

Kate LODER

PIANO MUSIC

TWELVE STUDIES, BOOK 1
TWELVE STUDIES, BOOK 2
ROMANCE IN A FLAT
PENSÉE FUGITIVE
TWO MAZURKAS
VOYAGE JOYEUX

Ian Hobson

FIRST RECORDINGS

KATE FANNY LODER AND HER PIANO MUSIC

by Nicholas Temperley

The Loders of Bath were one of the most remarkable families of professional musicians in English musical history. They were at their height in the first half of the nineteenth century, a time when the British upper classes looked abroad for their music, and certainly not to a provincial city that was fast losing the fashionable aura it had held in the previous century. The Loders had gained high musical standing in Bath well before 1800. Among half-a-dozen prominent members of the family, John David Loder (1788–1846), a child prodigy and phenomenally gifted violinist, became the leader of the main orchestras in Bath and founded a successful music business. He later moved to London as one of the leaders of the Philharmonic Society and, as the author of the leading English instruction book for the violin, was listed as a professor of the Royal Academy of Music when it was founded in 1822. Yet when François Cramer resigned as leader of the Academy's public concerts, Loder was disappointed to find he was passed over for the post, and his actual teaching there did not start until 1840.¹

This story illustrates the difficulties faced by the Loders in their musical careers. They had to overcome the formidable prejudice against not only English but also provincial English musicians. John's eldest son, Edward James Loder (1809–65), was also tremendously gifted, and his father took advantage of his friendship with Beethoven's pupil and colleague Ferdinand Ries (1784–1838), sending Edward to Frankfurt for at least two years of study with him. But Ries did nothing to promote his pupil's career. Edward had few influential connections in London, and his life there was a long struggle to make a living as a composer and conductor. In spite of heavy disadvantages, to which debt, disease and paralysis were added later in life,

¹ Nicholas Temperley (ed.), *Musicians of Bath and Beyond: Edward Loder (1809–1865) and his Family*, The Boydell Press, Woodbridge, 2016, p. 85.

he found time and energy to achieve considerable distinction in his songs, his piano music² and, above all, his operas.³ Even so, he never gained anything like the fame and recognition he deserved.

Kate Fanny Loder (1825–1904) was a niece of John. The first detailed account of her life and career, written by Therese Ellsworth, was published only recently.⁴ Kate's father was John's younger brother, George, who played the piano and flute in Bath concerts and was organist at Bathwick New Church. He married the pianist Frances Kirkham, who bore him two children. When Kate was only three years old, her father died, and her mother soon married another Bath musician, the clarinettist Dominick Hervey. Kate was a child prodigy. She seems to have been well cared for, and was taught piano by the leading Bath pianist, Henry Field (1797–1848). He prepared her for the entrance exam to the Royal Academy, which she passed at age thirteen in 1839. Soon after, she was awarded a King's Scholarship there.

The RAM had opened with only 21 students, aged between ten and fifteen, who were resident at a house in Tenterden Street, Hanover Square. From the first it had treated boys and girls on equal terms, and had benefited from distinguished teachers, but for many years its finances were precarious. Kate was sponsored by Edward Loder's wife, Elizabeth, and perhaps had the advantage of her uncle John's nominal status as a professor of violin. She studied piano with Lucy Anderson (1790–1878), a well-known pianist, also from Bath, who would become the teacher of Queen Victoria and her children. But Kate made composition her 'especial study', taking lessons with Charles Lucas, Cipriani Potter and George Macfarren. Potter was probably the most influential of these three. As Macfarren put it, he was the first teacher in England who

² Ian Hobson's recording of some of the best of Edward Loder's piano music was released on Toccata Classics rocc 0322 in 2015.

