SATURDAY 14 JUNE

THE SEA

an opera about Palestine

Irum Fazal – Writer & Director
Laila Arafah & Elif Nur Karlıdağ – Composers
Feargal Hylton – Musical Direction

Gabriella Teychenné – Conductor
Dima Bawab – Soprano
Nour Darwish – Soprano
Kieran White – Tenor

Ameena Adileh – Script Consultant
Rihab Azar – Oud
Faraz Eshghi – Kamanche & Qeychak
Fra Rustumji – Violin
Gabriella Jones – Harp
Hannah Black – Flute
Hoda Jahanpour – Cello
Yijia Cui – Double Bass
Harry Lovell-Jones – Percussion
Heather Roche – Clarinet
William Hammond – Clarinet
Alex Norton – Repetiteur

BOLD
TENDENCIES

SATURDAY 14 JUNE at 7.30PM

THE SEA
an opera about Palestine

"Tragical history
smashed jigsaw
Trace its outline with a careful fingertip
do you remember?
their malice?"

– "Tragedy Chorus i". Irum Fazal, *The Sea*

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Cast and Crew

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A woman, one woman, another one, a man. You hear stories, these stories of people, who are strangers to each other. Familiar to us, a mother. Her daughter. Broken toys. Amputations. A father taken away, stories.

Bold Tendencies, Once Arts and Shubbak Festival are pleased to announce the first sharing of new music from modern opera *The Sea*, about the ongoing violence in Palestine.

Irum Fazal's libretto, and music composed by Laila Arafah and Elif Nur Karlıdağ, brings together spoken and sung English and Arabic intertwined with European and Middle Eastern instruments, creating an atmospheric journey of longing.

This dream of thought, half-thought and imagined past was developed with sopranos Dima Bawab and Nour Darwish, and tenor Kieran White, during a week with director Irum Fazal, music director Feargal Hylton and conductor Gabriella Teychenné. We are grateful for the support from Arts Council England and The Aziz Foundation. We welcome interest in supporting the ongoing development of the opera.

***The Sea* is a work in development.**
Scan to share your thoughts.

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FAREWELL SONG

Dark pool eyes
Light of your smile,
I'd carry until the end
But what can I promise now

We are moving on
To a worse end maybe
But at least it will be new

Your absence cut into my stories,
press sharp, warmth of
your milk-soft skin against my own:
needling memories.

Hope I haunt you just as hard
hold me close somehow,
okay bitterly, but don't bury me

Just let me stay close,
somehow.

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iḥnā mhājireen	إحنا مُهَاجِرِينَ
li-nihāyah aswaʾ, yimkin	نهاية أسوأ يُمْكِنْ
bas ḥatkun jdīda	بَس حَتْكُونْ جَديدَة

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Irum Fazal is a writer and director in London whose work is concerned with communion, rhythm and gesture. She is Artistic Director of Once Arts, and founder of the award winning-international literary network Asian Women Writers. Her work has been performed at Wigmore Hall and the Southbank Centre with the National Poetry Library; published by Face Press, Earthbound Press and in Propel Magazine. She has been selected for a Royal Opera Jette Parker Artists directing observership and the Royal Court Theatre Young Writers' Programme.

Feargal Hylton has a versatile international career across opera, concert, recital, and self-curated interdisciplinary shows. His interests lie in the intersection of art forms, and the interrelationship between image, text, and music. He is a Daiwa Foundation scholar for his interdisciplinary project Orpheus and Izanagi, and was a member of the National Centre for Circus Arts. He studied at the National Opera Studio, the Royal College of Music and King's College, Cambridge.

Laila Arafah is a London-based composer, whose – consciously collaborative, often interdisciplinary and site-specific – practice centres on perceptions of temporality, close listening, and self guided explorations of hazy, vulnerable, unstable, and disorientating textures and sonic objects. Recent commissions and projects include from London Symphony Orchestra, Explore Ensemble and LCMF, and Zone Expérimentale Basel among many others. Laila is currently a 2025 Composer-in-Residence for CoMA London, and was selected for the XIV Tchaikovsky-city Academy (Russia) and IMPULS festival 2025 (Austria).

Elif Nur Karlıdağ is a Turkish/British composer whose work spans multidisciplinary art projects, community engagement, and stage productions. Elif's versatility extends to composing music for documentaries and feature films, and creating sonic elements for visual arts exhibitions. Co-founder of the electro-acoustic group ELSE (East London Sound Ensemble), Elif's collaborations include with esteemed ensembles like the Scratch Orchestra and Ligeti Quartet. Elif is the current holder of the prestigious John Clementi Collard Fellowship from the Worshipful Company of Musicians.

Nour Darwish is an Israeli-born soprano. She has performed as a soloist with the Israel Philharmonic Orchestra and Zubin Mehta, as well as with the Orpheus Foundation in Nazareth, and performs Arabic music with several orchestras in Israel. Nour Darwish is a member of the Israeli Opera's Meitar Opera Studio where her repertoire includes Papagena in *Die Zauberflote* (Mozart), Enchanted Planet in *La Liberazione di Ruggiero* (Francesca Caccini) and more.

