

## COMPOSER ANNIVERSARIES IN 2017

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There are several composers whose anniversaries can be commemorated in 2017, albeit some of the dates are not known for certain. Some of the composers listed here will need little or no introduction but there are also many less well-known names whose compositions are well worth exploring.

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.

**Heinrich Isaac** (c. 1450–1517). A leading Flemish contemporary of Josquin who left much vocal and also some instrumental music. Intabulations of some 19 sacred and 27 secular works exist; they are scattered among the tablatures of Bonifacius Amerbach (written mainly by Hans Kotter; edited by Hans Joachim Marx and published by Bärenreiter as *Die Tabulaturen aus dem Besitz des Basler Humanisten Bonifacius Amerbach*, *Schweizerische Denkmäler*, Vol. 6), Fridolin Sicher (edited by Hans Joachim Marx and published by Amadeus as *Das St. Galler Orgelbuch: Die Orgeltabulatur des Fridolin Sicher*, *Schweizerische Denkmäler*, Vol. 8), Leonhard Kleber (edited by Karin Berg-Kotterba in two volumes in *Das Erbe deutscher Musik*, Bd. 91 and 92, published by Henry Litolff's Verlag), August Nörmiger (no complete edition but some pieces appear in *Organ Music of the Era of the Reformation*, edited by J. H. Schmidt) and Clemens Hör (edited by Hans Joachim Marx and published by Amadeus as *Die Orgeltabulatur des Clemens Hör*, *Schweizerische Denkmäler*, Vol. 7).

**Pedro Alberch Vila** (1517–82). Organist of Barcelona cathedral, he published a *Libro de Tientos* but unfortunately no copies are known to have survived. Two *Tientos* were published in the *Libro de Cifra Nueva* published in 1557 by Venegas de Henestrosa; they are numbers XXXVIII and XXXIX in the two-volume modern edition by Higinio Anglés for the Consejo Superior de Investigaciones Científicas, Barcelona, under the title of *La Música en la Corte de Carlos V*. The music is in the second volume and rather annoyingly the description of the book and the prefaces and contents are in volume I.

**Bernhard Schmid der Jünger** (c. 1567–1625) lived in Strasbourg all his life, becoming organist of the cathedral. Instead of preparing a new edition of his father's two tablature books of 1577 he published his own *Tablaturbuch* in 1607 containing 90 pieces, divided into 30 *Intonations on the Eight Tones* by Giovanni Gabrieli (22) and Andrea Gabrieli (eight), six *Toccatas* by the Gabrielis (two by Andrea, one by Giovanni), *Diruta* (two) and *Merulo*, 12 Motet settings from four to six voices, 16

Canzonetta settings from four to six voices, 12 four-voice Fugues or Canzoni *alla Francese* by Mortaro (three), Brignoli (two) and one each by Anon., Soriano, Vecchi, Malvezzi, Maschera, Banchieri and A. Gabrieli (his *Canzon Ariosa*), and 14 dances, including two *Pass'e mezzi* (the second being by G. M. Radino and included in his book of 1592) and 12 Gagliardas, of which the first is by Hans Leo Hassler. The complete book has been edited by Willem Poot for Interlude Music Productions (5 volumes, I.M.P. 2021-2025). A facsimile has been published by Broude Bros as *Monuments of Music and Music Literature in Facsimile*, I/20.

**Melchior Schildt** (c. 1592–1667) studied with Sweelinck and became organist of the Marktkirche, Hannover, in 1629. His preserved organ works, which require pedals, have been edited by Klaus Beckmann for Schott as *Masters of the North German Organ School*, Vol. 5 (ED9585). Two variation sets – *Gleichwie das Feuer* and Dowland's *Lachrymae Pavan* – which sound well on all keyboard instruments, are included in *Lied- und Tanzvariationen der Sweelinck-Schule*, edited by Werner Breig for Schott (6030).