³ His masterpiece, *Raymond and Agnes*, premiered at the Theatre Royal, Manchester, in 1855, was revived four years later at St James's Theatre, London, but neither production was in any way adequate, and the genius of the work remained hidden until I revived it at the Arts Theatre, Cambridge, in 1966. Many of the leading critics then expressed astonishment at its quality and power (cf. *Musicians of Bath and Beyond*, Epilogue, pp. 295–96). Some of Edward Loder's songs, chamber music and excerpts from his operas can be heard at <https://boydellandbrewer.com/musicians-bath-beyond>.

⁴ "A Magnificent Musician": The Career of Kate Fanny Loder (1825–1904), *Musicians of Bath and Beyond*, pp. 167–90.

promulgated the principles of plan [...] in the arrangement of ideas, in the conduct of keys, in the juxtaposition of one musical phrase with another, the distribution of rhythm, and the whole musical structure [...]. Potter showed his pupils the art of continuity in the development of musical ideas – the structure of complete compositions.⁵

This sense of structure would become one of Kate Loder's strong points. The two string quartets and violin sonata she wrote as a student have not survived, but the sonata was, according to a later critic, in the tradition of 'the best classical authors'.⁶ Movements from a projected opera, *L'elisir d'amore*, were also performed at RAM concerts. A different kind of talent showed in an almost painfully expressive song dating from her student years, 'My faint spirit', to words by Shelley.⁷

Loder had played at her first student concert at fourteen, demonstrating 'faultless execution', according to *The Morning Post* of 13 April 1840. Four years later, having completed her studies, she was launched into a career as a professional pianist at her teacher's annual concert on 31 May 1844, when she played the second and third movements of Mendelssohn's G minor Piano Concerto. The composer was present, and complimented her 'in the highest terms', as reported by her biographer.⁸ This concert was the beginning of a ten-year career of growing acclaim as a fully fledged professional pianist, in which the Mendelssohn concertos were among her best-known triumphs. The critic of *The Musical World*, probably James Davison, considered her among the best pianists of the day 'without reference to her age or sex or country'⁹ and was especially impressed by octave passages that she played 'with almost the power of [Sigismund] Thalberg himself'.¹⁰

⁵ Macfarren's address on Cipriani Potter to the Musical Association, 7 January 1884; quoted in Henry C. Banister, *George Alexander Macfarren: His Life, Works, and Influence*, George Bell and Sons, London 1891, pp. 22–23.

⁶ *The Musical World*, Vol. 23 (1848), p. 361.

⁷ A recording of this song can be found at <https://boydellandbrewer.com/musicians-bath-beyond/>, 'Eight Songs by Members of the Loder Family', No. 8.

⁸ Ellsworth, *loc. cit.* p. 170.

⁹ Emphasis in original.

¹⁰ *The Musical World*, Vol. 22 (1847), pp. 182–83, cited in Ellsworth, *loc. cit.*, p. 171. Loder's Study, Book 1, No. 2 ☐, gives a good idea of her powers in this line.

This judgement simultaneously recognised two kinds of prejudice that Loder had to overcome: being a woman, and being English. (A third – being young – was probably an advantage.) In both areas she at least had the support of the Academy, which had appointed her as the first woman professor of harmony. Other institutions, such as the Philharmonic Society and the Society of British Musicians, were more hesitant, admitting women only as associate members, but they did provide her with openings from quite early in her career. She continued to appear at many concerts given by various organisations. Perhaps the height of her career came in 1851, when she sponsored her own concert, presenting herself both as a performer and a composer.¹¹

In that year, however, another aspect of Victorian prejudice arose when she married Henry Thompson (1820–1904), who became a well-known surgeon and would be knighted in 1867. Though a man of wide-ranging interests and an amateur cellist, he apparently shared the typical Victorian male objection to his wife's displaying herself in public, and so had her agree to give up her career as a performer after they got married. Her retirement was actually delayed until December 1854,¹² when she gave her farewell performance of Mendelssohn's D minor Concerto at the Philharmonic.

