

COMPOSER ANNIVERSARIES IN 2014

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In a well-known painting by Joseph Duplessis in the Kunsthistorisches Museum, Vienna, the composer Christoph Willibald Gluck (1714–87) is shown playing what is almost certainly a clavichord while he gazes upwards in search of inspiration. Unfortunately Gluck seems to have written no keyboard music; there are, however, several keyboard composers whose anniversaries can appropriately be commemorated this year, even though in some cases the dates are not known for certain. Some of the names below need no introduction; there are also several lesser-known composers listed here whose compositions are well worth exploring. The list is presented in chronological order. No claim is made for completeness, there is no guarantee that every edition is in print – and there may well be editions by other publishers.

Giaches Brumel (c. 1510–64). French composer who worked at the court in Ferrara from 1532. Ascribed to Giaches are two ricercars (one imitative and one chordal) and a Missa de la Dominica in the MSS at Castell Arquato, edited by Knud Jeppesen for Norsk Musikforlag, Oslo in *Die italienische Orgelmusik am Anfang des Cinquecento* and more recently, albeit in halved note values, by H. Colin Slimm for American Institute of Musicology Corpus of Early Keyboard Music (CEKM) No. 37 Volume 3, which contains a wider selection from the MSS. It has been postulated that 14 of the set of 17 ricercars known as the Bourdeney Codex may also be by Brumel. These lengthy contrapuntal works have been edited by Anthony Newcomb for A–R editions R89.

Hans Ludwig Höchstetter (1533–1564). *Ein Stückle aufs Clavicordium* is contained in a letter from the composer to a certain F. Platter. For a facsimile of the letter and piece, with transcription of text by J. Kmetz and of the music by A. Hermert, see www.fakmsimiles.org. Available from Cornetto Verlag.

Gregor Aichinger (1564–1628). Organist in Augsburg to the Fuggers. Six ricercars and four motet intabulations have been edited by Eberhard Kraus in *Cantantibus Organis* vol 7 for Verlag Friedrich Pustet. A further motet intabulation is included in *Altbaierische Orgelmusik* vol 1, edited by Eberhard Kraus for Noetzel.

Giovanni de Macque (c. 1550–1614). Born in Flanders, he came to Naples c. 1585, becoming head of the vice-regal chapel in 1599. He was the teacher of Ascanio Mayone and Giovanni Maria Trabaci, both of whom published two volumes of highly influential pieces. De Macque published copious amounts of madrigals but no keyboard works; however almost forty pieces survive in MSS including eight canzonas, four capriccios, two stravaganzes, a consonanze stravaganti, a durezza e ligature, an intrata, a toccata a modo di Trombetta and a set of variations on Ruggiero which have been edited by Liuwe Tamminga (Vol. 1) and 14 ricercars (the first book of 12 published ricercars set for keyboard together with a further two thought to be from the second book) which have been edited by Armando Carideo (vol 2), both volumes are published by Il Levante Libreria (available through La Stanza della Musica). The first set of 12 ricercars have also been edited by Christopher Stemberge for Zanibon; this edition includes a comprehensive discussion of the modes and their effects along with the registration prescribed by Diruta. The ricercars are the first to present the different subjects at the beginning of the piece. The Durezza and Stravaganze are highly chromatic compositions. The older edition by Watelet and Piscaer for Monumenta Musicae Belgicae also contains partite sopra Zefiro de Rinaldo attributed by the editor to de Macque; this, however, is almost certainly a set of partite on Zefiro composed by Rinaldo dell'Arpa.

