

COMPOSER ANNIVERSARIES IN 2015

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There are several composers of interest to clavichord players whose anniversaries can be commemorated in 2015, albeit some of the dates are not known for certain. Some of the names need no introduction, but there are also several lesser-known composers listed here whose compositions are well worth exploring. No claim is made for completeness, and there is no guarantee that every edition mentioned is in print. There may well also be editions by other publishers.

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

Christopher Gibbons (1615–76). Eldest surviving son of Orlando Gibbons, he was organist of the Chapel Royal and Westminster Abbey; only a few compositions for keyboard survive in various MSS, comprising two short pieces (Corrente and Saraband) for harpsichord, four *Verses or Voluntaries* and three *Verses or Double Voluntaries* (i.e. requiring two manuals for their execution), with passages for solos on Cornet, Sesquialtera and Trumpet, although some versions of these Double Voluntaries seem to have been considerably amended and elongated by the scribe. All nine pieces have been re-edited by John Caldwell for the American Institute of Musicology Early Keyboard Music series (CEKM18).

Spiridionis a Monte Carmelo (1615–85). German organist, who travelled widely in Belgium, Germany and Prague before taking a position in Bamberg in 1664. He composed sacred music and also published a keyboard tutor entitled *Nova instructio pro pulsandis organis, spinettis, manuchordiis* in two volumes in Bamberg. The first part, which appeared in 1670, contains a very large number of Cadences, 35 Canzone and 15 Dances including Corrente, and the second part, which appeared the following year, contains mainly Cadenzas, as well as ten Canzonettas, seven Toccatinas, two Gagliardas and four Corrente. Part three contains more formulae for cadentiae followed by ligaturae and trilli; Part four contains the actuarium for Parts one and two, an aria, allemanda, sarabanda and modus variandi. A modern edition by Edoardo Bellotti of Parts one and two has been published by Andromeda. Parts three and four have also been edited by Bellotti and published by Il Levante, obtainable via la Stanza della Musica, Rome.

Gregorio Strozzi (c. 1615–after 1687). Organist in Naples, and doctor in both civil and canon law, he left sacred works and a *Capricci da Sonare cembali et organi* published in open score in Naples in 1687, which is indebted to Trabaci, Mayone and Frescobaldi. Its 31 pieces cover the main compositional genres of the time, including three Capriccios, three Ricercatas, three Sonatas, four Toccatas, two Balletti, three Gagliardas, three sets of variations, eight Correntes, a *Mascara* and a *Toccata de Passacagli*. This important print has been re-edited by Barton Hudson for the American Institute of Musicology's Corpus of Early Keyboard Music series.

Heinrich Bach (1615–92). Organist in Arnstadt, and great-uncle of Johann Sebastian; his sons Johann Christoph and Johann Michael Bach both became composers. Almost all of his compositions in various genres have unfortunately been lost. For keyboard, there is a *Chaconne in A*, edited by Laura Cerutti for Armelin, and two chorale preludes, on *Erbarm dich mein* and *Da Jesu an dem Kreuze stund*, are included in *Organ Works by the Bach Family*, edited by Diethard Hellmann for Edition Peters.

Tarquinio Merula (c. 1594–1665). Organist and violinist active mainly in Cremona, he published a number of sacred concertos, mass and psalm settings as well as madrigals and ensemble canzonas. *Grove Music On-line* calls him 'one of the finest and most progressive Italian composers of his generation'. Fourteen keyboard works have survived in MSS, including a chromatic *Capriccio* and *Sonata*; three *Intonazioni Cromatiche* which may well be incorrectly attributed; a *Toccata* which contains a fugal section sandwiched between sections akin to Claudio Merulo's Toccatas but lacking his inventiveness; a *Capriccio* with an insistent rhythmic figure and much sequential writing, and five *Canzone*. The first of these is an arrangement of Merula's ensemble piece *La Loda*; the second is based on an intriguing sequence of four descending broken triads. The remaining three *Canzone* are only tentatively attributed to Merula, No. 3 being a version of his ensemble Canzona *La Marca*.

All these pieces have been edited by Alan Curtis and published by L'Organo, Brescia, as *Monumenti di Musica Italiana* Series 1, Vol. 1 (available from Armelin). There is also a reprint by Kalmus which lacks the introduction.

