

SATURDAY 13 SEPTEMBER

UK FIRST

RACHMANINOFF

COMPLETE PIANO

CONCERTOS

JENEBA KANNEH-MASON
CONCERTO No. 2

RYAN WANG
CONCERTO No. 1

JUNYAN CHEN
CONCERTO No. 4

BORIS GILTBURG
CONCERTO No. 3

CHARLOTTE CORDEROY
CONDUCTOR

PHILHARMONIA ORCHESTRA

SATURDAY 13 SEPTEMBER at 7PM

UK FIRST

**RACHMANINOFF
COMPLETE PIANO CONCERTOS**

Jeneba Kanneh-Mason – Concerto No. 2

Ryan Wang – Concerto No. 1

Junyan Chen – Concerto No. 4

Boris Giltburg – Concerto No. 3

**Charlotte Corderoy – Conductor
Philharmonia Orchestra**

“Music is enough for a lifetime,
but a lifetime is not enough for music.”
– Sergei Rachmaninoff

Realised with exceptional support from
the Rachmaninoff Commissioning Circle:
Sam & Alexandra Morgan and those who wish to
remain anonymous. The concert grand piano is
supplied and maintained by Steinway & Sons, London.

PROGRAMME

PART 1. 7PM Start

Piano Concerto No. 2 in C Minor, Op. 18
(1901) 33'
Jeneba Kanneh-Mason

Piano Concerto No. 1 in F# minor, Op. 1
(1891, revised 1917) 26'
Ryan Wang

INTERVAL 45'

PART 2. 9PM Start

Piano Concerto No. 4 in G Minor, Op. 40
(1926, revised 1928 & 1941) 24'
Junyan Chen

Piano Concerto No. 3 in D Minor, Op. 30
(1909) 39'
Boris Giltburg

BOLD TENDENCIES

Previously executed in this complete form on only a handful of recorded occasions, and never before in the UK, Bold Tendencies presents live performances of all four of Sergei Rachmaninoff's dazzling Piano Concertos in this singular special event. We thank you for being with us this evening.

In our year of Déjà Vu (the broad theme of our 2025 programme), we seek to elicit a deeper, more compulsive sense of the real and our place within it, yet equally lingering where memory, illusion and enigma are irrevocably entwined. Rachmaninoff's Piano Concertos - each written and subsequently much revisited, revised and reworked by this iconic composer - offer in the listening, as much as in the visceral experience of simply *being with the music*, a feeling of something familiar becoming rare, of precious time loosening, of poking a space beyond the vanishing point of consciousness... a rush of precise recognition engulfed by dark swells of memory.

Spanning 50 years of his 69 year life, the four Concertos arrived in a period of seismic change across socio-political and cultural life, and their sound worlds represent this in shimmering technicolour and contrasting emotional moods of melancholy, grotesquerie, nostalgia and exultation.

FLOORS 7-10
PECKHAM MULTI-STOREY
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To perform any one of these colossal pieces of music requires the stamina of an athlete, the dexterity of a surgeon, the soul of an artist. They are some of the most extreme, technically challenging pieces in the piano repertoire, some of the most famous and best-loved music in popular culture, and they are all masterpieces. In the grasp of Rachmaninoff's imposing and impeccable sonic world, with its own emotional and formal structures, reality is untethered... if only for an instant.

Composed in 1891, the first iteration of Rachmaninoff's First Concerto was written when the composer was just 18 years old. Dedicated to his piano teacher Alexander Siloti, it was revised in 1917 and it is this version which is embedded in today's piano repertoire, combining the youthful freshness of the young Rachmaninoff already possessed of a definitive style, with the hallmarks of the composer he had become, hinting at the piano passages and lush orchestral accompaniment that would come to the fore in the Second Concerto.

Written between June 1900 and April 1901, the Second Concerto was written after a three year break following a psychological breakdown and extended period of writer's block precipitated by the disastrous premiere of the composer's First

Symphony in St Petersburg. Rachmaninoff attributed his eventual return to health, and his regained confidence to begin composing again, to the treatment of neurologist Nikolai Dahl, to whom he ultimately dedicated the Second Concerto. Perhaps one of the greatest piano concertos ever written, its mastery rests in the deliberateness of its composition, and the passing of the main melody between instruments to create a kind of divine dialogue between orchestra and piano soloist. The piece begins with a series of chords reminiscent of church bells, said to be influenced by his childhood visits to Russian Orthodox church services with his grandmother.

The Third Concerto, written in 1909, is reputedly one of the most technically challenging pieces in piano repertoire. Widely respected (and feared) by pianists, this supremely difficult work pushes the soloist to the limits. Grand, full and stylistically expansive, even Josef Hofmann – the pianist to whom the piece is dedicated – never publicly performed it, claiming it was ‘not for him’. Largely eclipsed in popularity by the Second Concerto until 1996, the Oscar-winning biopic *Shine*, about Australian concert pianist David Helfgott, did much to introduce a new audience to this major work, as well as to Rachmaninoff in general.

