosen words form a concentrate of a scene with ingredients familiar to us from the world of theatre – the unity of time, place and plot. But unlike 'normal' theatre, where one would expect a narrative arc, the situations here move in circles, continuing on and on without leading anywhere. Nothing is resolved, nothing is explained – yet something emerges!'

Programme note by Euchar Gravina



1969

Konstateringer

Text

Episk tekst

1

*morgen et ansigt en kyst
et øje en dis og spring
spring et ansigt en kyst et øje og dis
dis en morgen et ansigt og kyst
kyst et spring og morgen
morgen og dis
KYST*

2

*spring en morgen et ansigt
en kyst et øje og dis
dis en morgen et ansigt en kyst og øje
øje et spring en morgen og ansigt
ansigt en dis og spring
spring og øje
ANSIGHT*

3

*dis et spring en morgen
et ansigt en kyst og øje
øje et spring en morgen et ansigt og kyst
kyst en dis et spring og morgen
morgen et øje og dis
dis og kyst
MORGEN*

4

*øje en dis et spring en morgen et ansigt
og kyst
kyst en dis et spring en morgen og ansigt
ansigt et øje en dis og spring
spring en kyst og øje
øje og ansigt
SPRING*

Translation

Epic text

1

*morning a face a coast
an eye a haze and jump
jump a face a coast an eye and haze
haze a morning a face and coast
coast a jump and morning
morning and haze
COAST*

2

*jump a morning a face
a coast an eye and haze
haze a morning a face a coast and eye
eye a jump a morning and face
face a haze and jump
jump and eye
FACE*

3

*haze a jump a morning
a face a coast and eye
eye a jump a morning a face and coast
coast a haze a jump and morning
morning an eye and haze
haze and coast
MORNING*

4

*eye a haze a jump a morning a face
and coast
coast a haze a jump a morning and face
face an eye a haze and jump
jump a coast and eye
eye and face
JUMP*

5

*kyst et øje en dis et spring en morgen og
ansigt
ansigt et øje en dis et spring og morgen
morgen en kyst et øje og dis
dis et ansigt og kyst
kyst og morgen
DIS*

6

*ansigt en kyst et øje en dis et spring og
morgen
morgen en kyst et øje en dis og spring
spring et ansigt en kyst og øje
øje en morgen og ansigt
ansigt og spring
ØJE*

Konstateringer

1

*det er og det er nok og det
er godt nok
og det er godt nok som det er
det er det og det er det
hele og det hele
er som det skal være*

2

*jeg konstaterer
det er det hele*

5

*coast an eye a haze a jump a morning
and face
face an eye a hau a jump and morning
morning a coast an eye and haze
haze a face and coast
coast and morning
HAZE*

6

*face a coast an eye a haze a jump and
morning
morning a coast an eye a haze and jump
jump a face a coast and eye
eye a morning and face
face and jump
EYE*

Statements

1

*it is and that is enough and
that is good enough
and it is good enough as it is
that is that and that is
all and all
is as it ought to be*

2

*I state
that is all*

*(Konstateringer by
Hans Jørgen Nielsen, trans
Pelle Gudmundsen-Holmgreen)*

A Pierre. Dell'azzurro silenzio, inquietum

Luigi Nono

Dedicated to French composer and conductor Pierre Boulez for his 60th birthday, this work immerses us in the timbral world of the bass flute and the contrabass clarinet, with live electronics. At the heart of this piece is Luigi Nono's continuous investigation of mobility and spatiality through the blending of the acoustic and the electronic: 'together, they form an uninterrupted sound band characterised by a continuous fluctuation, from a very delicate and incessant internal mobility, composed in space and for space, on the threshold between sound and blue silence', according to the composer.

This piece comes just after the premiere of Nono's *Prometeo*, an expansive spatial 'tragedy of listening' which took over Venice's San Lorenzo and performed across Renzo Piano's wooden ark-like set built in and around the audience. In this evening's piece, Nono draws inspiration from the tradition of *cori spezzati* (split choruses) at the Basilica of San Marco in his hometown of Venice, where liturgical music such as Giovanni Gabrieli's was sung and played by two groups, each on opposite sides of the gallery.

