

COMPOSER ANNIVERSARIES IN 2016

John Collins, Worthing

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There are several composers whose anniversaries can be commemorated in 2016, albeit some of the dates are not known for certain. Some of the composers listed here will need no introduction but there are also several less well-known names whose compositions are well worth exploring. I have omitted composers whose surviving pieces are clearly intended for organ only.

No claim is made for completeness (some composers with only a very small number of surviving pieces have not been included), and there is no guarantee that every edition mentioned here is in print. There may well also be editions by other publishers, and it could be worth searching online booksellers for copies. Publishers' catalogue numbers are given here where possible; websites are listed [here](#).

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](#); however, the accuracy of some modern typesettings is highly questionable, and all should be treated with caution.

Antonio de Cabezón (1510–66) was organist to the Holy Roman Emperor Charles V and one of the most important Spanish composers of the sixteenth century. Some 41 pieces of the 138 included in Venegas de Henestrosa's anthology *Libro de Cifra nueva*, published in 1557, were attributed to him, including sixteen Tientos, six settings of the *Pangue Lingua*, six of the *Ave Maris Stella*, other hymn settings and a few miscellaneous pieces. In 1578 his son Hernando published *Obras de Musica*, a compilation of his father's works plus five of his own and one by his uncle Juan (who also died in 1566). This large compendium includes nine Duos for beginners, hymn settings in two, three and four voices, three Kyries in three voices, eight sets of Versos, of Fabordones, of Kyries and of Magnificats, all in four voices, twelve Tientos, fifteen Canciones glosadas in four voices, 23 in five voices, six in six voices, two Fugas and ten sets of Diferencias. The non-canción pieces have been edited by Higinio Anglés in three volumes for the Instituto Español de Musicología, the musical department of the Spanish Centre for Scientific Research (CSIC), Barcelona, with the Canciones edited by Maria Ester Sala for Unión Musical Ediciones, S.L. 21945. The Tientos and Fugas were edited by M. S. Kastner for Schott (4948). A new edition in four volumes (a fifth volume will offer a facsimile and a sixth studies), edited by several eminent Spanish scholars, was published in 2010 by the Institución Fernando el Católico.

The Venegas print has been edited by Higinio Anglés as Volume 2 of the series *Monumentos de la Música Española* for CSIC, Barcelona, in two volumes; the first is a study of the Music at the Court, the second contains a transcription of the pieces. The second volume has now been reprinted in four volumes by the Well-Tempered Press, Boca Raton, Florida (an imprint of Kalmus). An excellent anthology in four volumes containing pieces selected from the two prints has been edited by Gerhard Doderer and Miguel Bernal Ripoll for Bärenreiter (BA9261–4). Charles Jacobs has edited the collected works for the Institute of Mediaeval Music in five volumes, mixing pieces from the two prints in Volumes 1–4, and in Volume 5 including only the incipits of the Canciones as well as about sixteen pieces from Portuguese sources which Jacobs has attributed to the Spanish composer instead of Antonio

Carreira. Numerous pieces have appeared in anthologies of either a general or a more specific nature; the standard of editing is somewhat variable.

Johann Steffens (1559/60–1616), organist in Lüneburg, published some instrumental pieces, and his son published some of his vocal music. Steffens left three chorale settings and a lengthy *manualiter* Fantasia on the Fourth Tone which have survived in various MSS. They have been edited by Klaus Beckmann as Volume IV in the series *Masters of the North German School for Organ* (Schott ED9584).

Paul Siefert (1586–1666) was a pupil of Sweelinck and became organist in Danzig, with spells in Königsberg and Warsaw. He published vocal and theoretical works, and a few keyboard compositions have survived in MSS, including a setting of John Dowland's *Paduana La mia Barbara* in three sections, published in *John Dowland: keyboard music*, edited by Christopher Hogwood (Edition HH, 074.sol), and also in *Lied- und Tanz variationen der Sweelinck-Schule*, edited by Werner Breig (Schott 6030). Sets of variations on *Nun komm der Heiden Heiland* (four variations) and *Puer Natus in Bethlehem* (eight variations), a setting of the *Motet Benedicat Dominum* by Lassus, a Fantasia a 5 and thirteen Fantasias a 3 (tentatively ascribed to Siefert by Max Seiffert) have been edited by Klaus Beckmann as Volume XX in the series *Masters of the North German School for Organ* (Schott, ED20518). The thirteen Fantasias have been published by Edwin F. Kalmus (Kalmus Organ Series 4113).