Following the Russian Revolution, Rachmaninoff and his family left Russia for good at the end of 1917. They were exiles. In 1918 Rachmaninoff emigrated to America where in 1926 he wrote the Fourth Concerto. Changing cultural winds are evident in its experimentalism. Daringly chromatic and distinctly jazzy, the premiere prompted the most scathing criticism he had received since the vitriolic reception for his First Symphony and Rachmaninoff withdrew the composition almost immediately. The piece went through various cuts, revisions and amendments, eventually republished in 1941 as the version played today, completed just a few years before Rachmaninoff was laid low in the middle of a concert tour. In March 1943 he was put into a hospital in Los Angeles and knew his end was near. “My dear hands. Farewell, my poor hands.” A month later he was dead.

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Rachmaninoff, Steinway & Bold Tendencies

*Dear Mr Steinway,
I am very happy to have the opportunity
of using your pianos for my concerts,
because
I consider them to be perfect in every way.
Faithfully yours,
Sergei Rachmaninoff*

The performances this evening are given on a Model D Concert Grand Piano from Steinway & Sons, London, who have supplied and maintained the pianos at Bold Tendencies since 2016 when a Steinway piano came to the concrete concert hall in Peckham for the first ever BBC Prom held outside the Royal Albert Hall. At 274 cm in length, this majestic musical instrument is the pinnacle of concert grand pianos.

Rachmaninoff was a close collaborator of Steinway, playing their instruments 'The Instrument of the Immortals' in concerts, frequently visiting the modern Steinway Hall in New York, and composing from a specially made Steinway grand piano at Villa Senar, his home on the shores of Lake Lucerne in Switzerland, which remains there to this day.

Sergei Vasilyevich Rachmaninoff (1873-1943) was a Russian composer, pianist and conductor — one of the greatest of the Twentieth Century and of all time. Predominantly composing for the piano, Rachmaninoff made use of his skills as a performer, crafting works that fully explored the expressive and technical possibilities of the instrument. Born into a musical family, Rachmaninoff started playing the piano aged four. By the time of his graduation from the Moscow Conservatory in 1892, he had already composed several works for piano and orchestra. Rachmaninoff and his family settled in New York City in 1918, having left Russia following the October Revolution. Rachmaninoff's primary source of income became performing as a pianist and a conductor, leaving him little time to compose; he completed just six works between 1918 and 1943. In 1942 he relocated to Beverly Hills, California. In 1943 he finally became a US citizen, just a few weeks before his death from advanced melanoma.

Charlotte Corderoy is a London-based conductor and musical director, working across symphonic and operatic repertoire. Beginning her musical journey as a pianist and organist, she graduated from Oxford University with First Class Honours in Music. Going on to study conducting at the Royal

Academy of Music, she is currently Musical Director of their inaugural Junior Musical Theatre Department. 25/26 season highlights include debuts with the London Symphony Orchestra, Luxembourg Philharmonic, Opéra National de Lyon and Irish National Opera, as well as a third return to Opera Holland Park. She was assistant conductor of the City of Birmingham Symphony Orchestra from 2023–25.

Ryan Wang started playing piano aged four and performed his first solo recital aged six. Having studied on a music scholarship at Eton College, UK, he received his Artist Diploma at the École Normale de Musique de Paris in France in May 2024 – the youngest ever to win the Prix Cortot. Named the BBC Young Musician of the Year in 2024, Ryan maintains a busy concert career both as a soloist as well as with orchestras across the globe, performing in prestigious venues such as Carnegie Hall, Fondation Louis Vuitton, and Salle Cortot.

Jeneba Kanneh-Mason made her debut on the international scene at the BBC Proms in 2021. An avid recital performer, Jeneba has performed at venues such as the Zurich Tonhalle and Academy of Saint Martin in the Fields amongst others, as

well as the Lenzburgiade, Rheingau, Cheltenham, Bradfield and Lamberhurst festivals. 2024/25 season highlights include debuts with the London Philharmonic, Royal Stockholm Philharmonic, Royal Philharmonic and Orchestre National de Lyon, working with conductors Vasily Petrenko, Andrew Manze and Dinis Sousa. An exclusive Sony Classical Artist, Jeneba's debut solo album *Fantasie* was released in Spring 2025 to great critical acclaim.

Boris Giltburg is a multi-award-winning pianist, who regularly plays in the world's most prestigious halls including Amsterdam Concertgebouw, Carnegie Hall, Wigmore Hall, Hamburg Elbphilharmonie, Philharmonie de Paris and Vienna Konzerthaus. Acknowledged internationally as a leading interpreter of Rachmaninoff, during the 150th anniversary year in 2023 Giltburg released his recording of Rachmaninoff solo works, and completed his recorded collection of the full concertos Nos. 1–4 and *Rhapsody on a Theme of Paganini*. Invested in engaging audiences beyond the concert hall, Giltburg writes the blog "Classical music for all", aimed at a non-specialist audience.

