

PETER HILL

DELPHIAN

A close-up portrait of Peter Hill, an older man with short, light-colored hair. He is smiling slightly and looking towards the camera. His right hand is raised, with his index finger pointing towards his temple. He is wearing a dark blue blazer over a light blue button-down shirt. The background is a plain, light-colored wall.

J S BACH GOLDBERG VARIATIONS

PETER HILL *piano*
J S BACH (1685–1750) GOLDBERG VARIATIONS BWV 988


With thanks to Benjamin Frith, Charlotte Hill, Richard Pearse, Caroline Rae, Inja Stanovic and Yo Tomita

Recorded on 6-8 November 2017 at the
University Concert Hall, Cardiff
Producer/Engineer: Paul Baxter
24-bit digital editing: Matthew Swan
24-bit digital mastering: Paul Baxter
Piano: Steinway Model D (2004)
Serial No. 572883
Piano technician: Alex Fender

Design: Drew Padrutt
Booklet editor: Henry Howard
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Session photography
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1	Aria	[3:48]	17	Variatio 16 a 1 Clav. Ouverture	[2:50]
2	Variatio 1 a 1 Clav.	[1:59]	18	Variatio 17 a 2 Clav.	[1:35]
3	Variatio 2 a 1 Clav.	[1:39]	19	Variatio 18 a 1 Clav. Canone alla sesta	[1:29]
4	Variatio 3 a 1 Clav. Canone all'unisuono	[2:37]	20	Variatio 19 a 1 Clav.	[1:43]
5	Variatio 4 a 1 Clav.	[1:07]	21	Variatio 20 a 2 Clav.	[2:03]
6	Variatio 5 a 1 ovvero 2 Clav.	[1:09]	22	Variatio 21 a 1 Clav. Canone alla settima	[2:39]
7	Variatio 6 a 1 Clav. Canone alla seconda	[1:15]	23	Variatio 22 a 1 Clav. Alla breve	[1:12]
8	Variatio 7 a 1 ovvero 2 Clav. Al tempo di giga	[2:36]	24	Variatio 23 a 2 Clav.	[1:48]
9	Variatio 8 a 2 Clav.	[1:54]	25	Variatio 24 a 1 Clav. Canone all'ottava	[2:23]
10	Variatio 9 a 1 Clav. Canone alla terza	[2:16]	26	Variatio 25 a 2 Clav. Adagio	[8:34]
11	Variatio 10 a 1 Clav. Fughetta	[1:46]	27	Variatio 26 a 2 Clav.	[1:05]
12	Variatio 11 a 2 Clav.	[2:10]	28	Variatio 27 a 2 Clav. Canone alla nona	[2:18]
13	Variatio 12 a 1 Clav. Canone alla quarta	[3:34]	29	Variatio 28 a 2 Clav.	[2:49]
14	Variatio 13 a 2 Clav.	[4:14]	30	Variatio 29 a 1 ovvero 2 Clav.	[2:02]
15	Variatio 14 a 2 Clav.	[2:04]	31	Variatio 30 a 2 Clav. Quodlibet	[1:56]
16	Variatio 15 a 1 Clav. Canone alla quinta Andante	[5:01]	32	Aria da capo	[2:54]
				Total playing time	[78:48]

Notes on the music

The *Goldberg Variations* were published in 1741 as the brilliant concluding part to Bach's Clavier-Übung (or 'keyboard exercise'). According to Johann Nikolaus Forkel, who in 1802 published the first biography of Bach, the *Variations* arose from a request from Count Keyserlingk for some clavier pieces to be performed by his house harpsichordist Johann Gottlieb Goldberg, 'which should be of such a soft and somewhat lively character that he might be cheered up by them in his sleepless nights'. Doubts has been cast on this story because Goldberg would have been only fourteen at the time. But his later reputation as a virtuoso gives Forkel's account credibility; and the count and Goldberg (who may well have been a pupil of Bach) had several times visited Leipzig, where Bach had lived since 1723 as Cantor to the Thomasschule and director of music in a number of principal churches. If the story is true, the count must have been astonished to find his commission answered by a magnificent set of thirty variations, an encyclopaedic display of invention and virtuosity (Bach was rewarded splendidly with a gold goblet filled with a hundred louis d'or). According to Forkel the count referred to the work as 'his' variations, and 'was never weary of hearing them, and, for a long time, when the sleepless nights came, he used to say, "Dear Goldberg, do play me one of my variations."'

