

COMPOSER ANNIVERSARIES IN 2013

John Collins, *Worthing*

Richard Wagner (1813–1883), Giuseppe Verdi (1813–1901) and Benjamin Britten (1913–1976) all have anniversaries this year, but sadly none of them seems to have composed anything for the clavichord. However, John Collins here surveys several other composers with anniversaries in 2013, including some lesser-known names, many of whose works sound well on the clavichord. Publishers' catalogue numbers are given where possible: for a list of web-sites, see p. XX.

John Bull (c. 1563–1628) composed a large amount of keyboard music, much of which poses extreme difficulties to the player, including fast runs in thirds and sixths for both hands. A few pieces were included in *Parthenia*, published in 1612/13. The fantasias, ostinati, liturgical and Dutch carol settings have been edited by John Steele and Francis Cameron and revised by Alan Brown for *Musica Britannica* Vol. 14; and, more suitable for clavichord, the dances, variations and character pieces (numbering more than 100) have been edited by Thurston Dart in Vol. 19. These include three sets of the *Quadran Pavan and Galliard*, the thirty variations on *Walsingham* and the *Chromatic Pavan and Galliard* thought to be a lament on the death of Queen Elizabeth I. A good selection is included in the *Fitzwilliam Virginal Book* (1899 edition by J. A. Fuller Maitland and W. Barclay Squire, revised and re-issued by Dover Publications in 1979). An excellent book on the keyboard works is *The Keyboard Music of John Bull* by Walker Cunningham (Ann Arbor, UMI Research Press, 1984; ISBN 978-0-8357-1466-2).

Giles Farnaby (c. 1563–1640): composer of vocal music and over fifty pieces for keyboard, including eleven highly individual fantasias, pavans, variations, other dances (including an alman for two virginals) and descriptive character pieces, almost all of which are included in the *Fitzwilliam Virginal Book*. Modern complete edition by R. Marlow in *Musica Britannica*, Vol. 24.

Heinrich Scheidemann (c. 1595–1663): a pupil of Sweelinck and organist of the Catharinenkirche, Hamburg, he left a large corpus of keyboard music in several MSS, including over thirty chorale preludes and twelve motet intabulations (most of which require pedals), Magnificat settings on the eight tones which require pedals, and twenty-odd praeambulae, fugues, fantasias, canzonas and toccatas, most of which are for manuals only. Three of the latter, along with another 27 variations and dances, all for manuals only and particularly suited to the clavichord, have been edited by Pieter Dirksen for Breitkopf & Härtel, No. EB 8688 (reviewed in *BCSN* 34). The keyboard works have been edited by Klaus Beckmann (Vols. 1–3, ED 9728–30) and Claudia Schumacher (Vol. 4, motet intabulations, ED 20638) for Schott Music. The earlier edition in three volumes, omitting the motets, by Gustav Fock for Bärenreiter (BA 5480–1 and 5477) contains several pieces which have recently been excised from the canon, but are nevertheless attractive.

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, which omits the suite).

Franz Xaver Murschhauser (1663–1738): organist in Munich, where he studied with Johann Caspar Kerll. He published three volumes for organ, of which the first in 1696 included sets of a preambulum, five fugues and a finale on the eight tones, followed by four sets of variations for the Christmas season, including one with cuckoo imitations. The second (published in two parts) includes praeambula, toccatas, canzonas and fugues on the first to third, seventh, eighth and tenth to twelfth tones; although the great majority of the pieces in these two volumes are for manuals only, of greater interest to clavichordists will be the set of eight Arias with variations and three *Weihnachtslieder* with variations published as Op. 7. All three volumes have been edited by Rudolph Walter for Alfred Coppenrath, obtainable from Carus Verlag (91.074, 91.078 and 91.085).

Ferdinando de' Medici (c. 1663–1713): Grand Prince of Tuscany from 1670, and an important patron of music: Vivaldi dedicated *L'Estro Armonico* to him, and it was in his service that Bartolomeo Cristofori invented the piano. A manuscript containing fifteen pieces, which can be grouped into four 'suites', each of which includes a prelude and an aria *alla Francese*, bears a Medici coat of arms, and is probably the work of one copyist/composer – possibly Ferdinando himself. There are also two lengthy *passagagli* which seem more closely related to French than to Italian practice. Modern editions by Jörg Jacobi for Edition Baroque (eba 4011) and by Aapo Häkkinen for Ut Orpheus (ES 66).