Marriage did not, of course, inhibit Kate from playing the piano in private. The Thompsons became well known for music parties at their London house. At the most famous of these, on 10 July 1871, Brahms' *German Requiem* would receive its first hearing in England, conducted by Julius Stockhausen, with the composer's own four-hand accompaniment played by Kate Thompson and her old teacher Cipriani Potter. Although suffering from growing physical paralysis as old age approached, Kate remained in close contact with the world of professional musicians, supporting their efforts, both public and private. Joseph Joachim's quartet gave at least one concert at her home each season, and several other leading musicians, especially women, received her enthusiastic support.¹³ She enjoyed a long and close friendship with Clara Schumann,

¹¹ Ellsworth, *loc. cit.*, p. 173.

¹² Ellsworth (*ibid.*, p. 171) suggests that it was because Thompson was not yet making enough money to support himself and his wife during his early career.

¹³ *Ibid.*, p. 188.

who wrote after a performance at her house: 'How warmly I esteem and love you, and, if my playing to you gave you sometimes a little momentary relief, I am most happy.'¹⁴

Kate also continued to compose. Indeed, though she had written songs and chamber music as a young woman, virtually all her surviving music for piano solo was published after her marriage.¹⁵ No doubt she had used the studies and some of the other pieces for her Academy students, and could now afford to have them published as she continued to use them for private pupils. The two books of studies can be considered her most serious works for piano, stretching both technical and artistic invention to her limits; they were dedicated to two leading musicians of the time, her teacher Lucy Anderson and her colleague George Macfarren (1813–87), himself a distinguished composer. There is no record that she ever performed them in public. In the professional world a female composer was more surprising than a female pianist, and as long as Kate was dependent on performing for her living, she may have felt it was wise to restrict her programmes largely to recognised master works.

Now, in her long years as a comfortably married woman, the pressure was off. She was free to compose for pleasure. Her most ambitious effort was a piano trio, which was performed in 1862 by some of her former colleagues from the RAM. From time to time she would put pen to paper to record a melodious piano piece of moderate difficulty, sometimes dedicated to one of her private students or to her children. This recording provides a sampling of them. They are sophisticated miniatures, showing some familiarity with late-Romantic trends, but they mostly lack the strength and urgency that drove the studies, written in her prime, when she still had career goals.

Studies were invented as a way to induce students to perform repetitive exercises while providing just enough musical interest to stave off boredom. The pioneer of the genre was John Baptist Cramer in 1804, and since his time the *étude* had developed into a form worthy of public performance, with Chopin's at the peak of its brilliance. One expects a study to be in some variety of ternary form, with a return of the opening idea towards

¹⁴ Letter of 3 October 1881, held in the Dickinson Collection, Heinrich Heine Institut, Düsseldorf, quoted in *ibid.*, p. 188.

¹⁵ For a complete list of her known compositions, cf. *ibid.*, pp. 189–90.

the end. Loder started by emphasising the function of exercise, and gradually moved towards studies showing more creative character. Even in the earliest ones, though, her melodic and harmonic gifts often transcend the essentially mechanical nature of the form.

Kate Loder's first book of studies was published in 1852. The first of them [1] favours the right hand in the torrent of triplets, but gives the left hand its due in the 'development' section, whereas the octave passages of No. 2 [2] reverse the distribution. Nos. 3 [3] and 4 [4] explore figures that are more likely to be useful for the right hand: parallel thirds and rapid repeated notes. No. 5 [5] is the first study that begins to sound like a 'Song Without Words', the Mendelssohnian model to which Loder would frequently turn in her later pieces.

