

COMPOSER ANNIVERSARIES IN 2018

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There are several composers whose anniversaries can be commemorated in 2018, albeit some of the dates are not known for certain. A few of the composers listed here will need no introduction but there are also quite a few with less well-known names whose compositions are well worth exploring. No claim is made for completeness, and there is no guarantee that every edition mentioned here is in print. There may well also be editions by other publishers. Publishers' catalogue numbers are given here where possible; [websites](#) are listed at the end of the article.

An increasing number of pieces, ranging from complete original publications or manuscripts (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 notably IMSLP (<http://imslp.org>). However, the accuracy of some modern typesettings is highly questionable, and all should be treated with caution.

Several volumes which contain primarily organ music, e.g. mass settings and pieces for solo stops, are listed here because they also include much music which sounds equally well on stringed keyboard instruments. Composers known by very few works are also listed here when the volumes including them also present interesting music by other composers which merits investigation.

Jacob Arcadelt (c. 1505–1568) was a Franco-Flemish composer who composed both sacred and secular vocal music, his principal legacy being his collection of Madrigals. Three intabulations for keyboard, perhaps made by Claudio Veggio, have survived in the manuscripts at Castell'Arquato, tentatively dated as mid-16th-century although possibly earlier; they have been edited by H. Colin Slim in Volume III of *Keyboard Music at Castell'Arquato* (American Institute of Musicology, CEKM 37-3). In addition to an Organ Mass this volume contains some excellent ricercars and other intabulations.

Ferdinando Richardson is the pseudonym used by Ferdinand Heybourne (1558–1618), a pupil of Tallis. Eleven pieces by him are listed by Virginia Brookes in *British Keyboard Music to c. 1660: Sources and Thematic Index* (Oxford, 1996), including an Alman, three Pavans, three Galliards and four Variations to some of these; they have been preserved in two main sources, the Fitzwilliam Virginal Book – eight pieces – and the Wray MS (British Library MS 30485) – five pieces – with some overlapping. The Alman, Pavan and Galliard in A minor and the Pavan and Galliard in D minor, each with its Variation, have been edited by Alan Brown and are included in *Musica Britannica* Volume LV, *Elizabethan Keyboard Music*. Richardson also set a *Pavan and Galliard* by Thomas Morley which is in Tisdale's Virginal Book, edited by Alan Brown for Stainer & Bell's *Early Keyboard Music* series (K24).

Alan Brown has also tentatively suggested that a setting of Dowland's *Lachrymae Pavan* in MS 30485 was by Richardson; it is included in *Musica Britannica* Volume LV and also in Christopher Hogwood's edition of *John Dowland Keyboard Music* for Edition HH (HH074).

Casper Hassler (1562–1618) was the elder brother of Hans Leo Hassler and worked in Nuremberg. Only one piece by him has survived, a *Fantasia a 4 in C* in three repeated sections. Originally edited by Ernst von Werra in 1903, it is included as No. 14 in *German Organ and Keyboard Music of the 17th Century* Volume II, edited by Siegbert Rampe for Bärenreiter (BA8427). The two volumes in this series contain much little-known music and are well worth investigating.

Robert Bateman (d. 1618). Two keyboard pieces by him, both *Masks*, are known and have been edited by Hilda Gervers as Nos. 2 and 3 in *English Court and Country Dances of the Early Baroque* from MS Drexel 5612 (American Institute of Musicology, CEKM44).

Adriano Banchieri (1568–1634). Italian theorist and composer from Bologna. He composed much vocal music but his main achievements were in the field of providing instructions and pieces for organ. The theoretical treatise *Conclusioni del suono dell'organo*, published in 1609, is available in facsimile from Arnaldo Forni. His most useful work for today's player, *L'Organo Suonarino*, which gives vast amounts of helpful information as well as short pieces suited to the non-professional player, went through several editions. The first, in 1605, Op. 13, contained nineteen pieces (thirteen Sonatas, four Capricci and two Ripieni); the second edition of 1611, Op. 25, contained a further eighteen pieces of various genres. The third edition, of 1622 and 1638, contained a further five new pieces, including four Sonatas

and a Gloria, resulting in 42 pieces in total in the three editions. A facsimile with an introduction by Giulio Cattin has been published by Frits Knuf, Amsterdam (which has closed down, but copies can be found on the websites of secondhand booksellers). The 1605 edition has been edited by Edoardo Bellotti for Il Levante Libreria (TA31). Thirty-nine pieces have been edited by Raimund Schächer for Cornetto Verlag (CP128). A volume of *Canzone alla Francese Libro Secondo* of 1596 contained 14 pieces, of which the eleven in four parts have been intabulated for keyboard by Alessandro Bares for Musedita (BA 1 20).