Programme note by Euchar Gravina



Double Happiness

(UK premiere)

Christopher Cerrone

Double Happiness was written in the autumn of 2012. While the piece was composed in New York, it was inspired by a summer at the Civitella Ranieri Foundation in Umbria, where I collected field recordings of church bells, train stations and rainstorms.

Three movements are connected by two nearly identical interludes built around the sound of a sudden Umbrian rainstorm. The first movement obsessively repeats four simple notes, melancholy in character, before transforming into a chorale that arrives at a celebratory D-major chord. The second movement is its opposite: a study in ecstatic joy, driven by a field recording of a rhythmic train station bell and a bright, metallic vibraphone melody that the piano eventually joins in detailed hocket. Between them, the interludes pair the rainstorm with transcriptions of distant church bells ringing asynchronously.

The final movement seeks repose between these extremes. The performers play a long, sustained melody on melodica and harmonics against held chords.

Programme note by Christopher Cerrone



Aepyornis (UK premiere)

Hollie Harding

Aepyornis explores the creature-like vitalities and sonic possibilities of the contrabass clarinet laid against a tapestry of clarinet and nature sounds, including field recordings from Madagascar captured by George Vlad.

My thanks to Heather Roche for the joyful collaboration on this work, to GSMD for their research funding support, to the Hinrichsen Foundation for their funding and to Ben Corrigan for electronics consultation.

Programme note by Hollie Harding



Golfi d'Ombra

Fausto Romitelli

At the beginning of the nineties, the percussionist Thierry Miroglio commissioned a group of composers, including Fausto Romitelli, to write pieces for solo percussion. He proposed a particular set, characterised by the preponderant use of metal percussion instruments with a determined pitch. Fausto Romitelli, who at that time was working at IRCAM as a researcher, accepted Miroglio's proposal and wrote *Golfi d'Ombra*. The piece was first performed in October of 1993 in Geneva, in the Salle Patino (with Miroglio at the percussion), as part of a CIP (Centre International de Percussion) initiative.

The work's title alludes to Arthur Rimbaud's *Voyelles*. 'Golfes d'Ombre' opens its second stanza, a poem that was foundational in establishing Symbolism's idea that poetry could reach beyond direct representation into multiple senses at once, in this case swelling a single vowel into something vast and open-ended, a 'gulf of shadows'. This imagined sense of scale and space comes through in the close, shifting shades of metallic sound across a dense percussion set-up. This evening, the percussionist follows a carefully reconstructed score by Simone Beneventi.

Programme note by Euchar Gravina



Psalms

Justè Janulytè

This piece is the synchronisation of different versions (played by the same or different musicians) of one musical line. The result of these 'vertical' variations reminds us of the effect of different voices, which are silently reading the same text or perhaps telling an orison, psalm or mantra with individual intonations, timbres and tempos. This creates polyphony of interpretations, either coming closer or moving away from each other.

The piece was commissioned by the Huddersfield Contemporary Music Festival (2008) and originally written for cello and pre-recorded cellos.

Programme note by Justè Janulytè



2014 (version for flutes)

Backyard Summer Patio (UK premiere)

Marc Sabat

Marc Sabat's *Backyard Summer Patio* is a work for bass clarinet, piano, a set of high timpani and almglocken. In his composer's note, Sabat directs the players to perform the work 'with a casual, nuanced precision, alternately joyous, sentimental, and serious, as a kind of odd entertainment music'. It is light in nature and moves fluidly through a variety of textures and moods. The work's title establishes a place but only as a type; a backyard patio could be anywhere yet everyone knows more or less what it feels like and what such a location brings to mind and heart. This isn't a place remembered but rather recognised and felt. It is a particular season of year, a particular mood, all familiar enough that it could belong to almost anyone.

Programme note by Euchar Gravina



1999

Notre Dame – 15 April 2019

Martina Lussi

This field recording was made in Paris during the fire of Notre Dame on 15 April 2019.

