

# Harpsichord & fortepiano

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# Composer Anniversaries in 2020

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In 2020 there are a number of keyboard composers whose anniversaries can be commemorated, albeit some of the dates are not known for certain and for whom different reference sources give different information. In view of the large number of articles that will be devoted to his works during the year I have omitted Beethoven (1770-1827). Some of the names listed below will need no introduction, but there are also quite a few lesser-known names listed here whose compositions are well worth exploring. No claim is made for completion, and there is no guarantee that every edition mentioned is in print – and there may well also be editions by other publishers. Publishers' websites have been given where known. An increasing number of pieces, ranging from complete original publications or manuscripts (which present the usual problems of multiple clefs as well as original printer's errors) to typeset versions of complete or individual works, are to be found on various free download sites, most noticeably IMSLP; however, the accuracy of some of these typeset editions is questionable, and all should be treated with caution before use.

**Tomás de Santa María (c.1510-1570).** Spanish theorist and composer born in Madrid, he published the extremely important treatise *Arte de tañer Fantasia in Valladolid* in 1565, which he claimed was approved by António de Cabezón. Following on from the three treatises by Juan Bermudo (1549-1555), it deals extensively with keyboard technique including fingering, ornamentation, touch, fingering, counterpoint and composition. A facsimile with introduction by Luis Antonio González Marín has been published by Consejo Superior de Investigaciones Científicas, with earlier facsimiles from Gregg and Minkoff, and a translation, transcription and commentary into English by Almonte Howell and Warren Hultberg was published by Latin American Literary Review Press. Twenty-five of the Fantasias contained from the book have been edited by Pierre Froidebise for Schola Cantorum (*Orgue et Liturgie* 49), and as *Veinticinco Fantasias* for Union Musical Española 20839. They are also edited by Antonio Baciero in volume VII of *Nueva Biblioteca Española de música de teclado* for Union Musical Española 22348; vols. I and 5 of this series contain a further ten and seven Fantasias.

**Sperindio Bertoldo (c.1530-70).** Organist in Venice; two books of pieces were published there in 1591, *Tocate*

*Ricercari et Canzoni Francese*, which includes two Toccatas (the first ones published in Italy), three Ricercars (two of which are reworkings of originals by Annibale Padovano) and a Canzon Francese, and *Canzoni Francese*, which includes eight pieces of this genre. These have been edited by Klaus Speer and published as CEKM 34 by the American Institute of Musicology, and edited by Jolando Scarpa and published as EW940 (*Frutti Musicale XXIX*) by Edition Walhall, and by Luigi Collarile as Il Levante TA16; this edition has a facsimile of the original prints included.

**Carolus Luyton or Luython (c.1557-1620).** Born in Antwerp, nine keyboard works have survived, including three Fantasias (one also survived in open score and entitled *Fuga*), a Ricercar, three Canzonas and a *Fuga Suavissima*. A modern edition by Jos Watelet and Anny Piscaer was published in *Werken voor Orgel of voor speltruigen: Charles Guillet, Giovanni de Maque and Charles Luyton as Monumenta Musica Belgica IV*, Swets & Zeitlinger NV.

**Giovanni Paolo Cima (c.1570-1622).** Organist in Milan, he published chamber (the first set of trio sonatas), church and keyboard music including *Partito de Ricercari & Canzoni alla Francese* for keyboard in 1606, which contains seven Ricercars, 2 Fantasias, 14 Canzonas (the last one being by his son Andrea) and a very interesting series of brief rules on transposition to any tone, with a short piece with a further eleven examples in different keys, together with two ricercars and their transpositions, a double canon and a 'Musical Enigma', in open score. A modern edition was edited by Clare Rayner and published as CEKM 20 by the American Institute of Musicology.

**Nicholas Carleton (c.1570-1630).** All that is known are his four compositions in the British Library manuscript Add.29996, which include two duets (A Prelude, and a Verse for two to play), a Verse of four parts and *Upon the sharp*; these have been all edited by Alan Brown for Stainer & Bell (*Musica Britannica* vol.96, which also includes the Fantasia a4 reconstructed as a piece for viols), and also in *Keyboard solos and duets by Carleton, Amner and John Tomkins* K48. One part from the Prelude, the Verse and *Upon the Sharp* were included in the anthology *English Keyboard Music* vol.iv, edited by Frank Dawes for Schott.

