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Edward LODER

PIANO MUSIC

INTRODUCTION AND VARIATIONS ON FRA LE TEMPESTE
INTRODUCTION AND RONDO BRILLIANT, OP. 17
MINUET, ANDANTE AND ALLEGRETTO, OP. 19
LISETTE AT HER SPINNING WHEEL
WILLIE WE HAVE MISSED YOU
LA LEGGEREZZA, OP. 15
THREE TARANTELLAS
RONDO PASTORALE
MINUET AND TRIO
RUSSIA

Ian Hobson

FIRST RECORDINGS

EDWARD LODER: AN EARLY VICTORIAN COMPOSER AND HIS PIANO MUSIC

by Nicholas Temperley

Edward James Loder (1809–65) is a composer who is at last getting his due. He came from a period in which the British upper classes looked abroad for their music, above all to Italy for opera and to Germany and Austria for instrumental music. When a nationalistic reaction arose in the late Victorian period, leading critics spoke of an 'English Musical Renaissance', which implied a low standard for the preceding generation of English composers. Only recently have the early Victorians begun to be rescued from this severe judgment. Balfe, Wallace, Macfarren, Sterndale Bennett and S. S. Wesley have all attracted new attention. Now a movement to revive Loder's music is well under way. I have edited a book entitled *Musicians of Bath and Beyond: Edward Loder and His Family*;[1] new editions of his music are appearing; and a celebration of the Loders and their music took place at Bath in October 2015.

The Loders were, indeed, the leading family of musicians in late Georgian Bath. Edward's grandfather John (1757–95) and his father, John David (1788–1846) were both violinists. John David was a child prodigy, performing a violin concerto at the age of eight, and became hugely celebrated in his home city as leader of the orchestras in the Theatre Royal and the New Assembly Rooms. He also founded a successful music business there. Then he gradually moved the centre of his activities to London, where in course of time he would lead many Philharmonic Society concerts and quartet concerts, and teach at the Royal Academy. He also published the leading British instruction book for the violin. John David's sister Ann Matilda (1790–1848) would become the mother of the Distin family, a famous brass ensemble. His brother George (c. 1794–1829) was another Bath musician, and two of his children had notable careers: George Loder the younger (c. 1816–68) travelled widely and became a leading conductor and entrepreneur in New York, San Francisco and Australia; Kate Fanny Loder (1825–1904) was a distinguished London composer and teacher.[2]

Several of John David's children also became musicians. Edward, one of twin sons who were the eldest in the family, would settle for the piano as his main instrument. He took lessons in Bath, most

[1] Boydell & Brewer, Woodbridge, Suffolk, forthcoming 2016.

[2] Some of her music is also about to be revived: a recording of her piano works is in preparation from Ian Hobson and Toccata Classics.

probably from Henry Field (1797–1848), a prominent pianist of the time. His father had made friends with Beethoven's pupil and colleague Ferdinand Ries (1784–1838) during Ries' long stay in London from 1813 to 1824, and as a result Edward spent at least two years in Frankfurt studying composition with him. Not surprisingly, he gained from his teacher a solid foundation in the Viennese school, which is reflected in his deep understanding of harmony, form and orchestration, and his lifetime skills as a composer. It may have helped him resist both the temptation to extremes of virtuosity and the 'Mendelssohn mania' that swept Britain in the 1840s and '50s.

On returning to England in 1829 Edward Loder began his career in Bath under his father's eye, often accompanying famous visiting musicians (such as Paganini in 1831), or playing an occasional chamber or solo piece in the local concerts. For a while he hoped to succeed as a pianist, and his earliest extant compositions are mostly ambitious virtuoso pieces for piano solo. He moved permanently to London in about 1833. It was soon clear that he could not hope to make his living as a pianist in competition with Continental celebrities such as Moscheles, Herz or Thalberg. A golden opportunity came his way in 1834 when he was commissioned to write an opera, *Nourjahad*, for Samuel J. Arnold's new company at the English Opera House. The production was well received, and for the rest of his life he was constantly striving to repeat his success, jumping at any opportunity in the theatrical world, whether in opera, pasticcio, melodrama, pantomime, adaptations of foreign operas, or incidental music to Shakespeare plays (he revised and expanded the traditional music for *Macbeth*, then attributed to Locke but now known to have been the work of Richard Leveridge).