Johann Erasmus Kindermann (1616–55) was organist in Nuremberg, where he published vocal and instrumental works, including the *Harmonia Organica* (1645), one of the last two prints in German organ tablature (the other being Christian Michael's *Tabulatura*, also printed in 1645). Its 25 pieces comprise fourteen Praeambula in the Church Tones (which are also included in the Brasov Tablature), five chorale preludes, four fugues and two Magnificat settings. A modern edition by Rudolf Walter was published as Volume IX of the series *Süddeutsche Orgelmeister des Barock* by Musikverlag Alfred Coppenrath. A set of 30 dances, including Courantes, Ballets, Sarabandas and Allamandas, has survived in MS: edited by Felix Schreiber and Bertha Wallner, and grouped rather arbitrarily by key into eleven sets, these were included in *Denkmäler der Tonkunst in Bayern XXI–XXIV*, Vol. 30, published by Gesellschaft für Bayerische Musikgeschichte and obtainable via Breitkopf und Härtel.

Johann Jakob Froberger (1616–67) can be regarded as the most influential keyboard composer of the second half of the seventeenth century. He spent much time as court organist in Vienna, but his wide-ranging travels took him to France, England, and Italy. His large output comprises free-form and contrapuntal pieces as well as over fifty dance suites, surviving in many sources, including four autograph volumes (a fifth recently discovered one is not accessible, and two others have been lost). The three surviving autographs of 1649, 1656 and 1658 contain between them twelve Toccatas, twelve Ricercars, twelve Capricci, six Fantasias, six Canzonas, and twelve Suites of dance movements, with several more pieces in each category as well as single dances, Tombeaux and Lamentations from other MSS which are reliably attributed to the canon. Pieces by Froberger appeared in printed publications from 1693 onwards, but many of these contain a corrupt and unreliable presentation of the text.

Siegbert Rampe has edited the keyboard pieces for Bärenreiter in six volumes. Vol. I (BA8063) is devoted to the 1649 autograph, Vol. II (BA8064) to the 1656 and 1658 autographs. Vols. III and IV contain Partitas (Suites) from copied sources (III.1, BA8065, III.2, BA8435; IV.1, BA8066, IV.2, BA8434), Vol. V contains Toccatas and polyphonic works from copied sources (V.1, BA9211, V.2, BA 9212), and Vol. VI contains new readings and new pieces from newly discovered sources (VI.1, BA 9213, VI.2, BA9269). A seventh volume includes the ensemble music and a catalogue of Froberger's output.

For more details see my Overview of Froberger editions at www.clavichord.org.uk/More.html.

Matthias Weckmann (1616–74) studied with Heinrich Schütz in Dresden and with Jacob Praetorius and Heinrich Scheidemann in Hamburg, where he became organist. His surviving works include much vocal, some chamber and some keyboard music. He left eight sets of chorale variations and a Magnificat on the second Tone, which have been edited by Werner Breig for Bärenreiter (BA6211). His free-form pieces comprise a Praeambulum a 5, a Fantasia and a Fuga on the first Tone, each of which has a pedal part, and six Toccatas and five Canzonas (all variation Canzonas), one in C minor, for manuals. Preserved in MSS are six Partitas of dance movements and one set of variations, and it is now accepted that Weckmann compiled the Hintze MS, which contains a further 28 dance movements, sixteen of which are anonymous; composers represented include Tressure, Chambonnières, Froberger, La Barre, Erben and Cousteaux. A set of variations on *Lucidor hat einst ein Schaf*, included as an appendix, is of dubious attribution. The free-form pieces have all been edited for Bärenreiter by Siegbert Rampe as *Sämtliche Freie Orgel- und Clavierwerke* (BA8189). H. Davidsson edited the free works as *A practical edition of the free Organ Works* for Gehrman's Musikförlag, which includes a doubtfully attributed Praeludium a 5 in G.