**Pieter Cornet (c.1570-1633).** Organist in Brussels, a small number of his pieces have survived in manuscript sources, including six Fantasias, a Toccata, settings of the *Salve Regina* and *Tantum Ergo* and two courantes. An edition by Willi Apel published as CEKM 26 by the American Institute of Musicology has been superseded by the edition by Pieter Dirksen and Jean Ferrard published as MMN17 by KVNM, which includes two more Fantasias (one ascribed to John Bull in the source), a setting of the *Te Deum* and the *Aria de granduca*, this being tentatively ascribed by the editors.

**John Roberts (c.1610-c.1670).** Virtually nothing is known with certainty about this composer, but 24 pieces, comprising nine Allemandes (of which two have divisions), nine Courantes (of which five have divisions or variations), an Air, a Prelude, three Sarabandes and a Gigue survive in manuscripts, and one Suite of five pieces was published by Matthew Locke in 1673 in *Melthesia*. A modern edition by Candace Bailey, *John Roberts: The collected works*, was published as *The Art of the Keyboard*, 8 by The Broude Trust.

**Fabritio Fontana (c.1620-1695).** Born in Turin, he became an organist in Rome and in 1677 he published *Ricercari*, a book of 12 Ricercars in score; probably one of the last such publications for keyboard, as they are reminiscent of a much earlier style. A new edition was edited by Gerhard Doderer for Zerboni ESZ 00767200.

**Johann Speth (1664-c.1720).** Born in Speinshart, he spent most of his life in Augsburg. In 1693 he published *Ars Magna Consoni et Dissoni*, which includes ten Toccatas subtitled *Musicalische Blumen-Felder*, with long held pedal parts and dynamic indications, a set of Preludium (with pedals), five Verses and a Finale (also with pedals). Modern editions by Traugott Fedke for Bärenreiter 5493 and by Ingemar Melchersson for Doblinger, in two volumes, DM1449/1450.

**Anton Estendorffer (1670-1711).** Organist at Stift Reichersberg, he left some 20 sets of variations in a manuscript, including seven Arias, five Ciacconas, four Galliards (one subtitled 'Natalizantis'), and four Capriccios or *Capritio* on hymns and folk tunes. 19 have been edited by Konrad Ruhland in two volumes for Musikverlag Alfred Coppenrath as Heft 34/35 in the series *Musik aus Ostbayern*, available through Carus Verlag. A *Capritio super Last uns das kindlein Wiegen* is included in the book of the same title, edited by Jörg Jacobi for Edition Baroque eba4003.

**Arnold Matthias Brunckhorst (c.1670-1725).** Organist in Hildesheim, Celle and Hanover; only two oratorios, a Praeludium in E minor for organ with pedal, and a manualiter one movement Sonata in A (edited by Laura Cerutti for Cornetto Verlag CP324) seem to have survived. A *Preludium and Fuge* in G minor for organ originally believed to be by Bruhns may be by Brunckhorst.

**José de Torres y Martínez Bravo (c.1670-1738).** There has been disagreement amongst scholars whether the composer of the ten keyboard works (five *Partidos* (one incomplete), a *Batalla*, a *Fuga* and three *Obras*) in a manuscript in Mexico Cathedral archives is this Torres. He was Maestro of the Capilla Real in Madrid until the Bourbons arrived in 1702, and his many vocal works enjoyed wide circulation in Central America; he published *Reglas Generales de Acompañar órgano, clavicórdio o arpa*, the first treatise dealing thoroughly with continuo and figured bass in Spain. The alternative attribution is to de Torres y Vergara, a native Mexican composer. Gustavo Delgado Parra has edited these keyboard pieces together with a facsimile as *Obras para órgano* for Editorial Alpuerto.