The real origin of the *Goldberg Variations*, however, stems in all probability from Bach's

desire to demonstrate that a single bass line and its associated harmonies could give rise to an inexhaustible range of style and genre, including strict canon and even fugue. Canon, indeed, plays a key role. The most obvious structural feature of the work is that every third variation (3, 6, 9 etc) is a canon, with the interval between the pair of voices widening each time, starting at the unison and progressing through canons at the second, third, and so forth, ending with a canon at the ninth (No. 27). As the intervals widen so the accompanying bass line becomes progressively more integrated with the melodic ideas of the upper voices. The sequence is broken only in the final variation (30), where the Quodlibet ('whatever pleases' in Latin), in which different tunes are superimposed on one another, makes for a contrapuntal tour de force.

The opening **Aria** sets out the harmonic structure, but does so in tandem with a melody of such beguiling beauty that the effect is ingeniously to distract attention from the important structural moves being outlined in the bass. The Aria is 32 bars in length, the number of bars incidentally matching the number of movements, if one includes the two performances of the Aria at the beginning and end of the work along with the 30 variations. For the first eight bars the bass descends by step to the dominant (D) before swinging back to G. The step-wise descent resumes, this time modulating to a

cadence in D. In the second half a modulation to the relative minor (E minor) creates a new intensity that will be reflected in all the variations; this is followed by the return to the home key, initiated by a moment of heightened expression as the bass line steps quietly down from E to C. Throughout the *Variations* the presence of the bass line with its implied harmonies is always felt, even when treated freely, as in Variation 10 for example, where the descending line of the first four bars is transformed into the theme (or 'subject') of a fugetta.

Variation 1 breaks the Aria's spell, springing into action, alert, athletic, and teeming with ideas. Many of these will recur, such as the opening three-note motif (G–F sharp–G) or the cascade that tumbles hand-over-hand down the keyboard in the second half. There are also two important principles: the idea of hands moving brilliantly in opposite directions, in the converging scales that end each half; and Bach's particular emphasis in the *Goldberg Variations* on the hands playing freely above and below one another. This is a natural technique on the two-manual harpsichord specified by Bach, but causes difficulties for the pianist, sometimes best solved by allowing the hands to swap lines. A trickier problem arises when the hands converge and overlap, especially if this involves rapid repeated notes (a notorious example occurs in the second half of Variation 23).

The three-note motif transfers to the bass at the outset of **Variation 2**, as part of a strolling accompaniment to a duet in the upper voices. In a beautifully subtle piece of construction Bach compresses the dialogue in the second phrase (bars 5 to 8) into a single voice, using this to launch the second half. Meanwhile the move to the minor produces a series of overlapping entries in close imitation that set the agenda for the contrapuntal complexities of **Variation 3**. This canon at the unison presents a particular challenge to the composer because of the inevitable crossing of the voices – and to the performer, too, who has to find a way of balancing the voices so that the lines are intelligible. Bach's solution is to create a very active accompanying bass line so that the harmony continues to move forwards even though each melodic phrase is echoed note-for-note in the following voice. The effect of slightly pensive playfulness is elbowed aside in **Variation 4**, a dance in triple time, with the bass line firmly re-established after the twists and turns of the previous movement.

This fourth variation is the first of what I think of as the 'madrigals' (Nos 4, 10, 18, 22, 30), movements in three or four voices suggesting a group of singers in companionable harmony. Usually down-to-earth in style, the madrigals act as a foil to the canons as well as to the brilliant duets that invariably precede each canon (5, 8, 11, etc). This first madrigal ushers in a sequence of stylised dances that begins

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with the first really rapid movement (5), and ends with the canon at the third (9). **Variation 5** itself is a *moto perpetuo* as well as an exercise in hand-crossings, as staccato notes pick out a melodic pattern above and below the semiquavers. **Variation 6** exploits the harmonic clash between the voices, always a feature of a canon at the second: in this case the opening G in the alto is answered by A, the resulting discord sending the alto scampering down the scale, the voices executing a nimble game, like squirrels on a branch. The more thoughtful second half of the variation flows seamlessly into a pas de deux (**Variation 7**), delicately flirtatious, which Bach probably intended to be played at the slower tempo of the French form of gigue. The soprano line is inflected by ornaments, particularly in the little groups of demisemiquavers that reach up to the highest notes of the melody. **Variation 8** is another duet, but very different in style, sturdily energetic, with the rising semiquavers in the right hand countered by a descending figure in the left. There is even a hint of metrical argument (6/8 against 3/4) if one stresses the fourth quaver in the left hand. Material is freely exchanged, leading in the second half to a spectacular development as the hands converge and cross before fanning out over the keyboard. The last in this sequence of variations is the canon at the third (**Variation 9**) whose opening floats upwards with the calm inevitability of a sixteenth-century Amen by Byrd or Tallis. In the crystalline texture the

weaving of the upper voices is so clear that no extra help is needed from the performer, while in the second half the move to E minor is via the 'Neapolitan' F natural, to exquisite effect.