**Franz Tunder** (1614–67) was probably born in Lübeck, where he became organist of the Marienkirche in 1641. Some 17 organ pieces have survived in various manuscripts, comprising five Praeludia (one is just a five-bar fragment), a very short Canzona for manuals only and 11 lengthy chorale settings. Unfortunately no other pieces suitable for stringed keyboard instruments are known at present, a great pity given the high quality of his organ music. According to Johann Mattheson, Tunder met Frescobaldi in Florence, and thus acquired an awareness of composing in what is known as the 'Stylus Phantasticus', which he transmitted to his pupil Buxtehude.

**Johann Jakob Froberger** (1616–67). A full description of this important composer's work appeared in *BCS Newsletter 64* (February 2016) to mark the anniversary of his birth. For a listing of the contents of each of the eleven volumes of the modern edition by Siegbert Rampe for Bärenreiter, together with an analysis of his works, [click here](#).

**Christian Witte** (1660–1717) studied with Georg Wecker in Nuremberg and became court organist at Altenburg. His compositions include vocal and instrumental music, but unfortunately much keyboard music seems to have been lost. His preserved compositions include a chorale prelude on *Herr Christ der einige Gottes Sohn*, edited by Gotthold Frotzcher and included in the series *Das Erbe deutscher Musik Reichsdenkmale* (Vol. 9, *Orgel Choräle um Joh. Seb. Bach*), published by Henry Litolf's Verlag. A further prelude on *Nun komm, der Heiden Heiland* was edited in the nineteenth century by G. W. Körner (*Der Orgelfreund*, viii). A Capriccio in the style of a Sarabande is included in the *Andreas-Bach Buch*; Robert Hill's modern edition of that MS plus the Möller Manuscript is published by Harvard University Press. A modern edition of twelve pieces in two volumes edited by Laura Cerutti for Armelin contains two Suites, in A major and A minor, a Sinfonia in D, a Ciacona con Fuga in E minor, a Suite in C, a Praeludium in G, a Partie in C, a Menuet in G, a Passegalie with 30 variations in D minor, a Fugetta (*sic*) in G, and two Fugues in F and G. Witte's Fugues in D minor and E minor and the Prelude and Fugue in D are included in John Shannon's edition of 40 pieces from the Mylau tablature (*American Institute of Musicology*, CEKM 39). A complete critical edition is much to be desired.

**Daniel Purcell** (c. 1664–1717), younger brother of Henry, composed much stage and sacred and secular vocal music as well as some instrumental music. His few keyboard pieces include a Suite in D minor published in *A collection of lessons and airs*

(1702), a Toccata in A minor which was included in the second book of the *Lady's Entertainment or Banquet of Music* (1708; facsimile available from Broude Bros, PF205) and, together with the first book, in *Seventeenth Century Keyboard Music* Vol. 17, edited by Alexander Silbiger for Garland. Purcell's *Psalms set full for Organ or Harpsichord* was published in 1718 as an addition to the *Harpsichord Master Improved ... with a choice collection of newest and most air'y lessons with a variety of passages by Mr. Babel*, and reprinted separately in 1731; a facsimile of the latter is available from Broude Bros (PF264).

**Georg Philipp Telemann** (1681–1767) was born in Magdeburg, and worked in Leipzig and Frankfurt before settling in Hamburg in 1721. A most prolific composer across all genres, of his many keyboard pieces those more suitable to stringed keyboard instruments include the 36 *Fantasias for Keyboard* of 1732 in three sets of 12. Each piece in the first and third sets bears the heading *Cembalo* and is in ternary form, with a slow movement enclosed by the fast movements; the second set, headed *clavessin*, has an additional fast movement played after the repeat of the opening movement, which is slow, the second movement being fast. Modern editions are by Max Seiffert for Bärenreiter (BA733) and by Alan Jones in three volumes, Nos. 22, 44 and 56 in the *Easier Piano Pieces* series (ABRSM).

