

SATURDAY 15 AUGUST

SCHUBERT
SCHUBERT
12 Ensemble

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SCHUBERT

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7-8pm DEATH AND THE MAIDEN

Introduction by Tom Service

Franz Schubert

String Quartet No. 14 in D minor "Death and the Maiden"
(1824), arr string orchestra 45'

9-10pm PARTYSZENEN

Introduction by Tom Service

Isabella Gellis

PARTYSZENEN (2026) 12' *world premiere

Franz Schubert

String Quartet No. 15 in G major (1826) 45'

12 Ensemble

Violin 1 - Eloisa-Fleur Thom, Zahra Benyounes, Catherina Lee, Tanja Roos

Violin 2 - Julián Gil Rodriguez, Oliver Cave, Maria Gîlicel

Viola - Luba Tunncliffe, Matthew Kettle, Matthew Maguire

Cello - Max Ruisi, Sergio Serra, Peteris Sokolovskis

Bass - Toby Hughes

Schubert Death and the Maiden (arr. 12 Ensemble)

Programme note by Max Ruisi, Artistic Director, 12 Ensemble

There's already a well-known and much-recorded string orchestral arrangement of Schubert's Death and the Maiden quartet by Gustav Mahler. At first glance, relying on an established arrangement by a master composer might seem an attractive choice, automatically lending an assumed sense of authority and authenticity to both the concept and execution of re-working Schubert's masterpiece. However, after spending months with Mahler's arrangement both in the rehearsal room and in concert, we were left with more questions than answers; lots of it just didn't feel right. So we decided to make an arrangement true to the group's own convictions.

In truth, what Mahler actually left was far from a complete arrangement. There was a fashion at the time for conductors and composers to re-orchestrate chamber works so they could be performed in larger concert halls. But having begun work on the Schubert, Mahler abandoned it without completing a score, leaving only sketches and notes on orchestration, dynamics and articulation that were realised long after his death by two Mahler scholars.

Regardless of whether the final score is in Mahler's hand or not, it was his approach to altering the articulation and dynamics that posed most problems for us. Many of Schubert's original dynamics are altered or disregarded completely, and Mahler's addition of specific instructions, such as hair-pins, accents and articulation markings, result in phrasing and colour changes that felt at odds with Schubert's original intentions. The end product leaves the music feeling like a richly stylised, early-20th-century interpretation of the work; far from Schubert's own musical language and emotional message.

So we went back to basics, using Schubert's own quartet parts and creating a double-bass line that adds impact and depth when required but is sensitive to the delicate balance of Schubert's orchestration. We were also conscious of retaining the expressive and personal nature of solo lines when transposing them onto a tutti section of three or four players, and have left certain sections as solos to this end. With the ensemble's compact size (as far as a string orchestras go), lack of conductor and fundamental approach being one of freedom, flexibility and communication more commonly found in chamber music, we hope we've created an arrangement that honours Schubert's musical intentions whilst bringing a heightened palette of contrast, colour and intensity to this great work.

PARTYSZENEN

Programme note by Isabella Gellis

Every decision was the right one.

PARTYSZENEN is a string quartet by Isabella Gellis, with accompanying text/reading by Molly Pepper Steemson, realised as part of their larger collaboration.

PARTYSZENEN describes a serene delusion: the moment of an evening when one's desire comes into focus, and the path toward it is clear and absolute.

PARTYSZENEN is a private realisation made possible by noise; inebriation; vibrating, stretching, changing grouping; scattered focus; acts on impulse; silliness.

PARTYSZENEN is often forgotten.

PARTYSZENEN

the road of excess leads to the Palace of Wisdom

Every decision was the right one.

We talk all the time—each a princess with our
pea—hiding what we know under foam
and feathers. We stuff ourselves with conversation, with
chips, another round, *Blade Runner* (twice), toast, butter
and hot cross buns, transatlantic flights,
a cheese course, another round, the eelskin boots I bought
in Rome with my planned and unplanned overdraft.

You and I talk all the time, no need to say the self
evident truths that we smack like clothes moths
against the dead white wall with a boot, a boy,
another round—I tell you I feel awful, you tell me
you're hungry, I'm hungry, we're eating
hot cross buns and toast with butter, smothering
what we know, what we realise, what we're trying to forget
we remembered, those self-evident truths that
keep us up talking, you and I—
another round, a fig, a walk into the afternoon.