No. 6 [6] is a brittle *tour de force* that is almost (but not quite) entirely based on parallel scales in tenths and justifies in its wake a more melodious piece, No. 7 [7], which exercises the ability to play several moving parts *legato*. No. 8 [8] presents 50 consecutive bars in the same rhythm, something that would be tolerated only in a study, but it is tonally quite adventurous, modulating as far as the mediant major. No. 9 [9] returns to the idea of trading figures between the two hands, but the right hand retains the superimposed melody throughout, whereas No. 10 [10] has no melody at all, being very much an exercise, with the two hands in bare octaves until the closing cadence. No. 11 [11] explores chromatic harmonies in $\frac{9}{8}$ time. No. 12 [12], as if in reward for all this hard work, is a voluptuous romance: the left hand sprawls energetically over three octaves and more, leaving the right hand free to pursue expressive melody in rich and varied scoring.

Kate Loder's second book of studies (1853?), also containing twelve, begins, rather like the first, with a brilliant exercise in C major [13]. No. 2 [14] distributes the work between the two hands, and its ternary form seems to be reaching a conclusion when there is a surprising interruption, followed by a long coda in which the left hand plays the opening melody *pianissimo* and *legato*; a considerable climax follows. No. 3 [15] is in fiercely parallel octaves, exploring some of the less common sharp keys; the recapitulation in its ternary form is hard to spot, since it begins, like the opening

theme, on the sharpened fourth degree of the scale. In No. 4 [16] the right hand provides a sparkling display of thirds and sixths, whereas in No. 5 [17] it recites a heartfelt, melancholy song with a major interlude, all in chords stretching over an octave, while the left hand supplies an arpeggiated bass. No. 6 [18] also carries an extended melody with a somewhat lighter scoring, but has a less predictable harmonic direction. After the normal modulation from the tonic (F) to the dominant (C), there is an unexpected interlude in A flat, balanced in the recap by an episode in A major. In No. 7 [19], bearing the tempo mark *Adagio* (unusual for a study), it is the texture that provides the surprises, as the right hand alternates unpredictably between static trills and sudden dashes to the top of the keyboard. No. 8 [20] is based on a figure that requires one finger of the left hand to hit a note between two neighbouring right-hand chords; at its climax there is a surprisingly remote series of key changes.

No. 9 [21] moves into unabashed 'Song Without Words' territory, with chromatic harmony and a long coda mostly over a tonic pedal. To wake listeners from their dreams, No. 10 [22] comes in with explosive force in an unfamiliar rhythm; its middle section, however, resumes a more melodious quality. No. 11 [23] is a purely harmonic working out of an expansive right-hand figure, to which the left hand joins in the recap. No. 12 [24], like the last of the first book, is a study only in name, being essentially a romantic song, but this time it ends the series in a more anguished mood.

Kate Loder's *Three Romances* (1853) were dedicated to the Ladies Susan, Constance and Victoria Murray, daughters of the Earl and Countess of Dunmore; the sisters were presumably her private pupils. Like most of the pieces she composed after her marriage, they were designed to allow young ladies of moderate technical accomplishment to give pleasure when asked to perform in the drawing room. They were rarely played in public, although Kate's friend Walter Macfarren did perform them once at his own concert in 1865.¹⁶ Ternary form was usual. Mendelssohn was the principal model, but there are occasional echoes of Chopin, Schumann and Thalberg in the *Romance* No. 2 in A flat [25] there is an unusual degree of chromaticism, and the left hand echoes the figuration of the right in the middle section and in the coda.

¹⁶ *Ibid.*, p. 178.

Dedicated to Miss Fanny Sutton, probably another pupil, the *Pensée fugitive* [26] of 1858 is more technically demanding than the *Romances*, and is in the Field-Chopin tradition of the nocturne, depending for its effects on endlessly varied right-hand figuration over a consistent left-hand accompaniment, established for two bars before the right hand enters. As Therese Ellsworth points out, it requires an advanced player and has a more extended structure than usual: it is in a full rondo form.¹⁷

Voyage joyeux (c. 1868) [27] returns to the Mendelssohn model, acknowledged in its subtitle, 'Romance sans paroles'. It maintains a constant pattern of song and accompaniment from beginning to end, thereby allowing one to admire its subtle skills in providing enough variety to maintain interest. The first episode from the home key of A major leads to C sharp major, the second (more surprisingly) to C major; the expected return of the theme is delayed, and the rising two-note theme that is part of the waiting passage is suddenly found to have turned itself into a version of the theme. It then takes over most of the remaining time and dominates the coda.

