

SATURDAY 15 JULY

RICHARD  
STRAUSS

FOUR LAST SONGS  
&  
METAMORPHOSEN

MANCHESTER  
COLLECTIVE

RUBY  
HUGHES

**SATURDAY 15 JULY at 7.30PM**

***Metamorphosen***  
**TrV 290 (1945)**

***Four Last Songs***  
**TrV 296 (1948)**

Frühling (Spring)

September

Beim Schlafengehen (When Falling Asleep)

Im Abendrot (At Sunset)

**by Richard Strauss**  
**Manchester Collective**  
**Ruby Hughes – Soprano**

“And tomorrow the sun will shine again  
And on the path that I shall take,  
It will unite us, happy ones, again,  
Amid this same sun-breathing earth ...

And to the shore, broad, blue-waved,  
We shall quietly and slowly descend,  
Speechless we shall gaze into each other’s eyes,  
And the speechless silence of bliss shall fall on us”  
—John Henry Mackay

# BOLD TENDENCIES

We are excited to welcome Manchester Collective to Bold Tendencies to present Richard Strauss's visions of spiritual transformation, human depravity and evolution. *Four Last Songs* (1948) and *Metamorphosen* (1945) were composed more than half a century ago, yet feel still expansive and radical. At the heart of each is the universal mystery of death, the dates of the two works foreshadowing the composer's own impending demise in 1949. The legacy of cultural caesura and mass mortality precipitated by the Second World War is evident - constructivist and avant-garde compositional techniques reflect the mood of a post-war world, harrowed and traumatised by the atrocities of the preceding years.

Richard Strauss (1864-1949) was a German composer of the late Romantic and early modern eras. He devoted his life to composition, writing his first work at six years old and continuing until his last breath at 84. He left school in 1882 with 140 works already under his belt and went on to complete over 380 works in his lifetime, including 16 operas, along with songs, tone poems, orchestral music, and innovative adaptations of historical pieces. Despite his prolific output Strauss remained modest and self-deprecating: "I may not be a first rate-composer, but I am a first-class second-rate composer!"

Arguably the most sensuous of all his output, *Four Last Songs* is a conscious farewell to the world and contemplation of eternity. They are Strauss's final completed works, premiered in London in 1950 a year after his death. With titles and lyrics drawn from the writings of German-Swiss writer Herman Hesse, underpinned by a life-long love affair with the soprano voice - "The human voice is the most beautiful instrument of all, but it is the most

difficult to play” - each song constitutes a poem set to music, a series of luminous paintings in words: birdsong, the dream of the outdoors, summer laughter in the garden, an Acacia tree turning to gold, two larks ascending into the blazing remains of the day. Taken together the songs signify the culmination of a life lived and worked to the fullest; the end of the search for authenticity and self-knowledge now equanimously contemplating eternity.

In contrast to these realms of resolution, magnificence and transcendence, *Metamorphosen* speaks of abject destruction. Written (uncharacteristically for Strauss) in the minor key he never explicitly revealed the meaning of the piece, however popular interpretations position it as a response to the destruction of Germany during the war, its melancholic passages elegies for the country in general, and the city of Munich in particular. Completed on 12 April 1945 the title ‘transformations’ speaks to the immense and permanent change, death and despondency the world was experiencing at the time of writing. Yearning for an irrecoverable nation Strauss wrote in 1945: “The most terrible period of human history is at an end, the twelve year reign of bestiality, ignorance and anti-culture under the greatest criminals.”

Death is one of the few certainties we all share and whose mysteries we all bear. Speaking to his daughter-in-law Alice as he lay on his deathbed in 1949, Strauss said: “It’s a funny thing... dying is just the way I composed it.” Despite their divergent sensibilities, *Metamorphosen* and *Four Last Songs* both tackle the subject by charting the emotions that characterise our life cycles and navigations: despair, warmth and reflection; an appreciation of our world and sadness in light of those who seek to destroy it.