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 MSS, including 8 toccatas, 18 ricercari, 18 canzone, 14 magnificats, an organ mass, 4 fugues and 2 sets of variations. Problems of attribution have occurred, with pieces variously ascribed to Sweelinck, Christian Erbach and Giovanni Gabrieli. A good selection, as well as the variations on *Ich ging einmal spazieren*, was edited by Georges Kiss for Schott and Sons. The toccatas were edited by S. Stribos for the American Institute of Musicology CEKM and the Magnificats by A. Carpenè for Il Levante Libreria. A few other pieces from other MSS sources have been included in various anthologies including 25 of the 39 intabulated songs from his Lustgarten of 1601, which have been edited by M. Böcker for Breitkopf & Härtel. The complete works from the Turin MSS are available in two volumes edited by W.Thein and

U. Wethmuller for Breitkopf & Härtel. A further volume containing the complete remaining keyboard works from other sources has been in preparation for some time. These supersede the edition of a relatively small selection of pieces by Hassler and Erbach edited by Ernst von Werra c. 1903 for the *Denkmäler Deutscher Tonkunst*, (second series IV/2).

Benjamin Rogers (1614–98). Organist at Eton and Oxford, he left sacred and secular vocal music, consort music and 17 keyboard works, of which the great majority are dances better suited to stringed keyboard instruments. Two, however, are voluntaries and are more suited to performance on the organ. All pieces have been edited by Richard Rastall for Stainer & Bell.

Johann Speth (1664–1720). Organist in Augsburg. He published *Ars Magna Consoni et Dissoni* in 1693, which contains ten toccatas, magnificats on the eight tones which include a praeambulum, five verses and a finale (some verses are actually by Poglietti, Kerll and Froberger) and three sets of Partitas for manuals only, each with six variations. Although the preface states that these pieces are all playable on the clavichord, the toccatas and Magnificats contain an obligato pedal part, although this is either octave doubling or long held notes. All were edited (alas, without the original preface) by Traugott Fedke for Bärenreiter, and there is a facsimile edited by R. Frieberger published by Edition Helbling.

Franz Matthias Techelmann (c. 1649–1714). Two sets of pieces (in A minor and C major) comprising Toccata, Canzona, Ricercar, Allemande, Courante, Sarabande and Gigue (or Minuet in the C major set) survive in an autograph MS of which the non-dance elements work well on the organ. Between the ricercar and the dances in the A minor set there is an aria (with 30 variations). The non-dance movements in A minor have been edited by Laura Cerutti for Edizione Carrara, and a complete edition by Herwig Knaus for *Denkmäler Tonkunst Österreich*, Vol. 115, also includes 13 dance suites, which may be by Techelmann or possibly Kerll.

Diego Xarava (1652–c. 1714). Nephew of Pablo Bruna and organist of the Capilla Real, Madrid, he left two pieces in the extensive Martin y Coll MS 1357; an *Ydea Buena y fuga por a la mi re* (The fuga occurs separately in the Jaca MS), and an *Obra en lleno de 3 Tono*. These have been edited by Carlo Stella and Vittorio Vinay for Zanibon.

Miguel Espona (1714–79). Born in San Feliu de Torellò, he moved to Montserrat in 1724 where he lived for the rest of his life, and was quite possibly one of Soler's teachers during the latter's stay there. He left some 22 single-movement sonatas in MS, which exhibit awareness of Scarlatti with LH octave passages and wide leaps in RH, and some neat individuality in the slower movements; one sonata is actually Scarlatti's K.512 transposed from D to C. The modern edition by Javier Menéndez for Scala Aretina is unfortunately long out of print as the company no longer exists.

Carl Philipp Emmanuel Bach (1714–88). Second surviving son of J. S. Bach, and widely regarded as the most influential composer for keyboard in the eighteenth century, he is very well known today for his important treatise on playing keyboard instruments (*Versuch über die Wahre Art...*). He also left a few pieces specifically for organ, including a set of six sonatas for Princess Amalie (manuals only), and a large number of sonatas, rondos, fantasias and smaller pieces for stringed keyboard instruments, many of which he published, while many others survive in MSS only. A more detailed list is beyond the scope of a short article such as this! His complete keyboard works are being published as an on-going project by Packard Humanities Institute, and there are numerous editions of other sets. Four further fugues have been edited by Wilhelm Poot for Interlude Music Productions.