He achieved his highest goal in two grand operas, where he introduced a powerful sense of drama largely lacking in the work of Balfe and other British contemporaries. *The Night Dancers* (1846) solidified his reputation as an opera composer and was revived several times in his lifetime. His masterpiece, *Raymond and Agnes*, premiered at the Theatre Royal, Manchester, in 1855, and 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.[3] Many of the leading critics then expressed astonishment at its quality and power. Stanley Sadie wrote: 'The orchestration is rich, often masterly. [...] Most of the choruses have tremendous vitality. Best of all are some of the ensembles, [which] would not disgrace middle-period Verdi'.[4] He and Andrew Porter both said they were haunted by the music.[5] Charles Osborne later confessed that he was 'bowled over by *Raymond and Agnes.* Its intensity,

[3] Details of the revival can be found in the Epilogue of *Musicians of Bath and Beyond*, *op. cit*.

[4] *The Times*, 3 May 1966.

[5] Respectively *The Musical Times*, Vol. 107, No. 1480, June 1966, p. 517; *Opera*, Vol. 17, No. 6, July 1966, p. 596.

and Loder's gift for melody and musical characterization, were indeed Verdian and marvellously exciting'.[6]

But all this was far in the future. In Loder's day, though a few critics dimly perceived that he was something above the ordinary, he had no chance of gaining a dominant position in the musical world. Operas did not even provide him with a living; he probably got a mere pittance for some of the songs from his operas that were published as sheet music. Like most English composers of this period he had trouble making ends meet. But unlike many, he does not seem to have gone in for teaching in London, or looked for a professional position at the Royal Academy of Music or a church. His only salaried posts were as music director at several theatres. He was briefly imprisoned for debt in 1836, and may then have gone abroad for a while to escape his creditors. He began working for the theatre under the famous tenor, John Braham, in 1837, and entered into an agreement with a leading London publisher, D'Almaine & Co., to provide a new popular song every week, eventually publishing more than 300 songs. He also continued to produce piano pieces from time to time, some of them clearly potboilers, but others giving scope to his abundant talent and originality. In later years illness forced him to give up his musical activities, first performing and then composing, and at last he became entirely dependent on charity.

Because of Loder's relative obscurity, few people thought it worth while to preserve his musical manuscripts. For his piano music, posterity has to rely almost entirely on printed sources, kept in a few of the larger libraries. His first three surviving pieces for piano solo were published in 1829 or 1830, jointly by the family firm, J. D. Loder of Bath, and the London publisher William Hawes. Two were dedicated to unmarried ladies, who were no doubt his pupils, and the third, on a more ambitious scale, was offered to Henry Field. (Two were given opus numbers, 15 and 17; if there were really any earlier works, they have left no trace, and must have been unpublished items numbered by the composer.)

These are concert pieces. Their goal is not merely for a pianist to instruct and entertain herself, but to impress an audience, whether public or domestic, with her technical capabilities. *La Leggerezza: Introduction and Rondino* [1] is in a modified sonata form in the style of early Beethoven, preceded by a short introduction. It is easy to imagine that this orthodox piece was composed under Ries' guidance. After the main theme in E flat major comes the first surprise: a transition to E major on the way to the dominant key, where a more expressive second subject makes its entry. All is recapitulated in the tonic, and a coda rounds off the form.

In the next composition, *Rondo Pastorale* [5], Loder seems to have felt free to show off his playing technique a little more. It is again in sonata form, despite the title, but the Classical model is stretched somewhat by the pastoral mode, established by conventional means: *moderato* 6/8, tonic pedal,