The work now enters a new phase, marked by a consistent gain in intensity with each variation. **Variation 10** is a return to four-voice 'madrigal' polyphony but this time upgraded to a fughetto. In **Variation 11** the exchanges of material and the criss-crossing of voices are raised to a new intricacy, with chiming scales (in a pre-echo of No. 23) that seem to me to work best when finely drawn rather than played brilliantly. The approach to the cadences in the first half is by way of trills that change colour as the underlying harmony shifts upwards. In **Variation 12** the canon at the fourth is given an extra twist, being a canon by inversion. At the same time Bach reconnects with the three-note motif, and also reasserts the bass line, heard in pulsing crotchets that descend and ascend in a pendulum arc. In the second half the step from E minor to C is especially riveting, releasing scales so strangely inflected by chromaticism that they seem to float free from any definable tonality. **Variation 13** is the first of the great slow movements, a cantilena poised over an accompaniment that recalls the sarabande rhythm of the Aria, with the second beat of each bar picked out with quiet insistence in the tenor. **Variation 14** begins brusquely and brilliantly with arpeggios overlaid with trills. Its second idea is a variant of the cascade from

No. 1, with the three-note motif now speeded up to a written-out mordent in a scintillating hand-over-hand descent, answered by upward movement in the parallel passage in the second half. This sequence ends with **Variation 15**, the dark heart of Bach's design, the first of the minor-key variations, and another canon by inversion, so that the soprano at the opening answers the alto with ascending 'sighs', and at the end drifts upwards to the edge of silence.

Variation 16 makes an explosive new beginning, a French overture sparkling with runs, trills and ornaments, releasing in its second half an entirely different texture, fugal writing in a dancing triple time. **Variation 17** is the first of three lighter variations, lighter but in this case no less brilliant. Bach's initial idea was probably the chain of broken thirds starting in the bass and rising through two and a half octaves. On the way down these are joined by broken sixths that subsequently give the second idea a somewhat yodelling character. The canon at the sixth (**Variation 18**) is intriguing: sharp, clever, and somewhat formulaic, like a sly parody of a contrapuntal exercise. The effect comes partly from the close proximity of the canonic voices, only a minim beat apart, so that each move by the alto (the leading voice) is instantly mimicked by the soprano. True to the style of the piece the endings to each half 'rhyme' with one another to give a neat symmetry. **Variation 19** is similarly precise and concise, a clockwork minuet propelled gently by the syncopations on second

beats. Soprano and alto swap ideas, before joining in a dialogue as the melody transfers to the bass. **Variation 20** is the most brilliant duet yet. It begins with an intricate game of interlocking arpeggios varied by touch, inversion and syncopation, overtaken by fizzing triplets which in the second half chase across the keyboard, to end in a thicket of hand-crossings.

By this point it is clear that with the second half of the work the pace of change has quickened, and the contrasts between variations are more extreme. In **Variation 21** the response to brilliance is a plunge into the minor, with the undulations of the upper voice underpinned by a chromatic descent in the bass line, a traditional indication of sombre emotion. Minor turns to major, and in **Variation 22** to what I hear as a musical sunrise, entries ascending in quiet succession through the four voices, from bass to soprano. Individual lines are suspended over the barlines (recalling the same technique in No. 18), guided towards the end by softly singing long notes in the soprano. **Variation 23** begins like a canon, with the close entry of the voices creating scales of thirds, descending then ascending, the joins between ideas filled with darting runs of demisemiquavers. With **Variation 24** we arrive at the canon at the octave, a milestone marked with graceful understatement by a lilting pastorale. The space between the voices creates a transparent texture with the

Notes on the music

melodic lines coloured and characterised by the different registers they occupy.

