

Harpsichord & fortepiano

Vol. 25, No. 2 Spring, 2021

© Peacock Press.

Licensed under [CC BY-NC 4.0](#).

You are free to share and adapt the content for non-commercial purposes, provided you give appropriate credit to Peacock Press and indicate if changes were made. Commercial use, redistribution for profit, or uses beyond this license require prior written permission from Peacock Press.

Musical Instrument Research Catalog
(MIRCat)

Composer Anniversaries in 2021

John Collins

This year there are a number of early composers whose anniversaries can be commemorated, although some of their dates are not known for certain; many the names listed below will need no introduction but there are also quite a few lesser-known figures 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 – there may well 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 and Free-scores; however, the accuracy of some modern typesetting is questionable, and all should be treated with caution before use.

Edmund Hooper (1553-1621). Organist of Westminster Abbey and the Chapel Royal, leaving mainly choral music and liturgical settings, but only a few keyboard pieces have survived. An Alman and a Coranto were included in the Fitzwilliam Virginal Book as numbers 221 and 227, new edition by Jon Baxendale and Francis Knights in three volumes for Lyrebird Music LBMP-0000. The Alman was also included in *Parthenia-in-violata* (c.1614), modern edition by Thurston Dart for Edition Peters 6133. A facsimile was published by New York Public Library. Two further Almans attributed to 'Mr. Hooper' in Drexel 5612 are included in *English Court and Country Dances of the early Baroque*, edited by Hilda Gervers for American Institute of Musicology, Corpus of Early Keyboard Music 44. An Alman and a Coranto are tentatively attributed to Hooper as numbers 43 and 51 in *Keyboard Music from Fitzwilliam Manuscripts* edited by Christopher Hogwood and Alan Brown for Stainer & Bell, Musica Britannica volume 102.

William Inglott (1554-1621). Master of the choristers at Hereford and organist at Norwich cathedrals. A few keyboard pieces survive, a Pavan in G was included in Will Forster's virginal book, modern edition by Alan Brown as number 18 in *Elizabethan Keyboard Music*

for Stainer & Bell, Musica Britannica volume 55. Two pieces are in the Fitzwilliam Virginal Book as numbers 249 and 250 (Lyrebird Music), also in *Keyboard Music from Fitzwilliam Manuscripts*.

Jan Pieterszoon Sweelinck (1562-1621). Known as the 'Orpheus of Amsterdam', he published choral settings of the Psalms and also left a quantity of choral and keyboard pieces, including Toccatas, Fantasias, a Ricercar, and settings of sacred and secular melodies, preserved in numerous manuscripts, but none in autograph. His reputation as a teacher led to many youngsters studying with him, including some of the leading North German composers of the next generation. Following on from Max Seiffert's edition of his keyboard music in 1943, further modern complete editions, which also include several pieces of doubtful authenticity, include the *Opera Omnia* (3 vols. edited by Gustav Leonhardt, Frits Noske and 1 Alfons Annegarn) for Vereniging voor Nederlandse Muziekgeschiedenis, four volumes edited by Siegbert Rampe (Bärenreiter BA8473/4, 8475/6, 8485/6, 8487 and 8494), and four volumes by Harald Vogel and Pieter Dirksen (Breitkopf & Härtel EB8741-44). There are many editions of selected pieces and genres, including the six Echo Fantasias edited by Rudolf Walter for Schott ED21836.

Martin Peerson (1571-1651). He held posts in Canterbury, St Paul's Cathedral and Westminster Abbey, and published madrigals, consort songs and motets. Four pieces, an Alman, Pipers Pavan, The Primrose and The Fall of the Leaf are included in the Fitzwilliam Virginal Book as numbers 90, 181, 270 and 271 (Lyrebird Music).

Albertus Bryne (1621-1668). Organist at St Paul's Cathedral and later at Westminster Abbey, there are around 35 keyboard pieces (34 dances and just one Voluntary) in eight sources which can be attributed with varying degrees of certainty. Five were included in *Musicks Hand-maide*, edited by Thurston Dart for Stainer & Bell, Early Keyboard Music K28 – facsimile from Broude Bros as PF101. The collected keyboard works have been edited by Terence Charlston for Norsk Musikkforlag, which includes an interactive CD by Terence Charlston and Heather Windram, and also a CD of the pieces played by Charlston.

Matthew Locke (1621-1677). Composer-in-Ordinary to His Majesty, and organist of Her Majesty's chapel as well as Composer of the Wind music and of the Violins. He left anthems, motets, dramatic and chamber music, as well as keyboard music, of which he published four suites for harpsichord and seven voluntaries in *Melthesia*, an anthology of 68 pieces and Rules for playing on a Continued Bass, which he oversaw for publication in 1673. The complete collection has been edited by Christopher Hogwood for OUP. Ten further pieces were included in *The first part of Musicks Hand-maide*, modern edition by Thurston Dart for Stainer & Bell, Early Keyboard Music K28. The keyboard works have been edited by Dart in two volumes for Stainer & Bell, Early Keyboard Music, K6-7. Further pieces have been edited by Terence Charlston as *Thirteen Keyboard Pieces For Harpsichord and Organ* for Peacock Press.

Daniel Vetter (1657-1721). Born in Breslau, in 1679 he succeeded his teacher as organist of St. Nicolai, Leipzig. Apart from cycles of cantatas, in 1709 he published the first of two volumes of *Musicalische Kirch- und Hauf-Ergötzlichkeit*, containing 130 four-part hymn tunes, followed by part 2 in 1713. Each chorale melody is followed by a variation in broken style, more suitable to harpsichord. A facsimile was published by Georg Olms.

