

Bach: A Beautiful Mind

Sat 18 & Sun 19 Jan
Milton Court Concert Hall

Part of Barbican Presents 2019–20

barbican

Important information



When do the events start?

There are talks at 1.30pm and 5pm; the concerts are at 2.30pm and 7.30pm.



I'm running late!

Latecomers will be admitted if there is a suitable break in the performance.



Please...

Switch any watch alarms and mobile phones to silent during the performance.



Please don't...

Take photos or recordings during the performance – save it for the curtain call.



Use a hearing aid?

Please use our induction loop – just switch your hearing aid to T setting on entering the hall.



Need a break?

You can leave at any time and be readmitted if there is a suitable break in the performance, or during the interval.



Looking for refreshment?

Bars are located on Levels 1 and 2. Pre-order interval drinks to beat the queues. Drinks are not allowed in the hall.



Looking for the toilets?

The nearest toilets, including accessible toilets, are located on the Ground Floor and Level 2. There are accessible toilets on every level.



Carrying bags and coats?

Drop them off at our free cloak room on Level -1.

Welcome to today's performances

Bach: A Beautiful Mind is part of Inside Out, a year exploring the relationship between our inner lives and creativity.

Throughout 2020, Inside Out will showcase the work of artists who have found pioneering ways to articulate their innermost thoughts, feelings and desires, and examine how their work can help us to better understand ourselves and empathise with each other's experience of the world.

The programme will interrogate themes such as identity, self-expression and the way in which we shape our private selves in a world in which we are more socially connected than ever. It will highlight courageous artists and individuals who have challenged society's definition of them, including those that have found ways to express themselves during times of censorship.

Today is the first instalment of our Bach celebration, which has been curated by superstar harpsichordist Mahan Esfahani.

The starting-point for today's events is James R Gaines's *Evening in the Palace of Reason*, in which he reimagines the famous meeting between J S Bach and Frederick the Great. That resulted in Bach's *The Musical Offering*, which ends today's performances, but before that there's an exploration of Bach's solo and chamber music, together with works by Frederick himself, Quantz and J S's son CPE Bach. Interspersing the music-making there will be discussions with leading Bach scholars.

It promises to be an enlightening day. I hope you enjoy it.

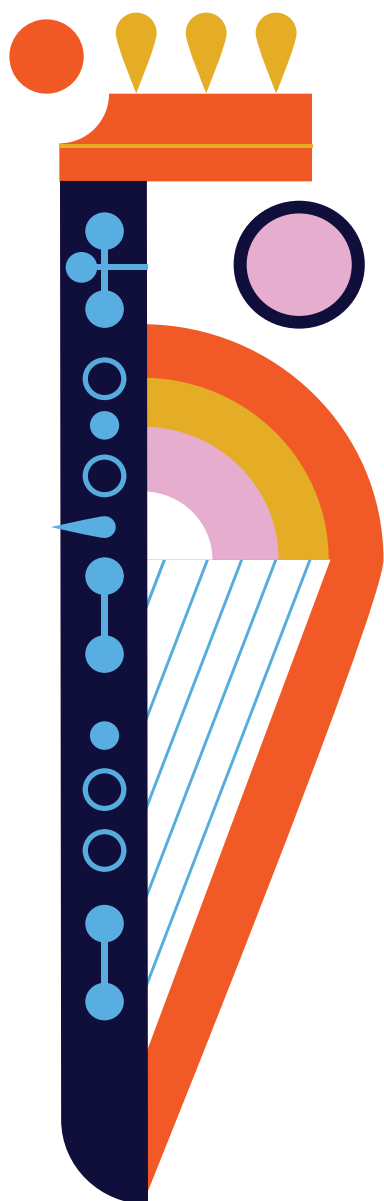
Huw Humphreys

Head of Music

Programme produced by Harriet Smith
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Evening in the Palace of Reason: The Musical Offering

Sat 18 Jan

Milton Court Concert Hall

1.30pm: Talk Introduction by author James R Gaines (*Evening in the Palace of Reason*)