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 36 variations on an Aria in A minor composed by the emperor Ferdinand III. Works of uncertain authenticity include 56 versets encompassing various forms (i.e. 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, which also include keyboard works by Georg Muffat (BA 8419/8460).

Elisabeth Jacquet de la Guerre (1665–1729). A childhood prodigy, in addition to operas, cantatas and violin sonatas she published two volumes of *Pièces de clavessin* (sic). The 1687 volume contains four suites, each commencing with an unmeasured prelude and followed by the usual four constituents. The 1707 volume (whose preface states that the pieces could also be played on the violin) contains just two suites, without preludes but with doubles to many of the dances. The complete suites have been edited for Le Pupitre No. 66, published by Heugel. The 1687 set has been published in facsimile by Broude Bros as CF9, and there are facsimiles of both sets published by Fuzeau.

Johann Christoph Ritter (1715–67). Pupil of J. S. Bach, and organist in Clausthal, his only surviving compositions are a set of Drey Sonaten (three sonatas) from 1751 which have been edited by Erwin Jacobi and published by Deutscher Verlag für Musik, available through Breitkopf.

William Felton (1715–69). Vicar-choral at Hereford cathedral, he left 32 concerti for keyboard instruments, and two sets of Eight Suits of Easy Lessons for Harpsichord, opp. 3 and 6, in 1750 and 1758, which include primarily pieces with tempo indications rather than dances. Both sets are available in facsimile from Broude Bros, PF 86 and 87.

Johann Walther (1715–71). Son of Bach's cousin Johann Gottfried Walther, he was organist in Ulm and left three sonatas, of which only the sonata in E flat has survived, in a collection of six sonatas by various composers published by Haffner in 1756. In three movements, with the slow central movement in the rare key of E flat minor, it has been edited by Laura Cerutti and published by Armelin.

Georg Wagenseil (1715–77). Organist and composer to the court in Vienna, he composed operas, chamber music, concerti, organ and solo keyboard music. Although he was considered one of the most important Viennese composers of the eighteenth century, very few of his many keyboard works have been published. Two sets of six *Divertimenti*, each in three movements, and three *Divertimenti ... for beginners* have been edited by Helga Scholz-Michelisch for Doblinger (DM 535/558; 1213/1214; 1384).

James Nares (1715–83) became organist of York Minster in 1735, and in addition to much sacred music, including Services, and secular vocal music, he left several publications for keyboard, including Eight Sets of Lessons for harpsichord in 1747, available in facsimile from Jacks, Pipes and Hammers, and Five lessons for Harpsichord with a Sonata in score in 1759 (no modern edition), and in c. 1772 a set of 6 *Fuges* (sic) with *Introductory Voluntary's for organ or harpsichord*, which is available in a modern edition by Greg Lewin as well as in facsimile from Oxford University Press. Only Nos. 1, 3 and 5 are preceded by an introduction. Also available in facsimile from Oxford University Press is *Il Principio, or A Regular Introduction to Playing on the harpsichord or Organ* from 1760, which gives basic information on ornamentation and fingering followed by a graduated series of pieces.

Jacques Duphly (1715–89). Pupil of D'Agincourt and Rousseau, he published four books of *Pièces de Clavecin*, in 1744 (15 pieces), 1748 (13), 1756 (17, including six with violin) and 1768 (6), in an increasingly galant style, many of the pieces being demandingly virtuosic. All four books have been edited by Francois Petit for Heugel (omitting those with violin), and are also available in facsimile from Fuzeau.

Charles-Joseph van Helmont (1715-90). Organist in Brussels, he composed a large quantity of sacred vocal music including masses and motets, and a much smaller amount of secular vocal music. His keyboard works comprise the *Pièces de clavecin* of 1737, which includes two suites, the pieces of which have French titles. The first suite, in C, which contains six pieces, and four Fugues from a MS set of six, have been edited by J. Watelet and published by Vereniging voor Muziekgeschiedenis te Antwerpen 1948 as Vol. 6 in the series Monumenta Musicae Belgicae (also containing pieces by Dieudonne Raick). The second suite, which is in G, contains six pieces and has been edited by Laura Cerutti for Armelin,

with a facsimile edition of the complete book published by Anne Fuzeau and also by Musica Bruxellensis as Vol. 3. The complete set of *Six Fugues* has been edited by Jan Vanmol for Calcant.

