

Born in Berlin in 1964, Jörg-Andreas Bötticher studied early music at the Schola Cantorum Basiliensis in Basel (1983–90). He concluded his studies with diplomas in organ and harpsichord in the classes of Jean-Claude Zehnder and Andreas Staier respectively, as well as a wide-ranging training in music theory, and went on to postgraduate work on the harpsichord and basso continuo with Jesper Christensen and Gustav Leonhardt. After long collaboration with Jean Tubéry and La Fenice and with the Swiss chamber ensemble Die Freitagsakademie he now appears as a soloist, in duo with violinists such as Chiara Banchini, Plamena Nikitassova and Héléne Schmitt, and with ensembles as La Cetra, Akademie für Alte Musik Berlin. His performing career has taken him to many parts of Europe as well as North and South America. He has conducted such operas as *Acis and Galatea* (Handel) and *Dido and Aeneas* (Purcell), several large-scale sacred works including G.H. Stölzel's *Brockes Passion*, and more than 100 cantatas by J.S. Bach. Since 1997 he has been professor of harpsichord at the Schola Cantorum and taught early performance practice at the Musikhochschule in Basel; he has also taught the organ at the Schola Cantorum since 2006. He is regularly invited to give masterclasses and lectures at the Berlin, Frankfurt, Karlsruhe, Leipzig, Lucerne, Zurich, Prague, and Warsaw conservatories. In addition he is the organist of the Predigerkirche in Basel, famed for its three historical organs. His recordings as a soloist (Poglietti, Rossi, Muffat) and as a chamber musician with Plamena Nikitassova (Zuccari, Fritz), Chiara Banchini (J.S. Bach) or Héléne Schmitt (Albertini, Matteis, Schmelzer) have been warmly praised by the critics. He frequently serves as a jury member at several international organ competitions, e.g. Paul Hofhaimer in Innsbruck, the organ competition in Alkmaar and the Grand Prix Bach in Lausanne. His musicological publications (such as the article on basso continuo in the music dictionary MGG) show the different aspects of his musical interests and commitments, balanced between performing and theoretical considerations.