

PHANTASM // LAURENCE DREYFUS // PROJECTS 2027-28

Availability on request

INSIDE BACH'S HEAD

In this programme, we try to get 'inside Bach's head' to make concrete within Bach's glorious polyphony not only his vast range of references to arias, concertos, dances, sonatas but also as string players to engage with the astounding variety of characters, styles and emotions lurking beneath the surface of the notes. Even for those familiar with this repertoire from the keyboard will be astounded at how the clarity of lines audible on the viols that seems to result in new works penned by Bach's genius.

Works by J. S. Bach from Inventions, Clavierübung III, the Well-Tempered Clavier I & II, among others.

5 instrumentalists

ARTS OF FUGUE

We approach Art of Fugue not as an intellectual game (*Sinnenspiel* in the words of Johann Mattheson) but as an encyclopaedia of lived human experience (*Kunst* triumphing over *Künstlichkeit*) that appeals to the heart as much as to the mind and ear. In this summative exploration of Fugue in all its manifestations, Bach engages with the most profound secrets of counterpoint and harmony, creating in the process a variegated world rich in emotion and insight. We preface Bach's daring masterpiece with Mozart's own studies of Bachian techniques that came to play such a striking role in Mozart's late works.

W. A. Mozart: Fugues Arranged for Quartet from J. S. Bach's Well-Tempered Clavier II, K. 405

J. S. Bach: Art of Fugue (*Kunst der Fuge*), BWV 1080 (1-13, 19)

4 instrumentalists

LACHRIMAE

with Elizabeth Kenny, lute

J. Dowland: Lachrimae or Seaven Teares Figured in Seaven Passionate Pavans, with divers other Pavan, Galiards, and Almands, set forth for the Lute, Viols or Violons, in five parts (1604)

6 instrumentalists

BYRD AND ENGLISH SONG

with Anna Prohaska, soprano

The Demise of Tallis	T. Tallis:	A solfing song O nata lux
Hints of the Erotic	W. Byrd	Why fum'th in fight the Gentiles spite Susanna fair

		In nomine (II)
		La virginella
		Itene i miei sospiri (Gesualdo)
Tears and Joys	J. Dowland	Flow my tears (Lachrimae antiquae)
		Sorrow stay (arr.Wigthorpe)
		From Silent night
Devotion and Piety	W. Byrd	Miserere
		Lullaby
		O Lord how vain
Fallen Heroes	W. Byrd	Fair Britain isle
		Fantasia (II ; III)
		My mistress had a little Dog

Other programme variants around William Byrd with exclusively instrumental music (combined with works by J. S. Bach or English composers) also possible upon request.

4 instrumentalists

DANCING WITHOUT DANCERS

with Elizabeth Kenny, lute and theorbo

Music historians have labelled 16th and 17th-century art music written in dance forms, as 'stylised dance music' or even as 'abstract' dance music. This nomenclature, however, misses something important. For composers in this period were all well aware of the choreographed movement of dancer's bodies and set out to incorporate the styles and gestures of feet, hands and facial expression into the facture of the music itself. With its multiple players each assigned an independent voice, the viol consort offers an especially complex field for a choreography that evokes the dance genres in fascinating ways. In this programme devoted to dance music of **Anthony Holborne, John Dowland, John Jenkins and William Lawes** we encounter such a rich panoply of expression precisely because the music never serves as mere background or accompaniment.

6 instrumentalists

PEARLS OF POLYPHONY

This programme showcases the intricate tapestry of polyphonic music, spanning from the Elizabethan era to the Baroque. Starting with works by *Alfonso Ferrabosco I* and *William Byrd*, masters of Elizabethan counterpoint, the program moves into the expressive voices of the Jacobean period with *Edward Bevin*, *Alfonso Ferrabosco II*, and *Richard Mico*. The journey continues into the Restoration with the richly layered fantasias of *Henry Purcell*, highlighting England's evolving musical voice. Finally, the program draws connections to the continental tradition of *J.S. Bach* and *W.A. Mozart*, with fugues that reveal Bach's influence on Mozart and underscore the timeless art of contrapuntal mastery.

Different variants with 3 or 4 instrumentalists are possible.

THE ART OF BEING HUMAN

with Alexander Polzin, Sculpture // Sommer Ulrickson, Choreography

The Art of Being Human is an exploration of how it feels to be alive and to exist among others, in relationships that are perfectly expressed through the polyphony of Early Music - its dissonances and harmonies - and reflected in the movement of dancers' bodies, in a performance that offers profound insights into the very meaning of life. The Art of Being Human was commissioned by Pierre Boulez Saal, Berlin, where it will premiere in March 2023.

- Laurence Dreyfus and ensemble Phantasm perform English consort music of the 16th and 17th centuries on stage: Music by C. Tye, W. Byrd, O. Gibbons, W. Lawes, C. Simpson and H. Purcell)
- Sculpture by Alexander Polzin creates the landscape
- Choreography of five dancers by Sommer Ulrickson

5 instrumentalists, 5 dancers

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