

The Cambridge Companion to the Piano

David Rowland

The Cambridge Companion to the Piano is an informative and practical guide to one of the world's most popular instruments. This collection of specially-commissioned essays offers an accessible introduction to the history of the piano, performance styles, and its vast repertoire. The *Companion* also contains a glossary of important terms and will be a valuable source for the piano performer, student and enthusiast.

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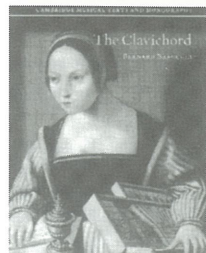
The Clavichord

by Bernard Brauchli

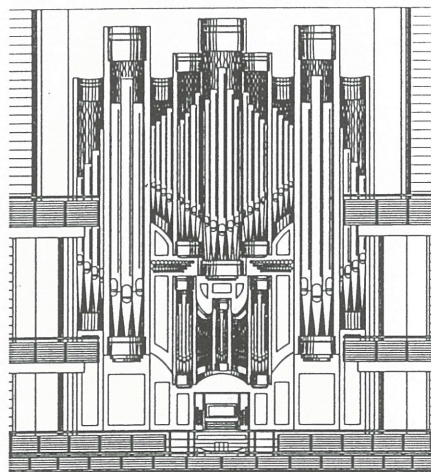
With a foreword by Christopher Hogwood
The clavichord, forerunner of the piano, was one of the most important instruments in Western keyboard history until the first decades of the nineteenth century. Bernard Brauchli's comprehensive history fills a major gap in the literature on this instrument.

Beginning with the earliest-known references, he traces the clavichord's evolution up to the mid-nineteenth century, ending with a study of performance technique. The clavichord's structural developments (traced largely through an analysis of extant instruments), literary documentation (much of it presented here for the first time in English), treatises and iconographical sources are presented in chronological order. What emerges from this study of the various sources is an overview of the essential role this instrument played both socially and musically for more than four centuries, restoring the clavichord to the position it justly deserves in history.

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**Celebrity Organ Recital
Ludger Lohmann**

7.30pm

King's College Chapel, Cambridge

*Music from 1899***The Programme**

Sonata XIX G minor, Op 193 **Joseph Rheinberger**
(1839-1901)

Präludium: Molto moderato, ma energico

Provençalisch: Andantino

Introduction und Finale

Joseph Rheinberger was appointed to his first post as organist when he was only seven years old, and five years later left his native Liechtenstein to study music at the Conservatoire in Munich. He stayed in the city after graduating, and in 1867 accepted a position as professor at the Conservatoire where, in the words of Hans von Bülow, he enjoyed a reputation as 'a truly ideal teacher of composition, unrivalled in the whole of Germany'. Amidst his heavy teaching schedule he also found time to compose operas, symphonies, church music and chamber music, but apart from his series of twenty organ sonatas, few of his works are played today.

The Organ Sonata in G minor was published 100 years ago this year, and begins with an energetic movement in sonata form. In the slow movement, which is based on Guillaume de Machaut's lai, 'J'ai la fleur de valour', Rheinberger shows a surprising awareness of mediaeval music, but the brilliant and thickly scored finale is entirely characteristic of his style.

Symphony no 1 in D minor, Op 14 **Louis Vierne**
(1870-1937)
3rd movement: Pastorale
4th movement: Allegro vivace
5th movement: Andante

As he was almost blind from birth, Louis Vierne first attended the Institution des Jeunes Aveugles in Paris, but he moved on to study the organ with César Franck and then succeeded his other teacher, Charles-Marie Widor, as organist at Ste Clothilde. He is best known, however, as organist at Notre Dame, a position which he held from 1900 until he died at the keyboard during a recital on 2nd June 1937.

The first of his six symphonies dates from 1899 and was dedicated to Alexandre Guilmant, organist of La Trinité in Paris. Each of its six movements was published separately, and the three short and intimate movements which are to be played today act as a foil to the large-scale Germanic works which surround them in the programme.

Sonata no 1 in F sharp minor, Op 33 **Max Reger**
Fantasie
Intermezzo
Passacaglia
(1873-1916)

Although Max Reger is best known today for his orchestral works, his relatively brief career is also marked

by a steady flow of works for the organ, which he regarded as 'a first class concert instrument'. Military service left Reger both physically and mentally ill, and he spent much of 1898 recuperating at his parents' home in Weiden. By April 8th 1899, however, he was well enough to write to a friend with news of a new organ sonata, Op 33. 'Don't be frightened by the title, sonata', he added; 'it isn't in sonata form. I'm using the title generically here!' He also sent a copy of the score to Rheinberger, offering his 'most sincere admiration of your truly magnificent organ sonatas', and asking him to 'peruse this work, my latest offence against harmony'. The first performance was given in Essen in 1899 by Reger's friend, Karl Straube, the cathedral organist at Wesel.

The Performer

Born in 1954, **Ludger Lohmann** studied organ at the Cologne Musikhochschule with Wolfgang Stockmeier and harpsichord with Hugo Ruf. His artistic development was greatly influenced by further organ studies with Anton Heiller in Vienna and Marie-Claire Alain in Paris.

After having taught for several years whilst still a student, Ludger Lohmann was appointed Professor of Organ at the Musikhochschule in Stuttgart in 1983, at the same time taking up the post of titular organist at the city's Catholic cathedral. Widely regarded as a leading authority in the field of early music performance practice, in recent years his activities as a researcher have been focused upon the performing practice of German Romantic organ music. Ludger Lohmann enjoys a worldwide reputation as recitalist and teacher, and frequently serves on the jury for international organ competitions. This is his third, most welcome, visit to the Oundle Festival and Summer School.

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