THURSDAY 27 JUNE

JS BACH

THE ART OF FUGUE

JAMES McVINNIE

BOLD TENDENCIES

BOLD
TENDENCIES

FRIDAY 18 JULY at 7.30PM

J S BACH
KEYBOARD MUSIC
James McVinnie

“The aim and final end of all music
should be none other than…
the refreshment of the soul.”
– Johann Sebastian Bach

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

BOLDTENDENCIES.COM

PROGRAMME

Prelude and Fugue in A ♭ major, BWV 886
from The Well Tempered Clavier, Book II
(1742) 7’50”

Italian Concerto in F major, BWV 971
(1735) 11’50”

Prelude and Fugue in F minor, BWV 857
from The Well Tempered Clavier, Book I
(1722) 7’35”

Overture in the French Style in B minor, BWV 831
(1735) 31’48”

𝄽

Johann Sebastian Bach was immersed in keyboard music from a young age, introduced to the instruments by his brother Johann Christoph. He was virtuoso in playing the keyboard (organ, harpsichord and clavichord) and writing for the keyboard, producing numerous suites, concertos, preludes, fugues and sonatas for the trio of instruments.

The first works of Bach to be published by himself were for the keyboard. Put out in groups beginning in 1731, they were amassed under the title *Clavierübung*, *clavier* covering all keyed instruments, *übung* meaning exercise or practice. They are at once a demonstration of the composer’s brilliance and a didactic tool. *Clavier-Übung II* comprises the *Italian Concerto* and the *Overture in the French Style*. Written as a pair in the complementary keys of F and B they show

his deep knowledge of differing national styles, as well as amalgamating and contrasting these styles within his own compositions.

German music critic of the time Johan Scheibe (1708-1776) asserted that the *Italian Concerto* is “a perfect model of a well-designed solo concerto”. Emulating the Italian style of composers such as Vivaldi, the piece’s vibrant, propulsive first movement segues into leisurely, lyrical melody. The operatic central movement is contrasted by the finale – relentlessly buoyant, played *presto* (extremely fast). An expressive work of technical precision, it juxtaposes Baroque ornament and Galant elegance. The main harmony swings between *piano* and *forte*, as if moving between a soloist and an orchestra playing *tutti*.

From the Mediterranean to the Channel – the Overture in the French style substitutes theatre for dance. After a stately opening, it unfolds in a series of dances – 11 movements featuring pairs of Gavottes, Passepieds and Bourrées that leap and twirl amidst a Courante, Sarabande and Gigue. The longest keyboard suite written by Bach, the work is innovative in both content and form: it begins with an overture, an introduction common within orchestral settings, but rarely used in suites for solo instruments, and concludes with an Echo movement, an acrobatic finale.

Punctuating the *Concerto* and *Overture* are two pieces from a mainstay in classical music making and teaching: *The Well-Tempered Clavier*, published across two volumes in 1722 and 1742. Generally regarded as one of the most important works in the history of classical music and so-called the “48”, each volume is composed of two sets of preludes and fugues in all 24 major and minor keys. Similar

to the *Clavier-Übung*, Bach noted it was written ‘For the use and profit of the musical youth desirous of learning and for the pastime of those already skilled in this study’.

We are pleased to welcome back James McVinnie – our very own master of the keys – to play this selection of J S Bach’s extraordinary works for keyboard. Forming the second of our cross season celebration of Bach’s most exceptional music played on solo instruments, we pay ode to that something which is, in the words of French-Polish pianist Wanda Landowksa (1879-1959), “eternal in Bach’s music, something that makes us wish to hear again what has just been played.”

$

James McVinnie has carved out a unique career as an organist and keyboard player. He has had major concerto and solo works written for him by Nico Muhly, Tristan Perich and artist Martin Creed, amongst many others. McVinnie is Director of the virtuosic keyboardist collective the James McVinnie Ensemble, and part of the Icelandic collective and record label Bedroom Community, on which he has released three albums: *Cycles* (2013, works by Nico Muhly); *Cycles_1* (2016, a remix album); and *Counterpoint* (2021), which pairs the music of J S Bach and Philip Glass. McVinnie has recently completed a year-long residency at London’s Southbank Centre, during which he gave three solo performances on the Royal Festival Hall’s Organ – as well as a James McVinnie Ensemble programme of American Minimalism. In the 2025/26 season he will deliver his fifth and final residency concert. In January 2025 he released *Dreamcatcher*, an album of contemporary American music by composers closely associated with McVinnie.