People formed choirs in the streets and started to sing together. In the recording you hear a TV moderator speaking into a camera. I positioned myself at the intersection between the choir and the spoken voice. This piece was submitted to the Make Some Room: Electronic Relief in Switzerland compilation in 2020.

Programme note by Martina Lussi



2019

Breathing Skies and the Distant Bells of Fulfilment (UK premiere)

Eden Lonsdale

Breathing Skies and the Distant Bells of Fulfilment explores the rich harmonic phenomena that arise from layering the simplest of materials. The mechanism underlying the piece is elemental. The choir, split in two, orbits the circle of fifths in opposite directions, creating a natural ebb and flow of consonance and dissonance. Behind them, the electronics shadow the same motion in untempered fifths, drawing longer structural arcs of tension and release.

Together, these layers give rise to a host of subtle apparitions beyond what is written on the page: murky interference patterns as the layers drift apart and bursts of ringing overtones as they align. These are fed back into the composition as elements of their own, the voices tracing these detunings through glissandi, while handheld bells illuminate the swirling upper register.

Programme note by Eden Lonsdale



2021

marblepark

Joanna Bailie

The field recording that forms the basis of *marblepark* was made in Schlosspark Charlottenburg, the extensive Baroque garden surrounding Schloss Charlottenburg, a former royal palace in Berlin. I wanted to create an impossible space, so I passed this field recording through the reverberation patterns of several large, echoey buildings. I imagined that the result of this process would be an approximation of what it might sound like if the Schlosspark were placed inside the Schloss itself – a park surrounded by marble. The piano's role is to further musicalise the electronics, underlining the pulsating volume envelope that shapes the work, and extracting harmony from the sound of the reverberating park. The song heard near the end of the piece is the 1898 recording of Michael Balfe's *I Dreamt I Dwelt in Marble Halls*, sung by J W Myers.

Programme note by Joanna Bailie



2022

'Introitus' after Henry Brant

Gregorian Chant arr
Euchar Gravina

This is a resetting of *Mihi autem*, the opening Gregorian chant for Mass on the feast day of St Luke (18th October), to whom LSO St Luke's was dedicated in its former life as an Anglican church. The chant used is recorded in the *Liber Usualis* of 1932.

The arrangement is named after Henry Brant, who wrote *Mass in Gregorian Chant for Multiple Flutes*. The original work, written for the Holland Festival and premiered in Amsterdam's Carré Theatre on 16 June 1984, requires a minimum of five piccolo players and 20 flautists placed around the auditorium.

The resetting here follows very closely the principles set out by Brant: players are initially led by a conductor, playing in pitch and rhythmical unison, and then asked to go at their own pace once the conductor stops leading. This results not only in accidental harmonies breaking out but also in a spatial effect that reflects the congregational nature of Gregorian music.

Programme note by Euchar Gravina



2026

Euchar Gravina

Every summer, streets across villages and towns in Malta are taken over first by a spread of baroque, colourful decoration – statues, flags, pavaljuni, strings of lights – and then by the growing sounds of fireworks, long peals of bells and the joyous clamour of banda music. These marching bands of wind, brass and percussion, built on a century and a half of rich, living social and cultural heritage, are an inseparable part of Malta's boisterous (and at times overbearing) summer soundscape. They march through streets playing local marches on their way to the main square – to greet the waiting crowds, to accompany a religious procession or to climb the decorated plančier (bandstand) to perform more marches, hymns or transcriptions of popular opera overtures, suites and symphonic movements.

The sound of this outdoor music, heavily rooted in simple harmonies, clear phrasing and often earworm

melodies, mixed with singing crowds, bells overhead and fireworks, carries me straight back to long summers at home. And this piece is a simple slow-moving ode to that world: brass, metal and voices drifting down the roads, each seeming to borrow a little from the other, at times harmonious and at others chaotic. It's a quiet fanfare of a repeated, differently shaded dominant-seventh chord, heralding the anticipation and euphoria that comes with the banda's yearly rituals. The tape part is built out of very short extracts of cassette recordings of banda music from the second half of the last century, held in real affection by devoted followers and now carefully archived by Andrew Alamango and the Magna Żmien Foundation, to whom I'm hugely grateful. They sit alongside some field recordings I made in August 2014 in the village of Qrendi.