Lady Thompson in old age was clearly a strong supporter of her own pupils and, more generally, of women musicians. This attitude may account for her decision to publish a mazurka in the *Girls' Own Paper*. It does not explain the astonishing changes in her style: the Mazurka in A minor (1895) [28] is unrecognisable in terms of her earlier work. Gone are the lush pianistic accompaniments, the repeated arpeggiations spread over several octaves, the long preparations for a reprise over a dominant pedal. Instead, there are harsh dotted rhythms, brusque unexpected chords, sudden short arpeggios, exotic sequences. Chopin's mazurkas are surely an influence here, and perhaps more recent Polish dance-music that she might have encountered in the post-Chopin generation of composers might also have had its effect. A notable novelty is the abrupt shift from F major to D major during the middle section. This piece was probably the mazurka performed in 1895 by Fanny Davies (1861–1934), a student of Clara Schumann and a leading pianist of her generation.¹⁸

¹⁷ *Ibid.*, p. 180.

¹⁸ *Ibid.*, p. 179; cf. also Dorothy de Val, 'Fanny Davies: "A messenger for Schumann and Brahms"?', in Therese Ellsworth and Susan Wollenberg (eds.), *The Piano in Nineteenth-Century British Culture*, Ashgate, Aldershot, 2007, pp. 217–37.

The little Mazurka in B minor (1899) [29], along with an equally modest Scherzo in A minor, was Kate Loder's final publication, dedicated to her old friend and colleague Walter Macfarren. Consisting of only 40 bars of music plus repeats, it crams into those bars an extraordinary amount of advanced chromaticism, all within the scope of what could be an actual dance movement.

Nicholas Temperley holds a PhD in music from Cambridge University, and spent most of his career as a professor of musicology at the University of Illinois at Urbana-Champaign, where he now lives in retirement. He carried out pioneering work to open up British music between Handel and Elgar, producing the twenty-volume London Pianoforte School series and two Musica Britannica volumes: No. 43, with Geoffrey Bush, 'English Songs 1800–1860'; and No. 85, with Sally Drage, 'Eighteenth-Century Psalmody', as well as books and articles on various neglected composers and their music. He is now regarded as the leading authority on Victorian music. He has also done extensive work on Haydn's The Creation, Berlioz's Symphonie fantastique and Mozart's unfinished opera L'Oca del Cairo, which he orchestrated and completed for a revival in 1991. His book The Music of the English Parish Church (1979) opened up another new field of music history and led to the online Hymn Tune Index (www.hymntune.library.illinois.edu). He is now preparing, with Beth Quitslund, a critical edition of Sternhold and Hopkins' The Whole Book of Psalms (1562), collating more than thirty Elizabethan editions. His book Musicians of Bath and Beyond: Edward Loder (1809–1865) and His Family was published by The Boydell Press (Woodbridge, Suffolk) in 2016.

Ian Hobson, pianist and conductor, enjoys an international reputation both for his performances of the Romantic repertoire and of neglected piano music old and new, and for his assured conducting from both the piano and the podium, renewing interest in the music of such lesser-known masters as Ignaz Moscheles and Johann Hummel as well as being an effective advocate of works written expressly for him by contemporary composers, among them John Gardner, Benjamin Lees, David Liptak, Alan Ridout and Roberto Sierra.

