

COMPOSER ANNIVERSARIES IN 2012

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Some major composers have anniversaries this year, many of whose works will sound well on the clavichord. This list also includes several lesser-known names whose compositions are well worth exploring. Where possible, publisher's catalogue numbers have been given; for web-sites, see below.

Giovanni Gabrieli 1557-1612. One of the leading Venetian composers of the late Renaissance, his 38 keyboard pieces comprise a set of Intonations, twelve Toccatas, eleven Ricercars, three Fantasiae, two fugas and nine canzonas. They are edited by Sandro Dalla Libera for Ricordi in three volumes; volume three contains thirteen keyboard settings of motets.

Jan Pieterszoon Sweelinck 1562-1621. Organist of the Oude Kerk in Amsterdam and a seminal influence on North German organ music in the seventeenth century through his pupils. His authenticated keyboard works include some seventeen toccatas, 24 fantasias, one ricercar, twelve sets of chorale and psalm variations and twelve sets of dance and song variations, with several more works in each category considered of doubtful attribution. Two recent complete editions include Harald Vogel and Pieter Dirksen for Breitkopf & Härtel in four volumes [EB 8741-4], and Siegbert Rampe for Bärenreiter in nine volumes [BA 8473-6, 8485-7, 8494 and 8500]. A most useful guide is Pieter Dirksen's book *The keyboard music of Jan Pieterszoon Sweelinck* in which the pieces are discussed in depth [see www.pieterdirksen.nl].

John Dowland 1562-1626. Although this famous lutenist who composed over 100 pieces for this instrument wrote nothing specifically for keyboard, over 50 of his pieces were set for keyboard by contemporary and later composers across Europe; several can be found in the Fitzwilliam Virginal book, and Christopher Hogwood has edited 30 settings for Edition HH with a comprehensive list of settings in the appendix [HH.074.SOL]. The collected edition of the lute music by D. Poulton for Faber [No. 0571100392] includes keyboard notation and makes an interesting comparison with the keyboard elaborations.

Hans Leo Hassler 1564-1612. Primarily known today for his vocal music, he studied organ in Venice with Andrea Gabrieli and became a leading player in Augsburg. He left a substantial corpus of keyboard works of considerable scope and length, most of it preserved in the Turin MS, including eight Toccatas, eighteen Ricercari, eighteen Canzone, fourteen Magnificats, an Organ Mass, four Fugues and two sets of Variations. A good selection of these pieces was edited by Georges Kiss for Schott and Sons [ED 6042]. The toccatas were edited by S. Stribos for the American Institute of Musicology [CEKM 45], and the magnificats by A. Carpenè for il Levante Libreria [TA 17]. A few other pieces from other MS sources have been included in various anthologies. 25 of the 39 intabulated songs from his *Lustgarten* of 1601 have been edited by M. Böcker for Breitkopf & Härtel [EB 8674]. The complete works from the Turin MS are available in two volumes edited by W. Thein and U. Wethmuller for Breitkopf & Härtel [SON 323-4], but at about £200 each they will remain well outside the reach of most players.

Wolfgang Ebner 1612-65. Organist of St. Stephen's cathedral, Vienna, and court organist, contemporary with Froberger. Three works certainly by him include three toccatas, a courante, a capriccio sopra L'aria Pergamasco, the Partite sopra l'Aria Favorita with seven variations, and the 36 variations divided into three groups of twelve (the second and third groups being in the form of a courante and sarabande) on an Aria in A minor composed by Ferdinand III. Works of uncertain authenticity include 56 versets encompassing various forms ie toccata, capriccio, fugue, in the eight church modes (eight of which are variants of pieces by Froberger, and one by Frescobaldi), two preludes, a partita in A and eight individual dance movements. Published by Bärenreiter in two volumes, edited by Siegbert Rampe, that also include keyboard works by Georg Muffat [BA 8419 and 8460].

Wolfgang Briegel 1626-1712. Organist in Gotha and Darmstadt; he left a few keyboard pieces in MS. The eight fugues in the Church Tones are for manuals only, and were edited by Wilhelm Krumbach for Kistner and Siegel as *Die Orgel*: Reihe II, Nr. 19.

