

SYMPHONY No.3

SYMPHONY OF
SORROWFUL SONGS

BY

HENRYK
GORECKI

ELLA
TAYLOR

PHILARMONIA
ORCHESTRA

RORY
MACDONALD

SATURDAY 20 AUGUST at 7.30PM

HENRYK GÓRECKI
Symphony No. 3, Op. 36,
Symphony of Sorrowful Songs (1976)

Ella Taylor — Soloist
Rory Macdonald — Conductor
Philharmonia Orchestra

*Oh Mamma do not cry -
Immaculate Queen of Heaven,
you support me always.*
—Helena Wanda Blazusiakówna

BOLD TENDENCIES

**FLOORS 7-10
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An operatic poem in three movements, Gorecki's *Symphony No. 3* (more commonly known as the *Symphony of Sorrowful Songs*) was composed in 1976 and adapts Polish-language texts that broach the centuries. A poignant meditation and lamentation on the love and loss endemic to motherhood, the piece adopts various perspectives, from a child divorced from its carers to a mother suffering the loss of her kin.

Its three movements are each sung by a solo Soprano, the piece defying the traditional compositional practice of dividing symphonies into four. It is the Symphony's second and shortest movement that is said to be the work's focal point, drawing on a sentence scratched on a cell wall by an 18-year old prisoner in the Gestapo Headquarters in Zakopane, Poland during World War II: "Oh Mamma do not cry - Immaculate Queen of Heaven, you support me always".

On the release of its recording in 1992, the Symphony made history, topping not only the classical charts, but appearing on the British pop charts. Selling over 1 million copies, the record (produced by Nonesuch Records) achieved a success only duplicated by Billy Joel's solo piano album *Fantasies and Delusions*).

The Symphony has timeless poignancy within the cultural climate: it is pieces like these that offer a respite from the ebbs and flows of global capitalism - a moment's repose, clarity and focus within the eddying transition towards increasing digitisation and technologisation. The experience of motherhood transcends time and space - in this way Gorecki's piece is both specific and anachronistic, finding powerful resonance wherever and whenever it is heard or performed. We are pleased to include it as part of our 'Love' programme here at Bold Tendencies in 2022.

Philharmonia Orchestra

1ST VIOLIN

Amy Merchant
Tristan Gurney
Eunsley Park
Victoria Irish
Judith Choi Castro
Yuriko Matsuda
Julia Liang
Peter Fisher
Coco Inman
Andrea Montalbano
Jane Kim
Maria-Fiore Mazzarin

2ND VIOLIN

Laurent Quenelle
Millie Ashton
Susan Hedger
Julian Milone
Sophie Cameron
Helena Buckie
Emanuela Buta
Emma Martin
Ikuko Sunamura
Frances Evans
Anna Giddey
Alfredo Reyes Logounova

VIOLA

Asher Zaccardelli
Linda Kidwell
Cheremie Hamilton-Miller
Michelle Bruil
Daichi Yoshimura

Raquel Lopez Bolivar
Claire Newton
Michael Turneri

CELLO

Richard Birchall
Silvestrs Kalniņš
Tessa Seymour
Tamaki Sugimoto
Alba Merchant
Raphael Lang
Joe Zeitlin
Auriol Evans

BASS

Neil Tarlton
Michael Fuller
Owen Nicolaou
Martin Ludenbach
Vera Pereira
Katy Furmanski

FLUTE

Karen Jones
Luke Strevens

PICCOLO

Anna Steirud
Camilla Marchant

BOLD TENDENCIES

CLARINET

Jennifer McLaren
Cara Doyle
Emma Burgess
Katy Ayling

BASSOON

Luke Whitehead
Shelly Organ

CONTRA BASSOON

Llinos Owen
Iona Garvie

HORN

Alexander Wide
Carsten Williams
Oliver Johnson
Flora Bain

TROMBONE

Dudley Bright
Philip White
Rory Cartmell

BASS TROMBONE

James Buckle

HARP

Deian Rowlands

PIANO

Elizabeth Burley

Philharmonia Administrators

CONCERTS

Thorben Dittes
Bekah Cork
Juliette Reid
Maddie Ridout
Per Hedberg
David Thomas
Tiago Carvalho
Nathan Lewis
Michael Pattison
Toni Abell
Kenneth Chung
Breony Watson

MARKETING

James Kenyon
Marta Génova

Award-winning soprano **Ella Taylor** has a passion for performing contemporary music and works by women and gender non-conforming artists. They graduated from the Royal Academy of Music and were a Young Artist at National Opera Studio, London (2019/2020), their studies generously supported by Cooper Sinclair, the Sybil Tutton Award from Help Musicians UK and the Opera Awards Foundation. They currently study with Elizabeth Ritchie. Their upcoming projects and performances include creating Satan in Bertie Baigent's *Paradise Lost* for The Shipwright Theatre Company, Daughter 3 *Akhnaten* for English National Opera, First Witch/Second Woman at the Ustinov Studio Theatre of the Royal Theatre, Bath, Tebaldo *Don Carlo* for The Royal Opera, London and *Messiah* with Huddersfield Choral Society.