Johann Heinrich Buttstedt (1666–1727) was organist in Erfurt and, according to Johann Gottfried Walther's *Musicalisches Lexicon* (1732), published three sets of pieces, of which the 1705 and 1706 sets of chorale variations have not survived; however, the contents are known through MS copies made by Walther. Fortunately copies of the far more extensive *Musicalische Clavier=Kunst und Vorraths=Kammer* of 1713 have survived. This collection contains seven groups of pieces, including four Praeludia coupled with, respectively, a Capriccio, a Ricercar in three Stanzas, a Fuga and a Canzona in six parts followed by two minuets, an Aria with twelve variations, and two suites of dances in D major and F major. Attributed to Buttstedt in MS sources are four Fugues in C, D, E minor and G minor and a Praeludium et Fuga in G, with two Fugues in G minor being tentatively ascribed to him by Klaus Beckmann. One of these is the Fuga generally accepted as being by Jan Adam Reincken. An extensive MS collection of some 28 Chorale Preludes and variations specifically marked with Buttstedt's name has survived, and some sixteen further chorale-based pieces have tentatively been ascribed to him by Beckmann, whose modern edition has been published as Volumes III (non-chorale-based works) and IV (chorale-based works) of the series *Middle German Organ Masters* (Schott, ED9923/4).

Nicolaus Vetter (1666–1734) was organist in Erfurt and Rudolstadt after studying with Georg Wecker and Johann Pachelbel. Some 28 pieces have been definitely attributed to him, with a further eight chorale preludes and variation-sets tentatively assigned to him from anonymously transmitted works. His pieces comprise thirteen chorale preludes and variations, including a set of seventeen variations on *Allein Gott in der Höh sei Ehr*, and seven variations on *Jesu, meine Freude*. Nine fugues and a *Parthie* which is actually a set of six alternating Praeludia and Fugues in B flat (including one fugue by Wecker and one by Pachelbel) complete the contents of the modern edition by Klaus Beckmann, which has been published as Volume V of the series *Middle German Organ Masters* (Schott, ED9925).

Thomas Roseingrave (1690–1766) studied in Italy and was organist of St George's, Hanover Square, London, from 1725, but his appointment there ended because of an unfortunate love affair. His keyboard pieces include *Eight Suits of Lessons* for the harpsichord (1725); a *Celebrated Concerto* for solo organ published in 1770; a set of *Voluntaries and Fugues made on purpose for the organ or harpsichord* (1728), which show the influence of his friend Domenico Scarlatti, whom he had met in Rome, rather than the native tradition; and six *Double Fugues to which is added Sig. Domenico Scarlatti's Celebrated Lesson, hpd, with addns by Roseingrave*

(1750), which show the influence of Handel. The complete keyboard music, edited by H. Diack Johnstone and Richard Platt, was published by Stainer & Bell as Volume 84 in the series *Musica Britannica*. Individual editions include the Concerto edited by Laura Cerutti (Armelin, CM038), the Voluntaries and Fugues edited by Greg Lewin (Greg Lewin Music, OM117), and the Double Fugues (omitting the Scarlatti lesson), edited by David Patrick (Fitzjohn Music). There are facsimiles by Broude Europa in the Performers' Facsimiles series of the Voluntaries (PF5) and Double Fugues (PF105).

Giovanni Battista Pescetti (1704–66) was born in Venice, collaborated with Galuppi in writing operas, and in 1736 became director of Covent Garden and King's Theatre in London, where he published a set of ten *Sonate per gravicembalo* in 1739 in two to four movements, the final piece being an arrangement of the overture to his opera *La Conquista del vello d'oro*. The complete volume has been published in facsimile by Arnaldo Forni, and the nine sonatas have been edited by Francesco Dilaghi and published in the series *Maestri Italiani della Tastiera* (Ricordi 133412); he has also edited a further six sonatas from MS sources (Ricordi 133083).

