

SATURDAY 30 AUGUST

LSO

LONDON SYMPHONY ORCHESTRA

SALLY BEAMISH
GRAŻYNA BACEWICZ
PYOTR ILYICH TCHAIKOVSKY
CAROLINE SHAW

SATURDAY 30 AUGUST at 7.30PM

LONDON SYMPHONY ORCHESTRA

LSO String Orchestra

Benjamin Marquise Gilmore – director & violin

“Truly there would be reason to go mad
were it not for music.”

– Pyotr Ilyich Tchaikovsky

“I love the way some music suddenly
takes you to the other side of Alice’s
looking glass, in a kind of absurd,
subtle, technicolor transition.”

– Caroline Shaw

PROGRAMME

Sally Beamish

The Day Dawn (for string orchestra)
(1999) 14'

Grażyna Bacewicz

Concerto For String Orchestra
(1948) 15'

I · Allegro

II · Andante

III · Vivo

Pyotr Ilyich Tchaikovsky

Serenade For Strings in C Major, Op. 48
(1880) 30'

I · Pezzo in forma di sonatina: Andante non troppo
– Allegro moderato

II · Valse: Moderato – Tempo di valse

III · Élégie: Larghetto elegiaco

IV · Finale (Temo russo): Andante – Allegro con
spirito

Caroline Shaw

Entr'acte (arr. for String Orchestra)
(2011) 11'

Built on the belief that everyone everywhere should have access to extraordinary music, since 1904 the world renowned London Symphony Orchestra (LSO) has played to tens of thousands of orchestra fans and first-time listeners alike. We are honoured to welcome them for the first time to the concrete concert hall for this special programme for the Orchestra's string section devised for our year of Déjà Vu by Benjamin Marquise Gilmore, violinist and Leader of the orchestra.

The evening begins with Sally Beamish's *The Day Dawn (for string orchestra)*, based on an old Shetland fiddle tune of the same name traditionally played to mark the dawn of lengthening days. Symbolising new beginnings, the piece is dedicated to Beamish's friend Christine McKemmie, who was living in Shetland when her young daughter died some 15 years prior to the work's composition. The sense of calm Christine felt on the day of her daughter's funeral – the dawning of a bright day following a week of rain – is the emotional current that runs through the work. Buoyed by a variety of speeds and moods, flexibility is written into the score – each of the 11 parts can be played on more than one instrument.

Grażyna Bacewicz's critically acclaimed *Concerto for String Orchestra*, the composer's most popular work and her so-called 'ninth symphony'. Comprising three parts, the piece is defined by the 'no-nonsense' attitude characteristic of the Polish composer's style.

Sweeping and pendular, the first movement emblematises Bacewicz's work, uniting Baroque and Classical modes. Harmoniously dispensing emotions, the second movement is exemplary of her ability to conjure lyrical moods; the third encapsulates her favourite state of music: expansion of pure movement, cycling through infinite possibilities and transformations.

Tchaikovsky's *Serenade for Strings* is also dedicated to a friend: the German-Russian cellist Karl Abrecht, who he met working at the Moscow Conservatory. Composed in the late summer of 1880, it layers beauty, joy and sweetness with solemnity, melancholy and devastation. "The first movement is my homage to Mozart," Tchaikovsky wrote. "It is intended to be an imitation of his style, and I should be delighted if I thought I had in any way approached my model."; the second movement – characterised by a melody sung in the violins, whilst the other strings play a classic waltz rhythm – has become a popular piece in its own right. The third movement is long and slow, possessed of a melancholic beauty; it echoes the motifs of life and death for which it is named – elegy, literally a 'song of mourning'. The work concludes with a light-hearted Russian dance, a sprightly melody passed around the orchestra.

The programme ends with *Ent'racte* by award-winning composer Caroline Shaw. Shaw heard Haydn's Op. 77, No. 2 and, moved by the work's simultaneous

sparsity and soulfulness, composed this piece. An alternatively illusive, spiky, playful and soporific instrument experience, *Ent'racte* crafts unexpected and complex notational landscapes. Dramatically dynamic – quiet fades give way to steady crescendoes, culminating in full-bellied chords – Shaw's 'absurd, subtle' technical transitions are here pushed to their extreme logical ends.