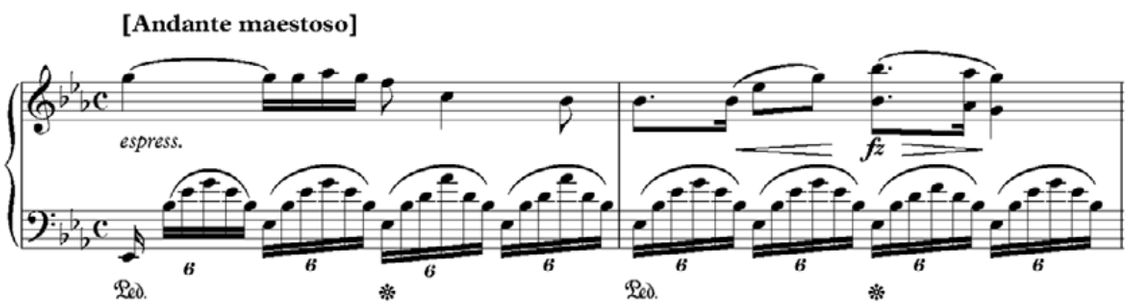
[6] Charles Osborne, 'I can't live without Edward Loder', *Opera*, Vol. 53, No. 6, June 2002, p. 768.

subdominant rather than dominant colouring, and a plagal cadence in the fourth bar. The second subject uses the 'Scotch snap', which would become a favourite device of Loder's in later songs and operas, then launches into glittering passagework, using triplets and the piano's highest register, and including difficult passages in fast parallel thirds. Again, a surprise key-change intrudes (into E flat where G major is expected) and is duly revisited in the recapitulation. An exciting *Prestissimo* coda makes fun of the staid 6/8 melody.

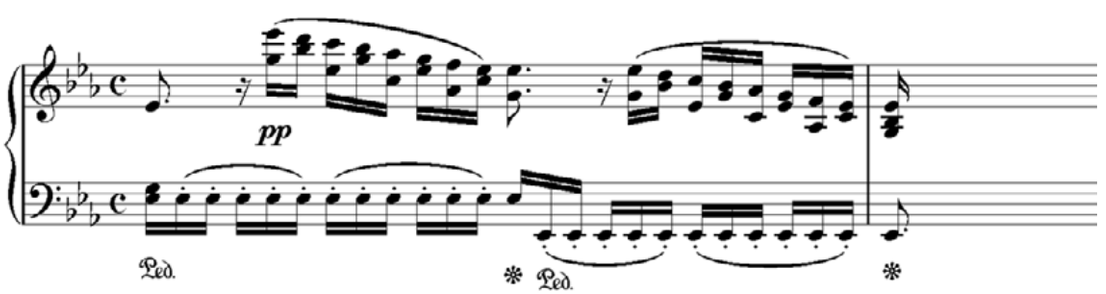
The *Introduction and Rondo Brilliant* (*sic*) marks Loder's full emancipation from the restraints of any teacher or mentor. It is not only technically challenging: it explores contemporary textures and techniques of thematic development that begin to establish Loder's musical personality. The transformation of themes, found in late Beethoven, was still uncommon in 1830. Themes (a) and (b) from the slow introduction (Ex. 1) 7, both striking in very different ways, are transformed and developed in the main body of the rondo 8. Some of the figures of accompaniment suggest Chopin, but Loder can't have heard much Chopin at the time; perhaps John Field was his model.

Ex. 1

(a)



(b)



Since all these 'rondos' are actually in sonata form, the question arises: did Loder write any piano sonatas? The idea was so unfashionable in England that sonatas without a famous composer's name would not have been publishable. Reviewing one by J. B. Cramer in 1827, *The Harmonicon* said: 'A Sonata is indeed a rarity! The title has lain dormant for many a long year'.[7] Loder's Minuet and Trio in C minor and major 12, when included in James W. Davison's *The Harmonist* in 1840, would claim to be 'from a sonata published at Vienna', but no such publication has come to light. His only extant sonata, for flute and piano, survived only in manuscript until it was published in 1990.

