

ENSEMBLE JAMES

SATURDAY 11 SEPTEMBER

James McVinnie — Direction/Piano

Eliza McCarthy — Piano

Siwan Rhys — Piano

George Barton — Percussion

PROGRAMME

Graham Fitkin
Chain of Command

Gabriella Smith
Imaginary Pancake

Philip Glass
Two Pages

John Adams
China Gates

John Adams
Hallelujah Junction

Very special thanks to:

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concert pianos

The James McVinnie Ensemble is a collective of virtuoso keyboardists from London specialising in new music. The ensemble's roots go back to 2017 with a performance at the Barbican Centre of Philip Glass 'Music in Twelve Parts' - the only performance in the piece's history given by anyone other than the composer's own Ensemble. Following this concert at Bold Tendencies they will perform at the Barbican Centre in November featuring Philip Glass's 'Glassworks' & the first live performances of Chris P Thompson's 'True Stories & Rational Numbers' for keyboards in just intonation.

We are excited to welcome them here to showcase the work of four contemporary composers. The programme opens with 'Chain of Command', a powerful piece of

political music by Graham Fitkin, followed by Gabriella Smith, whose music is 'high-voltage and wildly imaginative' (Philadelphia Inquirer), and 'the coolest, most exciting, most inventive new voice I've heard in ages' (Musical America). The centrepiece to the programme is Philip Glass's 'Two Pages', one of the seminal foundations of American minimalism, and culminates in John Adams' magnificent 'Hallelujah Junction', a masterwork for two pianos in three parts first performed at the Getty Museum in Los Angeles in 1998.

James McVinnie's work as a performer encompasses music from the 16th century to the present day. His boundless approach to music making has led him to collaborations with many leading figures in music including

Philip Glass, Tom Jenkinson/
Squarepusher, Angelique Kidjo, Nico
Muhly, Martin Creed, David Lang,
Richard Reed Parry, Bryce Dessner
& Darkstar, many of whom have
written large scale works for him.
He has released music on Bedroom
Community, Orange Mountain Music
and Warp Records.

In 2021/22 McVinnie will give the first
performances of an hour long work
for organ and 1bit electronics written
for him by Tristan Perich and a new
organ concerto written for him by
Gabriella Smith with the Los Angeles
Philharmonic under Esa-Pekka
Salonen as well as solo appearances
in France, Hidden Notes Festival and
at the BBC Proms.

James McVinnie was Assistant
Organist of Westminster Abbey
between 2008 and 2011. Prior to

this appointment, he held similar positions at St Paul's Cathedral, St Albans Cathedral, and Clare College, Cambridge where he studied music. His teachers were Sarah Baldock, Thomas Trotter and Hans Fagius. He made his debut at London's Royal Festival Hall in March 2014, giving one of the six reopening recitals on the refurbished iconic 1954 Harrison & Harrison organ. He made his solo debut in the Salzburg Festival at age 26 performing with the Freiburg Baroque Orchestra under Ivor Bolton.

Later this year, two double portrait albums of music by Bach and Glass will be released on Bedroom Community featuring McVinnie at both organ and piano.

Eliza McCarthy is a London based pianist dedicated to performing new

and experimental music.

She plays in concert halls, art galleries, theatres and living rooms across the UK, Europe and US as a soloist and band member.

Passionate about developing close creative relationships with composers she has had the pleasure of working with, commissioning, premiering and recording music by many including John Adams, Thomas Adès, George Crumb, Tansy Davies, Donnacha Dennehy, Kit Downes, Andrew Hamilton, Nico Muhly and Laurie Spiegel. She regularly collaborates with Mica Levi (Under the Skin, Jackie) and their album Slow Dark Green Murky Waterfall was released in 2018 on Slip.

Recent highlights include Morton Feldman's 90 minute solo piano work Triadic Memories which she

performed at the Southbank Centre's DEEP∞MINIMALISM festival, a solo show for Nature Unwrapped at King's Place featuring music by John Luther Adams and performances of Breath Box for piano and electronics which she co-wrote with composer Jo Wills.

As an ensemble member she can be heard performing with Decibel and Ireland's leading new music group Crash Ensemble. Eliza has recorded and released music on NMC, Milan Records, Slip, Diatribe Records, Foom, WW Records and Clay Pipe Music.

Alongside her life as a performer, Eliza teaches Mindfulness-based approaches at the Guildhall School of Music and Drama and University of Birmingham helping performers engage with fear, anxiety and depression. She is also a professor

at GSMD teaching contemporary repertoire studies to pianists.

Pianist **Siwan Rhys** enjoys a varied career of solo, chamber, and ensemble playing, with a strong focus on contemporary music and composer collaboration. She has played at venues including the Wigmore Hall, Royal Festival Hall, Barbican Hall, Elbphilharmonie Hamburg, Shanghai Symphony Hall, Esplanade Concert Hall Singapore and many others. She has appeared at the BBC Proms, Aldeburgh Festival, Huddersfield Contemporary Music Festival, London Contemporary Music Festival, Lux Aeterna, Principal Sound, and has recorded many times for television, radio, and for labels such as NMC, all that dust, Another Timbre, Classical Remix, TakuRoku, nonclassical, and Prima Facie.

Also a regular ensemble pianist, Siwan has played with the London Sinfonietta, Birmingham Contemporary Music Group, Colin Currie Group, Clod Ensemble, Philharmonia Orchestra, Aurora Orchestra, London Symphony Orchestra, City of Birmingham Symphony Orchestra, and the BBC National Orchestra of Wales.

