



Festival harpsichord virtuoso, and Bach and early keyboard expert, **Ian Pritchard** in conversation with Elizabeth Blumenstock:

Ian appears as the harpsichord soloist in the opening concert on Sunday June 18, in Friday's concert at Sherman Library & Gardens on June 23, and - on organ - in the Finale: Darkness & Light, on Sunday, June 25.

For more information, and to buy tickets, visit: bmf-cdm.org

EB: Musicians have memories of being part of thrillingly satisfying and moving concerts, whether as a personal “best,” the repertoire, or the group “feeling” in the performance. If we are lucky, all three! Can you share such an experience in your life, and express what made it so memorable?

IP: I can't think of a specific single concert, but I would cite any concert that I've played in that features large-scale antiphonal music of the late Renaissance/early Baroque periods. I haven't played in a ton of these—they aren't terribly common, probably because they require a lot of resources to



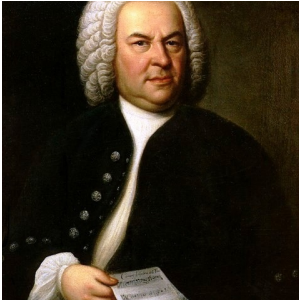
put on!—but Tesserae Baroque has been lucky enough to have done a few, including the collaborative concert with the Baroque Music Festival, Corona del Mar, shortly before the pandemic. It is an incredible experience to be able to contribute to the kaleidoscopic harmonic “mass” that results from the intricate counterpoint and intensely rich harmony.

EB: Tell me about the most recent good book you have read, or film you have seen, and why do you hope others should consider reading/seeing it?

IP: This is going to sound pretentious, but I am just finishing *War and Peace*. It is awesome. And very long. (Awesomely long, if you will!) I also suppose it is unfortunately timely, given its backdrop of Russia at war, relationships between Russia and Western Europe, etc, etc.

EB: What place in the world, as yet unseen by you, are you determined to visit, and what fascinates you about it?

IP: I’ve always wanted to visit Turkey, for the culture, the architecture, the history—and, last but not least, the food!



EB: If you could time-travel to Leipzig, what would you like to ask Bach, and what would you like to tell him?

IP: I would simply ask him to improvise for me: some solo keyboard music, after which I'd ask him to realize a continuo part. We do our best to reimagine eighteenth-century performance practice, but I strongly suspect that I'd be very surprised by the differences between then and now!

June 2023

SUPPORT IAN PRITCHARD'S NEW ALBUM!

Ian's 2023 solo release "Bach@Colburn" includes his own improvisations after Bach, and an early version for solo harpsichord of what would become the *Triple Concerto* BWV 1044—included on the 2023 Festival's opening concert program, June 18. Preview and purchase this new album at: <https://ianpritchard1.bandcamp.com/album/bach-colburn>

All opinions expressed are the interviewer's and interviewee's own, and do not necessarily reflect those of the Baroque Music Festival, Corona del Mar.

"A Bach Kaleidoscope" June 18-25, 2023, at beautiful venues in the Newport Beach area, Orange County, CA.

Subscriptions, tickets & full details at bmf-cdm.org