

SATURDAY 1 AUGUST

Ray Lynch
DEEP BREAKFAST
&
Charles Ives
CONCORD SONATA
PERFORMED BY GBSR DUO AND FRIENDS

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Charles Ives

Piano Sonata No. 2: Concord, Mass., (1840-1860) 55'

- I. Emerson
- II. Hawthorne
- III. The Alcotts
- IV. Thoreau

Siwan Rhys (piano)

Interval 20'

Ray Lynch

Deep Breakfast (1984) 45'

1. Celestial Soda Pop
2. The Oh of Pleasure (written by Ray Lynch and Tom Canning)
3. Falling in the Garden
4. Your Feeling Shoulders
5. Rhythm in the Pews
6. Kathleen's Song
7. Pastorate
8. Tiny Geometries

Richard Jones (keyboard, viola)

Joseph Havlat (keyboard)

Siwan Rhys (keyboard, piano)

John Rittipo Moore (keyboard, flute, EWI)

George Barton (keyboard, guitar)

Transcribed and arranged by George Barton

Normally when we come to plan GBSR programme proposals for the next Bold Tendencies season, we try to provide a little menu of ideas that fit the theme in various ways. However when formulating ideas for the Euphoria season, this programme came early and persistently, putting all other ideas firmly in its shade.

A simple sharing of auxiliary instrumentation (cameos for flute and viola being present in both works) might appear to be the only thing these two works share, but open-minded listening reveals that deeper commonalities are clear. A hearty, athletic, soulful American positivity; an anachronistic, unfashionable Romanticism; above all, an indiscriminate and all-encompassing receptivity and joy that, true to the transcendentalist philosophies that Ives depicted and Lynch personally adhered to in the specific form of the Adidam spiritual community, find the divine in the everyday. It's this latter quality, clearly so natural to both men and striven for unsuccessfully by many composers before and since, that sings through the music you hear tonight. It's this that constitutes the fundamental lifeblood of both works, that permits the naïve shower-whistle tunes of tracks like *Celestial Soda Pop*, *The Oh of Pleasure* and *Tiny Geometries* to develop into a quasi-symphonic electronic epics; that permits the evocation of the fantastical “half-childlike” stories of Nathaniel Hawthorne to sit naturally alongside the deep cogitations of Emerson and Thoreau, and the depiction of

the cosy home life of the Alcotts and its associated folksongs and hymn tunes to form the musical and emotional kernel of the Concord's entire structure.

Not many venues would support a project like this, just as there aren't many that would support several of the projects we have done here over the years. A Bold Tendencies concert for us always feels like an event where we can share the music closest to our hearts – a summer listening party. We feel truly privileged to have been so supported by them not just this year but for many years.

[A brief technical word about the transcription of *Deep Breakfast*. This will be performed by triggering software emulators of the same hardware synthesisers that Ray Lynch used to produce the original album. The improvisation that begins and ends *Tiny Geometries* is realised as it originally was, via live manipulation of a sample-and-hold circuit. Other than this, some fader pushes and patch changes are pre-programmed in four of the eight tracks, but in terms of performance, everything you hear tonight is being played live by the team of virtuosi we are proud to have assembled (even, note by note, the famous arpeggiator line that underpins *The Oh of Pleasure*).]

Siwan Rhys & George Barton

Concord Sonata Charles Ives (1874-1954)

by J. Peter Burkholder

Charles Ives was a virtuoso organist, studied composition at Yale, and seemed destined for a career as church musician and composer. But in 1902 he “quit music” as a profession, making money co-leading a highly successful life insurance agency in New York. He continued to compose evenings, weekends, and vacations, infusing his sonatas, songs, symphonies, and chamber music with new sounds and textures alongside familiar tunes and styles of American hymns and popular music.

His Piano Sonata No. 2: *Concord, Mass., 1840-1860*, known as the *Concord Sonata*, was hailed at its New York premiere in 1939 as “exceptionally great music..., the greatest music composed by an American.” Ives called it an “impression of the spirit of transcendentalism” associated with writers Ralph Waldo Emerson and Henry David Thoreau, who lived in Concord.

The first movement evokes Emerson’s soaring, challenging essays. It begins with a musical free-for-all, jumbling fragments of the movement’s themes. Several times we hear the *da-da-da-DUM* motto from Beethoven’s Fifth Symphony, the most famous piece by the Transcendentalists’ favorite composer. The movement swells and ebbs, constantly changing tune, texture, rhythm,

and tempo. Quieter, lyrical episodes represent Emerson's poetry. At the end, the music slows, calms, and dissolves in a kind of transcendence.