Giovanni Benedetto Platti (c. 1700–63): mainly active in Würzburg, he left many chamber works in manuscript, and published two sets of six sonatas for keyboard, Opp. 1 and 4. Most of the sonatas in the first set are in four movements (slow–fast–slow–fast), but the later set includes three-movement works. One particularly fine piece is the dramatic Fantasia in C minor which opens Sonata 2 of the latter set, and many of the slow movements work exceptionally well on the clavichord. Modern edition of the two sets by L. Hoffman-Erbrecht for Breitkopf (EB 5833/4), and by G. Pestelli for Ricordi (NR.13261700) Other pieces, including a Fantasia–Gavotta, Arioso and two sonatas, from manuscript have been edited by A. Iesùè for Boccacini & Spada. A further six sonatas from MSS, together with the published twelve, were edited by Fausto Torrefranca in his monograph on the composer for Ricordi (1963), alas, long out of print.

Christoph Schaffrath (1709–63): keyboard player at the Berlin court. He left several chamber works, and published a set of six sonatas *pour le clavessin* Op. 2 in 1749. Two more sonatas were included in anthologies by the contemporary publishers J. U. Haffner (Nuremberg) and J. B. Venier (Paris), and a number of pieces survive in manuscript. The Op. 2 sonatas are all in three movements, apart from No. 6, which includes a Fuga after the first movement. He also left two Duettos for two keyboard instruments in MS, edited by Hugo Ruf for Noetzel (N 493). There is a modern edition of the Op. 2, Haffner and miscellaneous pieces by Laura Cerutti for Cornetto (CP 335/6: reviewed in BCSN 46).

Giuseppe Paganelli (1710–63) worked in Venice, Bayreuth and Munich, and in Madrid, where he may have succeeded Domenico Scarlatti. In 1756 he published *XXX arie pro organo et cembalo*, a collection of short binary-form pieces intended for the elevation. Modern edition by M. Machella for Armelin (AMM 163); he also published in 1757 *Amusement for the Fair Sex or Six Sonatines for the Harpsichord*; modern edition by Laura Cerutti for Cornetto (CP 388: reviewed in BCSN 38). Three sonatas were included in Volumes 2, 3, and 4 of Haffner's collection *Raccolta Musicale di Sonate per il Cembalo Solo*. A facsimile edition of Volumes 2 and 3 is published by Arnaldo Forni (AFE 0532).

Johann Ludwig Krebs (1713–82): pupil of J. S. Bach, organist at Altenburg, and one of the leading German organists and harpsichordists of the mid-eighteenth century. In addition to a large corpus of organ works requiring pedals, most of which survive only in manuscript, he also published numerous works for stringed keyboard instruments. These are demanding pieces and require a polished technique to do them justice. A special overview, with modern editions where available, is given below (p. XX).

Christian Schale (1713–1800): second harpsichordist at the Berlin court, he left 22 sonatas, including three sets of *Sei Brevi Sonate* Op. 1–3 published c. 1758–61. Each of these sonatas is in three movements and displays *galant* traits and a high degree of *Empfindsamkeit*. Modern edition in three volumes by Laura Cerutti for Armelin (AMM 34–36).

Wenzel Pirck (1718–63): pupil of Fux and organist in Vienna, he left mainly chamber music, but he did publish two *Trattenimenti* in 1757, the first of which concludes with a fine *Fuga Cromatica*. There are two *Divertimenti* and two *Parthias* in MSS in Vienna. There is a modern edition by Laura Cerutti for Cornetto Verlag (CP 302).

Daniel Gottlob Türk (1750–1813) studied with Gottfried August Homilius, a pupil of J. S. Bach, and with Johann Adam Hiller and Johann Wilhelm Hässler. Although best known for his didactic works, especially his highly informative *Clavierschule* of 1789 (facsimile, edited by Siegbert Rampe, available from Bärenreiter; includes twelve *Handstücke* in modern

notation), some sixteen collections for keyboard were published. The great majority of these are still unavailable in modern editions, although some can be downloaded from IMSLP (see p. XX for a recent recording of some of these works). Türk's very attractive collection of *120 leichte und angenehme Handstücke für Anfänger im Clavierspiel* is available in facsimile from Fuzeau (reviewed in *BCSN* 38), and in a modern edition by Howard Ferguson as *Sixty Pieces for Aspiring Players* (two volumes) from the Associated Board.

Two composers who left no works for solo keyboard but whose works for other instruments have been extensively transcribed for keyboard are **John Dowland** (1563–1626) and **Arcangelo Corelli** (1653–1713). An excellent compilation of thirty keyboard arrangements of Dowland's lute works is edited by Christopher Hogwood for Edition HH (HH074.SOL, reviewed in *BCSN* 34). Many of Corelli's chamber sonatas and concerti were arranged for keyboard during the eighteenth century, but few are available in modern editions. Those that are available include Edward Miller's adaptations of Opp. 1 and 3, edited by Jörg Jacobi for Edition Baroque (EBA 4001/12), and Thomas Billington's adaptations of 'The Celebrated 12 Concertos', available in Performers' Facsimiles (PF94).