**Johann Casper Ferdinand Fischer (c.1670-1746).** Fischer became Kapellmeister to Ludwig Wilhelm of Baden and published sacred and orchestral music as well as four volumes of keyboard music. The *Pièces de Clavessin* (1696) were expanded as *Musicalisches Blumen Büschlein* in 1698, containing eight suites of various dances. There is a modern edition by Laura Cerutti for Cornetto Verlag CP464 and a facsimile in Broude Bros Performers' Facsimiles PF196. The *Ariadne Musica* (1702/15) contains 20 short Preludes and Fugues in different keys, with some pedal required, plus five Ricercars on seasonal hymns; there is a modern edition by Ernst Kaller as *Liber Organi VII* for Schott 2267 and a facsimile from Broude Bros Performers' Facsimiles PF197. A collection of an extended Praeludium with long held pedal notes, six Fugas and a short Finale on each of the eight tones was published as *Blumen-Strauss* (c.1732), with modern editions by Rudolf Walter for Musikverlag Alfred Coppenrath (now available through Carus Verlag), in *Süddeutsche Orgelmeister des Barock* vol.1 and in facsimile from Broude Bros Performers' Facsimiles PF199. The *Musicalischer Parnassus* (1738) offers nine multi-movement Suites of dances, each dedicated to a different Muse. A modern edition by Hugo Ruf and Hans Bemmern was published by Schott 6254 and a facsimile is in Broude Bros Performers' Facsimiles PF198. An edition including the four volumes of keyboard music was edited by Ernst von Werra for Breitkopf.

**Giovanni Batista Bononcini (1670-1747).** Born in Modena, he worked in Rome, Vienna, Berlin and London. He published several operas, serenatas, masses and much chamber music. A facsimile of his *Divertimenti da Camera traddotti per cembalo* of 1722, a set of eight sonatas originally for violin or flute, was published by Forni Editore.

**Gottlieb Muffat (1690-1770).** Son of Georg Muffat, he was organist in Vienna and left a large corpus of keyboard music. The 72 *Versetl samt 12 Toccaten* ('A Toccata and six versets on each of the 12 Tones') published in 1726 has been edited by Rudolf Walter for Butz Verlag 1796, and he also edited *Toccatinas, Preludes, Caprices* for Doblinger DM1362. The *Componimenti Musicali* (1739), containing six large-scale suites of dances and a Ciaccona in G with 38 variations, has been edited by Christopher Hogwood for Ut Orpheus ES64, for whom he also edited Muffat's MS copies of Handel's Six Fugues and Eight Suites, which contain Muffat's copiously added ornamentation, as ES48 and 46 respectively. The 32 Ricercars and 19 Canzonas preserved in open score in MS have been edited by Erich Benedikt for Doblinger DM1336/1337/1377, the 24 Toccatas and Capricci are available in two volumes as DM 1343/1344, and the smaller scale pieces include *Capriccios and Preludes* (12 Capriccios, six Caprices and seven Preludes) DM1417 and *Pastorellas* DM1438. Six newly discovered Suites from a manuscript collection of 26 have been edited by Glen Wilson for Breitkopf & Härtel EB8904. Two Partitas have been edited by Raimund Schächer for Cornetto Verlag CP751, and three other pieces (Ciaccona, Aria and *Caprizio*) have been edited by Laura Cerutti for Armelin CM010. Friedrich Riedel edited *Siebs Fugen* for Kistner & Siegel, *Die Orgel Reihe* 2 no.17, and also *Zwölf kleine Präludien* as Reihe 2 no.16.

**Michael Scheuenstühl (1705-70).** Born in Guttenstetten, he became organist in Wilhelmsdorf, moving to Hof in 1729. His published keyboard pieces include *Drei Concerti für Cembalo solo* and a *Clavierübung* in two parts (containing nine *Partien*), and a collection of three Suites entitled *Die beschäftigte Muse Clio*. The Concerti, the three *Partien* of the *Clavierübung* part II and the three Suites have been edited by Laura Cerutti (unfortunately without a critical commentary or any source information) and published as *Opere per Organo e Clavicembalo* in one volume by Armelin AMM 050-51-52. Raimund Schächer has edited the three *Galenterie-Suiten* as CP44 for Cornetto Verlag.