Inspired by another Concord writer (not a Transcendentalist), the second movement conjures up images from stories by Nathaniel Hawthorne, particularly what Ives called his "wilder, fantastical adventures into the half-childlike, half-fairylike phantasmal realms." Like a fairytale, the music presents one episode after another, from an initial flurry to impressionistic note-clusters played with a board, rapid passages almost too fast for human fingers, a soft hymn, a march, a hint of ragtime, fists on the piano, sudden silence, delicate filigrees, the Fifth Symphony motto, and a race to the finish.

The sonata's heart is the slow third movement. Bronson Alcott was a Transcendentalist writer and teacher, but this movement centers on the Alcott family's home life in Concord as portrayed by his daughter, Louisa May Alcott, in her novel *Little Women*: her sister at the piano, playing "the Scotch songs and the family hymns that were sung at the end of each day," turning a hymn into the Fifth Symphony motto, blending sentimental songs with Scotch folktunes, and ending with a triumphant theme that weaves Beethoven's motto with other melodic fragments we have been hearing since the sonata began. Ives called this theme "that human-faith-melody...a tune the Concord

bards are ever playing while they pound away at the immensities with a Beethoven-like sublimity.”

The finale draws on *Walden*, Thoreau’s memoir about living in a cabin he built by Walden Pond near Concord. The music depicts Thoreau on an autumn day, with waves rippling across the pond, followed by gestures suggesting restlessness alternating with calm meditation. A slowly swaying figure deep in the piano embodies the rhythms of Nature. The music ranges in a free fantasy, then recalls the “human-faith-melody” before ebbing to a quiet close.

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Deep Breakfast Ray Lynch (1943–2025)

by Ray Lynch Estate

“You must be starved, old friend. Come into my apartments, and we’ll suffer through a Deep Breakfast of pure sunlight.” — The Mummery Book by Adi Da Samraj

For more than four decades, **Deep Breakfast** has been one of American instrumental music's quiet success stories. Released independently in 1984, it became the first independently released recording certified Gold and later Platinum by the RIAA, reaching millions of listeners without concert tours or music videos.

“Deeply textured melodic structure... a pointillistic mosaic of sound that alternately soothes and stimulates.” —
AllMusic

Born in Utah and raised in West Texas, Lynch began at the piano before discovering the classical guitar through Andrés Segovia. Following studies in Barcelona with Eduardo Sainz de la Maza, he devoted years to performing Medieval, Renaissance, and Baroque music, touring Europe and the Near East as guitarist and lutenist. The transparent textures, lyrical lines, and contrapuntal craftsmanship of early music remained central to his own musical language.

“Neoclassical, melodically beautiful... remarkable clarity.”
— Electronic Musician

After a period of personal transformation in California, Lynch turned fully to composition. He once remarked, “**I figured it would be OK to do what you love and be poor.**” Instead, his uncompromising artistic vision found an international audience. Like Ives, he forged a distinctive compositional voice outside the twentieth-century American mainstream.

The Sky of Mind introduced that voice; *Deep Breakfast* established it. Rather than writing in traditional classical forms or popular song structures, Lynch created

self-contained musical landscapes where melody, harmony, and timbre unfold with uncommon patience. In a Mainly Piano interview, he described composition not as imposing ideas upon music but as discovering what the music itself wished to become.

“...the strange sensation that you're being drawn deeper and deeper into the sound.” — The Washington Post

Although Deep Breakfast has inspired listeners since 1984, it was conceived as a studio recording rather than a concert work. **Tonight marks the first complete live performance of the album in its history**—a fitting tribute to a composer whose life was guided by a simple conviction: **"If I didn't do it, I would be wasting my life."**

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Special thanks to: The Ray Lynch Estate, Kathleen Lynch, Tom Canning, Mel McMurrin, Ben Corrigan, J. Peter Burkholder, Polly Barton. *In memory of Ray Lynch.*

Upcoming Live Programme

Saturday 15 August at 7pm and 9pm

Schubert Schubert

12 Ensemble

In his string quartets written on the edge of death, Schubert reaches a state of almost ecstatic vision. Here, his music hovers between agony and rapture, and vast shifting landscapes of sound and colour speak of a composer glimpsing eternity. We are pleased to be joined by 12 Ensemble, one of Europe's most exceptional string orchestras, in this one-off double bill. The first installment, *Schubert Schubert* (Death and the Maiden), presents their own magnificent and radical arrangement for full string orchestra of String Quartet No. 14 in D minor (1824) - here euphoria emerges not despite the music's intensity but because of it; stark contrasts sharpen the listening experience into a state of almost unbearable clarity.

