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FOR IMMEDIATE RELEASE

P.D.Q Bach, the hilarious alter-ego of composer Peter Schickele, makes Great Lakes Chamber Music Festival Debut

Middle Saturday-Night performance will also feature the Ariel Quartet, violinist Tai Murray, and more

SOUTHFIELD, Mich. (May 29, 2014) – P.D.Q. Bach, the alter-ego of composer and performer Peter Schickele, well-known as “Johann Sebastian’s last and least offspring,” will make his Festival debut on Saturday, June 21 at Seligman Performing Arts Center in Beverly Hills. The concert will begin at 8 p.m. with a 7:15 p.m. prelude titled “In Conversation with Peter Schickele.”

Three works by the farcical composer will be performed. Pianist Anton Nel will tackle “Goldbrick Variations,” P.D.Q. Bach’s version of his father’s more famous “Goldberg Variations.” Three sections from P.D.Q. Bach’s “12 Quite Heavenly Songs” will be performed including *Cancer*, *Virgo*, and *Sagittarius*. “Long Live the King,” a more humorous look at a king’s beheading will also be performed. Singing roles will be filled by Peter Schickele, baritone; Rachel Gottlieb Kalmowitz, soprano; and Blake Bard, baritone.

Also featured on the concert will be a work by Glenn Gould, a celebrated pianists of the 20th century. Scored for four singers and string quartet, “So You Want to Write A Fugue,” is a fun exploration of fugues and uses fugue devices in its composition.

Heitor Villa-Lobos' "Bachianas Brasileiras No. 5" is the Brazilian composer's attempt to adapt a number of Baroque harmonic and contrapuntal procedures to Brazilian music. The work will be performed by soprano Jennifer Ellis-Kampani and a chorus of eight cellos.

"Geographical Fugue" by prominent Berlin composer Ernst Toch, is arguably the most famous work for spoken chorus. Written in strict fugal form, the work consists of four voices, each enunciating various cities, countries and other geographical landmarks in true contrapuntal fashion. "Geographical Fugue" will be performed by the members of the Ariel Quartet.

The concert will end with Wagner's "Meistersinger Overture," arranged for string quartet by August Gottfried Ritter and performed by the Ariel Quartet. Written for Wagner's light-hearted opera, *Die Meistersinger von Nürnberg*, the overture features a fugue which serves as a nod to the opera's 16th-century setting.

Single tickets are \$40 regular or \$10 for students (25 and under) in advance. Tickets are \$5 more at the door. Performances at Seligman Performing Arts Center have reserved seating. The performance is sponsored by Beverly Baker. For more information, please visit greatlakeschambermusic.org or call 248-559-2097.

ABOUT P.D.Q. BACH

In the 17th and 18th centuries the name Bach was synonymous with fine musicmaking: Johann Sebastian, certainly the biggest twig on the family tree, was both preceded and followed by many accomplished and well known musicians, some of whom were in the service of royalty. It is easy to understand, therefore, why the Bach clan was loath to admit the existence of a member who was called a "pimple on the face of music," "the worst musician ever to have trod organ pedals," and other things not quite so complimentary. They even started a rumor that P.D.Q. Bach, without a doubt Johann Sebastian's last and least offspring, was not really a member of the Bach family—the implication being that he was illegitimate or, even better, an imposter.

P.D.Q. Bach once said that his illustrious father gave him no training in music whatsoever, and it is one of the few things he said that we can believe without reservation. His rebelliousness was such, in fact, that he avoided music as much as possible until he was well into his thirties. But by the mid 1770s he realized that, given his last name, writing music was the easiest thing he could do, and he began composing the works that were to catapult him into obscurity.

P.D.Q. Bach was perhaps not as pitiful as we are often led to believe: he was, by all accounts, intimately acquainted with all three components of the proverbial wine/women/song life style, he died a wealthy man (due to a little patent medicine thing he had going on the side), and he can now boast 17 record albums and annual concerts in New York City devoted almost exclusively to his own music. How many of us can say that? Well, can you?

ABOUT THE 2014 GREAT LAKES CHAMBER MUSIC FESTIVAL

The 2014 Great Lakes Chamber Music Festival, titled *In the Shadow of Bach – his influence through the centuries*, will celebrate the music and influence of Johann Sebastian Bach. Artists will include pianists James Tocco, Frederic Chiu, Angela Cheng, and Ivan Moshchuk; violinists Tai Murray, Yoonshin Song, and Eric Pritchard; cellists Paul Watkins and Peter Wiley, and the 2013 Cleveland Quartet Award recipients, the Ariel Quartet, among others. The Festival will run June 14th through the 29th in venues throughout downtown and suburban Detroit.

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