Junyan Chen is making her debut with the Philharmonia Orchestra this evening, performing

the concerto she played in the final of the 2024 Leeds International Piano Competition, where she won Second Prize. Highlights of the 25/26 season include recital debuts in Hamburg, Düsseldorf and at the Klavier-Festival Ruhr; and a return to Wigmore Hall. Junyan is Artistic Director of the Leeds International Chamber Series 2025/26; performing herself in two concerts. A keen advocate of contemporary music, she appeared in a 2025 Boulez centenary celebration and regularly collaborates with Manchester Collective and Her Ensemble. Junyan's debut solo album *It's Time* (Linn Records) was released in 2022.

Founded in 1945, the **Philharmonia Orchestra** is one of the world's great orchestras. Finnish conductor Santtu-Matias Rouvali took up the baton as Principal Conductor in 2021; Marin Alsop joined him as Principal Guest Conductor in 2023. Comprising 80 musicians, the Orchestra has premiered works by Richard Strauss, Sir Peter Maxwell Davies, Errollyn Wallen, Laufey and many others, and performs with many of the world's most admired soloists. The Philharmonia is committed to nurturing and developing the next generation of instrumentalists and composers, with a focus on increasing diversity within the classical music industry. A registered charity, the Orchestra is proud to be supported by Arts Council England.

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.

FINAL EVENTS & CREATIVE LEARNING

Sunday 14 September 1-5pm

Bold Family Day

Collage and poetry workshops, flag making, create wire sculptures inspired by the Derek Jarman Garden, and contribute to a reimagining of the London skyline through the Skyline Stories activity.

Thursday 18 & Friday 19 September at 7.30pm

Oliver Leith – Garland (World Premiere)

Commissioned by Bold Tendencies, *Garland* is new work by **Oliver Leith**, visionary British composer of the new generation. A spectacular procession of sound, music and singing for an orchestra and chorus of more than 120 performers.

PHILHARMONIA ORCHESTRA

1ST VIOLIN

Rebecca Chan
Fabrizio Falasca
Emre Engin
Adrián Varela
Eunsley Park
Soong Choo
Joonas Pekonen
Jane Kim
Ana Do Vale
Maria-Fiore Mazzarini
Claudia Fuller
Kirsty Macleod
Willemijn Steenbakkens
Matthew Bain

2ND VIOLIN

David López Ibáñez
Nuno Carapina
Emanuela Buta
Julian Milone
Marina Gillam
Susan Hedger
Clara Biss
Anna Brigham
Joana Rodrigues
Maya Bickel
Lucy Waterhouse
Malcolm Allison

VIOLA

Scott Dickinson
Richard Waters
Linda Kidwell
Cheremie Hamilton-Miller
Sara Sheppard
Daichi Yoshimura
Matthew Johnstone
Christine Anderson
Toby Warr
Mariya Sotirova

CELLO

Steffan Morris
Richard Birchall
Yaroslava Trofymchuk
Silvestrs Kalniņš
Rebecca Herman
Alba Merchant
Raphael Lang
Yvonne-Marie Parsons

BASS

Neil Tarlton *

Owen Nicolaou
Michael Fuller
Gareth Sheppard
James Trowbridge
Georgia Lloyd

BOLD TENDENCIES

FLUTE

Eilidh Gillespie
Alyson Frazier

PICCOLO

Lucy Driver

OBOE

Timothy Rundle
Maxwell Spiers

COR ANGLAIS

Ilid Jones

CLARINET

Mark van de Wiel †
Jordan Black

BASSOON

Gareth Humphreys
Luke Whitehead

HORN

Olivia Gandee
Carsten Williams
Alexander Willett
Alexia Cammish
Sarah Pennington

TRUMPET

Jason Evans *
Robin Totterdell

TROMBONE

Dudley Bright
Rory Cartmell

BASS TROMBONE

Paul Lambert

TUBA

Peter Smith *

TIMPANI

Adrian Bending

PERCUSSION

Tom Edwards
Rachel Gledhill
Jeremy Cornes
Christopher Thomas
Barnaby Archer

STAFF

Juliette Ried
Morgan Bair
Cath Welsby
Ellie McCowan
Samuel Creer
Ben Gould
Anya Vlasenkova

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BOLD TENDENCIES TEAM

Hannah Barry

Artistic Director & Chief
Executive

Alfiah Brown

Creative Learning
Facilitator

Diana Córdoba Barrios

Creative Director & Deputy
Chief Executive

Dipo Alao-Odeleye

Engagement Assistant

Tom Kelly

Head of Operations &
Production

Trish Chlipala

Engagement Assistant

Charlie Mills

Senior Curator & Producer:
Visual Arts

Noah Findlay

Engagement Assistant

Misty Ingham

Senior Curator & Producer:
Creative Learning

Mitzi Clarke

Back of House Assistant

Toby Taylor

Audience Development &
Engagement Lead

Oscar Maguire

Layouts & Visualisation

Riccardo Pillon

Associate Curator: Live
Events

Simon Whybray

Déjà vu Hero Image

Esme Wedderburn

Creative Learning
Coordinator

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Hewson, Helen Newman,
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BOLD TENDENCIES

Bold Tendencies 2025 is generously supported by

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**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 info@boldtendencies.com

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