We talk all the time, you tell me
every decision was the right one.

The **12 Ensemble** is London's pioneering un-conducted string orchestra. Evolving from a close-knit group of like-minded musicians into one of Europe's leading string orchestras, the 12 Ensemble has developed a critically-acclaimed reputation as an influential collective, reaching audiences worldwide with powerful musical experiences.

Formed in 2012 by Artistic Directors Eloisa-Fleur Thom & Max Ruisi, the 12 Ensemble has become synonymous with unique and innovative programming, combining their dedication to core-classical repertoire with exceptional new commissions and collaborators from a broad range of artistic spheres.

Built around a core formation of twelve of London's leading chamber musicians, the ensemble is flexible in size, with recent performances ranging from a string quartet to a full orchestra of over sixty players.

Former Artists-in-Residence at the Wigmore Hall, the 12 Ensemble are in-demand internationally. 2026 saw the group make their LA debut at Walt Disney Concert Hall, plus recent performances at the Barbican, Royal Albert Hall, De Doelen Hall (Rotterdam), as well as a fourth appearance at the BBC Proms.

Alongside their commitment to world-class performances of established repertoire, the group are champions of new music and regularly commission and collaborate with leading composers. Their commission *Honey Siren* by composer Oliver Leith won the Ivor Novello award for Best Chamber Composition (2020), whilst Laurence Osborn's *TOMB!* (2023) won the Royal Philharmonic Society award for Chamber Composition. Recent premieres have included new works by Oliver Coates, Tom Coult, Isabella Gellis and Sasha Scott.

The 12 Ensemble has also collaborated closely with Radiohead guitarist and composer Jonny Greenwood, recording his soundtracks to the Oscar-nominated films 'Spencer' and 'The Power of the Dog'. The group has also worked with artists such as Nick Cave, Warren Ellis, Laura Marling, Bryce Dessner, The National, Ichiko Aoba, Elena Tonra and Chrissie Hynde.

The group released their critically-acclaimed third album *Metamorphosis* in 2024, featuring Strauss' *Metamorphosen* for 23 Strings alongside works by Claude Vivier, Oliver Leith & Edmund Finnis, with the record reaching No.4 in the US Billboard chart.

Isabella Gellis is a British-Canadian composer of acoustic music. With tactility, play, and manipulation of perception at its core, her work often focuses on imagined and

disguised sounds steeped in the silly, absurd, and surreal. Recent commissions include works for the London Symphony Orchestra, Orchestre Symphonique de Montréal, 12 Ensemble, Shadwell Opera and Aspen Music Festival. Her debut album, *The Dissolute Society Comprised of All Sorts*, was released in October by Flung Records.

Molly Pepper Steemson is a writer from London whose work often engages with desires and appetites. Her fiction, essays and criticism have appeared in *The Paris Review*, *Apollo*, *The FT*, and *TANK*, amongst others. Her first work as a librettist, *Lesson*, premiered earlier this month with the Dutch National Opera, and her debut novel will be published by Viking in 2027.

Tom Service has presented Music Matters on Radio 3 since 2003. He's the voice of Radio 3's *The Listening Service* and frequently presents the new music show *Hear and Now*, the BBC Proms, and documentaries. Tom writes about music for *The Guardian*, where he was Chief Classical Music Critic. In 2013 he presented a 6-part series of 20th Century Classics at the Proms for BBC Four television. His books *Music as Alchemy: Journeys with Great Conductors and their Orchestras* and *Full of Noises*, interviews with the composer Thomas Adès, are published by Faber.

Upcoming Live Events

Thursday 3 September at 7.30pm

GIRL PAIN

Full-Length Premiere of New Work by Lily McMenemy

Tickets from £17.50

McMenemy combines different artistic genres in her performance practice in a unique way, creating a form of physical theatre that is both humorous and witty.

Her first widely acclaimed performance, *A Hole is a Hole* (2024), examined the construction of the female performer and offered a journey through a swarm of personae, asking who becomes the object of our aesthetic and erotic drives when relationships between artist and model, monster and maker are thrown into the blender of one singular body.