John Alcock (senior) (1715-1806). Organist at Lichfield cathedral from 1750 to 1765, and thereafter at Sutton Coldfield and Tamworth, he composed sacred choral music, numerous secular vocal works, *Six Suites of Easy lessons and a Trumpet Tune* for the harpsichord (which include the traditional dances to some extent alongside Minuets, Sicilianas and Gavots, some with variations); this has been edited (somewhat heavily) by Richard Jones and published by the Associated Board of the Royal Schools of Music, as *Easier Piano Pieces* Vol. 15, and a set of *Ten Voluntaries for the organ or harpsichord*, a new edition of which has been edited and published by Greg Lewin.

Johann Agrell (1701-65). Widely travelled Swedish composer, who left chamber music, cantatas and keyboard concerti as well as keyboard sonatas, some of which remain unpublished. His *Sei sonate per il cembalo solo* have been edited by Laura Cerutti for Broekmans & van Poppel.

Carlmann Kolb (1703-65). Organist of the community of Asbach, and priest, he left a Sinfonia for harpsichord and strings and the *Certamen aonium* published in 1733, a set of pieces on the eight Tones, including a fairly expansive Prelude, 3 fugal Verses in a variety of styles and metres and a toccata-like Cadenza. Some of the preludes, particularly the third, are almost extravagantly eccentric in their modulations and dramatic rests. Modern editions by Rudolf Walter for Musikverlag Alfred Coppenrath, Altötting, as *Süddeutsche Orgelmeister des Barock* Vol. 5, available through Carus Verlag, and by Gregor Klaus for Willy Müller Süddeutscher Musikverlag, available from Bärenreiter.

Jose Ferrer (1745-1815). Organist in various Spanish cathedrals, including Oviedo, he composed mainly secular and chamber music; seven sonatas for keyboard by him are preserved in a MS now in Zaragoza, and a further six have been attributed to him on stylistic grounds, although since No. 8 is by Domenico Scarlatti it may well be that further pieces are by other composers. All thirteen sonatas have been edited by Dionisio Preciado as *Sonatas para Clave* and published by Real Musical, Madrid, as *Teclado Espanol Siglo XVIII* Vol. 1. No. 2 in G minor and a further Sonata in C minor, both taken from MS 1665 at Montserrat, are included in *Early Spanish Keyboard Music*, Vol. 3, edited by Barry Ife and Roy Truby for Oxford University Press.

Domenico Puccini (1772-1815). Organist in Lucca, and grandfather of the famous opera composer, he composed both sacred and secular vocal music, as well as operas. He left 42 one-movement Sonatas for organ in MSS (all playable on stringed keyboard instruments), which have been edited in four volumes by Maurizio Machella for Armelin.

Thomas Attwood (1765-1838). Organist of St Paul's cathedral and of George IV's private chapel in Brighton, he composed sacred vocal music. Of his *Easy Progressive Lessons*, the first three consist of three short movements, the fourth of a Theme and seven variations; it has been edited by Richard Jones (again quite heavily, and original fingering has not always been followed) and published by the Associated Board of the Royal Schools of Music, as *Easier Piano Pieces* Vol. 1.

Publisher's Websites:

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

Armelin: www.armelin.it

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

Bärenreiter: www.baerenreiter.com

Breitkopf & Hartel: www.breitkopf.com

Broekmans & van Poppel: www.broekmans.com

Broude Bros: www.broude.us

Calcant: www.janvanmol.be

Carus Verlag: www.carus-verlag.com

Doblinger Verlag: www.doblinger-verlag.at

Fuzeau: www.editions-classique.com

Greg Lewin Music: www.greglewin.co.uk

Heugel: www.alphonseleduc.com

Kalmus: www.kalmus.co.uk

Oxford University Press: <http://ukcatalogue.oup.com/category/music.do>

Edition Peters: www.edition-peters.com

La Stanza della Musica www.lastanzadellamusica.com