

ALINA
BRAGIMOVA

SAMSON
TSOY

NICOLAS
BALDEYROU

ANDREI
IONITĂ

FRIDAY 17 SEPTEMBER

**Alina Ibragimova – Violin
Samson Tsoy – Piano
Nicolas Baldeyrou – Clarinet
Andrei Ioniță – Cello**

PROGRAMME

**Olivier Messiaen
Quartet for the End of Time**

I. Liturgie de cristal (“Crystal liturgy”)

II. Vocalise, pour l'Ange qui annonce la fin du Temps
 (“Vocalise, for the Angel who announces the end of time”)

III. Abîme des oiseaux (“Abyss of birds”)

IV. Intermède (“Interlude”)

V. Louange à l'Éternité de Jésus (“Praise to the eternity of
Jesus”)

VI. Danse de la fureur, pour les sept trompettes (“Dance of
fury, for the seven trumpets”)

VII. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin
du Temps (“Tangle of rainbows, for the Angel who
announces the end of time”)

VIII. Louange à l'Immortalité de Jésus (“Praise to the
immortality of Jesus”)

Olivier Messiaen's 'Quartet for the End of Time' is a masterwork in eight movements inspired by the Book of Revelation. Written in 1941 for clarinet, violin, cello, and piano while Messiaen was a prisoner of war, the French composer dedicated the quartet "in homage to the Angel of the Apocalypse, who raises his hand towards Heaven saying 'There shall be no more time'."

The music reflects Messiaen's life-long interest in Catholic mysticism and bird-song, while his musical language incorporates intricate rhythms and melodic modes that can bring to mind oriental or medieval music. Above all, the piece is violent, extreme and intensely lyrical, touching the far edges of musical experience and offering the listener a glimpse of immortality and eternity.

Alina Ibragimova has established a reputation as one of the most accomplished and intriguing violinists in the world. "The immediacy and honesty of Ibragimova's playing has the curious ability to collapse any sense of distance between performer and listener". (The Guardian)

Clarinetist **Nicolas Baldeyrou** is a virtuosic and inspired performer "well-grounded for all kinds of challenges" (Diapason Magazine) who has distinguished himself on the international stage.

Andrei Ioniță is one of the most prominent cellists of his generation. He won the First Prize at the 2015 International Tchaikovsky Competition in Moscow and was invited to join the BBC New Generation Artists scheme in 2016. "... a cellist of superb skill, musical imagination and a commitment to music of our time" (Gramophone Magazine).

Applauded for the originality and intense drama of his interpretations, pianist **Samson Tsoy** has performed internationally. Active both as a soloist and a collaborative musician he plays in a duo with Pavel Kolesnikov, praised as "inspiration for our dark times" (The Times).

BOLD TENDENCIES

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Wayne Powell and Jack Page, d&b audiotechnik
Oliver Marns, J&C Joel
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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.

*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

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 work by Rebecca Ackroyd, Frances Drayson, Felix Gonzalez-Torres, Andy Holden, Rene Matic, Harold Offeh and Jesse Pollock will explore 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.