Josef Norbert Seger (1716–82) studied the organ with B. M. Černohorský and counterpoint with Jan Zach and František Tůma, and was appointed organist of the Týn Church (c. 1741) and the Crusaders' Church (1745) in Prague. He was the most prolific Czech composer of keyboard music of his time; one MS is entitled *148 Praeludien, Fantasien und Fugen* (but at least 28 are by other authors). None of his many preludes, toccatas and fugues were published in his lifetime, and MSS and nineteenth-century printed editions ascribe the same piece to different composers, rendering a reliable list of his compositions even more difficult. Modern editions available include several volumes edited by Vratislav Belsky for the *Musica Antiqua Bohemica* series (Editio Supraphon, Prague): Volume 51 contains 34 pieces, including the eight Toccatas and Fugues published by Türk in 1793, 20 Preambulae and six Fugas; Volume 56 contains a further 21 pieces (sixteen Preludes and Fugues, three Preambulae and two chant settings); Volume 12 includes three fugues and two Praeambulae alongside pieces by other Czech composers. These editions have arbitrarily consigned the bass voice to a third stave. Nicolas Gorenstein has edited 47 pieces in two volumes for Editions Chanvrelin, Paris. A scholarly modern edition of this excellent music in which all sources have been fully evaluated and the music restored to two staves, while indicating the pedal as per the source, is very much needed.

Rafael Anglés (1730–1816) succeeded Vicente Rodriguez as organist of Valencia cathedral. A complete edition of his surviving keyboard works is still required, but of his non-organ pieces a collection of twenty one-movement binary-form sonatas has been edited by Jose Climent and published by the Real Academia de Cultura Valenciana, Seccion de Musicologia. Jose Climent has also edited two one-movement sonatas in E minor and F for Unión Musical Española. Dionisio Preciado edited a further nine sonatas and a Pastorela for his excellent anthology *Doce Compositores Aragoneses de tecla (s. XVIII)* (Editora Nacional, Madrid).

Giovanni Paisiello (1740–1816), the Neapolitan composer best known for his operas, also composed much other secular and sacred vocal music, chamber music and keyboard music, some with violin parts. A selection of six sonatas from a MS containing nineteen has been edited by Corradina Mola as *6 Sonate per pianoforte o Cembalo* (Carisch MK954). A lengthy capriccio from a set of 36 pieces has been edited by Adriano Cirillo for Edition HH (267.sol).

Samuel Wesley (1766–1837) composed a large amount of sacred and secular vocal music and also chamber and orchestral pieces, in addition to a large corpus of keyboard music for organ as well as for pianoforte or harpsichord. Of the latter, very little has been made available in modern editions apart from the *Twelve Sonatinas* of Op. 4, edited by Timothy

Roberts and published by the Associated Board of the Royal Schools of Music in the *Easier Piano Pieces* series (No. 27), and two Sonatas included in the same editor's *English Piano Music 1780–1800* (No. 31 in the same series).

Basilio de Sessé (1756–1816) was the son of Juan de Sessé y Balaguer, whose set of fugues of 1776 were the first keyboard pieces published in Spain after Correa's *Facultad Organica*. Organist of Toledo cathedral, he left twelve pieces in MSS, including two Pasos, seven Intentos, ranging from a mere 82 bars long up to 346 bars (the fourth is a lengthy treatment of the hymn *Ave Maris Stella* ; the fifth and seventh each open with a prelude, the seventh having two subjects worked separately then combined), and three Piezas (the second is a light Rondo and the third is a shorter Sonata with passages for crossed hands). They have been edited by Patricia Rejas Suarez as Volume XIII of the series *Tecla Aragonesa* published by the Institución Fernando el Católico.

Publishers' websites

Armelin: www.armelin.it

Associated Board of the Royal Schools of Music (ABRSM):

www.shop.abrsm.org

Bärenreiter: www.baerenreiter.com

Breitkopf und Härtel: www.breitkopf.com

Broude Europa: www.broude.us

Carisch: www.carisch.com

Editions Chanvrelin: www.chanvrelin.free.fr

Consejo Superior de Investigaciones Científicas: Unión Musical Española:

www.musicsalesclassical.com/companies/unionmusicalediciones

Musikverlag Alfred Cöpppenrath: see www.carus-verlag.com

Fitzjohn Music: www.impulse-music.co.uk/fitzjohnmusic

Arnaldo Forni: www.fornieditore.com

Gehrmans Musikförlag: www.gehrmans.se/en

Edition HH: www.editionhh.co.uk

Institución Fernando el Católico: <http://ifc.dpz.es>

Institute of Mediaeval Music:

www.medievalmusic.ca/english/index.htm

Edwin F. Kalmus: www.efkalmus.com

Greg Lewin Music: www.greglewin.co.uk

Editora Nacional: www.editoranacional.com.br

Real Academia de Cultura Valenciana: www.raco.es

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