Johann Anton Kobrich (1714–91). Organist in Landsberg, in addition to vocal music he left several sets of Parthien better suited to stringed keyboard instruments, although the two sets of *Der clavierspielende Schäfer* each of which contains six partitas in four movements (first part has been edited by Laura Cerutti for Armelin, although without indications of titles or provenance) are described as 'Welche sowohl in der Kirche als auch zu Hause können producirt and gebraucht werden' [which can be played and used both in the church and in the house]. Several Pastorales which were appended to the first set of *Der clavierspielende Schäfer* have been edited by Gerhard Weinberger and published by Anton Böhm & Sohn. The two parts of *Sechs leichte und dabei angenehme Clavier-Partien* each of which also contains six partitas in four movements have been edited by Norbert Düchtel for Musik Edition Récit, and the second part has been edited by Laura Cerutti for Armelin.

Johann Mattheson (1681–1764). Better known today for his numerous theoretical works, he left a small collection of keyboard works, including a set of twelve substantial suites published in London in 1714 which are available in facsimile from Broude Brothers (although the paperback omits the lengthy preface) and in a modern edition in two volumes by Jolando Scarpo for Edition Walhall. *Die wohlklingende Fingersprache* of 1735 and 1749 contains twelve fugues, of which No. 4 is followed by an Allemande, Courante and Gavotta, No. 6 by a Fughetta, No. 9 by a Burla and No. 11 by a Seriosita (sic!); No 8 is preceded by a Sinfonia. This collection has been edited by Lothar Hoffman-Erbrecht for Breitkopf & Härtel.

Jean-Philippe Rameau (1683-1764). Organist in Paris, theorist and composer of cantatas, motets and operas, his works for keyboard include four collections; the Premier Livre of 1706 includes a prelude, the first half of which is unmeasured, followed by the usual dances, but the following Pièces de clavecin of 1724 and the Nouvelles suites de pièces de clavecin focus on character pieces of increasingly virtuosic demands. Cinq pièces of 1741 are transcriptions, and the single work La Dauphine of 1747 is a brilliant Italianate toccata. Some 30 dances from Les Indes Galantes were also arranged for keyboard. Modern editions by Kenneth Gilbert for Heugel and by Siegbert Rampe in three volumes (or in one complete) for Bärenreiter.

Johann Xavier Nauss (c. 1690–1764). Organist in Augsburg, he published several volumes of keyboard music, of which the two parts of *Die spielende Muse* consisting of preludes, versus, finale, aria (first to sixth Tones) or pastorella (seventh and eighth Tones) and fugue on the 8 Tones plus a set in E major, have been edited in one volume by Rudolph Waters for Alfred Coppenrath (now available from Carus Verlag). Many pieces are playable on manuals only, and the Arias and Pastorellas could sound well on the clavichord.

Leonhard Frischmut (1721–64). A Thuringian by birth, he settled in Amsterdam where in 1755 he published a set of three sonatas for harpsichord, edited by R Rasch for KVNMM, and also arranged Tartini's Six Violin Concerti, Op 4, for harpsichord, edited in two volumes by M Machella for Armelin and also included in Russell Stinson's Keyboard Transcriptions from the Bach Circle published by A-R editions B69.

Franz Vollrath Buttstedt (1735 –1814). Grandson of J. Heinrich Buttstedt. Only three sonatas from the last four volumes (parts 9, 10 and 12) of the Haffner anthologies survive of what was an extensive corpus of solo and accompanied keyboard sonatas. Each is in three movements, and contains highly fluent writing in the galant and *empfindsam* style. The sonatas in A and E flat are included in Volume 14 of *Le Trésor des Pianistes* (an anthology originally published in 1861, and reprinted by Da Capo Press, New York, in 1977).

Johann Gottfried Krebs (1741–1814). Eldest son of Johann Ludwig Krebs, he became organist in Altenburg. He left much sacred and secular vocal music, but little for keyboard instruments. A few keyboard works appeared in eighteenth-century anthologies, and some survive in MS. Six Divertimenti in two to three movements have been edited by Laura Cerutti for Armelin.