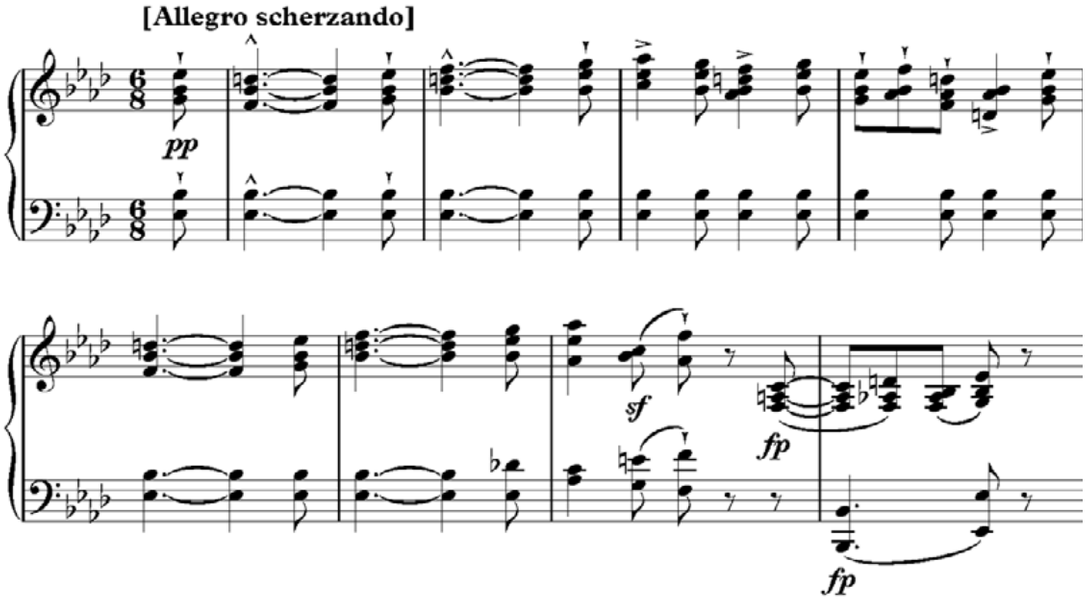
In 1833 Loder published an important set of three pieces with the awkward title *Minuetto & Trio*, *Andante Sentimentale and Allegretto Scherzando*, Op. 19. The names sound like possible sonata movements, but their keys (E flat, B flat and A flat) cannot easily be fitted into the scheme of one sonata. They were published by the London publisher Goulding & D'Almaine, with whom Loder would have a lasting relationship, but were dedicated to the same Miss Julia Trevelyan, presumably from the Bath area, who was the dedicatee of *La Leggerezza*.

The *Minuetto & Trio* 2 is a return to Loder's smoothly Classical style. But the *Andante sentimentale* 3 enters a new world, full of surprises. It begins with an expressive melody in B flat, but the extension wanders through unexpected modulations to a point where there is no way to predict its tonal direction. A temporary home of D flat is reached, where repeated chords *più moto* introduce new tension and more modulation. At last the music comes to a cadence on the conventional dominant key of F, from which there is a normal return to the tonic for a calm repeat of the opening theme. The next episode, in G minor, starts with a brusque dotted theme reminiscent of a Baroque overture, but its continuation merges rather suddenly into a lush passage over a dominant pedal strongly reminiscent of Chopin. With fragments of earlier themes, the tranquil mood prevails until the end of this extraordinary piece.

The *Allegretto scherzando* 4 is in orthodox sonata form, without a development section. Its opening theme is both harmonically and rhythmically challenging, but the virtuoso passage-work is more conventional. A complete rest from rapid scales is reached in the second subject (Ex. 2), which is reminiscent of the opening theme of Schubert's Sonata in G major, D894/Op. 78, which was published in 1827; if that was indeed Loder's model, it is one of the earliest examples of the influence of Schubert's instrumental work. Both the main themes are stated over a double pedal (the drone fifth), an effective device that he would resort to a little too often.

[7] Vol. 5, p. 228.