As guest soloist, Ian Hobson has appeared with the world's major orchestras; those in the United States include the Chicago Symphony Orchestra and The Philadelphia Orchestra, the symphony orchestras of Baltimore, Florida, Houston, Indianapolis, Pittsburgh and St Louis, the American Symphony Orchestra and the Orquesta Sinfónica de Puerto Rico. Abroad, he has been heard with the Royal Philharmonic Orchestra, London Philharmonic Orchestra, Scottish National Orchestra, Royal Liverpool Philharmonic Orchestra and Hallé Orchestra in the UK and, the ORD-Vienna, Orchester der Beethovenhalle, Moscow Chopin Orchestra, Israeli Sinfonietta and New Zealand Symphony Orchestra.

Born in Wolverhampton in 1952 and one of the youngest-ever graduates of the Royal Academy of Music, Ian Hobson subsequently pursued advanced studies at both Cambridge University and Yale University. He began his international career in 1981 when he won First Prize at the Leeds International Piano Competition, having previously earned silver medals at both the Arthur Rubinstein and Vienna-Beethoven competitions. Among his piano teachers were Sidney Harrison, Ward Davenny, Claude Frank and Menahem Pressler; as a conductor he studied with Otto Werner Mueller, Denis Russell Davies, Daniel Lewis and Gustav Meier, and he worked with Lorin Maazel in Cleveland and Leonard Bernstein at Tanglewood. A professor at the Center for Advanced Study at the University of Illinois (Urbana-Champaign), Ian Hobson received the endowed chair of Swanlund Professor of Music in 2000 and is now the Swanlund Emeritus Professor. For the Michaelmas Term of 2011–12, he served as Visiting Fellow at Magdalene College, Cambridge.

Ian Hobson is in increasing demand as a conductor, particularly for performances in which he doubles as a pianist. He made his debut in this capacity in 1996 with the Stuttgart Chamber



Orchestra, and has since appeared with the English Chamber Orchestra, the Fort Worth Chamber Orchestra, the Sinfonia Varsovia (at Carnegie Hall), the Pomeranian Philharmonic and the Kibbutz Chamber Orchestra of Israel, among others. He also performs extensively as pianist-conductor with Sinfonia da Camera, a group he formed in 1984 and which quickly gained international recognition through its recordings. The ensemble celebrated its 25th anniversary in May 2009 with the first performance of Moscheles' Piano Concerto No. 8, orchestrated by Ian Hobson from notes scrawled by the composer on an original piano score.

He is also active as an opera conductor, with a repertoire that encompasses works by Cimarosa and Pergolesi, Mozart and Beethoven, and Johann and Richard Strauss. In 1997 he conducted John Philip Sousa's comic opera *El Capitan* in a newly restored version with a stellar cast of young singers; the recording was issued the following year as one of the inaugural releases of the Zephyr label, which Ian Hobson founded. A fervent advocate of Enescu's music, he conducted the 2005 North American premiere of *Oedipe*, in a semi-staged version performed by Sinfonia da Camera on the 50th anniversary of the composer's death; a recording of the event was released by Albany Records in 2006.

To date he has amassed a discography of some sixty releases, mostly on the Zephyr label, including the complete piano sonatas of Beethoven and Schumann, a complete edition of Brahms' piano variations for piano and the complete piano works by Chopin. In 2007, with the Sinfonia Varsovia, he recorded Rachmaninov's four piano concertos and *Rhapsody on a Theme of Paganini* for the Zephyr label in the dual role of pianist and conductor – an achievement no other performer has matched. In addition, he has recorded more than twenty albums for the Arabesque label featuring the music of Clementi, Dussek and Weber, the complete piano sonatas of Hummel, the complete solo piano transcriptions of Rachmaninov, and *Hobson's Choice*, a collection of his favourite pieces exploring the multiple facets of virtuosity across the span of three centuries. Orchestral releases include works by Françaix, Milhaud and Saint-Saëns, as well as Stravinsky's *L'Histoire du soldat* and Walton's *Façade*, with the Sinfonia da Camera and William Warfield as narrator.

