

COMPOSER ANNIVERSARIES IN 2011

John Collins, *Worthing*

This is an extended version of the article which appears in *BCS Newsletter* 49 (February 2011)

[Ed.: Major anniversaries this year include those of Franz Liszt (1811–86) and Gustav Mahler (1860–1911) – not, on the face of it, clavichord composers, though Liszt did own a clavichord: the Christian Ernst Friederici instrument that had belonged to Mozart was bought for him by the Countess Wittgenstein, and from 1848 till 1861 it stood in his music room in Weimar alongside the organ. (Thanks to Neil Coleman for this information. The instrument was donated to the Historisches Museum der Stadt Wien, Vienna; sadly, it has been missing since World War II.) John Collins here draws attention to some lesser-known composers whose anniversaries also fall this year, many of whose works are well worth exploring on the clavichord.]

Simon Lohet (1550–1611). Organist at the court in Stuttgart, he left twenty short fugues, a canzona, two chorales, and transcriptions of a motet and a chanson, which were included in Woltz's tablature of 1607; a few of these also appear in MS. All have been edited by Larry Peterson for American Institute of Musicology, CEKM Vol 25. See <http://www.corpusmusicae.com/cekm.htm>

Cajus Schmiedecke (1555–1611). Included here since he may be the author of the *Gdansk Tablature* of 1591, which contains forty-two pieces, including sixteen fantasias, five chorale arrangements, a pavan and twenty chanson intabulations. None requires pedals, and all are excellent examples of late Renaissance compositional genres. Edited in 1993 by Jerzy Erdman for Polski Instytut Muzyczny, Łódź (reviewed by Derek Adlam in 'Clavichord music before 1700', *BCS Newsletter* 30); this edition is unfortunately now out of print, but well worth tracking down if you can find it. An edition by Franz Kessler presents the pieces on three staves and also includes a few extra pieces by Volckmar, Gronau and Mohrheim; this is available from <http://www.saulbgroen.nl>.

Valentin Strobel (1611–after 1669). Four suites are in the Bulyowski, Strassburg MS (which also contains fourteen suites by Froberger and suites by Poglietti, Mercure and Bulyowski). Edited by Rudolph Rasch and available from <http://www.carus-verlag.com>.

Pablo Bruna (1611–79). Organist in Daroca, and the most important Spanish composer for keyboard between Cabezón and Cabanilles, he left some thirty pieces in manuscript, including twenty *Tientos*, of which three are *Falsas* and one is a *Batalla*. Further pieces include four sets of versos and seven *Pange Linguas*. The complete edition by Carlo Stella was published in 1993 by Institución Fernando el Católico, and is available from <http://www.trito.es>.

Carl van der Hoven (1580–1661). Organist in Salzburg, he left a few keyboard works in MS. Two Toccatas, a Ricercar, Fugue and Fantasia have been edited by Siegbert Rampe for Bärenreiter in *Organ and Keyboard Music at the Salzburg Court* BA8499: <http://www.baerenreiter.com>. A Ricercar not included in this edition, together with the Toccatas and Ricercar, has been included by Clare Rayner for American Institute of Musicology, CEKM Vol. 40 Part 1, and a further Toccata attributed to Van der Hoven is in Part 3. <http://www.corpusmusicae.com/cekm.htm>.

Louis Couperin (1626–61), organist, harpsichordist and player of the viola da gamba in Paris, should need no introduction, but his music is still not played as much as it deserves to be. Apart from about sixteen unmeasured preludes he left some 120 dances, including several substantial *Chaconnes* or *Passacailles*, and the magnificent Pavane in F sharp minor. His *Pièces de Clavecin* have been edited in two volumes by Alan Curtis for Heugel (*Le Pupitre* series), available via <http://www.jackspipesandhammers.com>, and in one volume by Paul Brunold (revised by Davitt Moroney) for Oiseau Lyre, <http://www.oiseaulyre.com>.

Georg Böhm (1661–1733). Organist in Lüneburg, where he met the young J.S. Bach. Keyboard pieces left in MSS that do not require pedals include seven Dance Suites, an Overture, a Minuet, four Chorale Partitas, a Capriccio, a Chaconne and three Preludes. Modern edition by Beckmann in two volumes for Breitkopf & Härtel, EB 8086/7; see <http://www.breitkopf.com>. An earlier edition by Wolgast, also for Breitkopf, contains ten

Suites, of which those in D minor, E flat major and F minor have been removed from the authentic corpus; this can be downloaded from the IMSLP Petrucci site: <http://imslp.org>.