2.30pm: Concert

J S Bach Sonata in E minor for violin and continuo, BWV1023

Frederick the Great Sonata No 2 in C minor for flute and continuo

J S Bach Sonata in E major for violin and harpsichord, BWV1016

C P E Bach Sonata No 4 in C minor, *Prussian*

J S Bach Partita No 2 in D minor for solo violin, BWV1004

5pm: Panel discussion A group of Bach experts dig deep into the contrasting mindsets of J S Bach and Frederick the Great

7.30pm: Concert

C P E Bach Sonata in D major for viola da gamba and cembalo obbligato

C P E Bach Sonata in A minor for solo flute

Quantz Trio Sonata in A minor

J S Bach *The Musical Offering*

Mahan Esfahani harpsichord & curator

James R Gaines author

Adam Walker flute

Antje Weithaas violin

Richard Boothby viola da gamba

Dr Michael Maul panellist from the Bach-Archiv Leipzig

Dr Ruth Tatlow panellist from the Swedish Collegium for Advanced Study, Uppsala

Evening in the Palace of Reason Part 1:

2.30 pm

When Frederick the Great met J S Bach ...

In 1747 an encounter took place of profound symbolic significance in the history of artistic thought.

Frederick the Great of Prussia was 35 years old, and the model of an enlightenment monarch – philosopher, atheist, lover of the arts and master military strategist. But nonetheless, unbelievably scarred: as a homosexual young aesthete, he had been forced by his father to watch the beheading of his male lover. The ageing J S Bach – his music already profoundly unfashionable – was the provincial child of an older, darker Germany from the forests of Thuringia, its face turned back towards the obsessive religiosity of Martin Luther and the fearfulness of the Middle Ages.

These two radically contrasting personalities were united only by a love of music, but even in that their tastes represented opposing aesthetics of old and new. Frederick's musical challenge prompted the ageing Bach to produce *The Musical Offering*, one of his greatest achievements. Based around a central performance of that masterpiece, and inspired by the book by James R Gaines. *Evening in the Palace of Reason* explores the encounter between these two figures, digging deep into their radically contrasting inner worlds, their psychology, their mindsets, and this clash of sensibilities that was a profoundly charged moment in the history of thought.

On 7 May 1747, Frederick the Great was presented with the list of musicians arriving for his evening concert. One name stood out, and the king declared: 'Gentlemen, old Bach is here'.

This was to differentiate Johann Sebastian from one of his sons, Carl Philipp Emanuel Bach, who was on Frederick's permanent staff as chief harpsichordist. But it was also accurate: J S Bach was 62, and nearing the end of his life. He had made the gruelling trip from Leipzig to Frederick's court at Potsdam ostensibly to be shown the king's new fortepiano, but the meeting was ripe with a significance far greater than the showing-off of a new instrument.

J S Bach represented the old order: sacred music, Germanic precision, learned counterpoint drawing upon recondite traditions. Frederick's proclivities were entirely different, stemming from a traumatic upbringing of physical abuse at the hands of his father, who hated music and all things French and 'effeminate'. Frederick rebelled, but was also innately at odds with his father's tastes: he loved to dress up, relished all things French, played the flute, was homosexual (or possibly bisexual) and rejected religion. Musically, Frederick loved the refined *galant* style with its lack of counterpoint and pleasing elegance – a style dismissed as empty by the elder Bach, but embraced by his sons, including Carl. The meeting between this stubborn composer and the achingly fashionable king was politically charged, too; J S Bach's patron, the elector of Saxony, was Frederick's opponent. Bach was behind enemy lines.

Johann Sebastian Bach (1685–1750)
Sonata in E minor for violin and continuo,
BWV1023

- 1 Allegro
- 2 Adagio ma non tanto
- 3 Allemande
- 4 Gigue

Despite these tensions, Bach must have acknowledged the prestige of Carl's position. When, in 1729, J S Bach became involved with the Collegium Musicum ensemble of Leipzig, he was partly thinking of the benefit this association would bring to his sons. Bach wrote many of his chamber works for Collegium performances, possibly including this sonata, although its date is uncertain.

In most of Bach's accompanied violin sonatas, the violin supports or decorates the harpsichord part, but here the violin takes centre stage. It is also unusual for including dances, in common with Bach's partitas for solo violin but not with the other accompanied sonatas.