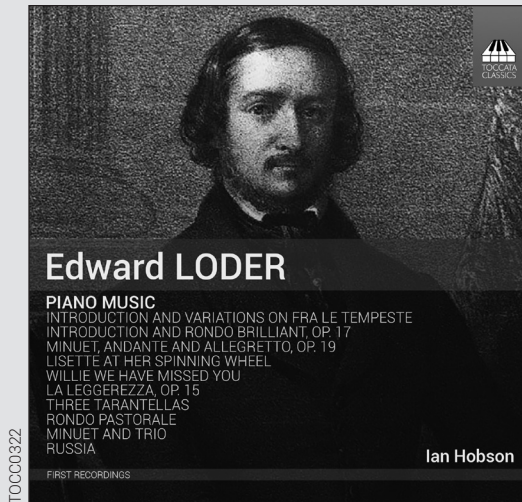
He has also recorded a sixteen-volume collection of the complete works of Chopin, also for the Zephyr label, having marked the composer's 200th birthday with a series of ten solo concerts in New York. In addition to the large body of work for solo piano, this recording series features his performances as pianist and conductor, with the Sinfonia Varsovia, in all of the works for piano and orchestra, as well as his collaboration as pianist with other artists in Chopin's chamber music and songs. In this edition there is around three-quarters of an hour of

music by Chopin that has never been recorded before, making Ian Hobson the first-ever artist to record Chopin's entire *œuvre*. With the violinist Sherban Lupu he is recording, as pianist and conductor, the complete works of Ernst for Toccata Classics, for which label he has also recorded piano music by Edward Loder and Harold Truscott. He has also released two albums in the pioneering series of recordings of the early orchestral works by Martinů, also for Toccata Classics, in which he is conducting the Sinfonia Varsovia.

In addition, Ian Hobson is a much sought-after judge for national and international competitions, and has been a member of numerous juries, among them the Van Cliburn International Piano Competition (at the specific request of Van Cliburn), the Chopin Competition in Florida, Leeds International Pianoforte Competition, Schumann International Competition in Germany and Arthur Rubinstein Competition in Poland. In 2005, he served as Chairman of the Jury for the Cleveland International Piano Competition and the Kosciuszko Competition in New York; in 2008, he served in the same capacity for the New York Piano Competition – to which, renamed New York International Piano Competition, he returned in 2010.

His website can be found at www.ianhobson.net.

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KATE LODER Piano Music

Twelve Studies, Book 1 (publ. 1852) 18:15

[1] No. 1 in C major	0:57
[2] No. 2 in G major	1:04
[3] No. 3 in D major	0:42
[4] No. 4 in B flat major	1:06
[5] No. 5 in E minor	1:18
[6] No. 6 in A major	1:22
[7] No. 7 in E flat major	2:16
[8] No. 8 in G major	2:06
[9] No. 9 in D minor	1:54
[10] No. 10 in F major	1:07
[11] No. 11 in C minor	1:41
[12] No. 12 in E major	2:44

Twelve Studies, Book 2 (c. 1853) 35:48

[13] No. 1 in C major	2:18
[14] No. 2 in E major	1:51
[15] No. 3 in E minor	2:07

[16] No. 4 in A major	2:21
[17] No. 5 in A minor	3:03
[18] No. 6 in F major	3:20
[19] No. 7 in B flat minor	4:30
[20] No. 8 in E flat major	2:32
[21] No. 9 in G major	4:08
[22] No. 10 in G minor	3:16
[23] No. 11 in D major	3:12
[24] No. 12 in F sharp minor	3:10

Three Romances (1853)

[25] No. 2 in A flat	3:52
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[26] Pensée Fugitive in A flat (1858) 4:48

[27] Voyage Joyeux in A major (c. 1868) 2:51

[28] Mazurka in A minor (1895) 3:07

[29] Mazurka in B minor (1899) 2:04

Ian Hobson, piano

TT 70:52
FIRST RECORDINGS