Dima Bawab is a Franco-Jordanian soprano of Palestinian origin, acclaimed for her expressive stage presence. Deeply rooted in her heritage, she supports the Amwaj Choir for refugee children and won the ARMel Opera Competition in 2017. Upcoming projects include her début at the Oman National Opera in a new work by Hisham Gabr, and the launch of a new ensemble (two sopranos, accordion, and oud) with performances at Basilique de Vézelay, Abbaye de Noirlac, and Opéra de Limoges.

Kieran White is a British tenor, rapidly establishing himself as a sought after soloist in the UK and abroad. Recent operatic engagements include the solo work *LA MUSICA E LE RAGIONI DELL'ANIMA* at Monteverdi Festival, Cremona. In 2021 Kieran was awarded 2nd place at the Froville International Baroque Singing Competition, in 2022 won 1st place at the Aria Borealis Bodø Singing Competition and was a finalist in the International Cesti Baroque Singing Competition.

Gabriella Teychenné is a British conductor. She has worked with orchestras in the UK and across Europe, including the BBC Symphony Orchestra, the National Symphony Orchestra of Ireland, and the Orchestre de Chambre du Luxembourg; and is a frequent collaborator of Birmingham Contemporary Music Group, ensemble contrechamps, and ensemble unitedberlin. A strong advocate of musical education, Teychenné has taught repertoire to students at the Royal conservatoires in London and Copenhagen, the Southbank Sinfonia.

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TENDENCIES

THE LISTENING ROOM: EDWARD SAID

"...the study of music is one of the best ways to learn about human nature. This is why I am so sad about music education being practically nonexistent today in schools. Education means preparing children for adult life; teaching them how to behave and what kinds of human beings they want to be. Everything else is information and can be learned in a very simple way. To play music well you need to strike a balance between your head, your heart, and your stomach. And if one of the three is not there or is there in too strong a dose, you cannot use it. What better way than music to show a child how to be human?"

— Edward Said, *Parallels and Paradoxes: Explorations in Music and Society*

Researching and reconstructing the record collections of iconic cultural figures, **The Listening Room** invites audiences to select and play from a curated collection of records in our Straw Auditorium. Acknowledging an age before mP3 players, smartphones and headphones, and before listening to music was an algorithmic and largely solitary activity, The Listening Room is an act of celebration and gathering. The Listening Room holds at its heart one of the most important aspects of music – the sense of community between artist and audience; between one listener to another. In our year of **Déjà Vu**, we gather LPs and EPs referenced in the writings of **Edward W. Said** and **Susan Sontag**; two prolific commentators whose work examines the range of contemporary culture and context – from music and photography, to cultural representation; fashion and literature, to gender and sexuality. We commune in ode to these intellectual polymaths as

champions of benevolent humanism; clarion voices whose insightful, genre-spanning oeuvres continue to reverberate across the decades.

Edward W. Said (1935–2003) was one of the world's most influential literary and cultural critics and eloquent spokesman for the Palestinian cause in the West. Professor of English and Comparative Literature at Columbia University, he was the author of twenty-two books, including *Orientalism*, *Culture and Imperialism*, *Out of Place* and *The Question of Palestine,* the first book to narrate the modern Palestinian experience in English. He was also a music critic, opera scholar and pianist. His books about music are *Musical Elaborations*, *Parallels and Paradoxes: Explorations in Music and Society, On Late Style: Music and Literature Against the Grain* and *Music at the Limits,* an exploration of musical reflections of his literary and historical ideas he had found in compositions and performances. Composed of young Israeli, Palestinian and Arab musicians, the **West-Eastern Divan Orchestra** was co-founded by Edward Said and **Daniel Barenboim** in 1999. To develop education through music projects the duo also founded The Barenboim-Said Foundation in Seville; alongside managing the Orchestra the Foundation assists with the administration of the **Academy of Orchestral Studies**, the **Musical Education in Palestine Project**, and Seville's **Early Childhood Musical Education Project**. Following Said's death, Palestine's Birzeit University renamed their music school the Edward Said National Conservatory of Music in 2004. Said is buried in Lebanon's Protest Cemetery in Brouman, Jabal Lubnan.