Ferdinand Tobias Richter (1651–1711) Organist in Passau and Vienna, he was a joint dedicatee (with Buxtehude) of Pachelbel's *Hexachordum Apollinis* of 1699. He left a few works in MSS, including six Partitas or Suites, a capriccio, a toccata and two sets of versetti. See p. 31 of *BCS Newsletter* 49 for a review of the recent edition by Markus Eberhardt published by Edition Walhall <http://www.edition-walhall.de>.

Anton Estendorffer (1670–1711). Organist at Münsteuer and Reichenberg, he left a collection of nineteen sets of variations in a manuscript of 1695 including seven Arias, five Ciaconnas, three Galliards and four Chorale melodies; these have been edited by Konrad Ruhland and are available from Carus Verlag www.carus-verlag.com A further variation set attributed to him is in a collection of Christmas music published by Edition Baroque as eba4003. <http://www.edition-baroque.de>.

Juan Moreno y Polo (1711–76). Organist at Tortosa. According to contemporary sources he composed many pieces, mainly bipartite sonatas in the style of Scarlatti, but most have long since disappeared. Eight were edited by Preciado in *Doce compositores aragoneses de tecla*, and four by Luisa Morales in *Tecla Aragonesa*, Vol. V. A lengthy and adventurously dissonant *Paso para Ofertorio* and a *Sonatina* in two movements were included by Felipe Pedrell in Vol. 2 of *Antología de Organistas Clasicos Españoles*, available from <http://www.trito.es>. Other pieces were published in anthologies by Pedrell which are, regrettably, long out of print.

James Oswald (1711–69). Scottish arranger who moved to Knebworth, and published many sets of Scottish pieces for varied instrumentation, including *Airs for the Seasons*, collections named after flowers, and various old tunes. The *47 Scottish tunes for the harpsichord* (c. 1742) has been edited by Andrea Bornstein for Ut Orpheus and provides welcome and enjoyable recreation; see <http://www.utorpheus.com>.

Ignazio Cirri (1711–87). Organist of Forlì cathedral. His set of twelve two-movement sonatas, with no registration indications, was published in London c. 1770 by Welcker. A facsimile edition, also including 24 organ sonatas by Gian-Domenico Catenacci, was published as *Biblioteca Classica dell'organista* Vol. 28 by Paideia Brescia, available from <http://www.saulbgroen.nl>. The Cirri sonatas are available for download from <http://icking-music-archive.org/ByComposer/I.Cirri.php>

John Mantel (1706–61). Born Johann Scheidemantel, he is first known in England in 1738 and published a set of *6 Lessons for Organ or Harpsichord* c. 1743, when he was organist at South Benfleet. Each set opens with a prelude and includes a fugue, as well as dances and pieces with tempo indication. A facsimile edition, albeit in very small print, has been published by Jacks, Pipes and Hammers; see <http://www.jackspipesandhammers.com>.

Octavian Panzau (1683–1761). Organist in Augsburg, he published *Octo-Tonium Ecclesiastico-organicum* in 1745, a collection of sixteen Fugues comprising two Fugues on each of the eight Tones, the subject of the second one being an inversion of the first. Modern edition by Rudolph Walter available from <http://www.carus-verlag.com>.

Friedrich Kunzen (1761–1817). German composer who spent most of his life in Copenhagen. Seventeen keyboard pieces by him have been edited by Busk and Schwab and published as *Monumenta Musica Regionis Balticae* K/1, University of Copenhagen. Available from <http://www.saulbgroen.nl>.

Tomas Ciurana (1761–1829). Organist in Játiva, Valencia, he left many pieces in MSS, including some thirty sonatas, many of which show the influence of Haydn and Mozart. Almost all are playable on manuals only, and very few have any registration indicated. There is also a *Tema* with variations. The pieces designated *para órgano* include seven *pasos*, versos on Ave Maris Stella and Pange Lingua, and two fugues. The modern edition by Vicente Ros is available from <http://www.trito.es>.