The last chord of Variation 24 shades into the minor, and the start of the variation that Wanda Landowska, legendary pioneer of the harpsichord's revival in the twentieth century, used to call 'the black pearl', a movement celebrated for Bach's visionary use of harmony. While the bass of **Variation 25** itself follows closely the pattern established in the Aria, the harmonic implications are sidestepped, in ways that although logical give the effect of extraordinary remoteness verging on the surreal – G minor shifting down to F minor for the second phrase (paralleled in the recapitulation by C minor to B flat minor), and in the second half the tonality drifting to E flat minor, a substitute for the Aria's E minor. From these depths of introspection arises another *moto perpetuo* (**Variation 26**), borrowing its figuration from No. 20, and paired with a sort of speeded-up sarabande rhythm, eventually engulfed in the torrent of semiquavers.

After these extremes **Variation 27** is an interlude, the last of the canons (at the ninth) and the lightest; having in Nos 21 and 24 brought the bass in closer and closer rapport with the canonic voices Bach now dispenses with a bass line altogether. A different kind of transparency comes in **Variation 28**, another visionary movement, where again delicacy combines with virtuosity. The trills seem

to anticipate similarly ethereal passages in Beethoven's late piano works. This is a moment of calm before the exuberance of **Variation 29**, which fires off volleys of chords framing swirls of virtuosity.

The end of Bach's great journey, the famous **Quodlibet (Variation 30)**, is a surprise that also has the feel of inevitability, of arrival and completion, perfectly catching the exhilaration of reaching the summit. The idea of a medley of tunes jumbled together may have its origins in Bach's recollection of reunions of the Bach family, at which it was customary (as Forkel relates) to sing improvised part-songs. The medley is made up of as many as six different tunes, in two of which the words have been identified: 'I have for so long a time been away from you', and 'Cabbages and beets / have driven me away / had my mother cooked meat / I might have stayed longer.' Yet as with all the variations there is more than one dimension to its personality. So, as well as the exuberance of a vocal jam session there is a sense of a more profound though still democratic spirit – as if this were the final chorale, with the congregation rising to sing together in joy and thanksgiving.

Into the ensuing silence, charged with emotion, floats the reprise of the Aria, exactly as it was, yet mysteriously different, coloured in our minds by all the intervening experience. T.S. Eliot (in *Little Gidding*) found words for this paradox, words that Bach himself might have used:

'We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.'

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Peter Hill

Peter Hill is one of the leading British pianists of his generation. He studied the classical repertoire with Cyril Smith, and with Nadia Boulanger, who wrote describing him as 'a born artist with a beautiful natural gift', and his career was launched when he won the performance prize at Darmstadt for his playing of Cage and Stockhausen. His many recordings of twentieth-century masterpieces have attracted superlative acclaim, with critics highlighting his virtuosity, range of colour, and the purity and intensity of the interpretations. The complete Messiaen cycle was described as 'one of the most impressive solo recording projects of recent years' (*New York Times*), and won Messiaen's endorsement: 'Beautiful technique, a true poet: I am a passionate admirer of Peter Hill's playing.' Reviewing his CD of Berg, Schoenberg and Webern, Malcolm MacDonald, a biographer of Schoenberg, commented that 'the whole effect of the disc is to show an entire musical tradition in the act of evolution'. Both sets feature in *1001 Classical Recordings You Must Hear Before You Die*.

Recent recordings for Delphian reflect a lifelong passion for the music of Bach, with CDs of the *French Suites* (DCD34166) and *The Well-Tempered Clavier* (DCD34101 & 34126). With Delphian he has also recorded a newly discovered work by Messiaen (*La Fauvette Passerinette*, DCD34141), and in 2017 a recital of Russian music for four hands (with Benjamin Frith), featuring works by Rachmaninov and Tchaikovsky, and Stravinsky's arrangement of *Petrushka* (DCD34191). Peter Hill's writings include a book on *The Rite of Spring* (CUP) and four books on Messiaen, among them a groundbreaking biography (*Messiaen*, Yale) and a study of *Catalogue d'oiseaux* co-authored with Roderick Chadwick (CUP). In 2008 he was awarded the annual prize for musical scholarship by the Académie des Beaux-Arts in Paris. He holds an honorary professorship at Sheffield University and is a Fellow of the Royal Northern College of Music.



Also available on Delphian



J.S. Bach: *The Well-Tempered Clavier, Book One*

Peter Hill *piano*

DCD34126 (2 discs)

A recognised authority in twentieth-century and contemporary music, Peter Hill turns for the first time on disc to another of his lifelong preoccupations: the music of J.S. Bach. In two new 2CD sets marking his new recording relationship with Delphian, Hill brings his customary scholarly acumen and crystalline musical intelligence to bear on the two books of preludes and fugues that comprise Bach's immortal '48' – music of 'unsurpassed inventiveness'.