Ex. 2

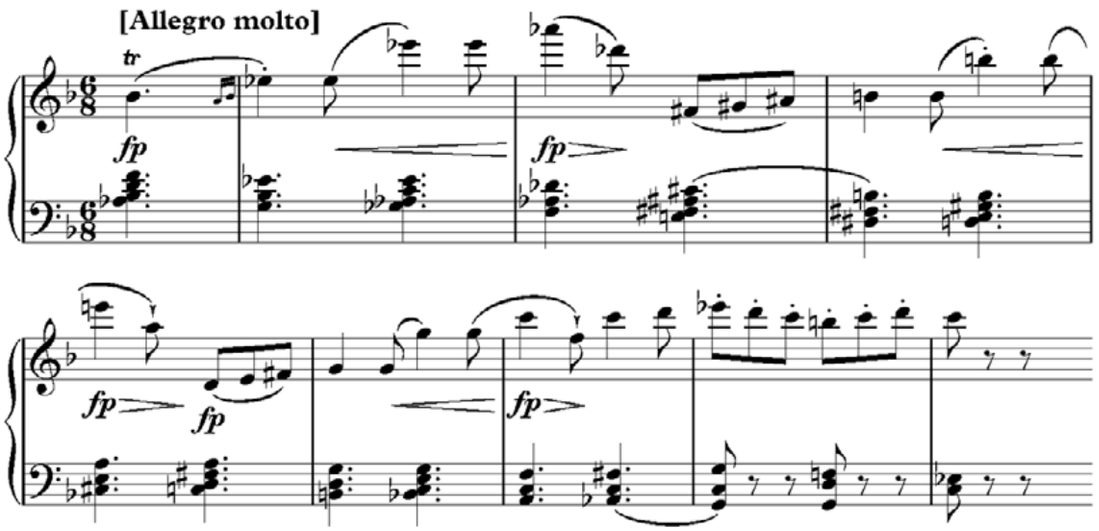


After an interval of several years where Loder's activities are poorly documented (they are not at all in 1835–36, before his imprisonment for debt), he returned to serious piano-writing in the 1840s. He may have been encouraged by the commissions from *The Harmonist*, including that for his *Minuetto & Trio*, and even more by a new series called *Le Voyageur*, published by Duff & Hodgson in 1842. It commissioned substantial works from British composers, while at the same time cultivating its customers' tastes by having each piece based on foreign songs. Loder contributed twice. No. 7 ('Naples') is a relatively conventional set of variations on one Neapolitan song followed by a rondo based on another. More interesting is No. 12 ('Russia') 6, incorporating three songs but introducing them in an original style that suggests folk-culture. He is unlikely to have heard much Russian folk-music, nor is the introduction based on the three songs themselves, so one has to assume that he dreamed up his own 'primitivism'. For a series of his own, *The Melophon*, he provided a Grand Waltz and an arrangement of Schubert's 'Hark, hark, the lark', neither of which gave much scope for originality.

The next year, 1843, Duff & Hodgson published *Three Tarentellas* [*sic*], *Studies for the Piano Forte*, which Loder dedicated to William Holmes, a teacher at the Royal Academy of Music and a composer. The tarantella had been made fashionable by Rossini, Auber and Chopin. Loder's examples fully capture the frenzied nature of the form, with its terse, unvarying pattern of fast eight-beat phrases. They seem to have set his imagination free: they have their own character, which Ian Hobson, in conversation, has called 'spicy'. The main A minor theme of No. 1 9 is only eight bars long in 6/16; the contrasting A major theme is intensified by a string of rapid modulations. An even bolder, enharmonic passage is found at a similar point in No. 2 in D minor 10, made still wilder by some harsh chromatics that follow (Ex. 3). Remarkably, the main theme of No. 2 is fifteen bars long, breaking the eight- or sixteen-bar straitjacket

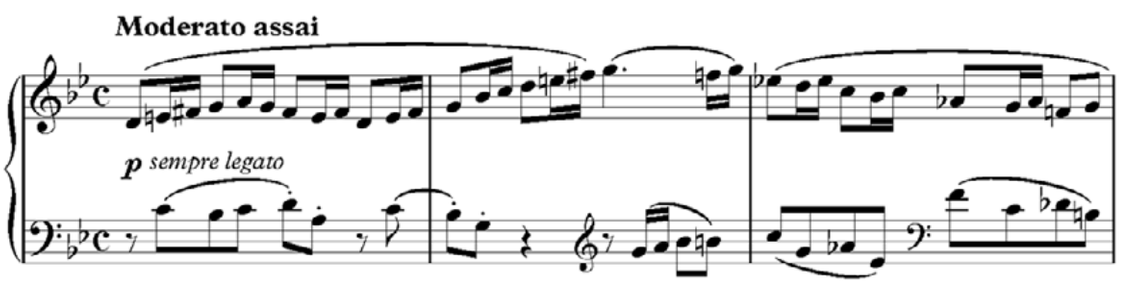
that was customary both for tarantellas and for Loder's style in general. No. 3 in B flat minor, 12/16 [11], is comparatively smooth and quiet. The overall impression is that Loder was enjoying a chance to develop a modern idiom while transcending his usual self-imposed mediocrity.