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THE LISTENING ROOM: EDWARD SAID

Bach: Goldberg Variations, BWV 988
Bach: Orgelbüchlein, BWV 599-644
Bach: The Art of Fugue, BWV 1080
Bach: The Well-Tempered Clavier, BWV 846-893
Bartók: Bluebeard's Castle
Beethoven: 6 Bagatelles, Op. 126
Beethoven: 33 Variations on a Waltz by Anton Diabelli (Diabelli Variations), Op. 120
Beethoven: Fidelio, Op. 72
Beethoven: String Quartet No. 12 in E♭ major, Op. 127
Beethoven: String Quartet No. 13 in B♭ major, Op. 130
Beethoven: String Quartet No. 14 in C♯ minor, Op. 131
Beethoven: String Quartet No. 15 in A minor, Op. 132
Beethoven: String Quartet No. 16 in F major, Op. 135
Beethoven: Symhpony No. 3 in E♭ major, Op. 55, Sinfonia Eroica
Beethoven: Symphony No. 5 in C minor, Op. 67, the “Fate Symphony”
Beethoven: Symphony No. 9 in D minor, Op. 125
Berlioz: La Damnation de Faust, Op. 24
Brahms: Variations on a theme by Paganini, Op. 35
Britten: String Quartet No. 3 in G major, Op. 94
Harold Faltermayer: ‘Axel F’, theme from Beverly Hills Cop
Hindemith: Mathis der Maler
Mahler: Das Lied von der Erde
Rossini: Semiramide
Rossini: Stabat Mater
Strauss: Capriccio, Op. 85
Strauss: Der Rosenkavalier, Op. 59
Strauss: Deutsche Motette, Op. 62
Strauss: Die Frau ohne Schatten, Op. 65
Strauss: Don Juan, Op. 20
The Rolling Stones: ‘Sympathy for the Devil’, Beggars Banquet
Tina Turner: ‘What's Love Got to Do with It?’, Private Dancer
Wagner: Das Rheingold, WWV 86A

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UPCOMING LIVE EVENTS

Thursday 19 June at 7.30pm
Fitzcarraldo Editions
Annual Summer Party
Oluwaseun Olayiwola,
Ariel Saramandi, Jen Calleja &
Claire-Louise Bennett

Friday 27 June at 7.30pm
J S Bach The Art of Fugue
James McVinnie Organ

Thursday 3 & Friday 4 July at 7pm
Multi-Story Orchestra
STUCK — a New Musical

Thursday 10 July at 7.30pm
Rumi — WATER & GOLD
Haleh Liza Gafori

Saturday 12 July at 7.30pm
Reich Repetitions
Colin Currie Group

Friday 18 July at 7.30pm
J S Bach Keyboard Music
James McVinnie

Thursday 31 July at 7.30pm
J Dilla — Donuts
with Fraser T Smith, Yomi Sode & more

Thursday 7 & Friday 8 August at 7pm
Multi-Story Orchestra
Love in Many Forms

Wednesday 13 August at 7.30pm
Listen World!
Thomas Mann & New Tomorrows
Nikolaj Schultz, Charlie Fox,
Mohsen Mohamed & more

From Wednesday 13 August
The Listening Room — Susan Sontag

Friday 15 & Saturday 16 August at 7.30pm
Eve Stainton
The Joystick and The Reins
(World Premiere)

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Saturday 30 August at 7.30pm
London Symphony Orchestra
Music by Grażyna Bacewicz, Sally Beamish, Tchaikovsky & Caroline Shaw

Wednesday 3 September at 7.30pm
J S Bach Complete Cello Suites
Sheku Kanneh-Mason & Sæunn Thorsteindottír

Friday 5 September at 7.30pm
Switched-On Bach
Virtuoso Electronic Performances of Wendy Carlos
James McVinnie Ensemble

Sunday 7 September at 7pm
J S Bach Goldberg Variations
Jean Rondeau Harpsichord

Saturday 13 September at 7pm
Rachmaninoff —The Complete Piano Concertos
Philharmonia Orchestra, soloists Ryan Wang, Jeneba Kanneh-Mason, Boris Giltburg, Junyan Chen, conducted by Charlotte Corderoy

Thursday 18 & Friday 19 September at 7.30pm
Oliver Leith
Garland (World Premiere)
performed by 12 Ensemble & orchestra, GBSR Duo, EXAUDI, Musarc, soprano Patricia Auchterlonie, & the massed voices of the Bold Chorus led by Oli Kitching
conducted by Naomi Woo & Jack Sheen with choral refrains written by Charlie Fox

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Bold Tendencies is a not-for-profit arts organisation established in the rooftop spaces of Peckham's Multi-Storey Car Park in 2007. It has transformed a disused building in the heart of South London into an iconic, much-loved place of culture and assembly with spectacular views out over the city and pioneering architecture project Frank's Cafe. Supporting a new generation of creative voices alongside acclaimed international artists, it delivers an ambitious annual programme of Visual Arts, Creative Learning and Live Events open to the public, offering access, participation and enjoyment of the arts for everyone.

Bold Tendencies 2025 is generously supported by

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The Wavendon Foundation

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with thanks to our 2025 Live Programme Commissioning Circles

Rachmaninoff Commissioning Circle
Sam & Alexandra Morgan
& those who wish to remain anonymous.

Oliver Leith Commissioning Circle
John & Emma Donnelly
Brian Boylan
Bob Shaw
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