Leader Ben Gilmore concludes: "The sound of a string orchestra is more homogenous than that of one with winds, brass and percussion, and seems at first to have a more limited palette of colours, yet there are amazing textures to be found which we explore this evening. All of the pieces we're playing contain a dance element; from Scottish Ceilidh in the Beamish, to the burlesque quality of the final movement of the Bacewicz, whereas in the Tchaikovsky we hear the contrast between the ballet-like opening movement and waltz, and the rustic dance of the final movement. The subtitle of Shaw's *Entr'acte* - Menuetto and Trio - suggests something civilised and restrained, but after the spooky and fragmented opening the piece builds up to a tremendous storm, using the sonic capacities of the orchestra to their fullest, before concluding in an atmosphere of deeply contemplative nostalgia."

The London Symphony Orchestra believes that extraordinary music should be available to everyone, everywhere – from orchestral fans in the concert hall to first-time listeners all over the world. The LSO was established in 1904 as one of the first orchestras shaped by its musicians. Since then, generations of remarkable talents have built the LSO's reputation for quality, ambition and a commitment to sharing the joy of music with everyone. The LSO performs some 70 concerts every year as Resident Orchestra at the Barbican, with its family of artists: Chief Conductor Sir Antonio Pappano, Conductor Emeritus Sir Simon Rattle, Principal Guest Conductors Gianandrea Noseda and François-Xavier Roth, Conductor Laureate Michael Tilson Thomas, and Associate Artists Barbara Hannigan and André J Thomas. The LSO has major artistic residencies in Paris, Tokyo and at the Aix en-Provence Festival, and tours regularly in the US and Asia. Through LSO discovery, its learning and community programme, 60,000 people each year experience the transformative power of music in person, on tour and online. In 2024 the Orchestra's record label LSO Live celebrated its 25th anniversary. Prolific in the studio since the infancy of orchestral recording, the LSO has recorded over 2,500 projects to date.

Benjamin Marquise Gilmore joined the LSO as Leader in August 2023. He was concertmaster of the Philharmonia Orchestra between 2019 and 2023, and has been a member of the Navarra Quartet since 2021.

He is also a member of the Chamber Orchestra of Europe and from 2016 to 2019 was leader of the Scottish Chamber Orchestra, to which he continues to return as guest leader and director. A lover of opera, he is also a frequent guest concertmaster with the Orchestra of the Royal Opera House.

ORCHESTRA

Violin I

Benjamin Marquise
Gilmore, *Leader*
Savva Zverev
Clare Duckworth
Stefano Mengoli
Laurent Quénelle
Sylvain Vasseur
Dániel Mészöly
Haim Choi
Dmitry Khakhamov
Hilary Jane Parker

Violin II

Julián Gil Rodríguez
Sarah Quinn
Miya Väisänen
Paul Robson
Djumash Poulsen
Juan Gonzalez
Hernandez
Joonas Pekonen

Polina Makhina

Cindy Foster

Violas

Eivind Ringstad
Malcolm Johnston
Anna Bastow
Mizuho Ueyama
Robert Turner
Anna Dorothea Vogel

Cellos

Timothy Walden
Laure Le Dantec
Salvador Bolón
Ghislaine McMullin

Double Basses

Graham Mitchell
Evangeline Tang
Emily Green

UPCOMING LIVE EVENTS

Saturday 30 August to Sunday 7 September

The Listening Room — Susan Sontag

We gather LPs and EPs referenced in the works of **Susan Sontag**, alongside portrait photographs, a new interview with her son David Rieff, archival footage, and extracts from her diaries, journals and notebooks. Like her bibliography, Sontag's record collection takes us on a musical journey across geographies and time – from Bach, master of counterpoint, to the elegance and romanticism of Hadyn and Mozart; the soul sensibilities of Dionne Warwick to the skiffle and beat sounds of The Beatles. We commune in ode to the intellectual polymath as a champion of benevolent humanism; a voice whose genre-spanning work continues to reverberate across the decades.