Programme note by Euchar Gravina



2026

Text

*Fanciulli, giovani e vecchi
Correte, correte all' tempio
Gettate rose e viole.*

Translation

Children, youngsters and old
Run, run to the temple
Throw roses and violets.

*(Hymn of Victory by Gregorio Xerri,
trans Euchar Gravina)*

Euchar Gravina

composer / curator



© William Marsey

Euchar Gravina is a composer and artistic director from Malta, now based in London. His compositions, spanning orchestral, chamber, solo, choral and electronic music, have been performed or recorded internationally, including by the Malta Philharmonic Orchestra and Christ Church Cathedral Choir (Oxford).

Gravina's works include a chamber orchestra piece for Aldeburgh Festival, a violin/orchestral work recorded by the London Symphony Orchestra, a touring children's opera for Teatru Malta and

a recent choral composition for Malta Biennale. His music has also been played by LSO Percussion, GBSR Duo, Magnard Ensemble and collaborators such as mezzo-soprano Marvic Monreal, pianist Gabi Sultana and the guitarist Miyabi Duo.

Gravina is the Artistic Director of St John's Waterloo, The Bridge At Waterloo and Waterloo Festival, and curates exhibitions and projects that merge the arts with heritage and social justice. He studied composition at the Royal Academy of Music and the University of Malta.

Jess Hoskins

conductor



© Victoria Longstaff

Recently appointed as Musical Director of New London Chamber Choir, Jess Hoskins is rapidly building a varied career. This summer they worked at Garsington Opera as an assistant on *The Importance of Being Earnest*, and performed alongside mezzo-soprano Karen Cargill at the Fiskars Summer Festival in Finland. Hoskins will shortly be joining Glyndebourne as Assistant Conductor for the world premiere production of *Spark* by Lucy Armstrong.

Hoskins' previous experience as an Assistant Conductor includes projects with Opéra de Rouen, National Youth Orchestra and the Royal Academy Opera. Last summer, Hoskins made their debut with the BBC Scottish Symphony Orchestra in a showcase

concert for young conductors, and they have more recently given concerts with Waterperry Opera and Wells Cathedral School Symphony Orchestra. Hoskins' music directing experience in the theatre includes Philip Venables' *Denis and Katya*, Maxwell Davies' *Miss Donnithorne's Maggot* and two premieres at Tête-à-Tête opera.

Hoskins graduated with distinction from the master's course in orchestral conducting at the Royal Academy of Music, where they studied with Sian Edwards, additionally being awarded the Academy's highest graduation honour. They have taken part in masterclasses with Vasily Petrenko, Jukka-Pekka Saraste, Dima Slobodeniouk, Edward Gardner, Jac van Steen and Martyn Brabbins.

Taylor MacLennan

flute



© Jamie Scott-Smith

Scottish flautist Taylor MacLennan is a founding member of Explore Ensemble, one of the UK's leading contemporary music groups. Formed while MacLennan was a student at the Royal College of Music, the ensemble enjoys close collaborations with composers in the creation of their works.

As a freelance musician, MacLennan performs with the BBC Symphony Orchestra, Riot Ensemble, London Mozart Players, Oxford Philharmonic Orchestra and Scottish Ballet. He has appeared at festivals throughout the UK and Europe, including the BBC Proms, Aldeburgh

Festival, hcmf//, Rainy Days, November Music and Schleswig-Holstein Musik Festival.

As a soloist, MacLennan has performed at Kings Place, ZKM Karlsruhe, Zeitströme Darmstadt and Cambridge Music Festival. His recordings have been released on labels including Hyperion, NMC, Delphian, HCR, New Amsterdam Records and Another Timbre, on which he appears in the complete recording of Morton Feldman's *Trios* with GBSR Duo, released in the composer's centenary year.

Heather Roche

clarinet



© Sam Walton

Referred to as 'The Queen of Multiphonics' (BBC Radio 3), clarinetist, improviser and new music specialist Heather Roche appears regularly on concert stages around the world. She plays with Apartment House, in duos with accordionist Eva Zöllner and double bassist Dominic Lash, and works regularly with other groups including Riot Ensemble.