The *Moderna Harmonia* Op. 26 contained 15 Canzonas in two parts, two Fantasias in four parts and a Magnificat in concerto à 4 voci; the Canzonas and Fantasias have been edited in open score by Alessandro Bares for Musedita (BA 1 OR). Banchieri also contributed two Ricercars to the second part of Diruta's *Il Transilvano* (1609), which are included in the modern edition of the pieces from the two parts, edited by Tamás Zászkaliczky for Editio Musica, Budapest (Z8608). One further *Ricercar Tertii Tono* is in MS 1581, Munich, and has been edited by Clare Rayner as No. 69 in München, Bayerische Staatsbibliothek MS Mus 1581 for the American Institute of Musicology *Corpus of Early Keyboard Music* Volume 40, pt III. This piece was printed originally as 'Fantasia Decima Nona' in *Fantasia ovvero canzone alla francese per suonare all'organo et altri stromenti musicali, a Quattro voci*, 1603; this collection was edited by André Vierendeels for Schott's Söhne, Mainz (ANT12). Twenty-two pieces have been edited by Enrico Capaccioli in *22 Composizioni per organo* (Edizioni Carrara, EC3187). Since these pieces are for manuals only they may be of interest to clavichordists wishing to explore the less well-known early Italian repertoire.

Giles Tomkins (1587–1668). One *Corante* by him is known and has been edited by Hilda Gervers as No. 68 in *English Court and Country Dances of the Early Baroque* from MS Drexel 5612 (American Institute of Musicology, CEKM44).

Abraham van den Kerckhoven (c. 1618–1701/2) was organist of St Catherine's, Brussels, from c. 1632, and also chamber and court organist to Archduke Leopold Wilhelm. His surviving keyboard pieces are contained in a large MS now at the Bibliothèque Royale Albert I in Brussels; this MS is dated 1741 and was signed by Jacobus Cocquiel. It contains some 364 pieces, comprising a large number of Versets on the Eight Tones, settings of the *Salve Regina* and an Organ Mass, along with Fantasias and separate Fugas. Many pieces were left unasccribed, and a few were ascribed to other composers, maybe from the same circle or later. A partial edition of selected items was edited by Jos Watelet as *Monumenta musicae Belgicae II*, which has been reprinted and published by B-Note Musikverlag (BM14876). A facsimile edition of the complete MS has been produced by Godelieve Spiessens. A selection of 5 Fantasias, Versus 1 Toni and 2 Fugas has been edited by Ewald Kooiman for Harmonia in the series *Incognita Organo* (No. 32, HU3699). The complete contents of the manuscript have been made available on IMSLP with tables of analysis and an introduction. While several of the Fantasias and Versets are written for a right-hand solo voice, other pieces could prove interesting to clavichordists looking for something less well known. A new, scholarly edition of the complete manuscript has been edited by Jean Ferrard and just published as Brussels Royal Library MS II 3326 music by Ut Orpheus, Bologna, as echo001m, the first volume in the *Echo Collection of Historical Organ Music* series.

Albertus Bryne (c. 1621–1668) was organist of both St Paul's Cathedral and Westminster Abbey. Some thirty keyboard pieces attributed to Bryne have survived in ten MSS; all but one Voluntary are dance movements which have been grouped by key. The modern edition edited by Terence Charlston for Norsk Musikforlag contains invaluable information about performance practice of the period, including fingering, ornamentation, rhythm, tempo and ties, which can be applied to Bryne's successors Blow and Purcell as well as the anonymous pieces by the post-Restoration composers. The edition includes an audio CD with exemplary recordings of the pieces by Terence Charlston and an interactive CD-ROM containing the full edited text, transcripts and images of all ten MSS and printed sources (for a review of this edition, see *BCS Newsletter* 42).