Ex. 3



Among Loder's sets of variations on currently popular tunes, perhaps the most impressive is that based on the aria 'Fra le tempeste' from Michael Costa's opera *Don Carlos*, premiered at Her Majesty's Theatre in 1846. The tune is a commonplace sixteen-bar affair, which Loder supplies with an upbeat and a modulation to the dominant in his brief but brilliant Introduction [13]. After Costa's theme is stated, with the first half ending on the mediant minor (a fashionable preference), the mood and tempo of the Introduction return in the first variation [14]. Variation 2, in *lento* 6/8 [15], trumps Costa's tonal plan by using the mediant *major* as the contrasting key; this effect is balanced in the second half by a series of modulations. Variation 3 [16] is a simple display piece, but Variation 4 [17] has a poetic melancholy, begins in G minor and wanders through many harmonies (Ex. 4); in bar 7 one still has no idea what key will be chosen for the half-cadence (F? B flat? D minor or major?). The Finale, in a lively dance tempo [18], expands the theme to a ternary form and brings it to a triumphant conclusion.

Ex. 4



In the 1850s Loder's output of piano music declined rather rapidly. Indeed, when he published *Moonlight on the Lake: Notturno* in 1856, his close friend and supporter James W. Davison, music-critic of *The Times* and editor of *The Musical World*, said it was 'so charming a piece that we are surprised its composer should write so little for the pianoforte'.[8] Sadly, the piece does not appear to have survived. In 1859 appeared *The Popular Melody 'Willie We Have Missed You' / Arranged by E. J. Loder* 19, five years after Stephen Foster's song was published. As was usual in these 'arrangements', he embedded several verses of the song between short flourishes of piano scales and other passagework. But in this case the Introduction is a kind of rewriting of the song in a more classical idiom, shorn of Foster's nostalgic feeling, and this revised conception is also the basis of the development between verses.

The only remaining serious piece in Loder's surviving output for piano is a winner: *Lisette at her Spinning Wheel / A Poem Without Words*, also published in 1859 20. In spite of the subtitle, the music is supplied with a poem. Though far from a literary gem, it forms a perfect programme for a rondo form.

A maid sat at her spinning wheel,
And listlessly did play
With rack and reel, but could not work,
Her thoughts were far away.

'And why am I thus doomed,' she sighed,
'In sorrow here to pine?
Ah, Conrad, will that hour ne'er come
When thou wilt call me thine?'

'Lisette! Lisette!' her mother cried –
Spoke from the room within,
Where old and blind she long had lain;
'Lisette! why cease to spin?'

Fast went the wheel, and busy now
The thread her fingers plied;
Why stops the wheel? Why starts the maid?
Young Conrad's at her side.

[8] *The Musical World*, Vol. 34 (1856). p. 237.

‘My own, my best, my fairest one,
Thou know’st I love thee well;
And yet such tidings sad have I
These lips refuse to tell.’

‘Lisette! Lisette!’ again was heard –
Spoke from that room within:
‘I do not hear thy wheel; once more:
Why dost thou cease to spin?’

And now the wheel with busy hum
Went round – but all in vain;
Her tears fell fast – she could not work;
The wheel has stopped again.

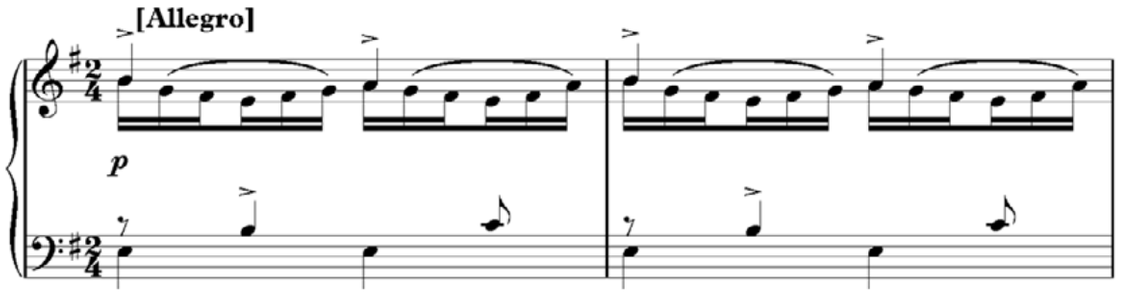
‘I come’, her lover said, ‘to take
A last farewell of thee.’
He kissed her cheek; she could not speak,
But wept right piteously.