Chamber music and close collaboration with composers are her jam. She has worked with composers including Marc Andre, Jürg Frey, Bára Gísladóttir,

Laurence Crane, Annika Socolofsky, Martin Iddon, Scott McLaughlin, Hollie Harding and many more.

Roche has solo CDs on NMC and Métier and records regularly for the Another Timbre label, currently appearing on over 35 records. Her blog on contemporary clarinet writing and her new app for clarinet multiphonics are regularly cited as key resources for her instrument. She is also the clarinet tutor for the Darmstadt Summer Course. She lives in south east London with her partner and their cat, Vera.

Francesca Lombardelli

percussion



© Kimberley Fua

Francesca Lombardelli is a freelance percussionist based in London. She has always been drawn to the diverse nature of percussion and thoroughly enjoys the full range of projects and performances she is involved in across the UK. These range from many of the UK's major symphony orchestras and opera houses to Cuban salsa bands. She studied at the Royal Academy of Music, where she was exposed to many of the instruments and genres she now enjoys.

Some of Lombardelli's most recent and favourite orchestral performances have included semi-staged performances of Strauss' *Salome* with the London Symphony Orchestra and Sir Antonio

Pappano, Stravinsky's *The Rite of Spring* from memory with Aurora Orchestra, Florence and the Machine BBC prom at the Royal Albert Hall with Jules Buckley, Britten's *Billy Budd* at Glyndebourne and the ballet *Like Water for Chocolate* at the Royal Ballet & Opera.

Outside of her classical work, Lombardelli plays on a number of West End shows and spends time with her Turkish/filmic/songwriting project, Entropies, who most recently scored for the BBC, as well as taking to the stage at SXSW festival. Last year, she enjoyed a trip to Cuba to feed her passion for global music, and plans for more travels in 2027 to continue exploring new sounds.

Eliza McCarthy

piano



© Euan Danks

Eliza McCarthy is a London-based pianist whose work explores listening as an act of discovery. Through performances that inhabit the spaces between precision and intuition, stillness and movement, she brings a distinctive sensitivity to contemporary music, creating experiences that invite audiences to hear familiar possibilities in unfamiliar sounds.

Known for her fearless commitment to new and experimental music, McCarthy appears across the UK, Europe and the

US in concert halls, galleries, theatres and unconventional spaces. Her practice is built on close creative relationships with composers, collaborating over long periods to develop works that reveal new dimensions through performance. She has commissioned, premiered and recorded music by many of today's most distinctive voices, including John Adams, Thomas Adès, George Crumb, Tansy Davies, Donnacha Dennehy, Kit Downes, Jonny Greenwood (Radiohead), Cassandra Miller, Nico Muhly and Laurie Spiegel.

Nicholas Moroz

electronics



© Francesca Spencer

Nicholas Moroz is a composer and producer based in London who works across acoustic and electronic music. His music has been performed by musicians and groups including the GBSR Duo, trombonist Sebastiaan Kemner, Explore Ensemble, Lonelinoise, Silbersee, Residentie Orkest, Neue Vocalsolisten Stuttgart, Ensemble Recherche and the Moscow Contemporary Music Ensemble. His work has been presented at venues and festivals including the Huddersfield Contemporary Music Festival, De Doelen Rotterdam, Abbaye de Royaumont, Moscow Philharmonic and Aldeburgh Festival.

He is the artistic director of Explore Ensemble, a chamber group that commissions, records and tours new work

throughout the UK and Europe with artists and composers including Beatrice Dillon, Mark Fell, Lisa Illean, Oliver Leith, Okkyung Lee, Alex Paxton and many others.

In 2025, he founded Flung, a record label for experimental music and sound, with initial releases by Benjamin Tassie, Eden Lonsdale, Isabella Gellis, Theo Alexander, Okkyung Lee, Manja Ristić, Angharad Davies with Dominic Lash, and Fergus Kelly with John Tilbury.

He also teaches composition, sound engineering and electronic music at the Royal College of Music.