Her new work unfolds from a bed as a fragmentary collage diary and physical poem. She explores popular pleasure through her own shapeshifting physical and emotional language, driven equally by passion and plexus. With elements taken from theatre, clowning, dance, this part lecture-performance part-confessional show continues McMenemy's investigation into the body as a site of contradiction and desire.

Sunday 6 September at 7pm

The Magic Lamp

New Live Performance Project with Ben Okri

Tickets from £10

Four decades of Ben Okri's uncategorizable writing, brought to life on stage. Bold Tendencies presents *The Magic Lamp*, the full length premiere of a new live performance project with Booker Prize-winning author Ben Okri programmed and produced as part of the Euphoria season. Ben Okri, one of the foremost authors of our time and a Booker Prize-winner, grew up in Peckham and attended John Donne Primary School.

He takes to the stage at Bold Tendencies for this special performance celebrating and illuminating his work across more than 40 years, honouring childhood, coming of age, community and dreams for our collective future. Performing alongside Okri himself are a cast of local young people led by poet and Bold Tendencies Facilitator Alfiah Jade Brown, together bringing vividly to life Okri's unique "dream logic", what he calls the "philosophical conundrum...what is reality?", as well as the political, spiritual and environmental dimensions of his work.

There are free opportunities for young poets and performers aged 11-18 to get involved. Email community@boldtendencies.com to find out more.

Our Concrete Concert Hall deliberately preserves the original raw fabric of the building and defies traditional categorization.

These peculiar conditions allow for the dismantling of established boundaries between audience and performer, stage and seat over 40,000 sq ft of space.

Tickets are priced between £10 and £25 making them visible and available to the broadest audiences, and to encourage newcomers and remove barriers to access.

Offering unrivalled proximity to artists and their work, a night out at Bold Tendencies is inspiring, sometimes transformative. Equally a daytime visit, where our Creative Learning initiatives bring the artists and their work up closer than even the audience gets, can change lives.

Every event at Bold Tendencies is subsidised by an average of 80%. We also offer 100% subsidised guest tickets through our community ticketing programme. We are committed to making our Live Programme welcoming and accessible to our local communities.

These tickets are shared via local partners and made available to those taking part in our Creative Learning initiatives like Backstage Pass and Public Rehearsals.

To continue and further Bold Tendencies' ambition and creativity, we are seeking your support. Our funding does not come from the government but from self-generated revenue, trusts and foundations, and the generosity of our friends and supporters.

Please consider joining
our Founding Friends &
Commissioning Circles,
or make a one-time donation.



Bold Tendencies is a world of its own.

Social force and memory palace, it is a place of magical transformation unique in people's hearts. Bold Tendencies falls into the category of a non-profit arts organisation, but it is unusual in that it covers a very wide spectrum of the arts, it offers a specific visual connection between people, place and city and learning is at the heart of what it does.

Bold Tendencies moves the needle. It builds communities, opening up artists and ideas to broad and popular appeal, committed to doing exceptional, uncompromising work. Bold Tendencies brings people together. It is a system of opportunity driven by generosity of spirit, exercising the right to joy and imagination, instigating propulsive, risk-taking projects that lead the way.

Bold Tendencies offers the extraordinary. Whether for audiences, collaborators, supporters or for our people it offers memories and meaning, ambition and adventure, belonging and pride, learning and confidence. Bold Tendencies is a singular place connected in multiple ways. Each Artistic Programme brings to life a universal idea. A series of responses to an annual theme, a summer season engaging with one of life's 'big questions' across a broad range of disciplines. Completely open, Bold Tendencies brings people together. The joy of being welcome. Up there. In the air.

Bold Tendencies 20th Anniversary Season

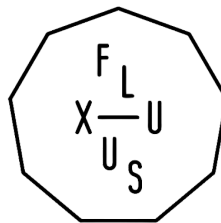
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Nathalie Baume

Janine Catalano

Elizabeth Dellert

Emma Dexter

Rózsa Farkas

Abbie Heilmann

Karen Roberts

Susan Spindler & Peter Brown

Malcom Temple

Roxane Zand

& those who wish to remain anonymous.

Bold Tendencies Team

Artistic Director & Chief Executive

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