**Four Last Songs  
Texts and Translations**

***Frühling*  
Spring**

Küßt der Sonnenschein die Erde,  
Fühlt sie seine Glutgewalt:  
Dann entkeimen ihrem Schoße  
Blumen bunt und mannigfalt.

So auch keimt in Deiner Nähe  
Lied auf Lied aus meiner Brust;  
Fühl' ich Deines Auges Flammen,  
Athm' ich Deines Wesens Lust.

Fehlt das Sonnenlicht der Erde,  
Hat sie nicht ein grünes Blatt,  
Wie mein Herz, von Dir  
geschieden,  
Weder Lenz noch Lieder hat.

When the sun kisses the earth,  
It feels its powerful glow:  
Multifarious bright flowers  
Then rise from the earth.

Likewise, when I am near you,  
Song upon song rises from my  
breast; When I feel the blaze of  
your eyes, I breathe in the joy  
of your being.

When the sun does not shine,  
The earth produces not a  
single green leaf; Likewise my  
heart, sundered from you,  
Is devoid of spring and song.

## *September* **September**

Der Garten trauert, Kühl sinkt in  
die Blumen der Regen.  
Der Sommer schauert  
Still seinem Ende entgegen.

Golden tropft Blatt um Blatt  
Nieder vom hohen Akazienbaum.  
Sommer lächelt erstaunt und matt  
in den sterbenden Gartentraum.

Lange noch bei den Rosen  
Bleibt er stehen, sehnt sich  
nach Ruh.  
Langsam tut er die großen  
Müdigewordnen Augen zu.

The garden is mourning  
Cool rain seeps into the flowers.  
Summertime shudders,  
Quietly awaiting his end.

Golden leaf after leaf falls,  
Down from the lofty acacia tree.  
Summer smiles, astonished and  
weak, in the dying garden dream.

For just a while he tarries beside  
the roses,  
yearning for repose.  
Slowly he closes  
His weary eyes.

***Beim Schlafengehen***  
**When Falling Asleep**

Nun der Tag mich müd gemacht,  
Soll mein sehnliches Verlangen  
Freundlich die gestirnte Nacht  
Wie ein müdes Kind empfangen.

Hände, laßt von allem Tun,  
Stirn vergiß du alles Denken,  
Alle meine Sinne nun Wollen sich  
in Schlummer senken.

Und die Seele unbewacht  
Will in freien Flügen schweben,  
Um im Zauberkreis der Nacht  
Tief und tausendfach zu leben

Now that I am weary of the  
day, My ardent desire shall  
happily receive the starry night  
Like a weary child.

Hands, cease your activity,  
Brow, forget all of your  
thoughts;  
All my senses no  
Yearn to sink into slumber.

And my unfettered soul  
Wishes to soar up freely  
Into night's magic sphere  
To live there deeply and  
thousandfold

***Im Abendrot***  
**At Sunset**

Wir sind durch Not und Freude  
Gegangen Hand in Hand,  
Vom Wandern ruhen wir  
Nun überm stillen Land.

Rings sich die Täler neigen,  
Es dunkelt schon die Luft,  
Zwei Lerchen nur noch steigen  
Nachträumend in den Duft.

Tritt her, und lass sie schwirren,  
Bald ist es Schlafenszeit,  
Dass wir uns nicht verirren  
In dieser Einsamkeit.

O weiter, stiller Friede!  
So tief im Abendrot  
Wie sind wir wandermüde—  
Ist dies etwa der Tod?

We have gone hand in hand  
Through joys and distress, now  
we rest from our wanderings  
high above the quiet land.

Around us the valleys slope  
down, the skies have begun to  
darken, only two larks, recalling  
a dream, soar up into the haze.

Come, and leave them to fly,  
Soon it will be time to sleep,  
We must not lose our way  
In this solitude.

O vast and silent peace!  
So deep in sunset glow,  
How weary we are with  
wandering –  
Could this perhaps be death?