New London Chamber Choir

choir



© Louise Drewett

For four decades, NLCC has been one of the outstanding groups at festivals across Europe. Specialising in contemporary works, they perform uncompromisingly avant garde music of all periods and have a unique record of commissioning and premiering new works for mixed chorus.

After the COVID-19 pandemic, they returned to performance in December of 2023, representing a relaunch of New London Chamber Choir activities with a programme of dark then light. Since then, they have premiered three sets

of new works at the Royal Academy of Music and performed multiple programmes at Waterloo Festival. In 2025, they performed Morton Feldman's *Rothko Chapel* with the London Philharmonic Orchestra at St John's Waterloo and György Ligeti's *Requiem* with the Orchestre de Paris & Chorus in the Philharmonie de Paris, conducted by Esa-Pekka Salonen. In 2026, they reprised Morton Feldman's *Rothko Chapel* with the Riot Ensemble at the Royal Academy of Music and performed Luciano Berio's *Cries of London* at Folkestone New Music.

New London Chamber Choir

Sopranos

Emma Bishton
Bethan Clark
Claire Cockcroft*
Gina Fergione
Carol Goodall*
Pippa Hyde
Fiona Johnson
Martha-Maria Mitu
Maggie Vaz Neto
Louisa Rosi*

Altos

Katie Boot
Louise Drewett*
Gloria Gamboz
Elaine Gould
Chau-Yee Lo
Lara McCoy
Anastasija Stanojevic*
Fiona Theanden
Lucy Thomas*
Pippa Thynne

Tenors

Kieran Morris*
Saurabh Shivakumar*

Baritones

Aubrey Botsford*
Adrian Cole*

Bass

David Henderson*
Peter Johnson*

Additional performers in Gregorian Chant arr Euchar Gravina: 'Introitus' after Henry Brant

Luca Imperiale**
Joseph Page**
Tayla-Leigh Payne
Jennifer Tsang**

* Performing in Eden Lonsdale's
*Breathing Skies and the
Distant Bells of Fulfilment.*

** Students and staff from the
Royal College of Music.

3D Printed Musical Instruments

Royal College of Music



© Royal College of Music Museum / Phil Rowley

Euchar Gravina's *Once upon a place* features 3D printed copies of an alto recorder by Jacob Denner (c 1700) from the collection of the Royal College of Music Museum. Produced as part of an innovative research project supported by the Wolfson Foundation and the UK Department for Culture, Media and Sport, the instruments demonstrate how advanced 3D scanning and printing technologies can recreate rare historical instruments for performance and study.

The project uses digital modelling to create faithful reproductions that are visually identical to the originals while repairing any cracks, dents and imperfections. These replicas preserve the character and sound-world of the historic instruments while allowing them to be played in contemporary performance settings, offering audiences a rare opportunity to experience the voices of these instruments.

FUTURE CONCERTS

Sunday 11 October 2026 4 & 5.45pm
Jerwood Hall, LSO St Luke's

WORLD PREMIERE

David Önaç: Atlantic Requiem

A new Requiem Mass by David Önaç, performed by the LSO and conducted by Anthony Parnter, commemorating the lives of Africans trafficked into slavery.

Thursday 5 November 2026 12.30pm
Jerwood Hall, LSO St Luke's

BBC RADIO 3 LUNCHTIME CONCERT

Andreas Brantelid and Julien Quentin

Cellist Andreas Brantelid and pianist Julien Quentin present a performance of Prokofiev and Shostakovich cello sonatas.



Thursday 26 November 2026 12.30pm
Jerwood Hall, LSO St Luke's

BBC RADIO 3 LUNCHTIME CONCERT

Mahan Esfahani and Lars Anders Tomter

Harpichordist Mahan Esfahani joins violist Lars Anders Tomter in a programme ranging from Bach to Kurtág.

Saturday 8 May 2027 7pm
Jerwood Hall, LSO St Luke's

LSO DISCOVERY

Soundhub Showcase

Join us for an evening of cutting-edge contemporary music with four world premieres from our LSO Soundhub 2026/27 Members.

LSO Soundhub is generously supported by Susie Thomson, with additional support from the Hinrichsen Foundation.

