



New Release - Press Information



ARTIST(S): Peter Seivewright/Scottish Baroque Soloists/Angus Ramsay

COMPOSER(S): J. S. Bach

TITLE: 4 Klavierkonzerte

CATALOGUE NUMBER: DDA25030 [Bar Code 0809730503023]

RELEASE DATE: 17th October 2011

PRICE POINT: Single CD/Standard Case/Full Price [UK Dealer £7.95]

Track Listing:

Concerto in G minor BWV 1058; Concerto in D minor BWV 1052; Concerto in E major BWV 1053; Concerto in A major BWV 1055

Total Playing Time 71.21



Repertoire/Product Information:

THE EDITION

The 'traditional' belief that at least six out of seven of the J.S.Bach *Klavierkonzerte* are arrangements by the composer of his own *Violin Concertos* rests on very shaky ground indeed. There is an extant manuscript in J.S. Bach's own hand comprising all seven *Klavierkonzerte*, written out in one volume around 1738. The date in itself is important, as this was during the period when Bach lived in Leipzig, holding the appointment as Cantor at the Thomaskirche. Until fairly recently, it was believed that J.S.Bach wrote most of his instrumental concert music during the period 1717 to 1723, when he lived in Cöthen, holding the appointment as Hof-Cappellmeister to Prince Leopold von Anhalt-Cöthen. Therefore, the argument has run, the 1738 manuscript of the seven *Klavierkonzerte* 'must be' arrangements of works composed before 1723. However we now know that Bach composed instrumental concert music throughout his life, including the periods 1729 to 1737 and 1739 to 1741 when he was Director of the Collegium Musicum in Leipzig.

In the informative booklet notes, Seivewright argues that we can no longer simply assume that the four *Klavierkonzerte* BWV 1052, BWV 1053, BWV 1055 and BWV 1056, for which there exist no known versions for other instruments, are arrangements of Violin Concertos. There is quite simply no hard evidence that this is so. but great deal of circumstantial evidence which suggests that the music was originally conceived for solo keyboard instrument and orchestra. Some of the music which forms the basis of BWV 1052 even appears in an earlier Cantata scored for organ and strings, strengthening the evidence that Bach always conceived this music in terms of a keyboard instrument with orchestra. Nor can we be certain, in the case of the two *Klavierkonzerte* which do also exist as Violin Concertos, which versions were composed first, although a comparison between the *Violin Concerto in A minor*, BWV 1041 and the *Klavierkonzert in G minor*, BWV 1058 would suggest the Violin Concerto was the first version, not least because of the substantial 'improvements' made in the third movement in the keyboard version. There is also an autograph copy of the *Violin Concerto in A minor*, BWV 1041 which is believed to have been written around 1730. However, for the most part, hard facts elude us.

In his thought provoking essay in the booklet, Seivewright suggests that although it has always been assumed that J.S. Bach's *Klavierkonzerte* are the first works composed for solo keyboard instrument and orchestra, we know that C.P.E. Bach (1714-88) composed his first two surviving *Piano Concertos* in 1733 and 1734, when he was still living in Leipzig. We can be certain of the dates because the composer himself dated the manuscripts. Could it even be the case that after contemplating for years the composition of original works for solo keyboard instrument and strings, C.P.E. Bach's own excellent works finally spurred J.S.Bach into the composition of music in this genre? And that C.P.E. Bach is in fact the first composer of music for solo keyboard and orchestra, not J.S.Bach? An interesting debate.

Artist Information:

Peter Seivewright was born in Skipton, England, in 1954. He studied music at Oxford and then spent three years as a post-graduate student at the Royal Northern College of Music in Manchester. Peter has performed extensively as a recitalist and concerto soloist throughout the world. Notable successes in Europe include his recital on the opening night of the Heilbronn International Piano Forum, which was enthusiastically reviewed in journals in Germany and Italy, and his 1994 recital in the International Masters of the Keyboard series in Bruges, Belgium. One of the few British pianists ever to be invited to perform in this major European piano recital series, his performances of Bach's *Goldberg Variations* and Rachmaninov's *2nd Piano Sonata* were rapturously received with a prolonged standing ovation.



He has appeared as concerto soloist with a number of leading British orchestras. In 1998 he gave the world première of the Piano Concerto by the Scottish composer Rory Boyle, with the Liepaja Symphony Orchestra in Liepaja, Latvia, and in 2001 gave the première in the countries of the former Soviet Union of John Ireland's *Piano Concerto* with the State Academic Symphony Orchestra of the Republic of Kazakhstan and their Russian conductor Tolepbergen Abdrashev, in the Philharmonic Hall, Almaty. In June 2003 Peter Seivewright gave the Celebrity Bach recital at the International Bach Academy in Boston, USA. In February 2003 he made his Russian début with the Archangelsk Philharmonic Society, and performed Tchaikovsky's *Piano Concerto No. 1* in Beijing, China on New Year's Day 2006 with the Beijing Symphony Orchestra. In October 2006, Peter Seivewright played J.S. Bach's *Piano Concerto in D minor* with the Calcutta Chamber Orchestra in St. Paul's Cathedral, Calcutta, during the 2006 'Baroque in Bengal' Festival. In August 2009 he gave a highly successful concert performing Tchaikovsky's *Piano Concerto Number 1* with the Ho Chi Minh City Symphony Orchestra in the Opera House, Ho Chi Minh City, Vietnam and in October 2009 made his Vienna debut, performing a recital of music by J.S. Bach in the Bosendorfer-Saal.

Peter Seivewright's CD discography is extensive and includes Louis Glass Piano Music, American Piano Sonatas, (both for Divine Art), The Complete Piano Music of Carl Nielsen, Contemporary Scottish Piano Music, and the major piano works by the Danish Romantic composer Victor Bendix . Peter is working through a series of CDs for Divine Art featuring the Piano Sonatas of Baldassarre Galuppi, of which three have so far been released. Future recording plans with Divine Art include music by Bach, Reger, and further volumes of American Piano Sonatas.

In 2008 Peter Seivewright took up the post of Professor of Music at the Academy for the Performing Arts at the University of Trinidad and Tobago.

Scottish Baroque Soloists was formed in 2003, the brainchild of Peter Seivewright and Gillian Leitch, principally to record concerti by J.S. Bach but also to perform lesser-known works by composers such as Galuppi. There are two distinguishing features to the ensemble. As its name suggests, this is a formation of individual string players rather than a conventional orchestra, to give the feeling of soloists performing.

The violinist **Angus Ramsay** studied firstly with the celebrated Leonard Friedman and subsequently with Max Rostal in Bern. He enjoys a career playing both in chamber music, as a soloist and also as a principal player in the Scottish Opera Orchestra. He also teaches both privately and in the Royal Scottish Academy of Music and Drama.

Additional Details & Marketing:

The CD will be fully serviced to all UK classical music press and radio.

Advertising will include major classical music magazines and publications.

For more details, and to request a review sample, please contact John Cronin at Music & Media Consulting Limited.