Frederick the Great (1712–86)
Sonata No 2 in C minor for flute and
continuo

- 1 Recitativo – Arioso et Andante
- 2 Andante e cantabile
- 3 Presto

With the help of his mother and sister, Frederick pursued his artistic interests in private. In 1728 he visited Dresden, where he heard the flautist Johann Joachim Quantz, who would then visit Potsdam to give Frederick lessons; when Frederick became king, he employed Quantz. Frederick II's flute works were modelled on those of his teacher, but possess a distinctive nature suggestive of the king's character, including this sonata's unexpected harmonic progressions and coquettish flourishes. The final movement includes Frederick's only fugue, showing that he was willing to take on learned techniques when it suited him.

Quantz completed some of Frederick's compositions, so we do not know how much of this sonata was written solely by the king. As Brahms put it: 'Never criticise the composition of a king. You never know who may have written it.'

J S Bach
Sonata in E major for violin and
harpsichord, BWV1016

- 1 Adagio
- 2 Allegro
- 3 Adagio ma non tanto
- 4 Allegro

Alluding to the 'trio sonata' form of Bach's six sonatas for violin and harpsichord, BWV1014–19, C P E Bach wrote, in 1774: 'The 6 Clavier Trios ... are among the best works of my dear departed father. They still sound excellent and give me much joy, although they date back more than 50 years. They contain some Adagios that could not be written in a more singable manner.'

These sonatas were written during J S Bach's Cöthen years, before he moved to Leipzig, although he tinkered with them for much of his life. After an exquisite opening Adagio, the harpsichord's equality with the violin is emphasised in the Allegro's intricate exchanges of material. In the 'singable' Adagio, the instruments intertwine, the violin playing accompanying chords to allow the harpsichord to shine. The final Allegro incorporates two main themes: dazzling runs contrasted with more lyrical triplets.

Carl Philipp Emanuel Bach (1714–88)
Sonata No 4 in C minor, H27, Prussian

- 1 Allegro
- 2 Adagio
- 3 Presto

Whereas Quantz was one of a few musicians who enjoyed high status at Frederick's court, C P E Bach never won the same favour, despite dedicating to the king his first published music,

the six *Prussian* Sonatas. Bach's development of the dramatic, spontaneous *Empfindsamer Stil* ('sensitive style') may also have been aimed at pleasing the monarch. The C minor Sonata's opening Allegro encompasses virile counterpoint, conversational phrasing and chromatic twinges; there is a tender Adagio hinting at burgeoning passion, and a thrilling, imitative final Presto.

J S Bach
Partita No 2 in D minor for solo violin,
BWV1004

- 1 Allemanda
- 2 Corrente
- 3 Sarabanda
- 4 Giga
- 5 Ciaccona

This is the most famous of J S Bach's solo violin partitas, largely on account of the monumental final Chaconne – longer than the rest of the work put together. The partita starts with a relatively austere Allemanda in which, along with the Corrente and Giga, Bach omits multiple-stopping (playing more than one note at once), highlighting the contrast with the rich chords of the Sarabanda. The Chaconne comprises 64 variations. Two minor-key outer sections frame a major-key central interlude, all founded on a recurrent, descending motif. Yet at the heart of the Chaconne's technical brilliance is an intense, even devastating, emotional language.

The 20th-century composer Luciano Berio wrote that his *Sequenza VIII* (1976) for solo violin became: 'inevitably, a homage to that high-point of music, the Chaconne of the Partita in D minor by Johann Sebastian Bach, in which violin techniques of the past, present and future coexist'.

Programme note by Joanna Wylid

'On one stave, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings. If I imagined that I could have created, even conceived the piece, I am quite certain that the excess of excitement and earth-shattering experience would have driven me out of my mind.'

Johannes Brahms, on the Chaconne from Bach's D minor Partita, which he transcribed for piano

Evening in the Palace of Reason Part 2:

7.30 pm

C P E Bach

Sonata in D major for viola da gamba and cembalo obbligato, H559

- 1 Adagio ma non tanto
- 2 Allegro di molto
- 3 Arioso

C P E Bach's D major Sonata, which dates from 1746, opens pensively, the harpsichord offering support and colour to the viola da gamba's gently rhetorical lines. This is swept aside in the Allegro di molto, which makes the most athletic demands on the gamba; its forays into the minor, though brief, lend the music a more questioning quality. The sonata closes with an Arioso of solemn tenderness, the two instruments entwining alluringly.

