

B A C H



JOHANN SEBASTIAN BACH 1685–1750

Goldberg Variations, BWV 988

(Aria with Diverse Variations, *Clavier-Übung [Part IV]*)

1	Aria		2.36	20	Var. XIX:	<i>on 1 manual</i>	0.39
2	Var. I:	<i>on 1 manual</i>	1.46	21	Var. XX:	<i>on 2 manuals</i>	1.00
3	Var. II:	<i>on 1 manual</i>	1.10	22	Var. XXI:	Canon at the seventh	2.41
4	Var. III:	Canon at the unison, <i>on 1 manual</i>	1.27	23	Var. XXII:	Alla breve, <i>on 1 manual</i>	1.44
5	Var. IV:	<i>on 1 manual</i>	1.01	24	Var. XXIII:	<i>on 2 manuals</i>	1.59
6	Var. V:	<i>on 1 or 2 manuals</i>	0.39	25	Var. XXIV:	Canon at the octave, <i>on 1 manual</i>	1.32
7	Var. VI:	Canon at the second, <i>on 1 manual</i>	0.54	26	Var. XXV:	<i>on 2 manuals</i>	5.38
8	Var. VII:	Al tempo di giga, <i>on 1 or 2 manuals</i>	2.10	27	Var. XXVI:	<i>on 2 manuals</i>	1.46
9	Var. VIII:	<i>on 2 manuals</i>	0.50	28	Var. XXVII:	Canon at the ninth	0.52
10	Var. IX:	Canon at the third, <i>on 1 manual</i>	1.22	29	Var. XXVIII:	<i>on 2 manuals</i>	1.58
11	Var. X:	Fughetta, <i>on 1 manual</i>	1.44	30	Var. XXIX:	<i>on 1 or 2 manuals</i>	2.07
12	Var. XI:	<i>on 2 manuals</i>	0.53	31	Var. XXX:	Quodlibet, <i>on 1 manual</i>	1.54
13	Var. XII:	Canon at the fourth	1.33	32	Aria		3.15
14	Var. XIII:	<i>on 2 manuals</i>	4.28				60.26
15	Var. XIV:	<i>on 2 manuals</i>	1.28				
16	Var. XV:	Canon at the fifth, <i>on 1 manual</i>	3.58		Ji	piano	
17	Var. XVI:	Ouverture, <i>on 1 manual</i>	2.47				
18	Var. XVII:	<i>on 2 manuals</i>	0.56				
19	Var. XVIII:	Canon at the sixth, <i>on 1 manual</i>	1.29				

*Even though we are centuries apart, Bach has left us this music
to create a synergy that is greater than all of us combined.*

*For me, as a twenty-something living in this day and age,
the biggest lesson I learned decoding the things beyond the notes is empathy.
There will always be an infinite number of social, political and interpersonal issues
I can't fully grasp at surface level.*

*But playing this music has taught me the ability to open up my mind;
to remind myself constantly to put myself in others' shoes;
even those of someone who walked the earth more than 300 years ago,
and who left us with music that continues to connect souls.*

GOLDBERG TAKES EDITS

5 end take 163
 take 172 first-time
 take 173 first-time
 take 174 first-time
 take 175 first-time
 take 176 first-time
 take 177 first-time
 take 178 first-time
 take 179 first-time
 take 180 first-time
 take 181 first-time
 take 182 first-time
 take 183 first-time
 take 184 first-time
 take 185 first-time
 take 186 first-time
 take 187 first-time
 take 188 first-time
 take 189 first-time
 take 190 first-time
 take 191 first-time
 take 192 first-time
 take 193 first-time
 take 194 first-time
 take 195 first-time
 take 196 first-time
 take 197 first-time
 take 198 first-time
 take 199 first-time
 take 200 first-time