'Bach's music tests the pianist in many ways, but one of the most telling is that it asks how much or how little the performer should exert ego. Hill gets the balance just about right in an intimate account ... that nevertheless oozes authority' — Sunday Times, June 2013



La Fauvette Passerinette: a Messiaen premiere, with birds, landscapes & homages

Peter Hill *piano*

DCD34141

In 2012, leading pianist and Messiaen scholar Peter Hill made a remarkable discovery among the composer's papers: several pages of tightly written manuscript from 1961, constituting a near-complete and hitherto unknown work for piano. Hill was able to fill in some missing dynamics and articulations by consulting Messiaen's birdsong notebooks, and here sets this glittering addition to Messiaen's piano output in the context both of the composer's own earlier work and of music by the many younger composers on whom Messiaen was a profound influence – from Stockhausen and Takemitsu to George Benjamin, who like Hill himself worked closely with the composer in the years before his death.

'A new Messiaen work may be the focus here, but this would be an outstanding recital even without that enticement ... Hill's poetry and sense of colour are stronger than ever'

— BBC Music Magazine, October 2014, INSTRUMENTAL CHOICE

Shortlisted at the 2015 Gramophone Awards



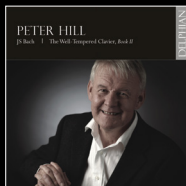
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MUSIC CHOICE



BBC MUSIC MAGAZINE



J.S. Bach: The Well-Tempered Clavier, Book Two

Peter Hill *piano*
DCD34101 (2 discs)

'warmth, clarity and insight'
– Classical Music Magazine, March 2013, EDITOR'S CHOICE

'exceptional readings, scholarly yet living ... For all the compositional rigour, Hill makes these Preludes and Fugues sing and dance, and also brings out their unshakeable foundations of faith'
— HiFi Critic, March 2012

'Note his use of varied pianistic colours – here muted, there radiant, sonorous then shimmering. And [he] unfolds contrapuntal lines with clarity, displaying an eloquent understanding of the music's underlying structure'
— BBC Music Magazine, May 2012, *****



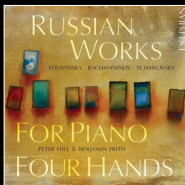
J.S. Bach: The French Suites

Peter Hill *piano*
DCD34166 (2 discs)

The French Suites have a special place among Bach's keyboard works. Besides containing music as profound and poetic as any he wrote, their textures have a transparency and sparkle that reflect a move towards the galant style fashionable among Bach's contemporaries. In this, the third instalment of Peter Hill's acclaimed Bach series, Hill has chosen to follow the suites with his own completion of Mozart's Suite in C, K399. With Bach and Handel as his models, this work epitomises Mozart's fascination with Baroque music. Hill's celebrated return to the studio with Delphian four years ago continues to reap rich artistic rewards; here in Bach his abundant energy and passion are deeply informed by a lifetime of scholarship.

'there's a confiding wisdom sustaining [Hill's] latest Bachian foray. Trademark unshowy integrity, too, articulated through a silky translucent tone and captured in an agreeably intimate recording.'
— BBC Music Magazine, February 2016

Also available on Delphian



Stravinsky / Rachmaninov / Tchaikovsky: Russian works for piano four hands
Peter Hill & Benjamin Frith
DCD34191

Sergei Rachmaninov, last of the great Romantic composers, and Igor Stravinsky, whose early scores for Diaghilev and the Ballets Russes revolutionised the musical world, had a shared fascination for the traditional music of their homeland. Rachmaninov's early masterpiece, the *Six morceaux* Op. 11, already exhibits the sweep and grandeur of his maturity, while Stravinsky's four-hands arrangement of *Petrushka* reveals this glittering ballet anew in a tour de force of pianistic virtuosity. Tchaikovsky's hauntingly exquisite transcriptions of Russian folksongs, meanwhile, include two melodies later used by Stravinsky in *The Firebird* and *Petrushka*. Peter Hill is here joined for the first time on the label by his long-term duo partner Benjamin Frith. Together they explore every facet of the art of the piano duet in performances of truly exceptional power, delicacy and authority.