BOLD
TENDENCIES

Johann Sebastian Bach (1685–1750) was (by far) the most gifted and celebrated member of a great musical dynasty in Germany, of over 50 musicians and composers. Admired by his Baroque contemporaries primarily as an outstanding harpsichordist, organist, and expert on organ building, Bach remains, for many, the greatest composer to have ever lived. Over 1,000 known compositions are attributed to Bach. Spanning concertos, suites, sonatas, fugues, cantatas, masses and Passions, these numerous masterpieces of church and instrumental music include renowned works such as the Brandenburg Concertos, Goldberg Variations, the Mass in B Minor, and *The Well-Tempered Clavier.* In 1723 he moved to Leipzig to be Kapellmeister (one responsible for music-making) at St Thomas Church. Composing groundbreaking compositions for the organ that still form the core of the instrument's repertoire, he occupied the role until his death.

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.

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

BOLDTENDENCIES.COM

BOLD
TENDENCIES

UPCOMING LIVE EVENTS

Thurs 31 July at 7.30pm
J Dilla — Donuts
with Fraser T Smith, Yomi Sode, Chloe Giles & more

Thurs 7 & Fri 8 August at 7pm
Multi-Story Orchestra — Love in Many Forms

Weds 13 August at 7.30pm
Listen World! — Thomas Mann & New Tomorrows
Nikolaj Schultz, Charlie Fox, Mohsen Mohamed & more

From Weds 13 August
The Listening Room — Susan Sontag

Fri 15 & Sat 16 August at 7.30pm
Eve Stainton — The Joystick and The Reins (World Premiere)

Sat 30 August at 7.30pm
London Symphony Orchestra play music by Grażyna Bacewicz, Sally Beamish, Tchaikovsky & Caroline Shaw

Weds 3 September at 7.30pm
J S Bach — Complete Cello Suites
Sheku Kanneh-Mason & Sæunn Thorsteindottír

Fri 5 September at 7.30pm
Switched-On Bach — Virtuoso Electronic Performances of Wendy Carlos

Sun 7 September at 7pm
J S Bach — Goldberg Variations
Jean Rondeau, Harpsichord

Sat 13 September at 7pm
Rachmaninoff —The Complete Piano Concertos

Thurs 18 & Fri 19 September at 7.30pm
Oliver Leith – Garland (World Premiere)

Scan for tickets

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

BOLDTENDENCIES.COM

BOLD
TENDENCIES

BOLD TENDENCIES TEAM

Hannah Barry
Artistic Director & Chief Executive

Diana Córdoba Barrios
Creative Director & Deputy Chief Executive

Tom Kelly
Head of Operations & Production

Charlie Mills
Senior Curator & Producer: Visual Arts

Misty Ingham
Senior Curator & Producer: Creative Learning

Toby Taylor
Audience Development & Engagement Lead

Katrina Nzegwu
Programme Research Lead

Riccardo Pillon
Associate Curator: Live Events

Mumtaaz Hassan
Creative Learning Coordinator

Alfiah Brown
Creative Learning Facilitator

Esme Wedderburn
Creative Learning Facilitator

Dipo Alao-Odeleye
Engagement Assistant

Trish Chlipala
Engagement Assistant

Noah Findlay
Engagement Assistant

Akif Rahman
Engagement Assistant

Mitzi Clarke
Back of House Assistant

Simon Whybray
Graphic Design

Oscar Maguire
Graphic Design & Visualisation

Bold Tendencies Board
Ronojoy Dam, Linda Hewson, Helen Newman, Zia Zareem-Slade

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

BOLDTENDENCIES.COM

BOLD
TENDENCIES

Bold Tendencies 2025 is generously supported by

Mila Charitable Trust
Henry Moore Foundation
Southwark Council
Continuo Foundation
Scops Arts Trust
endon Foundation
Selfridges & Co
Bloomberg Philanthropies
Hauser & Wirth
The Wav

In partnership with

Steinway & Sons
Frank's Cafe
KitMapper
CASS Art
Southby Productions

Thanks to the 2025 Live Programme Commissioning Circles and the Déjà Vu Founding Friends.

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

BOLDTENDENCIES.COM