‘Lisette!’ again the mother cries;
Now loud and harsh she spoke.
‘My mother dear! I cannot work,
For oh! my heart is broke.’

The whirring of the wheel suggested the triplet figuration of the E-minor rondo theme (Ex. 5 (a)), which recedes during the pauses in Lisette’s work. There is an obvious debt here to Schubert’s *Gretchen am Spinnrade*, which would have been well known to both Loder and most of his audience. But *Lisette* is still a highly original and expressive piece. The triplets gradually slow down to a solitary B, as the girl pauses in her spinning; her thoughts are still in minor mode as she laments Conrad’s absence. The mother’s angry cry (Ex.5 (b)) brings her back to her work. For the next episode, the solitary B becomes part of a consoling seventh chord on G. Soon a left-hand melody is heard, representing Conrad’s voice, whether real or imagined is not clear (Ex. 5 (c)), and the lovers begin to sing in parallel tenths. The mother intervenes, the wheel starts and stops again, and this time, in a master stroke, the B becomes part of an unexpected seventh chord in F sharp minor.

Ex. 5

(a)



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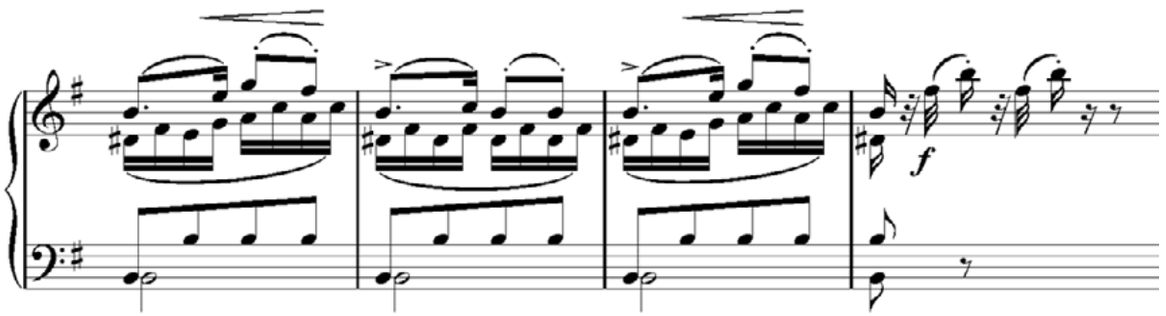
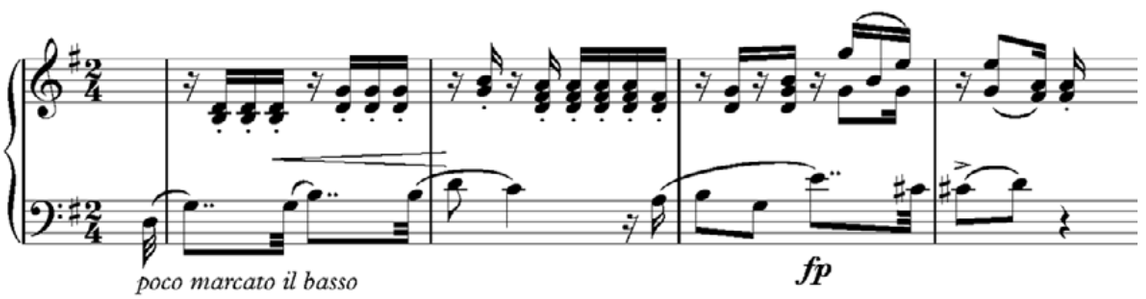


(c)



In due course Conrad's voice returns in E major. His message this time is devastating, and his cadence is interrupted with a chromatic chord, over which the mother's indignant cries are heard once more. The coda, marked *languendo*, well expresses Lisette's despair. The spinning figure is now in a lower octave, with a descending harmonic progression over a tonic pedal.

