

KOLLESNKO  
PAYEL

SATURDAY 21 AUGUST

Pavel Kolesnikov — Piano

PROGRAMME

Frédéric Chopin

Prelude in C Minor Op.28/20  
Polonaise in C Minor Op. 40/2

Prelude in A Major Op.28/7  
Polonaise in A Major Op.40/1

Prelude in E Minor Op.28/4  
Polonaise in C-Sharp Minor Op.26/1

Prelude in B-Flat Major Op.28/21  
Polonaise in F-Sharp Minor Op.44

Break

Valse in A Minor Op.34/2  
Fantaisie-Impromptu Op.66

Ballade No.3 in A-Flat Major Op.47

Prelude in C-Sharp Minor Op.45  
Polonaise-Fantaisie in A-Flat Major Op.61

**Very special thanks to:**

Dave Parsons, Senior Acoustician, Vanguardia

Wayne Powell and Jack Page, d&b audiotechnik

Oliver Marns, J&C Joel

Triple E

Locke Hotels

Steinway & Sons, London

for the Steinway concert piano

Chopin wrote primarily for solo piano. His innovative piano writing is technically demanding, emotionally intense, and expanded the limits of the instrument. His major piano works - of which some 230 survive - include mazurkas, waltzes, nocturnes, polonaises, études, impromptus, scherzos, preludes and sonatas. In these recitals Pavel Kolesnikov sets the most refined, delicate and ethereal of those pieces against the brutal surroundings of the car park to reveal their inner strength and spectacular architecture.

Russian pianist Pavel Kolesnikov is celebrated for his intelligence, imagination, and instrumental mastery, a “poet of the piano” (Bachtrack). He is the recipient of the Milstein Medal and is the RCM Benjamin Britten Piano Fellow. He

received the Young Talent Award for 2019 from the UK Critics' Circle. Pavel is co-founder of the Ragged Music Festival, held annually in East London. He has performed around the world and regularly at the Wigmore Hall in London.

His major ongoing project is with the Rosas Dance Company, performing the Bach Goldberg Variations with the company's founder Anne Teresa De Keersmaecker. He will perform the Goldberg Variations at this year's BBC Proms on Friday 10 September.

# UPCOMING PERFORMANCES

Friday 27 August  
Lucinda Chua

Saturday 28 August  
National Youth Dance Company — Alesandra  
Seutin, Speak Volumes

Saturday 11 September  
James McVinnie Ensemble — Gabriella Smith,  
Phillip Glass, John Adams

Tuesday 14 September & Wednesday 15  
September  
The Multi-Story Orchestra — Kate Whitley &  
Laura Attridge, Our Future in Your Hands

Thursday 16 September  
Fitzcarraldo Editions — Alice Hattrick,  
Vanessa Onwuemezi, Alaa Abd el-Fattah

Friday 17 September  
Alina Ibragimova, Samson Tsoy, Nicolas  
Baldeyrou, Andrei Ionita — Olivier Messiaen,  
Quartet for the End of Time

[Book tickets and find more info here](#)

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programme thriving!



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# 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.

 **BOLDTENDENCIES**

*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

The Bold Tendencies Programme in 2021 examines Arcadia. 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 works on-site by Rebecca Ackroyd, Frances Drayson, Felix Gonzalez-Torres, Andy Holden, Rene Matic, Harold Offeh and Jesse Pollock and our

Live Programme explores 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.

**BOLD  
TENDENCIES**