In 1773 the writer Charles Burney observed that C P E Bach's pieces 'will be found, upon a close examination, to be so rich in invention, taste, and learning, that ... each line of them ... would furnish more new ideas than can be discovered in a whole page of many other compositions'. Burney added that C P E Bach's works are 'so uncommon, that a little habit is necessary for the enjoyment' of them.

C P E Bach

Sonata in A minor for solo flute, H562

- 1 Poco adagio
- 2 Allegro
- 3 Allegro

Soon after his appointment in 1740, C P E Bach accompanied Frederick's 'first flute solo' while the monarch stood 'alone at the harpsichord'. The masterful A minor Sonata was almost certainly written for Frederick. All three movements are in the tonic key, and at times Bach creates the illusion of more than one musical line in a sensuous, plaintive opening movement, dramatic and energetic central Allegro and elaborate, triple-time finale.

Johann Joachim Quantz (1697–1773)

Trio Sonata in A minor, QV2:40

- 1 Presto
- 2 Larghetto
- 3 Vivace

Quantz was a flautist of real authority; his book *On Playing the Flute* of 1752 is still used today. He was also the only person allowed to criticise the king's playing. Most of Quantz's trio sonatas are early pieces, dating from his time in Dresden. J S Bach's decision to include a Trio Sonata with flute in *The Musical Offering* may have been a nod to Quantz, or even a challenge to a man almost certainly present at the work's inception.

J S Bach

The Musical Offering, BWV1079

Ricercar a 3

- Canon I a 2 cancrizans
- Canon II a 2 violini in unisono
- Canon III a 2 per motum contrarium
- Canon IV a 2 per augmentationem, contrario motu
- Canon V a 2 per tonos ascendenteque modulatione ascendat Gloria Regis'
- Fuga canonica in epidiapente
- Canon VII perpetuus super thema Regium
- Canon IX a 2 'Quaerendo invenietis'
- Canon X a 4 'Quaerendo invenietis'

Ricercar a 6

Trio Sonata for flute, violin and continuo

- 1 Largo
- 2 Allegro
- 3 Andante
- 4 Allegro

8 Canon VIII perpetuus 'contrario motu'

After being buffeted about on his trip from Leipzig, J S Bach would have wished to go straight to Carl's house. Instead, he was summoned to the palace. The press buzzed with what happened next: 'One hears from Potsdam that last Sunday the famous Kapellmeister from

Leipzig, Herr Bach, arrived ...' As Bach entered, Frederick went 'to the so-called Forte et Piano, condescending also to play, in His Most August Person and without any preparation, a theme for the Kapellmeister Bach, which he should execute in a fugue ... Herr Bach found the theme propounded to him so exceedingly beautiful that he intends to set it down on paper as a regular fugue and have it engraved on copper ...'

The reality was more complex. Bach was presented with a theme contrived to be almost impossible to work with; its intervals made it exceedingly difficult to weave into contrapuntal layers. Even so, Bach improvised a three-part fugue on the theme: 'all those present were seized with astonishment'. Frederick decided to test Bach further by suggesting he produce a six-part fugue at the keyboard; something Bach had never composed, let alone improvised. It seems that Frederick wanted to humiliate Bach; he had a sadistic side, as the philosopher Voltaire, with whom he had a flirtatious but doomed friendship, reported: 'Come to dinner means, "I feel like making fun of you tonight"'. But did Frederick himself write this intricate 'Royal theme' or did C P E Bach compose it, possibly getting back at his father for a perceived lack of affection?

J S Bach responded by saying that he would work out the six-part fugue later and send it to Frederick. Back in Leipzig, he met the challenge within a fortnight, motivated by the sting of humiliation; as Schoenberg later observed: 'That he calls his "Offering" a *Musikalische Opfer* is very peculiar, because the German word *Opfer* has a double meaning: "offering", or rather "sacrifice" and "victim" – Johann Sebastian knew that he had become the victim of a grand seigneur's "joke".'

We do not know the exact order of composition, nor the intended performance order, of *The Musical Offering*. Individually, its component parts are breathtaking; as a whole they seem almost miraculous. There is the three-part *ricercar* ('to seek'), probably very like the original

improvised fugue, and the extraordinary six-part *ricercar* – a direct response to the king's audacious challenge.