Rory Macdonald is one of the most engaging British conductors of his generation, leading stylish performances of a wide range of operatic and symphonic repertoire. His recent and forthcoming engagements include *Le nozze di Figaro* with Oper Frankfurt, *The Magic Flute* with Opera Theatre of Saint Louis and performances with the Tokyo City Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra, Royal Scottish National Orchestra and the Philharmonia Orchestra. He studied music at Cambridge University and at the American Academy of Conducting in Aspen, US.

The **Philharmonia Orchestra** is a world-class orchestra for the 21st century. The Philharmonia is a team of 80 musicians of 16 different nationalities led by Principal Conductor Santtu-Matias Rouvali. With award-winning concert series, a vital community programme across the UK, and pioneering work in virtual reality, the Philharmonia brings orchestral music to a worldwide audience. The orchestra has a rare spirit, energy and optimism and we are delighted to welcome them back for a second year.

Upcoming Events

Saturday 27 August at 7.30pm

Stockhausen: KONTAKTE, Aphex Twin: Computer Controlled Acoustic Instruments pt.2 – GBSR Duo

Known for his ground-breaking work in electronic music, influential German composer Karlheinz Stockhausen's masterpiece *KONTAKTE* from 1958–60 uses incredibly detailed spectral analysis of acoustic sound sources (metal, skin, and wood) to shape electronic phrases. The work combines directional recordings with live performers, the effect being sounds passed around and across the audience in an elaborate and dramatic use of acoustic space. Similarly Aphex Twin's *Computer Controlled Acoustic Instruments pt.2* features acoustic sounds - prepared piano, drums, and wood and metal percussion- controlled electronically. It will be performed in a new live version in the unique spatial and auditory conditions of the former car park spaces. GBSR Duo is George Barton (percussion) and Siwan Rhys (piano), two of the UK's finest young contemporary chamber musicians. They will be joined by percussionist Sam Wilson, pianist Joseph Havlat and sound engineers Sound Intermedia.

Thursday 1 September at 7.30pm

Sheku Kanneh-Mason

Sheku Kanneh-Mason is returning with a new programme devised specially for Bold Tendencies. He will perform with Harry Baker, an award-winning improvisational pianist and composer in jazz, classical and new-music, as well as four fellow cellists (Hadewych van Gent, Max Ruisi, Ashok Klouda, Hannah Roberts) and English-Moroccan singer songwriter Zak Abel. The programme will open with the shattering harmonies and soaring melody of Bach's *Komm, süßer Tod* (*Come, sweet death...*); written in 1736 for the German composer's book of *69 Sacred Songs and Arias*, it is presented here in a new arrangement by Sheku for five cellos. It will close with the Nile Rogers hit *Good Times*, a utopian disco celebration from 1979.

For Chic, disco was more than a beat — it was “a new state of mind.”

Saturday 10 September at 7.30pm

Rachmaninov: Piano Concerto No. 2 in C minor — Jeneba Kanneh-Mason & the Philharmonia Orchestra conducted by Roderick Cox

This towering epic is one of the greatest works in the piano repertoire and notoriously difficult to play. It burns and sparkles with yearning, bittersweet intensity. Rachmaninov dedicated the concerto to Dr Nikolai Dahl, a neurologist and musician who enabled him to rebuild himself after his breakdown and begin to compose again. The music notably features throughout David Lean’s film *Brief Encounter*. The Philharmonia Orchestra will be conducted by celebrated young American conductor Roderick Cox, joining us specially for this final concert of the season. Twenty year old pianist Jeneba Kanneh-Mason, applauded for her performance of the work of Florence Price at the Proms last year, is the soloist.

Bold Tendencies is a nonprofit arts organisation started in 2007 in Peckham, London. Bold Tendencies supports artists to develop their ideas and to realise site-specific projects and present live performances from its rooftop home, Peckham’s Multi-Storey Car Park. Bold Tendencies celebrates the free enjoyment of public space in the city, welcoming participation in its rich, experimental programme and preserving open access to this special, spectacular place.

2022 Visual Arts Commissions

Martin Creed, Rhea Dillon, Nan Goldin, Paloma Proudfoot, Dominique White, Gray Wielebinski.

BOLD TENDENCIES

We need your help!

Every year we fundraise to keep our programme thriving and to keep tickets affordable. This means ticket sales only cover about 5% of our costs. Every donation, however big or small, has a major impact and helps us to do more and better.

Huge thanks to everyone who has supported the 2022 Programme

Southwark Council, Selfridges, Bloomberg Philanthropies, Big Issue Invest Access, Phillips, Outset Partners, Genesis Kickstart Fund, Morrisons Peckham, Vanguardia, d&b audiotechnik, J&C Joel, Steinway & Sons, Locke Hotels, CMS-CMNO, Hallett Independent Art Insurance, Think Smart Accounts, White Light and all those individuals who have generously donated.

Bold Tendencies Team

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Katrina Nzegwu - Visitor Services & Live Events Front of House

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