'Precision, carefully controlled colour and exuberance ... In terms of unanimity of approach, it's exemplary'

— Andrew McGregor, Record Review, BBC Radio 3, September 2017

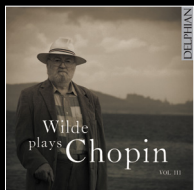


Valentin Silvestrov: Piano Sonatas
Simon Smith
DCD34151

Following his acclaimed recording of Alfred Schnittke's complete piano music, Simon Smith turns his attention to Schnittke's near-contemporary, the Ukrainian composer Valentin Silvestrov. Smith's precision and technical agility make him the ideal choice for this first survey to focus on the 1970s – an important period in the formation of Silvestrov's later style. The *Classical Sonata* is an ostensibly Mozartian work in which nothing is quite as it seems, while its three numbered successors provide further glimpses into Silvestrov's unique relationship with memory and the past. Concluding the disc, the short *Nostalgia* represents the mature Silvestrov, with its yearning melodic fragments and complex emotional undertow.

'Simon Smith's engagingly performed and atmospherically recorded recital offers a fascinating insight into the composer's development'

— BBC Music Magazine, December 2015



Wilde plays Chopin Vol III

David Wilde *piano*
DCD34159

The reviews that greeted Vol II of David Wilde's Chopin last year spoke of his playing as 'vast, monumental, inexorable ... a wealth of colour and detail, all in service of an overarching design of crystal clarity' (*International Record Review*). Wilde, wrote Bryce Morrison in *Gramophone*, 'scorns all easy facility', presenting Chopin not as the familiar salon dandy but as 'an epic, gnarled and rugged genius shaking his fist at the universe with all the defiance of King Lear'.

Here is a further instalment of this extraordinary Chopin journey. As he sat down to record the B flat minor Scherzo, Wilde said to Delphian producer Paul Baxter: 'I've been playing this piece for 73 years – I don't think I need a score!' This is Chopin absorbed and reshaped: the radical expressive outcome of a lifetime's involvement with this inexhaustible composer.

'If you like Chopin given with a steep and original slant rather than the sort that garners prizes on the competition circuit and in the exam room, then this is for you ... Excellently recorded' — *Gramophone*, August 2015



J.S. Bach: Suites for Solo Cello

Philip Higham
DCD34150 (2 discs)

Philip Higham's debut recording, a disc of Benjamin Britten's three solo suites, won acclaim across the board, including Disc of the Month accolades from both *Gramophone* and *BBC Music Magazine*. He has chosen to follow it directly with the Bach suites which were Britten's inspiration, and which remain pinnacles of the repertoire for any cellist. Not afraid to question received wisdom, Higham's thoughtful yet daring approach leads him to combine elements of period and modern style both in his playing and in his choice of instruments – a 1697 cello for the first five suites and a 2013 five-string instrument to bring out the extraordinary range of colours with which Bach invested the crowning Sixth.

'The character he finds throughout this music is consistently revealing ... unpretentious depths and organic, naturalistic flow: the highest possible recommendation' — *The Herald*, August 2015

PETER HILL

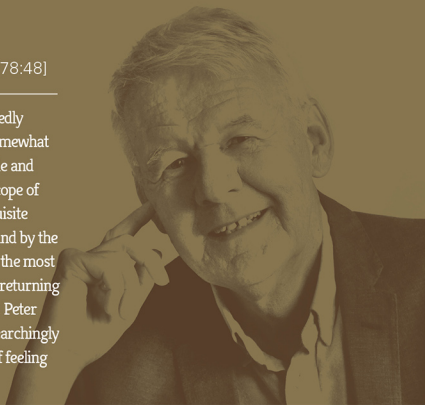
J S BACH

GOLDBERG VARIATIONS BWV 988

- 1 Aria
2-31 Variations 1-30
32 Aria da capo
Total playing time

[78:48]

In the *Goldberg Variations* Bach answered a modest request – reputedly from an aristocratic patron who wanted music that was ‘soft and somewhat lively’ as a distraction from insomnia – with a work of immense scale and ambition, a great musical journey that traverses a dazzling kaleidoscope of musical styles. The music’s wit and virtuosity is matched by the exquisite contrapuntal tracery of the canons that form the work’s backbone, and by the tragic grandeur of the minor-key variations, which contain some of the most poignant music Bach ever wrote; the homecoming, as Bach ends by returning to the opening Aria, is one of the most moving passages in all music. Peter Hill here continues his acclaimed series of Bach recordings with a searchingly imaginative performance, capturing the music’s zest and its depth of feeling in a reading that is as profoundly poetic as it is beautifully coloured.



Praise for Peter Hill's Bach on Delphian:

**‘exquisitely poetic and, above all,
painterly accounts’**

– BBC Music Magazine, September 2013

**‘wonderfully thoughtful, lucid
performances ... vivid and individual’**

– The Guardian, June 2013



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