Wednesday 3 September at 7.30pm

J S Bach — Complete Cello Suites

Sheku Kanneh-Mason & Sæunn Thorsteindóttir

Largely unknown for some 200 years after their composition, **Bach's** six Suites for unaccompanied cello are amongst the composer's greatest musical achievements. We are joined by exceptional musicians of the new generation – acclaimed Icelandic cellist **Sæunn Thorsteindóttir**, joining us specially, and friend of Bold Tendencies **Sheku Kanneh-Mason** (from whom the idea came to play the Cello Suites in our raw concrete spaces) – for a special concert, offering this unrivalled music of intimacy and meditation a most extreme setting.

Friday 5 September at 7.30pm

Switched-On Bach — Virtuoso Electronic Performances
of Wendy Carlos

The virtuoso **James McVinnie Ensemble** (**James McVinnie**, **Eliza McCarthy**, **Siwan Rhys** and **Hugh Rowlands**) animate the Concrete Concert Hall with works from **Wendy Carlos'** smash hit albums: *Switched-On Bach* (1968) and *The Well-Tempered Synthesizer* (1969). Recorded in Carlos' studio apartment using the then-recently invented Moog synthesiser, *Switched-On Bach* features 10 electronic interpretations of Bach's music, plugged into 20th century machines. Wendy Carlos is the musician who pushed **Robert Moog** to perfect his first analogue synthesiser, from which pop, prog, electronica and film music flourished. These electronic realisations are played here on the Moog SoundLab UK, a portable studio centred around one of the rarest electronic instruments – the limited edition reissue of the legendary 1960s System Moog 55 Synthesizer.

Sunday 7 September at 7pm

J S Bach — Goldberg Variations
Jean Rondeau, Harpsichord

Jean Rondeau, celebrated contemporary ambassador for his instrument, plays the *Goldberg Variations* (1741) on harpsichord – just as they would have been first played by **Bach's** student and the work's dedicatee, 14-year-old harpsichordist Johann Gottlieb Goldberg. Bach's Goldberg Variations fascinate every generation of musicians. Composed (according to the title page) 'for the soul's delight of music lovers'. Each of the 30 successive variations grows out of the previous one yet unfolds its own individual magic and drama, offering reassurance as well as exhilaration. Demanding, exacting, and filled with glittering, intricate ornaments, the

Goldberg Variations are equally liberating for player and listener both.

Saturday 13 September at 7pm

Rachmaninoff — The Complete Piano Concertos

Spanning 50 years of **Sergei Rachmaninoff's** 69 year life, the composer's four Piano Concertos are enduringly popular, famous and much-loved in popular culture. We are thrilled to welcome acclaimed Rachmaninoff interpreters – **Ryan Wang, Jeneba Kanneh-Mason, Boris Giltburg** and **Junyan Chen** – for back-to-back iterations of the four Piano Concertos: rarely performed in this complete form, and never before in the UK. The soloists are joined by the **Philharmonia Orchestra**, returning for a fifth consecutive year of performances, conducted by **Charlotte Corderoy**.

Thursday 18 & Friday 19 September at 7.30pm

Oliver Leith – *Garland* (World Premiere)

Commissioned by Bold Tendencies, *Garland* is new work by **Oliver Leith**, visionary British composer of the new generation. A spectacular procession of sound, music and singing, Leith's most ambitious work to date gathers an orchestra and chorus of more than 120 performers: the amassed forces of **12 Ensemble, GBSR Duo, EXAUDI**, soprano **Patricia Auchterlonie** and **The Bold Chorus** led by **Oli Kitching**; conducted by **Naomi Woo** and **Jack Sheen**; with choral refrains written by **Charlie Fox** and costumes designed by **Ellen Poppy Hill**. The choir and orchestra are augmented by a horse and other pedestrian detritus 'played' to create noise and rhythm, enveloping the audience in sound as the performers circulate our Concrete Concert Hall.

BOLD TENDENCIES TEAM

Hannah Barry

Artistic Director & Chief
Executive

Esme Wedderburn

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Diana Córdoba Barrios

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BOLD TENDENCIES

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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More and better! We cannot do the work we do without our supporters. Your generosity allows us to bring a world-class Visual Arts, Creative Learning and Live Events programme to Peckham. If you'd like to join the Founding Friends please ask at the Kiosk or email info@boldtendencies.com.

FLOORS 7-10
PECKHAM MULTI-STOREY
CAR PARK
LONDON SE15 4ST

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