It is difficult not to hear also, in this tragic ending, an expression of Loder's own plight, brought on by paralysis (first mentioned in 1856), poverty, and declining mental powers. By 1859 he was failing; he had to ask his cousin George to conduct the London production of *Raymond and Agnes*, which was 'so contemptible that no one could judge of [the opera's] merit'.[9] Temporary cheer was afforded by a successful revival of *The Night Dancers* in November 1860: 'the most interesting ovation of the evening was

[9] George A. Macfarren, 'Loder, Edward James', *The Imperial Dictionary of Universal Biography*, 3 vols., ed. John Waller, W. McKenzie, London, 1863, Vol. 2, p. 120.

that offered to Mr. Edward Loder, who [...] betrayed all the emotion which a man might well be supposed to experience on passing suddenly from the gloom of his still chamber of sickness, and the despondency of unheeded genius, to the exciting glory of a public triumph'.[10] Other comments roused the conscience of a group of publishers, who combined to bring out a set of twelve of Loder's best songs 'for the benefit of the composer'. There is no record of any further public appearances, and he died of 'Disease of the Brain with Paralysis 4 years' on 5 April 1865.

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's* 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 *is to be published early in 2016.*

[10] *The Morning Post*, 12 November 1860.

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 Yehudi Wyner.

Photo: Peter Schaaf

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 in 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.

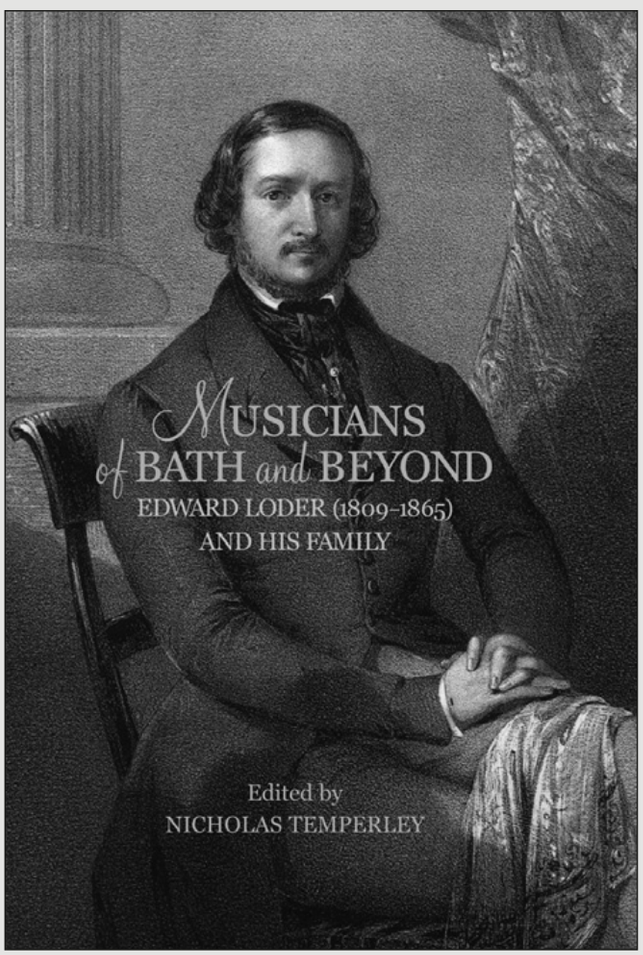
He is also active as an opera conductor, with a repertoire that encompasses works by Cimarosa and Pergolesi, Mozart and Beethoven, and Johann and Richard Strauss. In 1997 he conducted John Philip Sousa's comic opera *El Capitan* in a newly restored version with a stellar cast of young singers; the recording 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 recently recorded the first in a series of CDs of the piano music of

Harold Truscott. He is also embarked on a pioneering recording of early orchestral works by Martinů, likewise for Toccata Classics.

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 Kosciuzsko 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.



Musicians of Bath and Beyond:
Edward Loder (1809–1865) and his Family

Edited by Nicholas Temperley

This book takes advantage of new and often surprising biographical research on the Loder family as a whole and its four main figures, using them to illustrate aspects of music history in the nineteenth century.

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