The VI *Ouverturen* (1742/5) comprise the traditional slow-fast opening movement, with both sections repeated, followed by two further movements in various forms. They have been edited by Erhard Franke for Edition Peters (9107), by Hugo Ruf for Schott (ED5774), and by Adolf Hoffmann for Mösel Verlag (MOS18016f). A facsimile is available from Edition Walhall (EW307). Four different *Ouvertures* together with a Suite and a Sonata have been edited by Raymond Schächer for Cornetto Verlag, and an *Ouverture in A* has been edited by Roberto Loreggian for Armelin (AMM090). The *Ouverture in E flat* from the *Andreas-Bach Buch* has been edited by Igor Kipnis for Oxford University Press. Two multi-movement *Solos für Cembalo* taken from the *Essercizii Musici* have been edited by Hugo Ruf for Edition Schott (5296). A collection of *Sieben mal sieben und ein Menuett*, arranged in ascending key order from A to G, was published in 1728 and has been edited by Isabella Eisenstadt-Amster for Mösel Verlag. A set of 12 *Marches* published as *Musique Héroïque* for melody instrument and continuo or for harpsichord has been edited by Willy Hess for Amadeus.

The 48 *Chorale Preludes* (two settings, one in three voices, one in two voices, for each of 24 Chorales) are for manuals only and could sound well on the clavichord. They have been edited by Traugott Fedke and published by Bärenreiter as *Orgelwerke* Vol. I (BA3581); the *Twenty Little Fugues*, also edited by Traugott Fedke, are published as *Orgelwerke* Vol. II (Bärenreiter BA3582). A set of (6) *Fugues légères et petits jeux a clavessin seul* consists of a fugue followed by several short pieces. It has been edited by Martin Lange (Bärenreiter BA268) and by Hugo Ruf as *Galanterie-Fugen und kleine Stücke fürs Clavier* (Schott ED9015, which also contains six little suites), and is also available from B-Note Musikverlag (BN15396).

**Nicolò Antonio Porpora** (1686–1767). Born and died in Naples, he worked in Rome, London and Venice and is principally known for his operas and church music. Seven Fugues were included in Clementi's *Selection of Practical Harmony for the Organ or Piano-Forte*, published in 1803–15 (the seventh piece, in E flat, was published by Johann Albrechtsberger as Fugue III, Op. 7), and have been edited by Maurizio Machella for Armelin (CM002).

**Georg Monn** (1717–50) was choirmaster and organist of the Karlskirche, Vienna, and left masses, oratorios, some 16 symphonies, chamber music, concertos and keyboard

music. Three Preludes and Fugues for organ or stringed keyboard instruments in G minor, G and F have been edited by Franz Haselböck for Doblinger (Diletto Musicale DM822), and a Preludio and Fuga in A minor and a Fuga in C have been edited by Erich Benedikt and included in *Viennese Organ Music from around 1750* (Doblinger, Diletto Musicale DM1335). A set of *Preludes and Versets on the eight Tones* has been edited by Rudolph Walter for Butz Verlag (BUTZ1825).

**Christoph Nichelmann** (1717–62) attended the Thomasschule in Leipzig, where he was accepted by J. S. Bach and studied with W. F. Bach. In Hamburg he studied with Telemann and Mattheson and in Berlin with Quantz before travelling to France and England and returning to Berlin. He composed concertos, symphonies, choral works, songs, an overture, and keyboard pieces. He left two sets of six sonatas for keyboard: Op. 1 entitled *Sei brevi sonate da cembalo massime al uso delle dame* and Op. 2, *Brevi sonate da cembalo*. These have been edited by Laura Cerutti for Armelin (AMM085 and AMM086), and a facsimile is available from OMI. Four pieces – a Suite in C in three movements, an Allegro, and two character pieces – were included in *Musikalisches Allerley* (1763). A facsimile of the nine editions in this collection is available from Alamire (FSIV/2). Two Allegros were published (one each) in *Raccolta delle più nove compositioni per l'anno 1756 and 1757*, available in facsimile in one volume from Minkoff.