Translations ©Richard Stokes, author of: *The Book of Lieder* (Faber);  
*The Complete Songs of Hugo Wolf* (Faber), provided via Oxford  
International Song Festival ([www.oxfordsong.org](http://www.oxfordsong.org))



**Manchester Collective**

**Violin I**

Rakhi Singh (Director)

Yume Fujise

Colette Overdijk

Magdalena Riedl

Julia Sandros-Alper

**Violin II**

Marie Schreer

Donald Grant

Rosemary Attree

Gemma Bass

**Viola**

Alex Mitchell

Gemma Dunne

Simone van der Giessen

**Cello**

Christian Elliott

Peggy Nolan

Jonathan Pether

**Double Bass**

Hugh Kluger

**Manchester Collective** is a group of believers. Passionate about the power of music to move and excite those from all walks of life, the group plays in venues ranging from concert hall to factory, recital room to mill. Since their inception in 2016, the Collective has firmly cemented their reputation for radical repertoire and courageous composition. Performing a mix of cutting edge contemporary music and classical masterpieces, new music is of vital importance to the ensemble. In recent years they have commissioned major works by artists including Laurence Osborn; created *Dark Days, Luminous Nights* - a daring audio-visual installation - with Simon Buckley and Blackhaine; and written *Sirocco*, the international sensation featuring South African cellist Abel Selaocoe. The collective's debut at Bold Tendencies follows their acclaimed staging of Benjamin Britten's community opera *Noah's Flood* for Manchester International Festival and the release of their third album, *NEON*, released with Icelandic label Bedroom Community.

**Ruby Hughes** is a former BBC New Generation Artist. She holds a Borletti-Buitoni Trust Award and was Shortlisted for a 2014 Royal Philharmonic Society Music Award. She has become known for her interpretations of the music of the baroque and 20th and 21st Century, performed at every turn with a unique sensitivity and artistry. She is a passionate programmer, curator and collaborator and has forged a close relationship with the Manchester Collective. Ruby's passion for performing new repertoire has led to her becoming a champion of female composers having had many commissions written for her including those by Helen Grime, Deborah Pritchard Judith Weir and Errollyn Wallen.

**Upcoming Live Events**

Saturday 22 July at 7.30pm

**Oona Doherty**

Saturday 28 July at 7.30pm

**Caleb Femi**

Saturday 29 July at 7.30pm

**Johan Dalene & Nicola Eimer**

Music by Arvo Pärt, Francis Poulenc, Sam Wu, Edvard Grieg

Saturday 19 August at 7.30pm

**Galina Ustvolskaya: Dies irae (Day of Wrath)**

**Oliver Leith: good day good day bad day bad day**

GBSR Duo

Thursday 24 & Friday 25 August at 7pm

**The Multi-Story Orchestra: Into the Deep**

Friday 1 September at 7.30pm

**Jay Bernard: The Last Seven Years**

Saturday 2 September at 7.30pm

**Philip Glass: The Complete Piano Etudes**

Maki Namekawa & James McVinnie

Thursday 7 September at 7.30pm

**Jeneba Kanneh-Mason**

Music by Shostakovich, Beethoven, Franz Liszt, Florence Price

Friday 8 September at 7.30pm

**Isata Kanneh-Mason**

Music by Haydn, Fanny Mendelssohn, Schumann, Chopin

Saturday 16 September at 7.30pm

**Gustav Mahler: Symphony No. 1 “Titan”**

Philharmonia Orchestra, conducted by Elena Schwarz

**Upcoming Free Creative Learning Sessions**

Made possible by the generous support of the Mila Trust

**Friday 21 July at 2pm**

**Backstage Pass: Oona Doherty**

Oona Doherty joins us in Peckham to take questions and share knowledge and ideas about being a dancer, choreographer and making work, followed by a screening of her short film *Navy Blue Faces*, created with and for 12 dancers with music by Sergei Rachmaninoff and Jamie xx. Open to individuals or groups interested/curious about dance or a career in the performing arts.

**Friday 28 July at 1pm**

**Backstage Pass: Caleb Femi**

“Humans need imagination in order to survive.” Caleb and artists from SLOGhouse will offer an insight into the ideas in this new piece and lead a tour of the show’s set and production, followed by an opportunity to ask questions and learn more about Caleb’s career as a professional writer, filmmaker and photographer. This session is particularly aimed at young people and youth groups in Peckham and Southwark.