The Trio Sonata is arguably the finest ever written by Bach, combining the 'sighing' motifs of the *galant* style with the Royal Theme's weightier implications. And, as though to ram the point home, Bach includes 10 canons – as imposing as the Ten Commandments – on a theme that ought to have resisted such treatment. Bach's ingenuity was not dampened by Frederick's theme but rather was piqued by it; he works around it to create all manner of canonic riddles. In the Canon 'per tonos', for example, the music modulates almost imperceptibly up a tone each time, creating what Douglas Hofstadter, in *Gödel, Escher, Bach*, called an 'Endlessly Rising Canon' or a 'Strange Loop', ending up where it started.

Yet for all its technical mastery, Bach's music is never cold or dry; it possesses profound spiritual depth, including Biblical allusions, answering Frederick's frivolity with pathos and gravitas. As James Gaines puts it:

'A work that may be read as a kind of last will and testament, Bach's *Musical Offering* leaves us ... a compelling case for the following proposition: that a world without a sense of the transcendent and mysterious, a universe ultimately discoverable through reason alone, can only be a barren place; and that the music sounding forth from such a world might be very pretty, but it can never be beautiful.'

Programme note by Joanna Wyld

Johann Sebastian Bach (1685–1750)

When, in 1977, NASA made Bach the most prominent composer on the 'Sounds of Earth' record placed in the departing Voyager spacecraft, this seemed to symbolise not only the composer's acknowledged place among the highest of human achievers but also the fundamental quality many listeners find in his music, as if it were some divine frame that has existed since time began.

Johann Sebastian Bach was born in 1685 in Eisenach into a sprawling family in which many of his male relatives were musicians working in the Lutheran churches, courts and municipalities of central Germany. After singing at school and studying with an older brother, he got his first paid post as a violinist in Weimar in 1702. Within months he had obtained an organist's position in Arnstadt and it was there and subsequently at Mühlhausen that he acquired a reputation as a virtuoso keyboard performer. Six years later he returned to Weimar as organist to the ducal court, where the composing of church cantatas and instrumental music was added to his duties. In 1717 he moved to assume the post of Kapellmeister to Prince Leopold at Cöthen, and it was there, where there was a good orchestra, that he wrote much of his orchestral, chamber and solo harpsichord music.

His final move came in 1723, when he took up the job of Kantor at St Thomas's in Leipzig,

which among other things required him to provide music for services at the city's main churches. It was a prestigious post that offered important opportunities – in his first five years there Bach carried out a cherished project to write 300 cantatas for the liturgy and also composed his two great Passion settings – but there were professional frustrations too, and he often clashed with his employers. In the 1730s he found comfort in the publication of keyboard works (including the monumental 'Goldberg' Variations), and began to gain some recognition further afield. His last decade saw him increasingly concerned with organising and revising his earlier music into sets or larger works – the most substantial example being the Mass in B minor – and working on semi-didactic collections such as the masterly contrapuntal compendia, *The Musical Offering* and *The Art of Fugue*.

In historical terms, Bach's music, along with that of Handel and Telemann, represents the pinnacle of the High Baroque, assimilating the formerly competing French and Italian styles into a new and distinct 'German' manner. Yet, like all the greatest artistic legacies, it lives free of its time – intellectually gripping, spiritually profound, intelligible and satisfying to all.

Profile by Lindsay Kemp



Glossary

Partita Traditionally the name for a piece played by a single instrument. Bach used the term for sets of dance pieces: his most celebrated examples are those for solo violin and for keyboard.

Double-stopping A technique used by string players in which they play on two strings simultaneously to fill out a musical texture. It's extremely difficult to make it sound easeful!

Kapellmeister A German term indicating the person in charge of music-making, traditionally at a court. Bach held the position while working at Köthen (1717–23).

Galant A style of music that celebrated a new simplicity after the complexities of the Baroque era.

About the performers



Katie Smith

Mahan Esfahani harpsichord & curator

Mahan Esfahani has made it his life's mission to rehabilitate the harpsichord in the mainstream of concert instruments, and to that end his creative programming and work in commissioning new works have drawn the attention of critics and audiences across Europe, Asia and North America. He was the first and only harpsichordist to be a BBC New Generation Artist (2008–10), a Borletti–Buitoni prize winner (2009) and a nominee for *Gramophone's* Artist of the Year (2014, 2015 and 2017).

