

COMPOSER ANNIVERSARIES IN 2010

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Of the many composers with anniversaries that can be commemorated in 2010 (albeit some of the dates are not known for certain), there are several whose compositions include works that would sound well on the clavichord. The following list is arranged chronologically: it includes some lesser-known names whose compositions are well worth exploring.

Antonio de Cabezón 1510–66. Leading Spanish composer for keyboard of the sixteenth century. Several of his works, including fourteen *tientos*,¹ many liturgical pieces and two short *diferencias* (i.e. sets of variations), were published in Venegas de Henestrosa's *Libro de Cifra Nueva* (1557); this was edited by H. Anglés in two volumes for Monumentos de la Música Española. Saul B. Groen's catalogue mentions a reprint in four volumes; this is available through Ludwig Masters or Saul B. Groen. The posthumous *Obras de Música para Tecla, Arpa y Vihuela*, published by his son Hernando in 1578, includes much liturgical music in addition to fourteen *tientos*, nine *diferencias* and over forty *glosadas* (intabulations) in up to six parts, including four by Hernando himself, one by Juan de Cabezón (Antonio's brother) and one anon. A modern edition in three volumes (excluding the *glosadas*), edited by Anglés, is published by Consejo Superior de Investigaciones Científicas and is available from Tritó. A new edition by C. Astronio for Ut Orpheus is in preparation. The *glosadas*, edited by Maria Ester Sala for Union Musical Ediciones, are available through Music Sales Group. A few pieces in Coimbra MS 242, published in *Portugaliae Musica* Vol. XIX, have tentatively been assigned to Cabezón, although the ascription to A. C. may well have meant Antonio Carreira.

Ercole Pasquini c. 1560–1620. Organist in Verona and in Rome, from which post he was apparently dismissed in 1608. He left over thirty pieces in manuscripts (none autograph), including six toccatas (some with interesting rhythmic patterns in the note groupings), ten canzonas, one fuga, sets of variations, including one on *Ruggiero*, two on *Romanesca*, and two *Pass è Mezzi*, an intabulation of *Ancor che co'l partire*, a sonata, a *gagliarda*, and the earliest known examples of two *durezze* and two *corrente*. Collected edition by W. Shindle published by the American Institute of Musicology, Corpus of Early Keyboard Music, No. 12.

Peter Philips c. 1560–1628. English composer who spent much time in Italy, Spain, France and the Netherlands. He left some 34 keyboard compositions, including pavans, galliards, two fantasias, and several intabulations of madrigals. Nineteen are to be found in the Fitzwilliam Virginal Book Vol. 1 (reprinted by Dover). A further eight pieces, including an almande, pavana, fantasia, four intabulations and a setting of *Veni Creator Spiritus*, are edited by John Harley for Stainer and Bell's *Early Keyboard Music* K40. The complete keyboard works edited by David Smith are in *Musica Britannica* Vol. 75.

Johann Benn c. 1590–1660 worked in Messkirch (Baden) and Lucerne, and left seven *ricercare* and two canzonas in a manuscript now in the British Library. A modern edition by R. Schächter is published by Cornetto Verlag, No. CP342.

Henri Dumont 1610–84. Born in Flanders, Dumont became organist in Paris and left seventeen pieces, including eleven allemandes, one courante, one pavane and four *préludes*. There is a modern edition by P. Bonfils for Éditions Musicales de la Schola Cantorum et de la Procure Générale de Musique, *L'organiste Liturgique* 13, 1956; however, since the volume is not listed on their web-site it is probably out of print.

Bernardo Pasquini 1637–1710 (no known relationship to Ercole). Organist in Rome, composer of almost 200 pieces for keyboard, covering all the main genres (suites, dance movements, toccatas, contrapuntal pieces and variations) and including over 300 *Versos* and some 28 sonatas for one or two instruments with figured bass. Available in seven volumes edited by Maurice Brook Haynes, published by the American Institute of Musicology, Corpus of Early Keyboard Music, No. 5, which is very unreliable but does group the works by genres. The far more accurate Italian edition in seven volumes, which follows the haphazard groupings of the (mainly autograph) MSS, is available through Libreria Musicale. A facsimile edition of the Landsberg MS, edited by Emer Buckley in two parts plus CD, is published by Anne Fuzeau Classique.

Alessandro Scarlatti 1660–1725. Better known for his sacred and secular vocal music, he left many toccatas in MSS, most of which are multi-movement (with some loose fugues as well as dance movements), including lengthy sets of variations on *La Folia*. Some toccatas are retrospective, others are forward-looking, with many dissonant clashes, and lengthy passages of chords to be arpeggiated. An excellent new edition by Andrea Macinanti and Francesco Tasini with a most illuminating introduction on performance is published in five volumes by Ut Orpheus.

Gaspard le Roux c. 1660–1705/7. Almost nothing is known of this composer, who published a set of seven suites, including one in the unusual key of F sharp minor, consisting of unmeasured preludes and the usual dances, many with *doubles*, in Paris in 1705. A splendid *sarabande en douze couplets* is the penultimate movement of Suite seven. All pieces are richly ornamented and there are several also arranged for two harpsichords. Two facsimiles are available, one with the clefs in the original position from Performers Facsimiles PF222 and also from Musica Repartita, MR124F, the other with modern G and F clefs from Musica Repartita, MR124SF. All are available from Jacks, Pipes and Hammers.

Johann Kuhmau 1660–1722 was of course J. S. Bach's immediate predecessor in Leipzig. He published two sets of suites (one of seven in major keys, the other of seven in minor keys plus a sonata in B flat major), seven sonatas, and *Biblischer Historien* (Bible Stories) taking the form of six sonatas 'auff dem Claviere zu spielen'. All are available in facsimile, published by SPES, from Jacks, Pipes and Hammers. A new complete edition by C. D. Harris is published by Broude Brothers, No. AOK6 (2 volumes): this includes four pieces from manuscript. The Biblical Sonatas are available separately in this edition (AOK6c), and also in an Urtext edition by L. Hoffmann-Ebrecht from Edition Peters, Nos. 4840a–f.