Siwan is a member of piano-percussion duo GBSR Duo, new music group Explore Ensemble, and also works regularly with mezzo-soprano Lucy Goddard.

Percussionist **George Barton** has been described as “a boundless musical explorer” (Tom Service, BBC R3). His work encompasses a wide range, taking in solo playing, chamber music, film sessions, period-instrument performance,

free improvisation, theatre pit work and percussion and timpani with orchestras and chamber orchestras. Contemporary music forms the heart of his practice, leading to recent collaborations with contemporary composers including Benedict Mason, Barbara Monk Feldman, Cee Haines (CHAINES), Arne Gieshoff, Angharad Davies and Oliver Sellwood among others.

Many of these collaborations have been as part of his duo with pianist Siwan Rhys, GBSR Duo, which is acquiring a national reputation for their interpretations of the existing piano-percussion repertoire and for committed performances of well-chosen new commissions.

Recent performances and broadcasts include the Huddersfield Contemporary Music Festival, Kings Place, Vale of Glamorgan Festival,

BBC Radio 3's New Music Show,
RTÉ's Sound Out and PBS Australia's
The Sound Barrier.

A member of the Colin Currie Group, George has also worked with ensembles including the London Symphony Orchestra, City of Birmingham Symphony Orchestra, Britten Sinfonia, Aurora Orchestra, London Contemporary Orchestra, Orchestra of the Age of Enlightenment, Nash Ensemble, Apartment House, Matthew Bourne dance company and many others.

UPCOMING PERFORMANCES

Sunday 12 September

Feliz Gonzalez-Torres, "Untitled" (1989)

— The Pink Singers, Much To Be Done

Tuesday 14 September

& Wednesday 15 September

The Multi-Story Orchestra — Kate Whitley

& Laura Attridge, Our Future in Your Hands

Thursday 16 September

Fitzcarraldo Editions — Alice Hattrick,

Vanessa Onwuemezi, Alaa Abd el-Fattah

Friday 17 September

Alina Ibragimova, Samson Tsoy, Nicolas

Baldeyrou, Andrei Ionita — Olivier Messiaen,

Quartet for the End of Time

[Book tickets and find more info here](#)

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programme thriving!



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donated to Bold Tendencies

WHERE AM I?

Since 2007 these rooftop spaces at Peckham Multi-Storey Car Park have been home to not-for-profit organisation Bold Tendencies which is unique in terms of the rich mix of what it does, and where and how it does it.

Bold Tendencies supports artists to develop their ideas and to realise site-specific projects. We commission new visual art — 114 works have been shown here to date — and produce a live programme of music, dance and opera.

The live programme takes place in our covered spaces, deliberately preserving 42,000 sq ft of raw concrete floors and ceilings with panoramic London views.

Bold Tendencies has also commissioned new architecture for the site — Frank's Cafe in 2009, the Straw Auditorium in 2010, and the Peckham Observatory in 2017.

Bold Tendencies is for everyone. We have welcomed more than 2 million people in 13 summer seasons since 2007.

We animate 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, participation in a rich, experimental programme and open access to this special, spectacular place.

 **BOLDTENDENCIES**

*Glance at the sun. See the moon and the stars.
Gaze at the beauty of the Earth's greenings.
Now, think.*

— Hildegard of Bingen

*The needle skipped the groove of the present.
Into this dark forest you have already turned.*

— Timothy Morton

The Bold Tendencies Programme in 2021 examines Arcadia. We humans long for an “outside” to the burdens of modernity, a yearning as utopian as it is convenient. We dream of uncorrupted idylls of land and labour, conjure a wilderness unspoiled by avarice and atrocity—William Morris called it “the childhood of the world”. Now more than ever we crave this outside: to capitalism, fossil

fuels and overcrowded cities; to technological surveillance, social media and insomnia; to structural inequality, racism and police brutality. An archaic vision of Earth—and our place within it—exhumed, aroused and ignited. Arcadia isn't hope, still less optimism: it is need, and it is desire.

Arcadia never was that of Rousseau's 'State of Nature'—a timeless garden to which we must return—but the dark forest of Morton, alive with the dancing of flora and fauna, pagan subjects and rapturous all-night ravers; the thunder of quarries, fox hunts and the clamours of courting bird-song; the eerie rhythms of non-human

forces, felt in the foreignness of abandoned landscapes as in our own bodies. All points of supposed perfection have a hint of menace: Arcadia is a vexed and veering universe, where national pride slides into fascism and rural bliss surrenders to nostalgia; a last gasp of the human in the more-than-human world, where utopian dreams face an open grave.

Conflicts and contradictions ignite our Arcadia —between science and mysticism, rural and metropolitan, outside and other. New works on-site by Rebecca Ackroyd, Frances Drayson, Felix Gonzalez-Torres, Andy Holden, Rene Matic, Harold Offeh and Jesse Pollock and our

Live Programme explores what drives our desperation for the outside, what Arcadia renders possible today and what is prohibited by it.

What happens when our connection to nature—and to each other—frays and unravels, when architectures of the past fall to ruin, and who is and isn't included in the cities and homes that we call ours. The past would seek to foreclose these questions with self-evident truths and a fear of the other; the truth for Arcadia, is that the past is yet to be discovered.

**BOLD
TENDENCIES**