An overview of Johann Ludwig Krebs' works for stringed keyboard instruments

Vier Piecen:

Erste Piece 1740. Six preludes in binary form: C major, D minor, E minor, F major, G major, A minor.

Andere Piece 1741. Suite in A minor: Prelude, Fugue, Allemanda, Courante, Sarabande, Bourée I and II, Menuet I and II, Gavotte, Polonoise, Aria, Gigue, Tempo di Menuet & Trio.

Dritte Piece 1741. Ouverture in G minor: Ouverture, Lentement, Vivement, Paisan, Menuett I and II, Gavotte, Air avec doubles (6), Passepied I and II, Rigaudon.

Vierte Piece 1743. Concerto in the Italian style: Allegro, Andante, Vivace.

Clavierübung 1 Teil 1744. 13 Chorale Preludes for manuals only.

Clavierübung 2 Teil c. 1744. Suite in C: Prelude, Fugue, Allemande, Courante, Sarabande, Gavotte, Menuet I and II, Scherzo, Polonoise, Cantabile, Gigue.

Clavierübung 3 Teil c. 1744. Six Sonatinas: A minor, D major, C minor, B flat major, E major, F minor.

Clavierübung 4 Teil 1746. Six Suites:

No. 1 in D: Prelude, Allemande, Courante, Sarabande, Menuet, Burlesca, Rigaudon, Gigue.

No. 2 in B minor: Allemande, Courante, Sarabande, Passepied, Air, Menuet, Gigue.

No. 3 in E flat: Fantasia, Allemande, Courante, Sarabande, Harlequinade, Polonoise, Gavotte, Menuet I and II, Gigue.

No. 4 in C: Allemande, Courante, Sarabande, Menuet, Bourée I and II, Polonoise, Capriccio.

No. 5 in F: Prelude, Allemande, Courante, Sarabande, Menuet I and II, Gigue.

No. 6 in C minor: Allemande, Courante, Sarabande, Rondeaux, Menuet and Trio, Gigue.

Other works surviving in contemporary MSS or anthologies include Six Fugues, a three-movement Sonata in A minor, and a set of Six Sonatas also in three movements. Of six Partitas, only three have survived:

No. 2 in B flat major: Preludio, Fuga, Allemande, Corrente, Sarabande, Bourlesca, Menuet I, II and III, Gigue.

No. 4 in A minor: Fantasia, Fuga, Allemande, Courante, Sarabande, Bourée, Pastorelle, Menuet, Giga.

No. 6 in E flat major: Preludio, Fuga, Allemande, Corrente, Sarabande, Bourée, Polonoise, Gigue.

Available editions:

All four *Piecen* are available from Noetzel in a single volume edited by Felix Friedrich (N 761): this is the only modern edition of the 1740 preludes. The other three *Piecen* are available

separately from Armelin (CM 003 and 035). The four parts of the *Clavierübung* have been edited by Friedrich for Carus (18.524, 18.511–2 and 18.503: parts 2–4 were reviewed in *BCSN* 29). Part 1 is also available from Breitkopf & Härtel (EB 8415), and parts 2–4 from Armelin (CM 004 and 006). Editions of the unpublished Sonata in A minor and of Partita No. 4 are available from Armelin (CM 003–007 and 035) and Carus (18.510 and 508); Carus also offer an edition of the six fugues (18.509) and Partitas 2 and 6 (18.520 and 522). Finally, the six three-movement sonatas have been edited by Friedrich for Butz Verlag (BU 2424). Some of the items not available in printed editions can be downloaded from IMSLP.

Publishers' and suppliers' websites

Armelin: www.armelin.it

Arnaldo Forni: www.fornieditore.com

Associated Board: <http://shop.abrsm.org>

Bärenreiter: www.baerenreiter.com

Boccacini & Spada: available from www.di-arezzo.co.uk

Breitkopf & Hartel: www.breitkopf.com

Butz Verlag: www.butz-verlag.de

Carus Verlag: www.carus-verlag.com

Cornetto Verlag: www.cornetto-music.de

Dover Publications: www.doverbooks.co.uk

Edition Baroque: www.edition-baroque.de

Edition HH: www.editionhh.co.uk

IMSLP: <http://imslp.org>

Musica Britannica: available from Stainer & Bell: www.stainer.co.uk (see also www.musicbritannica.org.uk)

Noetzel Edition: www.heinrichshofen.de

Performers' Facsimiles (from Broude Europa): <http://broudeeuropa.info>

Ricordi: www.ricordi.it

Schott Music: www.schott-music.com

Ut Orpheus: www.utorpheus.com