## **NEW RELEASE**

## **Release Date: March 2023**

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Anton Webern; Johann Sebastian Bach

**Complete Published String Quartets; The Art of Fugue** 

Richter Ensemble

BEF E PUBLISHED	STRING QUAI	RTETS   THE	ACH ART OF FUGUE	
	RICHTI	ER ENSI	EMBLE	

01-04	Johann Sebastian Bach (1685–1750) The Art of Fugue BWV 1080: Fugues	caille
05-09	Anton Webern (1883–1945) Five Movements for String Quartet, Op. 5 (1909)	passacaill
10-12	Johann Sebastian Bach The Art of Fugue BWV 1080: Stretto-fugues	DE 18V a BV aille.be herlands
13-18	Anton Webern Six Bagatelles for String Quartet, Op. 9 (1913)	Booklet EN, FR, DE © 2023 Musurgia BV © 2023 Musurgia BV PAS 1129 passacaille. Made in the Netheri
19-22	Johann Sebastian Bach The Art of Fugue BWV 1080: Double and Triple Fugues	Booklet   © 2023   © 2023   PAS 1129 Made in t
23-25	Anton Webern String Quartet, Op. 28 (1937-38)	enoy, glise .he, 08–09.21
26-29	Johann Sebastian Bach The Art of Fugue BWV 1080: Mirror Fugues	sse de VIII, -08.19   Ég e d'Antioc ne (FR)   (
	Johann Sebastian Bach The Art of Fugue BWV 1080: Final Fugue	Total time 77:35 Recording Parois Villenoy (FR), 07- Sainte-Marguerit Nanteul-sur-Mar
<i>\(\frac{1}{2}\)</i> /'\(\frac{1}{2}\)	RICHTER ENSEMBLE	Tota Reco Ville Sain
	Rodolfo Richter violin I Rebecca Huber violin II & viola David Wish viola Jennifer Morsches violancello Paolo Zuccheri violane James Johnstone harpsichord	5 (25)04,84,1292





It is no secret that twentieth century composers revered Bach for his contrapuntal genius. Anton Webern said himself: "You find everything in Bach: the development of cyclic forms, the conquest of the realm of tonality—the attempt at a summation of the highest order." By presenting Bach and Webern side by side, the Richter Ensemble strives to highlight hidden connections between the two composers. The program begins with Bach's final work, The Art of Fugue, where Bach is at the apogee of his career. Bach displays his mastery of counterpoint in each fugue while expressing starkly different human emotions from ecstasy to absolute desperation, with succinctness and purpose. In the works for string quartet that span his career, Anton Webern utilizes the same traditional contrapuntal techniques that with the utmost concision grasp toward the ideal. Although inarguably modern in a style that stretches from free atonality to dodecaphonic, the expression is just as varied and powerful. The Richter Ensembl e invites a new perspective, experience, and soundscape by performing these works on gut strings.