**Hinrich Philip Johnsen** (1717–79). Born in Germany, he went to Sweden in 1743 and took up organist's posts in Klara and at the court as well as being a founding member of the Swedish Academy of Music in 1771. He left operas, stage music, chamber music and keyboard music. His six keyboard sonatas (each in one movement in two parts) were published in 1754 and have been edited by Laura Cerutti for Cornetto Verlag and are also available in facsimile as *Autographus Musicus*, 16. Bandhagen. A further sonata, in A minor, was included in an anthology published by Haffner in 1757 and has been edited by Eva Nordenfelt-Aberg in *A collection of Swedish harpsichord sonatas from the 18th century* (*Autographus Musicus*).

**Rudolph Straube** (1717–c. 1780). Born in Trzebnica, Silesia, he lived in London from 1759 until his death. He composed pieces for keyboard, lute and guitar. His compositions for harpsichord include two three-movement sonatas in A and G and a Gavotte in B flat with six variations. Kah-Ming Ng has edited these pieces for Charivari CAP016.

**Francesco Pasquale Ricci** (1732–1817) was born in Como and returned there in 1780 after travelling through Northern Europe. In 1779 he published the *Recueil de Connaissances Elementaires pour le Forte-piano*, which was reissued in 1786 by LeDuc in Paris containing 118 pieces but with some textual changes, many errors and the addition of J. C. Bach's name to the cover (they had met in Milan and London). This latter edition is available in facsimile from Minkoff, and from Paideia Editrice, Brescia.

**Anton Bemetzrieder** (1743/8–c. 1817). Born in Dauendorf, he moved to Paris and in c. 1769 taught Diderot's daughter to play the harpsichord, collaborating with the writer in various texts. He moved to London in 1781. He left several treatises and playing methods for keyboard instruments, of which the *Leçons de clavecin et principes d'harmonie* of 1771 is available from Broude Bros in *Facsimile Monuments of Music and Music Literature in Facsimile*, II/18. The *Nouvelles Leçons...* of 1782 and 1796 have been edited by Jeanne Roudet and are available in facsimile from Anne Fuzeau in the series *Fortepiano Methods and Treatises* and also *Harpsichord Methods and Treatises*. For

those who are interested, <http://catalogue.philippe-lescat-asso.fr/listeouvrage?ida=52> offers an overview of Bemetzrieder's publications.

**Johann Friedrich Christmann** (1752–1817). Born at Ludwigsburg, he left compositions for piano, violin and flute, and was also a theorist. He left three pieces for keyboard (Rondo, March and Minuetto) in *Blumenlese für Klavierliebhaber* (1783); a facsimile of this collection of 124 pieces, mainly for voice and keyboard, is available as *Das Erbe Deutscher Musik* from Bärenreiter (Edm111).

**Justin Heinrich Knecht** (1752–1817) was a Lutheran Preceptor and music director in Biberach, becoming organist at the Martinkirche in 1792, and was employed in Stuttgart 1806-8. He left numerous compositions for church and stage as well as a few chamber pieces. He also left theoretical treatises for Klavier and on numerous other subjects as well as many sets of organ pieces. Works for stringed keyboard instruments include *Four Sonatines pour le Piano-forte* edited by Laura Cerutti (Cornetto Verlag CP575), and Willem van Twillert has edited Six Chorale preludes in *Organisten uit de 18e en 19e eeuw 9* (Willemsen Wil912) and nine pieces for manuals only including four Rondos, a set of Variations, a 4-voice Fugue, a Handstück, a Cantabile and a setting of *Liebster Jesu* as *Organisten uit de 18e en 19e eeuw 14* (Willemsen Wil1086).