François Couperin Le Grand (1668–1733) is best known for his four books of harpsichord works, published between 1713 and 1730, and his treatise *L'art de toucher le clavecin*, in addition to which he also published two Organ Masses in 1690. The harpsichord works have been edited by Kenneth Gilbert and published as LP21–24 for Heugel & Cie. A new edition by Denis Herlin is being published by Bärenreiter; the first volume is now available as BA10844. The four *Concerts Royaux* of c. 1714–15 – as well as the follow-on set of ten suites entitled *Les goûts-réunis ou Nouveaux concerts* – can also be performed as solo keyboard pieces; modern editions have been published by Breitkopf & Härtel and

Schott. The treatise is available from Breitkopf & Härtel (EB5560) and has also been edited for Alfred Music by Margery Halford, with a very informative introduction. Facsimiles of all these works have been published by Anne Fuzeau.

José de Nebra (1702–68) was born in Calatayud and worked in Madrid. He left operas, zarzuelas, and dramas as well as masses and vocal music. As with many of the Spanish composers of the eighteenth century, a complete edition of his keyboard music is much needed. Modern editions include the following three volumes in the series *Tecla Aragonesa* published by the Institución Fernando el Católico Zaragoza. Volume I (*Joseph Nebra Tocatas y Sonata para órgano ó clave*), edited by Roman Escalas, includes three Tocatas, a Sonata and a Grave, and Volume III (*Joseph Nebra Obras inéditas para tecla*), edited by María-Salud Álvarez, includes three Sonatas, three Tocatas and an *Obra para órgano*. In Volume VII (*Músicos Aragoneses en Valencia en el siglo XVIII*), edited by Vicente Ros, there is a *Pange Lingua*.

Niccolò Pasquali (1718–57). Born in Cosenza, Italy, he settled in London from about 1743 and wrote many songs and an opera as well as sets of Sonatas for violin, two violins and viola, and Overtures for French Horns. His treatise *The Art of Fingering the Harpsichord*, published in 1760 and 1765, contains much useful information on contemporary performance practice, including fingering and ornaments. A digitized version is available on IMSLP. Two sonatas from *The Harpsichord or Spinnet Miscellany ... Book Second, c. 1765*, have been edited by Maurizio Machella for Armelin (AMM65). A further treatise, entitled *Thorough Bass made easy*, was published in 1757 and is also available on IMSLP.

Wenzel Raimund Johannes Pirck (1718–63) was a pupil of Fux and worked as court organist in Vienna, where he published *Two Trattamenti* in 1757. Two multi-movement *Divertimenti* and two *Parthias* are in a MS in Vienna. Laura Cerutti has edited all six pieces for Cornetto Verlag (CP302).

Friedrich Wilhelm Marpurg (1718–95) was a German theorist, critic and composer. He published several important treatises, including *I Principi del Clavicembalo*, *Abhandlung von der Fuge* and *Die Kunst das Klavier zu spielen*. His numerous compositions for keyboard include *Sei Sonate per Cembalo*, 1755, edited by Raimund Schächer for Carus Verlag (CV18.002/00), and by Laura Cerutti for Armelin, Padua (AMM10). The *Fughe e Capricci* (1777), which contains a prelude, two Capricci and seven Fughe, has been edited by Martin Weyer for Forberg (F25048) and is available as a facsimile from Fuzeau and from Broude Brothers, New York (PF 142). The *Versuch in figurirten Choräle sowohl für die Orgel als für das Clavichord I* (c. 1789), which contains 21 pieces, and the *Zweiter Versuch in Figurirte Choräle ... Part II* (c. 1792), which contains a further fifteen pieces, are available as facsimiles from Broude Brothers, New York (PF136 and 137).

Other works best suited to stringed keyboard instruments appeared in various prints and anthologies. The 17 pieces from the three collections of *Clavierstücke mit einem praktischen Unterricht für Anfänger und Geübtere* have been edited by Laura Cerutti as *Pièces de Clavecin* (Armelin, AMM 38). Seven pieces were included in *Musikalisches Allerley 1761–3* and are available as a facsimile (Series IV/2, Peer, Alamire, Belgium).

Fedele Fenaroli (1730–1818). A pupil of Francesco Durante, he became Maestro di Capella in Naples in 1762. He wrote mainly sacred vocal music, but a few organ pieces have survived; they have been edited in four volumes by Maurizio Machella and published by Armelin, Padua, as AMM 2, 3, 56 and 60. Volume I contains six short one-movement Sonatas, a two-movement Sonata, and a one-movement Sonata which may be connected to the following Fuga, which has been completed by the editor. Volume II contains 14 Versetti in various unconnected keys. Volume III contains an *Apertura per Organo* and six three-movement Sonatas, of which the central movement is in the tonic minor; these, being for manuals only, could sound well on the clavichord. The fourth volume is unnumbered and contains a *Trattenimento* and a *Pastorale*.