Joan Baptista Cabanilles 1644-1712. Organist of Valencia cathedral, and regarded as the greatest of the Spanish baroque composers for keyboard, who left well over 200 tientos, including examples in all the main genres, a number of dances, toccatas, batallas and almost 1000 versos. None of his works were published in his lifetime, but MS copies were made, mainly by Elías and his other pupils. Unfortunately for the non-organist, most of the nine volumes of his tientos so far published include a mixture of the *medio registro/partido* pieces specifically for organ and the *lleno* pieces which sound well on the clavichord. Volume two which contains three llenos, one partido, five passacalles, five gallardas in duple time with extensive sets of variations, two

batallas (one of which is by Kerll), four paseos, folias, a xacara, a pedazo de musica, a gaitilla (which is *partido*) and six toccatas (one of which is *partido*) is the most useful volume for the clavichordist. The nine volumes were published by the Biblioteca de Catalunya, Barcelona; most of them are now out of print, but can sometimes be obtained through second-hand sellers such as Abebooks (www.abebooks.co.uk). A selection of Cabanilles' works in four volumes, each of which contains a mixture of *lleno* and *medio registro/partido* pieces, has been published by the Institució Alfons el Magnànim under the series title *Valencian Keyboard Music*: these are available from Tritó.

Friedrich Wilhelm Zachow 1663-1712. Organist in Halle and teacher of Handel. He left some 53 chorale preludes including a splendid set of twelve variations on 'Jesu meine Freude', the great majority of which are playable on one manual and do not require pedals, and thirteen secular pieces that are also suitable for the clavichord including preludes, fugues, fantasia, capriccio and a suite in B minor. There are modern editions by Heinz Lohmann for Breitkopf & Härtel [EB 6646], and Klaus Beckmann for Schott [ED 9922].

Johann-Jakob de Neufville 1684-1712. This regrettably short-lived organist in Nuremberg published one volume of keyboard pieces in 1708, the contents of which show clearly the influence of his teacher Pachelbel. It includes five Arias with variations, three of which require pedals, and a splendid Ciacona in B minor. A suite in G minor is preserved in MS. A complete edition has been edited by Raimund Schächer for Pro Organo Musikverlag.

Johann Eberlin 1702-62. Organist in Augsburg, he published nine toccatas for organ in two movements, the second being a well-wrought fugue or double fugue, edited by Rudolph Walter for Copenrath [now available through Carus, CV91.072/00] and two sets of versets (65 and 115) on the eight church tones which are edited by Rudolph Walter for Verlag Doblinger [DM 568-9; 1108-9]. The pedal parts in the toccatas are limited to long held notes, and these pieces make excellent and challenging material for clavichord. The 65 versets offer excellent practice in playing relatively short contrapuntal works, and also include some challenging preludes and finales. He also published two sonatas, which sound well on any keyboard instrument: these are edited by Laura Cerutti for Armelin Musica [CM 037].

John Christopher Smith 1712-95. Handel's amanuensis, he published four sets of lessons for the harpsichord (Opp. 1-4), of which the first two, containing extended keyboard suites, show the sure assimilation of Handel's style including fugues and variations in addition to the four basic dances and airs and minuets. The third and fourth sets display in their on average three movements far more *galant* and Scarlattian influence, including passages for crossed hands. A final set of twelve sonatas Op. 5 combines the older with the newer styles. Facsimiles of the first two books were published by Minkoff and of the third and fourth by Jacks, Pipes and Hammers: these both seem to be unavailable at present, but it would be worth enquiring of Jack, Pipes and Hammers or at Abebooks for second-hand music copies.

Marianne Martines 1744-1812. Lived in Vienna where she composed over 200 works of which 62 vocal pieces, a sinfonia for chamber orchestra, three keyboard concerti and three keyboard sonatas survive. The latter are full of Rococo charm and Haydnesque elegance, with the two slow movements in minor keys being reminiscent of C. P. E. Bach. They have been edited by Shirley Bean for Hildegard publishing company [490-01100].

Publishers and web-sites:

Abebooks: www.abebooks.co.uk

American Institute of Musicology: www.corpusmusicae.com/cekm.htm

Armelin Musica: www.armelin.it

Bärenreiter: www.baerenreiter.com.

Biblioteca de Catalunya: see Tritó, below

Breitkopf & Härtel: www.breitkopf.com

Carus: www.carus-verlag.com

Doblinger: www.doblinger-musikverlag.at

Edition HH: www.editionhh.co.uk

Faber Music: www.fabermusic.com

Hildegard publishing company: www.hildegard.com

Jacks, Pipes and Hammers: www.jackspipesandhammers.com

Kistner and Siegel www.kistnerundsiegel.de

Il Levante Libreria: www.illevante-libreria.it

Minkoff: www.minkoff-editions.com Warning: they have ceased trading

Pro Organo Musikverlag: www.pro-organo.com

Ricordi: www.ricordi.it

Schott & Sons: www.schott-music.co.uk

Tritó: www.trito.es