**Charles Avison (1709-70).** Organist in Newcastle, known for his concerti grossi and three sets of chamber

sonatas, as well as some keyboard concerti. The six concerti from the first set of his op.9 have been edited for keyboard solo by Eberhard Hofman in two volumes for Bärenreiter BA6535/6548. Three recently discovered *Concertos for manuals only* have been edited by Simon Fleming for Fitzjohn Music.

**Bernard de Bury (1720-85).** Born in Versailles, he studied with Colin de Blamont, to whom he dedicated his *Première livre de pièces de Clavecin* – his only book of pieces for the harpsichord. Published in 1736, it contains four Suites in A, C, G and E. He also composed several operas and stage works. A facsimile edition of the original print was published by Minkoff.

**Francesc Mariner (1720-89).** Organist of Barcelona cathedral, his eleven *Tocatas* (some in binary, others in ternary form), two Sonatas, an Adagio, six *Pastorellas* and two *Juguetes* have been edited by Martin Voortman in *Obras per a Clave* for Edition Tritó TR0029.

**Romano de Rossi (1720-94).** Organist in Rome, whose only known pieces are six binary form two-movement sonatas (Andante-Allegro), edited by Marco Ghiorri as *Sei sonate per Organo o Clavicembalo* for Armelin AMM199.

**Maria Teresa Agnesi Pinottini (1720-95).** Born in Milan, many of her compositions have been lost, but operas, vocal music and keyboard pieces have survived. Her Concerto for solo organ or harpsichord has been edited by Maurizio Machella for Armelin AMM 272. The Sonata in G and the *Allegro ou Presto* have been edited by Barbara Harbach for Vivace Press as *Two pieces for solo piano or harpsichord* VTV1819.

**Giovanni Francesco de Maja (1732-1770).** Born in Naples, where he became organist to the Royal Chapel, he travelled widely and left operas, chamber music and keyboard music. Eleven two or three-movement sonatas have been edited by Paulo Dugoni as *Sonate per Organo o Cembalo* in two volumes for Armelin AMM 255/256.

**Jean-François de Trazegnies (1744-1820).** Organist in Antwerp, he left three sets of pieces for keyboard including *Sei Sonate per Clavicembalo*, each in two movements, and *Sei Divertimenti per Clavicembalo*, each in three movements. They have been edited by Laura Cerutti for Armelin AMM104/105.

**Paolo Altieri (1745-1820).** Organist in Sicily, his organ and harpsichord works have been edited by Alessandro Loreto and Gianpaolo Capuzzo for Armelin in four

volumes, AMM260, 261, 263 and 264. Vol.1 contains two sets of *Divertimenti* and two Sonatas for harpsichord, vol.2 contains the *Partimenti*, vol.3 contains 31 *Sonate Brevi* for harpsichord or organ and vol.4 contains the *Savojardo* for harpsichord, three Sonatas, four Sonatinas, four *Marce*, a March, a *Zampogna* and three *Pastorales*, all for the organ.

**Giovanni Battista Graziolo (1746-1820).** Organist in Venice, he composed sacred and secular vocal music, and published two sets of *Sei Sonate per Cembalo* as opp.1 and 2, each in three movements, edited in one volume by Ruggero Gerlin for *I Clasici Musicali Italiani* no.12, Milan. An *Andantino* with eight variations has been edited by Alberto Jesuè for Boccaccini e Spada Editori. The *Sei sonate da Cembalo con Violino obligato* op.3 have been edited in two volumes by Enrico Zanovello for Armelin AMM120/121.

**Josephine Auernhammer (1758-1820).** Austrian pianist who studied with Mozart and Kozeluch. Her *VI Variazione per clavicembalo della opera Molinara* is included in a facsimile of *Variations on opera themes*, with an introduction by Laura Alvini, and *VIII Variazioni sopra la contrada del ballo intitolata La Figlia mal Custodita* is included in a facsimile of *Variations on ballet themes*, with an introduction by Laura Alvini. Six variations on *Der Vogelfänger bin ich ja* have been edited by Eve R. Meyer for Hildegard, and *Sechs Variationen über ein ungarisches Thema* edited by Rosario Marciano for Furore Verlag FUE1180.

## Websites

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