**Friedrich Ludwig Aemilius Kunzen** (1761–1817) was born in Lübeck and spent much of his life in Denmark. His compositions include an oratorio, opera, and vocal pieces. Seventeen of his collected pieces for keyboard have been edited by Gorm Busk and Heinrich Wilhelm Schwab as *Gesammelte Klavierwerke* in *Monumenta Musica Regionis Balticae K/1* (Capella Hafniensis Editions).

**Etienne-Nicolas Méhul** (1763–1817) is best known today as a composer of operas but he also left vocal music, symphonies, ballets and incidental music for plays. In 1783 he published a set of *Trois sonates pour le clavecin ou fortepiano* Op. 1, followed in 1788 by Op. 2, *Trois sonates pour le clavecin ou fortepiano avec accompagnement d'un violon ad libitum*. Both sets, his only known keyboard music, are available in facsimile in one volume from Anne Fuzeau.

**August Eberhard Müller** (1767–1817) studied with J. C. F. Bach and became organist in Leipzig. He left numerous compositions for keyboard; a *Caprice pour le clavecin ou fortepiano*, Op. 4, 1793, and a *Grande Sonate pour le fortepiano*, Op. 36, have been edited in one volume by van Sambeek for van Sambeek Edities (VSE01).

Another anniversary which deserves mention is the 500th anniversary of the publication of *Frottole Intabulate da Sonari Organi* by **Andrea Antico** (c. 1480–c. 1539) in Rome in January 1517, the oldest printed volume to consist exclusively of keyboard music. Its 26 settings are available in modern editions by Christopher Hogwood (Zen-On Music) and by Maria Luisa Baldassari (Ut Orpheus ES69). A facsimile is available from Forni.

## Websites and on-line shops

ABRSM: <http://shop.abrsm.org>  
Alamire facsimiles: [www.alamire.com](http://www.alamire.com)  
Amadeus Musikverlag: [www.amadeusmusic.ch](http://www.amadeusmusic.ch)  
American Institute of Musicology – CEKM series: [www.corpusmusicae.com/cekm.htm](http://www.corpusmusicae.com/cekm.htm)  
Anne Fuzeau facsimiles: [www.editions-classique.com](http://www.editions-classique.com)  
Armelin : [www.armelin.it](http://www.armelin.it)  
Autographus Musicus: no website found  
Bärenreiter: [www.baerenreiter.com](http://www.baerenreiter.com)  
B-Note Musikverlag: [www.bnote.de](http://www.bnote.de)  
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Capella Hafniensis Editions: [www.capellahafniensis.dk](http://www.capellahafniensis.dk)  
Charivari Agreeable Publications: [www.charivari.co.uk/publications.html](http://www.charivari.co.uk/publications.html)  
Consejo Superior de Investigaciones Científicas, Barcelona: [www.csic.es](http://www.csic.es)  
Cornetto Verlag: [www.cornetto-music.de](http://www.cornetto-music.de)  
Doblinger: [www.doblinger-musikverlag.at](http://www.doblinger-musikverlag.at)  
Edition Peters: [www.editionpeters.com](http://www.editionpeters.com)  
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Forni: [www.fornieditore.com](http://www.fornieditore.com)  
Garland Publications: no website found  
Harvard University Press: [www.hup.harvard.edu](http://www.hup.harvard.edu)  
Henry Litoff's Verlag: *see* Edition Peters *above*  
Interlude Music Productions: [www.interlude.nl](http://www.interlude.nl)  
Minkoff: sadly now defunct  
Möseler Verlag: [www.moeseler-verlag.de](http://www.moeseler-verlag.de)  
OMI (Old Manuscripts & Incunabula): [www.omifacsimiles.com](http://www.omifacsimiles.com)  
Oxford University Press: [global.oup.com](http://global.oup.com)  
Paideia Editrice, Brescia: [www.paideiaeditrice.it](http://www.paideiaeditrice.it)  
Schott Music: [www.schott-music.com](http://www.schott-music.com)  
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