He has given recitals in the world's leading concert halls, including the Wigmore Hall, Barbican Centre, Tokyo's Oji Hall, the Forbidden City Concert Hall in Beijing, Shanghai Concert Hall, Sydney Opera House, Melbourne Recital Centre, Berlin Konzerthaus, Cologne Philharmonie, Zurich Tonhalle, Wiener Konzerthaus and the 92nd St Y; he has also appeared in San Francisco Performances and at Lincoln Center's Mostly Mozart Festival, the Schleswig-Holstein Festival, Edinburgh Festival, Aspen Festival, Aldeburgh Festival, Madrid's Fundación Juan March, the Bergen Festival, Festival Mecklenburg-Vorpommern, Al Bustan Festival in Beirut, Jerusalem Arts Festival and Leipzig Bach Festival. He has performed concertos with the Aarhus, BBC, Chicago,

Czech Radio, Hamburg and Melbourne Symphony orchestras, Malta and Royal Liverpool Philharmonic orchestras, Auckland Philharmonia, Orquesta de Navarra, Munich Chamber Orchestra, Britten Sinfonia, Royal Northern Sinfonia, and Los Angeles Chamber Orchestra, with whom he was an artistic partner (2016–18).

Recent and forthcoming highlights include his Vienna Musikverein debut, a tour with the Academy of St Martin in the Fields and residencies with the Royal Liverpool Philharmonic Orchestra and Royal Northern Sinfonia. Building on the success of two full evenings of new music for harpsichord and electronics at the Tectonics Festival and here at the Barbican, he continues this work at Berlin's Akademie der Künste and Prague's Contempuls and Autumn Strings Festivals, including promoting the modern rediscovery of the late Luc Ferrari's *Musique socialiste: Programme commun* for harpsichord and tape.

He has commissioned and premiered solo works and concertos from George Lewis, Bent Sørensen, Anahita Abbasi, Sunleif Rasmussen, Daniel Kidane, Laurence Osborne, Gary Carpenter, Harold Meltzer, Elena Kats-Chernina and Miroslav Srnka.

His varied discography includes six critically acclaimed recordings for Hyperion and DG; he has won a *Gramophone* Award, two *BBC Music Magazine* awards, a Diapason d'Or and 'Choc de Classica' in France and an ICMA.

Mahan Esfahani was born in Tehran and studied musicology and history at Stanford University, where he first came into contact with the harpsichord in the class of Elaine Thornburgh. He subsequently studied with Peter Watchorn and Zuzana Růžicková. He is an honorary member at Keble College, Oxford, and a professor at the Guildhall School of Music & Drama. He can be frequently heard as a commentator on BBC Radio 3 and Radio 4.



Adam Walker flute

Adam Walker is at the forefront of a new generation of wind soloists; he was appointed principal flute of the London Symphony Orchestra in 2009 at the age of 21 and received the Outstanding Young Artist Award at MIDEM Classique in Cannes. In 2010 he won a Borletti-Buitoni Trust Fellowship Award and was shortlisted for the Royal Philharmonic Society Outstanding Young Artist Award.

His interests range from the less well-known French Baroque repertoire through to newly commissioned works. He has given world premieres of Brett Dean's *The Siduri Dances*, Kevin Puts's *Flute Concerto* and Huw Watkins's *Flute Concerto* and has made acclaimed recordings of the latter two works. His first CD, *Vocalise*, featured works by Poulenc, Messiaen, Bartók, Barber and Schubert.

As a soloist he regularly performs with the BBC Philharmonic, Bournemouth, BBC Scottish and London Symphony orchestras, the Hallé and BBC National Orchestra of Wales. Further afield he has performed with the Baltimore, Malmö, RTÉ National and Seattle Symphony orchestras, Orquesta Sinfónica Nacional de México, Malaysian, Seoul and Tampere Philharmonic orchestras, Auckland Philharmonia, Vienna Chamber Orchestra and Solistes Européens, Luxembourg.