## **Friday 7 September at 1pm**

### **Backstage Pass: Jeneba Kanneh-Mason**

Delve into the worlds of Dmitri Shostakovich, Beethoven, Franz Liszt and Florence Price through the magical work of pianist Jeneba Kanneh-Mason. Following a short performance, there will be a Q&A offering an opportunity to gain insight into Jeneba's journey, ideas and career as a professional musician.

## **Saturday 8 September at 1pm**

### **Backstage Pass: Isata Kanneh-Mason**

Award-winning pianist Isata Kanneh-Mason will animate the lower levels through a special performance for local school groups. This session will be followed by a facilitated Q&A, offering insight into her world-renowned practice and the music she plays.

## **Saturday 16 September at 1pm**

### **Backstage Pass: Philharmonia Orchestra**

An interactive workshop led by Philharmonia's musicians and Teddy Prout, the Orchestra's Learning & Participation Manager. This session will deep dive into Mahler's First Symphony through participatory activities, actions and performances. This session is aimed at senior groups based in Southwark.

## **Saturday 16 September at 3pm**

### **Public Rehearsal: Gustav Mahler: Symphony No.1**

An informal and relaxed opportunity to hear live the emotionally powerful work of Gustav Mahler, performed by the vast forces of the Philharmonia Orchestra. This session is open to anyone who faces barriers to attending the evening performance and/or is curious to see, hear and experience an orchestra in action, at work.

# **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. Donations can be made on-site and on-line on our website.

## **Huge thanks to our 2023 Supporters**

Southwark Council, Art Fund, Selfridges, Bloomberg Philanthropies, Phillips, The Mila Charitable Organisation, Genesis Kickstart Fund, Outset Partners, Steinway & Sons, Southby Productions, Vanguardia, Big Issue Access Invest, CMS-CMNO, Hallett Independent Art Insurance, Think Smart Accounts, and all those individuals who have generously donated.

# BOLD TENDENCIES

## **Bold Tendencies Team**

Hannah Barry - Artistic Director & Chief Executive

Diana Córdoba Barrios - Managing Director

Tom Kelly - Site & Production Manager

Charlie Mills - Visual Arts Curator & Producer

Misty Ingham - Creative Learning Producer

Toby Taylor - Visitor Engagement Manager & Live Events

Katrina Nzegwu - Visitor Engagement Manager & Artist  
Research

Esme Wedderburn - Creative Learning Facilitator

Akhera Williams - Creative Learning Facilitator

Molly Burrows - Visitor Engagement Assistant

Margot Dower - Visitor Engagement Assistant

Maya King-Dabbs - Visitor Engagement Assistant

Luca Pokornyi - Visitor Engagement Assistant

Mitzi Clarke - Back of House Assistant

Riccardo Pillon - Special Projects

Simon Whybray - Graphic Design

Oscar Maguire - Visualisation

# BOLD TENDENCIES

Established in 2007 in the rooftop spaces of Peckham's Multi-Storey Car Park in South London, **Bold Tendencies** is a not-for-profit arts organisation. Bold Tendencies created a public space in a disused building in the city and over 17 years has transformed the site into an experimental civic space and much-loved place of assembly.

Bold Tendencies supports artists to develop their ideas and to realise site-specific projects and present live performances from its rooftop home. It commissions new visual art — 133 works to date — and produces an award-winning live programme of music, dance, opera and live readings. It has also commissioned new architecture: Frank's Cafe (2009) and Straw Auditorium (2010) by Practice Architecture, Concert Wall (2016) and Peckham Observatory (2017) by Cooke Fawcett and the Remastering of the Covered Spaces (2020-25) by Feilden Fowles.

Bold Tendencies is for everyone. The project has welcomed more than 3 million people in 16 summer seasons since 2007, animating the programme and the site for the neighbourhood through standalone education and community initiatives that take culture and civic values seriously. 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.



# **BOLD TENDENCIES**

**FLOORS 7-10  
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