



# MARIE ANDREE JOERGER ACCORDION

# MIR

# ROR

## Preludes and fugues through the centuries

The accordion is a true chameleon among polyphonic instruments and the latest of the keyboard instruments. By its expressiveness, precision and sonorous colours, it brings atypical flavours and colours marked by lightness, melancholy and poetry to the repertoires of its elders. The prelude and fugue being one of the most common forms in the keyboard repertoire (clavichord, harpsichord, organ, piano), with the exception of the accordion, it took more than a century and a half for a composer to dare writing a prelude and a fugue for the strap instrument. Here is Thierry Escaich, a world-renowned composer. I premiered his *Prelude and Fugue* at the Berlin Philharmonic Hall in March 2019 (his first piece for solo accordion). My recording project consists in paying tribute to this well-known musical form of academic music. I achieve this by getting through the centuries and aesthetics uniting, so to speak, the keyboard family around this famous dyptych. The programme is mirrored with preludes and fugues by Johann Sebastian Bach, beginning with the first piece of the First book of the *Well-tempered keyboard* and ending with the last of the Second book, interspersed with preludes and fugues by C. Balbastre, W.A. Mozart, C. Schumann, M. Reger, T. Escaich.

- BACH
- BALBASTRE
- MOZART
- SCHUMANN
- REGER
- ESCAICH