Christian Witt c. 1660–1717, organist in Altenburg, left about twenty pieces in MSS including suites, preludes, fugues, *ciaconas*, a passacaglia with thirty variations formerly attributed to J. S. Bach, and three chorale preludes. Twelve pieces are available in a modern edition by Laura Cerutti for Armelin, AMM 026/053 (2 volumes). Three pieces from the Mylau Tablaturbuch are edited by J. Shannon for the American Institute of Musicology, Corpus of Early Keyboard Music, No. 39. A capriccio is in the *Andreas Bach* book, edited by Robert Hill for Harvard University.

Christoph Graupner 1683–1760 worked in Darmstadt, and composed well over 100 pieces, including many suites. Facsimiles of *Monatliche Clavirfrüchte* and *17 Suites pour clavecin* are published by Anne Fuzeau Classique. Modern editions include *January to September* in three volumes by Edition Baroque (see the review in *BCS Newsletter* 42, October 2008), and *Eight Partitas* edited by L. Hoffmann-Ebrecht for Breitkopf & Härtel, Mitteldeutsches Musikarchiv Reihe 1, No. 5832.

Giuseppe Antonio Paganelli 1710–c. 1763 worked in Venice, Bayreuth, Munich and Madrid, where he may have succeeded Domenico Scarlatti. He published *XXX ariæ pro organo et cembalo* in 1756: facsimile edition published by Minkoff; modern edition by M. Machella for Armelin AMM163. He also published 'Amusement for the fair sex' (*Divertissement de le beau sexe ou six sonatines*), 1757; modern edition by Laura Cerutti for Cornetto CP388 (see the review in *BCS Newsletter* 38, June 2007).

Thomas Arne 1710–78. His *Eight Sonatas or Lessons for the Harpsichord* were published in 1756. A modern facsimile edited by Beechey and Dart is published by Stainer and Bell: Early Keyboard Music K27.

Wilhelm Friedemann Bach 1710–84. Oldest son of Johann Sebastian, and a significant composer for the clavichord. He left relatively few keyboard works, including eleven sonatas, eight fugues, twelve polonaises and ten fantasias, in addition to pieces in the *Notebook for W. F. Bach* compiled by Johann Sebastian, and a Concerto for two keyboards which is highly effective on two clavichords. Paul Simmonds and Mike Daniels have produced an edition of the fugues which is available from the BCS Bookshop² or Paul Simmonds (see the review in *BCS Newsletter* 43, February 2009). A selection of keyboard works, including the polonaises and some of the sonatas and fantasias, is available in Urtext editions from Henle. Johannes Brahms' edition of the Concerto for two keyboards is published by International Music Co., No. 884. A new complete edition under the direction of Peter Wollny is in progress for Carus Verlag: the keyboard works will be in the first two volumes, Carus 32.001 and 32.002.

Thomas Gladwin 1710–99 worked in London, where he published *Eight Lessons for the Harpsichord or Organ*, three of which have violin accompaniment, in the 1750s. A facsimile edition of these two-movement pieces is published by Jacks, Pipes and Hammers.

Theodore Smith c. 1740–1810. German composer active in England; he published *Six Sonatinas for harpsichord or piano forte* c. 1785. Modern edition: Performers' Facsimiles PF126.

Note

1. *Tiento* is a generic term for an instrumental piece, used both for imitative and homophonic pieces; the nearest equivalent non-Spanish term is 'toccata'.
2. See p. 35.

List of publishers' and dealers' web-sites

American Institute of Musicology: *see* Corpus of Early Keyboard Music

Anne Fuzeau Classique: <http://www.editions-classique.com>

Armelin: <http://www.armelin.it>

BCS Bookshop: <http://www.bcs.nildram.co.uk/bcsbooks.htm>

Breitkopf & Härtel: <http://www.breitkopf.com>

Broude Brothers: <http://www.broude.us>

Carus-Verlag: <http://www.carus-verlag.com>

Cornetto: <http://www.cornetto-music.de>

Corpus of Early Keyboard Music: <http://www.corpusmusicae.com/cekm>

Dover Publications: <http://www.doverpublications.com>

Edition Baroque: <http://www.edition-baroque.de>

Edition Peters: <http://www.editionpeters.com>

Éditions Musicales de la Schola Cantorum:

<http://www.schola-editions.com>

Fuzeau, Anne: *see* Anne Fuzeau Classique

Harvard University: <http://www.hup.harvard.edu/catalog/HILMUS.html>

Henle: <http://www.henle.de>

International Music Co.: <http://www.internationalmusicco.com>

Jacks, Pipes and Hammers: <http://www.jackspipesandhammers.com>

Libreria Musicale: <http://www.libreriamusicale.com>

Ludwig Masters: <http://www.masters-music.com>

Minkoff: <http://www.minkoff-editions.com>

Music Sales Group: <http://www.musicsales.com>

Musica Britannica: *see* Stainer & Bell

Paul Simmonds: <http://www.paulsimmonds.com>

Performers' Facsimiles: *see* Jacks, Pipes and Hammers

Peters Edition: <http://www.editionpeters.com>

Saul B. Groen: <http://saulbgroen.nl>

Schola Editions: <http://www.schola-editions.com>

Stainer & Bell: <http://stainer.co.uk>

Tritó: <http://www.trito.es>

Ut Orpheus: <http://www.utorpheus.com> (*see also* Libreria Musicale)