

PAVEL  
KOLESNIKOV  
&  
SAMSON  
TSOY

**THURSDAY 11 AUGUST at 7.30PM**

**Rachmaninov: Suite No. 1 in G Minor (or  
Fantaisie-tableaux), Op. 5 (1893)**

**Prokofiev: Cinderella, Suite from the Ballet  
Op. 87 (1940-44)**

Pavel Kolesnikov — Piano  
Samson Tsoy — Piano

*Music is a calm moonlit night, the rustle of leaves  
in Summer. Music is the far off peal of bells at  
dusk! Music comes straight from the heart and  
talks only to the heart: it is Love!*

— Sergei Rachmaninov

*See the world not as it is, but as it could be, if only  
you believe in courage, and kindness, and  
occasionally, just a little bit of magic.*

— Cinderella

## Programme

### **Rachmaninov: Suite No. 1 in G Minor (or Fantaisie-tableaux), Op. 5 (1893)**

1. Barcarolle. Allegretto, in G minor.
2. La nuit... L'amour... Adagio sostenuto, in D major.  
(The night...the love...)
3. Les Larmes. Largo di molto, in G minor. (The Tears)
4. Pâques. Allegro maestoso, in G minor. (Easter)

### **Prokofiev: Cinderella, Suite from the Ballet Op. 87 (1940-44)**

1. Introduction. Andante dolce.
2. Quarrel. Allegretto.
3. Winter. Adagio.
4. Spring. Vivace con brio.
5. Cinderella's Waltz. Andante - Allegretto.
6. Gavotte. Allegretto.
7. Gallop. Presto.
8. Valse Lente. Adagio.
9. Finale. Allegro moderato.

# BOLD TENDENCIES

“For the most passionate season ever we’ve decided to go for a full change.

Since we started working with Bold Tendencies amidst the pandemic it has become for us a place to go wild. We’ve done cosmic, ecstatic and avant-garde programmes - together and individually.

For a change and for pure pleasure we present an evening that is neither shocking nor provocative; instead, it includes some of the most tender, sweet and touching music for two pianos.

At the heart of Rachmaninov’s Suite No.1 written by the young composer in the summer 1893, there is a lush Wagnerian poem , “La nuit...L’amour...”, intoxicating and erotic yet youthfully fresh and pleasantly naive.

There is nothing naive about Prokofiev’s Cinderella, a ballet masterpiece written between 1940 and 1944 by the mature master. A grown up take on the story it is full of psychological nuance, danger, seduction, and mystery. We couldn’t think of a better piece to play here at Bold Tendencies, a “Cinderella” of its own, a humble car park that is being turned into a palace of dreams by those who possess the power of love.”

—Pavel Kolesnikov & Samson Tsoy

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Written in the summer of 1893, a year after **Rachmaninov's** graduation, the **Fantaisie-tableaux** is commonly known as Suite No. 1. It consists of four visceral soundscapes that together paint a series of musical pictures, each loosely inspired by a poem.

The Suite is divided into four movements; the first, **Barcarolle**, inspired by Mikhail Lermontov's poem of the same title, deploys overlapping melodies, the dreamscape created by their ebb and flow painting a picture of a melancholy nocturnal voyage. The second, **La nuit...L'amour**, borrows from Byron's *Parisina* to take us deeper into the night - chromatic scales build one upon another, cascades forming a mysterious and sensuous nightingale song. **Les larmes**, based on a poem by Fyodor Tyutchev, constitutes a third movement of falling tears, sweeping sequences giving way to a dirge-like march. The final movement, inspired by Aleksey Khomyakov's **Easter**, draws back from sorrow and despair with an exuberant cacophony of bells evocative of the Orthodox Church rounding off the Suite with a suspended note of joy.

Based on the tale by Charles Perrault and written in response to the story's balletic potential, **Prokofiev's Cinderella** has been enchanting audiences for 70 years. The magic of Prokofiev's Cinderella rests in the romantic opposition he creates - layering varied phrases, juxtaposing musical spaces that penetrate and call to one another. The compositional thread that weaves throughout Cinderella is the confrontation between darkness and light, chaos and clarity - this idea of the obscure and the ephemeral plays out perfectly in the concrete world of Bold Tendencies.

**Pavel Kolesnikov** has performed at the BBC Proms, Wigmore Hall and Queen Elizabeth Hall in London, Carnegie Hall and Berlin's Konzerthaus, The Louvre and Salle Gaveau in Paris, Suntory Hall in Tokyo and Muziekgebouw in Amsterdam. He

has also performed at La Roque d'Antheron festival, the Musiq3 Festival in Brussels, Piano aux Jacobins in Toulouse, and the Aldeburgh Festival. He has released celebrated recordings of Bach's Goldberg Variations and Reynaldo Hahn's Poèmes & Valses.

**Samson Tsoy** has performed at the Barbican, Royal Festival Hall and Queen Elizabeth Hall in London, Wigmore Hall, Theatre de la Ville and Salle Gaveau in Paris, Aldeburgh festival, Berlin's Konzerthaus, Kilkenny Arts Festival, Verbier Festival, Sala Verdi, Montreux September Musical Festival, Plush Festival, Honens Festival and the Rostropovich Festival.

Pavel and Samson are co-founders of the **Ragged Music Festival** at the Ragged School Museum. In 2021 it was nominated for the South Bank Sky Arts Awards. On April 29 & 30 2023 the Festival will travel to the prestigious Muziekgebouw in Amsterdam.