VAR VII A 175
 B 175 IX repeat

VAR VIII A 180
 B 180 repeat

VAR IX A 188
 B 188 repeat

VAR X A 196
 B 196 repeat

VAR XI A 196
 B 196 repeat

VAR XII A 196
 B 196 repeat

VAR XIII A 196
 B 196 repeat

VAR XIV A 196
 B 196 repeat

VAR XV A 196
 B 196 repeat

VAR XVI A 196
 B 196 repeat

VAR XVII A 196
 B 196 repeat

VAR XVIII A 196
 B 196 repeat

VAR XIX A 196
 B 196 repeat

VAR XX A 196
 B 196 repeat

VAR XXI A 196
 B 196 repeat

VAR XXII A 196
 B 196 repeat

VAR XXIII A 196
 B 196 repeat

VAR XXIV A 196
 B 196 repeat

VAR XXV A 196
 B 196 repeat

VAR XXVI A 196
 B 196 repeat

VAR XXVII A 196
 B 196 repeat

VAR XXVIII A 196
 B 196 repeat

VAR XXIX A 196
 B 196 repeat

VAR XXX A 196
 B 196 repeat

VAR XXXI A 196
 B 196 repeat

VAR XXXII A 196
 B 196 repeat

VAR XXXIII A 196
 B 196 repeat

VAR XXXIV A 196
 B 196 repeat

VAR XXXV A 196
 B 196 repeat

VAR XXXVI A 196
 B 196 repeat

VAR XXXVII A 196
 B 196 repeat

VAR XXXVIII A 196
 B 196 repeat

VAR XXXIX A 196
 B 196 repeat

VAR XL A 196
 B 196 repeat

VAR XLI A 196
 B 196 repeat

VAR XLII A 196
 B 196 repeat

VAR XLIII A 196
 B 196 repeat

VAR XLIV A 196
 B 196 repeat

VAR XLV A 196
 B 196 repeat

VAR XLVI A 196
 B 196 repeat

VAR XLVII A 196
 B 196 repeat

VAR XLVIII A 196
 B 196 repeat

VAR XLIX A 196
 B 196 repeat

VAR L A 196
 B 196 repeat

VAR V no repeat
 17/18/173/

VAR 17 no repeat
 A 214 beginning til m. 5
 216 m. 5-9
 218 m. 9-end
 B 219 m. 17-25
 215 m. 5-31
 219 last bar.

VAR 15
 A 56: first time as master 1st
 228 repeat as a master repeat
 B 209: use as general
 not insert take 207 for bars 27+28

VAR 21 REDO!
 A 91 first-time
 B 94 last
 m. 92 for master
 C 92

VAR 23
 A 98 ✓
 B 98 first-time
 101 - Form
 m. 25 - end
 C last try

VAR 26
 A 110 repeat
 B 113: while 122 then repeat
 C 124: repeat

VAR 19 first-time until m. 7

VAR 12 first-time until m. 5

VAR 94
 A 94
 B 94
 94 are B section needs @ first bar

VAR 98
 A 98
 B 98
 98 are B section needs @ first bar

VAR 104
 A 104
 B 104
 104 are B section needs @ first bar

VAR 101
 A 101
 B 101
 101 are B section needs @ first bar

VAR 241
 A 241
 B 241
 241 are B section needs @ first bar

VAR 126 first-time
 126: beginning til m. 8
 127: m. 9-16
 Repeat
 124 with m. 24
 254: m. 5-12
 253: 13-16
 B 254/m. 9-26
 253: m. 24-

VAR 138 first-time
 A 138 first-time
 B 144 until 258
 Repeat 258

VAR 144
 A 144
 B 144
 144 are B section needs @ first bar

VAR 258
 A 258
 B 258
 258 are B section needs @ first bar

VAR 162 more reveals
 take the opening of the very start of take
 258 - good
 258 - good
 258 - good

VAR 241
 A 241
 B 241
 241 are B section needs @ first bar

VAR 29
 A: First-time: 1378
 Repeat: clone 1378 until bar
 B: First-time: 259 (first-time)
 Repeat: take of
 Repeat: 144 until m. 25

VAR 241
 A 241
 B 241
 241 are B section needs @ first bar

While this CD of Bach's *Goldberg Variations* marks Ji's international recording debut, he's already performed for an audience of millions. In 2016, Ji starred in an Android® commercial that premiered during the Grammy® Awards, in which he played the rapid-fire third movement of Beethoven's *Moonlight Sonata* on duelling pianos, one of which had each key tuned to the same note. (The "monotune" performance was so compelling that *People Magazine* declared Ji the "real star of the Grammys".)

A play on Android's slogan "Be together, not the same" — the company's not-so-subtle dig at a rival — the commercial couldn't have been better suited to the 26-year-old millennial, who has steadfastly been doing things his way in an industry known for being resistant to change.

Since winning the prestigious Young Concert Artists International Auditions in 2012, Ji has been bringing his unique take on classical music to a wider public than ever before. "I've come back to the meaning of the music, and only the music," he says. "I really do believe in the power that it has to get through to somebody."

For Ji, Bach's *Goldberg Variations* is a perfect case in point. Considered one of the most important examples of variation form in the classical canon, the work requires great technical proficiency while simultaneously allowing for a high degree of musical interpretation, given the work's limited markings. "I found my sound learning this piece," says Ji, "because it's so stripped naked."

Ji's rendition features nods to contemporary music, from pop rhythmic motifs to jazz improvisation, and even some reverb. "I thought about what it might be like if Bach were alive today," he says. "I feel like a lot of the time, we neglect the fact that these composers were like us, that they had human desires, human ambitions, human problems — all the emotions they dealt with on a day-to-day basis. I want that to come out in the music."

"I've found a formula that works for me, and that makes me feel like I've stuck to my integrity as a musician."

Stacey Kors





I am in the business of making sure this music we call classical stays alive. The only way anything can stay alive over a long span of time is if it embraces the ever-changing trends in society. How do I make sure that I make music with integrity, but make it enjoyable and seemingly not complex to the vast majority of people in the world? I stay present. I listen to the sounds of today. But most importantly, I trust the music and its ability to speak to one generation after another. I think about why music exists (while some pieces are manifested out of one's ego, these will lose their impact very quickly). And after thinking about it, the answer was really simple: it's **pure and **honest**. Two things we need in life, but are somehow tremendously difficult to obtain, so we listen to music.**

Goldberg Variations /'Gould, bəg ,Ve(ə) rē 'āSHənz/ *n* the beginning and the end



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ALL HANDS

Open Daily Except Monday

