



## Ludger Lohmann

Organ Recital  
Trinity College Chapel, Cambridge  
Friday 23 July 1.10pm

**Sonata in E minor Opus 19 No 2** *Ritter 1811-1885*

Ritter was an exponent of the art of improvisation and the designer of the curved pedal board still used today. This sonata, of 1850, is in one movement, divided into three sections: quick and resolute; calm-lively-calm; swift and furious. Each section is joined to the next by recitative-like and cadenza material.

**Trio Sonata No 6 in G BWV 530** *J S Bach 1685-1750*

*Vivace; Lento; Allegro*

Although it seems likely this sonata is the only one of the six originally conceived for organ, the first movement figurations appear to be influenced by Italian orchestral concerti. The slow movement is a beautiful, expressive dialogue in E minor while the highly virtuosic finale maintains a constant momentum with the pedal almost always in quavers.

**Fantasia in D (with the B.A.C.H. motif)** *Sweelinck 1562-1621*

Sweelinck's many fantasias, influenced by the English virginalists, are generally free movements characterised by strong cadential fugues and intense use of certain motifs and finger patterns. The prescient employment of the 'BACH' motif adds interest to this work.

**Contrapunctus XVIII (unfinished)  
from The Art of Fugue BWV 1080** *J S Bach*  
**Vor deinen Thron tret ich hiermit BWV 668**

The Contrapunctus has three fugue subjects, the first two being related to The Art of Fugue theme. The third is Bach's signature theme (B flat, A, C, B natural i.e. H). It was probably meant to be the first of a series of movements combining all three fugue subjects.

The chorale prelude 'Vor deinen Thron' appears at the end of the unfinished Art of Fugue. It is a reworking of the much earlier 'Wenn wir in höchsten Nothen sein' from the Orgelbüchlein.

**Prelude and Fugue on B.A.C.H.** *Liszt 1811-1886*

Two versions exist of this famous piece. The radical revision in 1870 of the 1856 version is generally played nowadays. The 'BACH' theme is nearly always present. A restless, passionate work it seeks to explore the full range of the instrument. Beginning mysteriously the fugue builds up to a series of cascading scales which mark the return of a freer fantasy. The remarkable ending juxtaposes extreme quiet with full organ.

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Following his performance at Foulden in 1991 Ludger Lohmann makes a welcome return to the Festival, both as tutor and recitalist.

Professor of organ at Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart and organist at St Eberhard Catholic Cathedral in that city, he is a former pupil of Marie-

Claire Alain and Anton Heiller. He was previously on the teaching staff of Cologne Conservatory and a guest professor at Hartt School of Music in the USA. With a repertoire extending from the sixteenth to the twentieth century Ludger Lohmann has made numerous recordings and given many world-wide concert tours.

## Fine Arts Brass Ensemble

St Mary's Church, Fotheringhay  
Friday 23 July 7.45pm

**Overture: William Tell** *Rossini 1792-1868*  
*arr. Roberts*

**Courants and Canzonas** *Scheidt 1587-1654*  
**Canzon Cornetto** *arr. Roberts*  
**Courante**

**Courante Doloroso**  
**Canzon Bergamasquam Anglicam**

**Canon** *Pachelbel 1653-1706*

**Summer Dances for Brass Quintet** *Mathias 1934-1992*

**Maestoso**  
**Allegretto preciso**  
**Lento con moto**  
**Allegro ritmico**

Of this piece, commissioned by the 1990 Fishguard Festival and dedicated to Fine Arts Brass, William Mathias wrote: "As Fishguard is forever associated for me with fine music-making in a beautiful setting in high summer, this influenced the title. After a short introduction all the dances have their own individual character and each makes its musical point without verbal description. Highly integrated the work can be viewed as a ritual celebration, bringing together performers and place."

### INTERVAL

**Call** *Berio b1925*  
Written in 1988 for the Nashville Brass Ensemble, the title derives from the opening repeated trumpet notes which act as a call to the spacially separated performers. The work incorporates avant-garde techniques including multiphonics, the players singing and playing through their instruments simultaneously.

**Music for the Royal Fireworks** *Handel 1685-1759*  
**Overture** *arr. Roberts*  
**Bourrée**

**La Paix**  
**La Réjouissance**  
**Minuets I and II**

**Nellie's Nutcracker** *Tchaikovsky 1840-1893*  
*arr. Roberts*

**Jesu, Joy of Man's Desiring** *J S Bach 1685-1750*  
*arr. Allen*

**Puttin' on the Ritz** *Berlin 1888-1989*  
*arr. Roberts*



Since its formation in 1980 Fine Arts Brass Ensemble has gained international renown to become one of the world's leading brass ensembles. During this time the ensemble has played in more than 50 countries on four continents, given over 1,000 concerts in Britain and built up an enviable list of TV and radio credits.

Last season the group played in 14 countries in Europe, Africa and the Middle East and regular tours are undertaken every year.

Current recording projects include a collaboration with Worcester Cathedral Choir for the music of William Mathias; the complete brass chamber music of Sir Malcolm Arnold and a collection of contemporary commissions.

Members of the ensemble are: Bryan Allen, trumpet; Richard Sandland, tuba; Andy Culshaw, trumpet; Stephen Roberts, horn; Simon Hogg, trombone.

The players will introduce the pieces in tonight's programme.

### TODAY:

Festival Club open	10.00am to 4.00pm
Bar open	12.30pm to 2.00pm
	9.00pm to 11.30pm



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