Felipe Rodriguez (1759–1814). Born in Madrid, he became a monk at Montserrat before returning to Madrid. According to William Newman, some 18 sonatas in one to three movements, frequently concluding with a rondo, and 16 individual rondos have been preserved in a MS collection at the monastery, some of which may have been included in a publication of 1800 that is no longer extant. Fifteen sonatas (along with one by Josep Vinyals) have been edited by David Pujol for Monestir de Montserrat; they exhibit typical galant features, chromatic tunes and Haydn-like harmonic surprises, as well as the typical Alberti basses and arpeggiating. Keys used range up to four sharps (both C# minor and E major) and four flats (F minor).

Abbé Georg Vogler (1749–1814). Widely travelled organ designer and teacher, he left theatre productions, symphonies and concerti, and also several collections of organ music, which remain largely unpublished in modern editions. 112 *Petites preludes pour l'orgue ou le clavecin*, Op.16, have been edited by Joachim Dorfmueller for Rob Forberg. A collection of 32 preludes has been edited by Armin Kircher for Carus Verlag, and, together with his *Pièces de clavecin* of 1798, by Floyd Grave for A-R Editions.

Johann Friedrich Reichardt (1752–1814). Violinist, lutenist and keyboard player, he composed some 1500 songs and much dramatic music. He also left several symphonies, chamber pieces and keyboard concerti and published several collections of keyboard pieces including rondos, variations and sonatas, of which two sets of sonatas from 1776 and 1778 have been edited by Laura Cerutti for Cornetto Verlag.

Matthew Camidge (1764–1844). After time as a chorister at the Chapel Royal under Nares, he returned to York where he became organist of the Minster. He published mainly church music, a set of instructions for the Piano Forte or Harpsichord (no modern edition) and left a set of six multi-movement (including a fugue) concertos for the organ or piano forte in c. 1815, in which he endeavoured to imitate the styles of Handel and Corelli. Edited by Greg Lewin and published by Greg Lewin music.

Internet sources

An increasing number of pieces, ranging from complete original publications/MSS (which present the usual problems of multiple clefs as well as original printer's errors) to selected individual works, are to be found on various free download sites, most noticeably IMSLP; however, the accuracy of some modern typesettings is highly questionable, and all should be treated with caution before use.

Websites of publishers and suppliers:

A-R Editions: www.areditions.com

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

Armelin (and Zanibon) : www.armelin.it

C. P. E. Bach complete works (Packard): www.cpebach.org

Bärenreiter: www.baerenreiter.com

Anton Böhm & Sohn: <http://bus.xbrain.de>

Breitkopf & Hartel: www.breitkopf.com

Edizione Carrara: www.edizionicarrara.it

Carus Verlag: www.carus-verlag.com

Cornetto Verlag: www.cornetto-music.de

Da Capo Press: <http://dacapopress.com/perseus/home.jsp>

Denkmäler Tonkunst Österreich: www.dtoe.at

Saul B. Groen: www.saulbgroen.nl

Edition Helbling www.helbling.at

Rob Forberg (now part of Ricordi, Berlin): www.ricordi.de

Heugel: Available from Alphonse Leduc www.alphonseleduc.com

Interlude Music Productions: www.interlude.nl

KVNM: www.kvnm.nl

Il Levante Libreria: available through La Stanza della Musica, see below.

Greg Lewin music: www.greglewin.co.uk

Monestir de Montserrat: available through www.trito.es

Monumenta Musicae Belgicae: available through Saul B. Groen, see above.

Musik Edition Récit: www.recit.de

Noetzel Edition: www.heinrichshofen.de

Norsk Musikforlag: www.norskmusikkforlag.no

Friedrich Pustet: www.verlag-pustet.de

Schott Music: www.schott-music.com

Stainer & Bell: www.stainer.co.uk

La Stanza della Musica: www.lastanzadellamusica.com

Edition Walhall: www.edition-walhall.de

Zanibon: see Armelin above.