The late concert *Schubert Schubert* (PARTYSZENEN) features his final String Quartet No. 15 in G major (1826) realised in its original scoring by the 12 Ensemble's principal players. Here clarity dissolves into something expansive and unstable—a shifting, volatile landscape where euphoria is fleeting and precarious... surges that feel both boundless and on the brink of collapse. It will be preceded by *PARTYSZENEN*, a new work by composer

Isabella Gellis, providing a contemporary invocation of ‘a serene delusion’, and written with Schubert in mind.

Sunday 7 September at 7pm

Ben Okri

***The Magic Lamp* (New Production)**

Ben Okri, one of the foremost authors of our time and a Booker Prize-winner, grew up in Peckham and attended John Donne Primary School. We are honoured that he is joining us in person for a performative reading celebrating and illuminating his work across more than 40 years of magnificent, uncategorizable writing. Performing alongside Okri himself are a cast of local children and young people led by poet and Bold Tendencies Facilitator Alfiah Jade Brown bringing vividly to life Okri’s unique “dream logic”, what he calls the “philosophical conundrum...what is reality?”, as well as the political, spiritual and environmental dimensions of his work. Okri’s novel *Astonishing the Gods* (1995) was chosen by the BBC as one of the 100 books that changed our world. He is acclaimed nationally and internationally and in 2023 was knighted for services to literature.

Our Concrete Concert Hall deliberately preserves the original raw fabric of the building and defies traditional categorization.

These peculiar conditions allow for the dismantling of established boundaries between audience and performer, stage and seat over 40,000 sq ft of space.

Tickets are priced between £10 and £25 making them visible and available to the broadest audiences, and to encourage newcomers and remove barriers to access.

Offering unrivalled proximity to artists and their work, a night out at Bold Tendencies is inspiring, sometimes transformative. Equally a daytime visit, where our Creative Learning initiatives bring the artists and their work up closer than even the audience gets, can change lives.

Every event at Bold Tendencies is subsidised by an average of 80%. We also offer 100% subsidised guest tickets through our community ticketing programme. We are committed to making our Live Programme welcoming and accessible to our local communities.

These tickets are shared via local partners and made available to those taking part in our Creative Learning initiatives like Backstage Pass and Public Rehearsals.

To continue and further Bold Tendencies' ambition and creativity, we are seeking your support. Our funding does not come from the government but from self-generated revenue, trusts and foundations, and the generosity of our friends and supporters.

Please consider joining
our Founding Friends &
Commissioning Circles,
or make a one-time donation.



Bold Tendencies is a world of its own.

Social force and memory palace, it is a place of magical transformation unique in people's hearts. Bold Tendencies falls into the category of a non-profit arts organisation, but it is unusual in that it covers a very wide spectrum of the arts, it offers a specific visual connection between people, place and city and learning is at the heart of what it does.

Bold Tendencies moves the needle. It builds communities, opening up artists and ideas to broad and popular appeal, committed to doing exceptional, uncompromising work. Bold Tendencies brings people together. It is a system of opportunity driven by generosity of spirit, exercising the right to joy and imagination, instigating propulsive, risk-taking projects that lead the way.

Bold Tendencies offers the extraordinary. Whether for audiences, collaborators, supporters or for our people it offers memories and meaning, ambition and adventure, belonging and pride, learning and confidence. Bold Tendencies is a singular place connected in multiple ways. Each Artistic Programme brings to life a universal idea. A series of responses to an annual theme, a summer season engaging with one of life's 'big questions' across a broad range of disciplines. Completely open, Bold Tendencies brings people together. The joy of being welcome. Up there. In the air.

Bold Tendencies 20th Anniversary Season

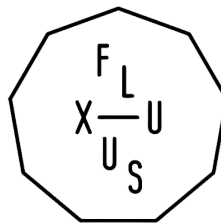
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& those who wish to remain anonymous.

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