In 2018 he launched his latest chamber-music project, the Orsino Ensemble, which champions wind chamber repertoire. Recital highlights over recent seasons have included appearances at LSO St Luke's, De Singel, Musée du Louvre, Hamburg Elbphilharmonie, Frankfurt Alte Oper and the Newbury, Utrecht, West Cork, Delft and Moritzburg festivals. He appears regularly at the Wigmore Hall and in 2018 took up his place on the Chamber Music Society of Lincoln Center's Bowers Program, undertaking various engagements across the 2018–20 seasons.

Concerto engagements this season include performances with the Scottish and English Chamber orchestras, Ulster Orchestra and the Orchestre Symphonique de l'Opéra de Toulon. Recital and chamber-music projects take him to the Beethoven Festival Bonn, Lammermuir Festival, West Wicklow Festival and the Australian Festival of Chamber Music in Townsville.

Adam Walker was born in 1987 and studied at Chetham's School of Music with Gitte Sorensen and at the Royal Academy of Music with Michael Cox. He was appointed professor at the Royal College of Music in 2017.



Marco Borggreve

Antje Weithaas violin

Antje Weithaas brings compelling musical intelligence and technical mastery to every detail

of the music she performs. Her wide-ranging repertoire includes concertos by Mozart, Beethoven and Schumann, new works such as Jörg Widmann's Violin Concerto, modern classics by Shostakovich, Prokofiev, Ligeti and Sofia Gubaidulina, and lesser performed concertos by Hartmann and Schoeck.

As a soloist, she has worked with most of Germany's leading orchestras and major international orchestras such as the Los Angeles Philharmonic, BBC and San Francisco Symphony orchestras and the Philharmonia Orchestra, as well as the leading orchestras of the Netherlands, Scandinavia and Asia. She has collaborated with the illustrious conductors Vladimir Ashkenazy, Dmitri Kitayenko, Neville Marriner, Marc Albrecht, Yakov Kreizberg, Sakari Oramo and Carlos Kalmar.

Highlights this season include solo recitals of J S Bach and Ysaÿe in Seoul, Shanghai, at Schloss Elmau and at the Schleswig-Holstein Festival. She also performs with Concerto Budapest under András Keller, the Bochum Symphony under Andris Poga and the Hallé under Alondra de la Parra, as well as undertaking a tour of Asia with the Royal Northern Sinfonia and Lars Vogt. Additionally, she will be Artist-in-Residence at the Philharmonic Orchestra of the State Theatre in her hometown of Cottbus. She also performs chamber music with cellist Marie-Elisabeth Hecker and pianist Martin Helmchen, and begins a new musical partnership with harpsichordist Mahan Esfahani.

She was Camerata Bern's artistic director for nearly a decade and continues her close collaboration with the ensemble this season, as well as working with the Amsterdam Sinfonietta and Leopoldinum Chamber Orchestra, among others.

She is also the leader of the Arcanto Quartet, together with fellow violinist Daniel Sepec, violist Tabea Zimmermann and cellist Jean-Guihen Queyras; they have released recordings of works by Bartók, Brahms, Ravel, Dutilleux,

Debussy, Schubert and Mozart. As a soloist she has recorded widely, including concertos by Beethoven, Berg, Brahms, Bruch, Khachaturian and Schumann and Bach's Sonatas and Partitas and Ysaÿe's solo sonatas.

Antje Weithaas began the violin at 4 and later studied at the Hanns Eisler Hochschule in Berlin. She plays a Peter Greiner violin made in 2001.



Richard Boothby viola da gamba

Richard Boothby has been playing the viol ever since David Fallows handed him a tenor viol while attempting to teach him about Wagner's *Ring* in Manchester University in 1977. After studying with Charles Medlam and Nikolaus Harnoncourt, he founded the Purcell Quartet in 1984 and co-founded Fretwork in 1985.

He has helped to enrich the viol-consort repertoire with new music from today's finest composers, from Elvis Costello to Sir George Benjamin, and from Alexander Goehr to Nico Muhly. He has also arranged and transcribed much of Bach's keyboard music for viols.

He recently co-founded Trio Aporia, together with Baroque flautist Stephen Preston and harpsichordist Jane Chapman, to explore radical experimental contemporary music, alongside the more usual Baroque repertoire.