Johann Nikolaus Forkel (1749–1818). German musicologist and theorist who is often regarded as the founder of Historical Musicology, for it is with him that the study of music history and theory became an academic discipline with rigorous standards of scholarship. He was an enthusiastic admirer of Johann Sebastian Bach, whose music he did much to popularize. He also wrote the first biography of Bach (in 1802), one which is of particular value today, as he was still able to correspond directly with Bach's sons Carl Philipp Emanuel Bach and Wilhelm Friedemann Bach, and thereby obtained much valuable information that would otherwise have been lost. Forkel published many theoretical writings. Laura Cerutti has edited the *Sechs Klaviersonaten* of 1778 for Cornetto Verlag (CM574). The *Sechs*

Klaversonaten nebst einer Violin- und Violoncellstimme, zur willkürlichen Begleitung der zwoten und vierten Sonate of 1779 are on IMSLP, as are the *Vier und Zwanzig Veränderungen fürs Clavichord oder Fortepiano auf das englische Volkslied: God save the King*.

Elizabeth Billington (1765–1818) was an English child prodigy. The collection *Three lessons for the harpsichord or piano forte by Elizabeth Weichsell a child of 8 years of age* has been edited by Barbara Harbach for Vivace Press (VIV1814). *Six progressive lessons for the harpsichord or piano forte ... op 2* is available as a facsimile from Performers' Facsimiles, Broude Brothers (PF194). Her collection of *Six Sonatas for the piano forte or harpsichord ... Op 2da* has also been edited by Barbara Harbach (Vivace Press, VIV1815).

Carlos Baguer (1768–1808) was organist of Barcelona cathedral and composed symphonies, concerti, flute duets and much religious vocal music. Although he left many keyboard works in MSS very few are available in modern editions. Those available are *Siete Sonatas* edited by Maria Ester Sala for Union Musical Española (22055) and *Tres Sinfonías para Tecla* – possibly arrangements for keyboard of symphonies composed by Baguer himself rather than Haydn, to whom they are attributed in the MS – also edited by Maria Ester Sala for Instituto Español de Musicología, Consejo Superior de Investigaciones Científicas.

Benjamin Carr (1768–1831) was born in London and studied with Samuel Wesley and Samuel Arnold. In 1793 he moved to America, working in Philadelphia as a singer, teacher, organist and composer. He published pieces for piano, songs and works for the stage, and one organ Voluntary has been listed. Four pieces, including a Sonata, a set of Variations, a dramatic piece entitled *The Siege of Tripoli* and the Voluntary, have been edited by J. Bunker Clark in *Anthology of Early American Keyboard Music 1787–1830*, Part 1 (A-R Editions, A001), which also includes fourteen pieces by nine other composers.

Websites

Alamire: www.alamire.com

Alfred Music: www.Alfred.com

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

Anne Fuzeau facsimiles: www.editions-classique.com

A-R Editions: www.areditions.com

Armelin: www.armelin.it

Bärenreiter: www.baerenreiter.com

B-Note Musikverlag: www.bnote.de

Breitkopf & Härtel: www.breitkopf.com

Broude Brothers: www.broude.us

Carus Verlag: www.carus-verlag.com

Consejo Superior de Investigaciones Científicas, Barcelona: www.csic.es

Cornetto Verlag: www.cornetto-music.de

Editio Musica Budapest: www.emb.hu/en

Edizioni Carrara: www.edizionicarrara.it

Forberg: available via www.prestoclassical.co.uk or www.bodensee-musikversand.de

Forni: www.fornieditore.com

Harmonia: Harmonia Uitgave does not have a website; see www.bodensee-musikversand.de

Heugel & Cie: www.musicsales.com

Il Levante Libreria: www.illevante-libreria.it

Musedita: www.musedita.it

Norsk Musikforlag: <https://musikkforlagene.no>

Schott Music: www.schott-music.com

Stainer & Bell: www.stainer.co.uk

Union Musical Española: www.musicsalesclassical.com/companies/unionmusicalediciones

Ut Orpheus: www.utorpheus.com

Vivace Press: www.vivacepress.com

Bodensee Musikversand (www.bodensee-musikversand.de) is a very good one-stop shop, especially for many of the German, Austrian and Swiss publishers.