**Bold Tendencies** is a nonprofit arts organisation. It supports artists to develop their ideas and to realise site-specific projects and present live performances. Bold Tendencies celebrates the free enjoyment of public space in the city, welcoming participation in its rich, experimental programme and preserving open access to this special, spectacular place.

## Upcoming Events

**Friday 12 August at 7.30pm**

**Julius Eastman, Marcos Balter, inti figgis-vizueta, Christopher Cerrone, Meredith Monk — James McVinnie Ensemble with Special Guest Paul Mendez reading Claude McKay**

James McVinnie's Ensemble of virtuoso keyboardists present five spectacular works by contemporary American composers written across the last 50 years, performed on

pianos and electronics. The music will be interspersed with poems from an iconic work of the Harlem Renaissance, Claude McKay's *Harlem Shadows* (1922), read by Paul Mendez, acclaimed author of *Rainbow Milk*. Poignant and lyrical, McKay's poems foreshadow and interweave the music's themes of Black identity, queer sexuality, immigrant experience and the lights of New York City. A special collaboration with the London Review of Books.

**Saturday 20 August at 7.30pm**

**Górecki: Symphony No. 3, Symphony of Sorrowful Songs  
— Ella Taylor & the Philharmonia Orchestra conducted  
by Rory Macdonald**

This major work, written in 1976, was dedicated by Górecki to his wife, Jadwiga Rurańska. An evocation of the ties between mother and child, a solo soprano sings Polish texts in each of the three movements. The first is a 15th-century Polish lament of Mary, mother of Jesus, the second a message written on the wall of a Gestapo cell during World War II, and the third a Silesian folk song of a mother searching for her son lost in the Silesian uprisings. The dominant themes of the Symphony are motherhood, despair and suffering, and it is an unforgettable experience to hear it live. The Philharmonia Orchestra will be conducted by Rory Macdonald and we are excited to welcome award-winning soprano Ella Taylor as soloist.

**Saturday 27 August at 7.30pm**

**Stockhausen: KONTAKTE, Aphex Twin: Computer  
Controlled Acoustic Instruments pt.2 — GBSR Duo**

Known for his ground-breaking work in electronic music, influential German composer Karlheinz Stockhausen's masterpiece *KONTAKTE* from 1958–60 uses incredibly detailed spectral analysis of acoustic sound sources (metal, skin, and wood) to shape electronic phrases. The work combines directional recordings with live performers, the effect being sounds passed around and across the audience

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in an elaborate and dramatic use of acoustic space. Similarly Aphex Twin's *Computer Controlled Acoustic Instruments pt.2* features acoustic sounds - prepared piano, drums, and wood and metal percussion- controlled electronically. It will be performed in a new live version in the unique spatial and auditory conditions of the former car park spaces. GBSR Duo is George Barton (percussion) and Siwan Rhys (piano), two of the UK's finest young contemporary chamber musicians. They will be joined by percussionist Sam Wilson, pianist Joseph Havlat and sound engineers Sound Intermedia.

**Thursday 1 September at 7.30pm**

**Sheku Kanneh-Mason**

Sheku Kanneh-Mason is returning with a new programme devised specially for Bold Tendencies. He will perform with Harry Baker, an award-winning improvisational pianist and composer in jazz, classical and new-music, as well as four fellow cellists (Hadewych van Gent, Max Ruisi, Ashok Klouda, Hannah Roberts) and English-Moroccan singer songwriter Zak Abel. The programme will open with the shattering harmonies and soaring melody of Bach's *Komm, süßer Tod (Come, sweet death...)*; written in 1736 for the German composer's book of *69 Sacred Songs and Arias*, it is presented here in a new arrangement by Sheku for five cellos. It will close with the Nile Rogers hit *Good Times*, a utopian disco celebration from 1979. For Chic, disco was more than a beat — it was “a new state of mind.”

**Saturday 10 September at 7.30pm**

**Rachmaninov: Piano Concerto No. 2 in C minor —  
Jeneba Kanneh-Mason & the Philharmonia Orchestra  
conducted by Roderick Cox**

This towering epic is one of the greatest works in the piano repertoire and notoriously difficult to play. It burns and sparkles with yearning, bittersweet intensity. Rachmaninov dedicated the concerto to Dr Nikolai Dahl, a neurologist and

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musician who enabled him to rebuild himself after his breakdown and begin to compose again. The music notably features throughout David Lean's film *Brief Encounter*. The Philharmonia Orchestra will be conducted by celebrated young American conductor Roderick Cox, joining us specially for this final concert of the season. Twenty year old pianist Jeneba Kanneh-Mason, applauded for her performance of the work of Florence Price at the Proms last year, is the soloist.

## **We need your help!**

Every year we fundraise to keep our programme thriving and to keep tickets affordable. This means ticket sales only cover about 5% of our costs. Every donation, however big or small, has a major impact and helps us to do more and better.



## **Huge thanks to everyone who has supported the 2022 Programme**

Southwark Council, Selfridges, Bloomberg Philanthropies, Big Issue Invest Access, Phillips, Outset Partners, Genesis Kickstart Fund, Morrisons Peckham, Vanguardia, d&b audiotechnik, J&C Joel, Steinway & Sons, Locke Hotels, CMS-CMNO, Hallett Independent Art Insurance, Think Smart Accounts, White Light and all those individuals who have generously donated.