With the Purcell Quartet he recorded nearly 50

albums for Hyperion and Chandos; and with Fretwork he has recorded over 30 albums for Virgin Classics, Harmonia Mundi USA and other companies. His recording of the complete solo lyra viol music of William Lawes on Harmonia Mundi was greeted with high critical praise; among his recent recordings are the newly rediscovered fantasias for solo viola da gamba by Telemann.

In addition to his work with Fretwork, he regularly performs both alone, in programmes that include the Telemann fantasias, lyra viol music, Abel's solo improvisations and contemporary music; and together with other viol players, such as Christophe Coin, and harpsichordists, such as Mahan Esfahani.

Richard Boothby is professor of viola da gamba at the Royal College of Music and teaches on the Marnaves viol course in southern France.

James R Gaines author

James R Gaines is a journalist and historian, the author of several books and the former managing editor of *Time*, *Life* and *People* magazines. Between 2011 and 2015 he was at Reuters in various capacities: as global editor-at-large, as editor in charge of the Americas, as editor in charge of global photography and as global editor for ethics and standards.

He spent some two decades of his career at Time Inc. Between Time Inc and Reuters, he was a consultant on magazine startups, acquisitions and digital initiatives for publishers including Condé Nast International and American Express Publishing. In 2007 he became the editor-in-chief of *FLYP*, a bi-weekly online multimedia publication that produced interactive material for the websites of *Fortune*, *Sports Illustrated*, *Entertainment Weekly*, *Scientific American* and *ProPublica*.

He is the author of *For Liberty and Glory: Washington, Lafayette and Their Revolutions* (2007); *Evening in the Palace of Reason: Bach*

Meets Frederick the Great in the Age of Enlightenment (2005); and *Wit's End: Days and Nights of the Algonquin Round Table* (1977).

James R Gaines is a graduate of the University of Michigan and is a member of the Council on Foreign Relations, the American Historical Association, the American Society for Eighteenth-Century Studies, the Overseas Press Club and the Online News Association.

Dr Michael Maul

Michael Maul is a German musicologist noted for his work on J S Bach. He has been on the research staff of the Bach-Archiv Leipzig since 2002. Maul's work attracted international attention with a discovery he made in 2005 in Weimar's Duchess Anna Amalia Library, a previously unknown manuscript containing J S Bach's *Alles mit Gott und nichts ohn' ihn*, BWV1127. His books include *Bach's Famous Choir: The Saint Thomas School in Leipzig, 1212–1804* (Boydell Press, 2018).

Dr Ruth Tatlow

Associate Professor, Ruth Tatlow, is a Bach scholar and musicologist with compositional theory and practice as her main research areas. She studied at the Royal Academy of Music during the 1970s; King's College, London University during the 1980s; was a lecturer at Royal Holloway, London from 1997 to 1998; was a lecturer at Stockholm University 2005–7; visiting Professor at Eastman School of Music, Rochester NY in 2010; and founder of the Bach Network UK in 2006, and Chair of the BNUK Council since 2010. She has an association with Statens musikverk, 2013–2015, through the research project, 'Bachs proportional parallelism', funded by the Swedish Research Council. Her books include *Bach and the Riddle of the Number Alphabet* (CUP, 1991) and *Bach's Numbers: Compositional Proportion and Significance* (CUP, 2015).

We hope to see you again soon

If you enjoyed today's performances,
we can recommend the following concerts:

Marco Borggreve



Bach: Six Suites, Six Echoes Sat 4 Apr 2pm, Milton Court

Bach's music speaks across time, yet somehow exists outside of any era. Jean-Guihen Queyras pairs each of the six Cello Suites with an echo from our own time in a stimulating dialogue of spirit and mind.



Jeremy Denk plays Bach Fri 12 Jun 7.30pm, Hall

Jeremy Denk, the thinking-listener's virtuoso, performs Book 1 of Bach's *Well-Tempered Clavier*, a work he sees as a playground for the intellect like no other, with boundless possibilities.

Discover the Barbican

From the sunken depths of the theatre to the soaring heights of the Barbican towers, tours are a great introduction to the history of our iconic Brutalist architecture. You can also visit Level G, a vibrant space where you can see installations, commissions and events. It's always open and always free, whatever time you choose to visit.