Antoine Forqueray (1671-1745). Viola da gambist at the court of Louis XIV, his five suites were published in an arrangement for harpsichord by his son, who added three pieces to the suite in D, as *Pieces de Viole composees par M. Forqueray Le Pere Mises en Pieces de Clavecin par M. Forqueray le Fils*. There is a modern edition by Colin Tilney for Heugel, Le Pupitre LP17, and there is a facsimile published by Editions Minkoff.

Azzolino Bernadino della Ciaia (1671-1755). Worked in Pisa, Florence and Rome, and composed sacred and choral works as well as *Sonate per cembalo con alcuni saggi ed altri contrappunti di largo e grave stile ecclesiastico per grandi organi*, Op.4 (Rome, 1727). The six highly idiosyncratic sonatas open with a Toccata and a Canzone, followed by another three movements. The organ pieces comprise 12 Soggetti, six Ricercari and a Mass setting. Modern edition of the sonatas by Francesco Tasini for Ut Orpheus ES7 and of the organ pieces by Armando Carideo for Ut Orpheus ES43.

Isfrid Kayser (1712-71). He spent his life in the monastery of Obermarchtaland, composing and publishing primarily choral music, and in 1746 *Concors Digatorum Discordia, seu III. Parthiae Clavi- Cimbalo accommodatae, in Discipulorum aequa, ac Instructorum*

usum & utilitatem elaboratae, Op.4, a set of three multi-movement parthias or suites for harpsichord. Two of these have been edited by Laura Cerutti for Armelin AMM15. Suites No.1 in D and No.2 in Eb are included in vols.2 and 5 of *Barocke Orgelmusik aus dem wuerttembergischen und bayerischen Oberschwaben* (the first is also in *Tastenmusik von Klosterkomponisten des 18. Jahrhunderts für Orgel, Cembalo oder Klavier*, volume XI edited by Gerhard Weinberger for Musik-Edition Récit.

Leonhard Frischmut (c.1721-1764). Born near Gotha, he moved to Amsterdam around 1750 where he published a few sets of harpsichord pieces, some of which are lost, as well as songs and *Dedagten iver de beginselen en onderwyzingen des clavecimbaals*, a book on playing the harpsichord, facsimile issued by A. J. Heuwelkemeijer. A set of *Tre sonate per il cembalo* Op.3 have been edited by Rudolf Rasch for Koninklijke Vereniging voor Nederlandse Muziekgeschiedenisas Musik uit de Republiek MR6. The set of *Sei Concerti del Sig. Tartini, op 4 accomodati per il Cembalo* have been edited by Maurizio Machella in two volumes for Armelin AMM233/234 and by Russell Stinson for A-R editions in *Keyboard Transcriptions from the Bach circle, Recent Researches in the Music of the Baroque Era* B069.

Bruno Lehner (1721-1764). Priest in the monastery of Oberateich from 1743. In 1762 he published *Musikalische Übungen in verschiedenen Galanterie- oder Schlagstücken* in two parts. The second is included in volume 7 of *Tastenmusik von Klosterkompositionen des 18. Jahrhunderts* edited by Gerard Weinberger for Musik Edition Recit 2015.60. A facsimile edited by Konrad Ruhland for Verlag Alfred Copenrath, Musik aus Ostbayern 30, is available from Carus Verlag CV91/189.00.

Johann Kirnberger (1721-1783). Born in Saalfeld and died in Berlin, spending a good 10 years in Poland. Composition student of J. S. Bach, he was also a violinist and theorist, being better known today for his commentaries and treatises than his musical output of chamber music, songs and keyboard music. He contributed 25 pieces to *Musikalisches Allerley* (1761-3) and some to *Musikalisches Vielerley, herausgegeben von Herrn Carl Philip Emanuel Bach* (1770), both available in facsimile from Alaremi Publications, and published four collections of *Clavierübungen* with fingerings after C. P. E Bach (1761-6), edited by Rudolf Rasch for Diapason Press DP 7-10, and a *Recueil d'airs de dance* (1777) edited by Alan Jones for the Associated Board, *Easier Piano Pieces* 9, all of which contain mainly dances and *galanterien*, often by other composers. *Huit Fugues pour le clavecin*

ou l'orgue (1777), have been edited by Hans Bemmann and Hugo Ruf for Schott ED6501, and are available as a facsimile from Fuzeau.

Matthias van den Gheyn (1721-1785). Organist of St Peter, Leuven, succeeding Dieudonne Raick, and renowned carillonneur, leaving a quantity of compositions for organ, harpsichord and carillon, a few of which were printed, but most remain in manuscript. For Cornetto Verlag Laura Cerutti has edited *Six Suites for harpsichord* as CP309 and *Six Divertimenti for harpsichord* in two volumes as CP310 and 311. Four Fugues for organ were published by Veurne: Documentatiecentrum Voor Orgel as *Thesauri Musicae Belgicae Pro Organo*, 2.

Frantisek Brix (1732-1771). Kapellmeister of St Vitus Cathedral, Prague from 1759. He left many masses, motets, vespers, symphonies and concertos as well as organ concertos and pieces for harpsichord and organ solo, which are very much in need of a critical collected edition. Several pieces, taken from the three volume collection *Museum für Orgelspieler* (Prague, 1832), are found scattered in numerous anthologies, with much duplication. Amongst modern editions – mainly for manuals only – are *Orgelwerken* edited by Ewald Kooiman for Harmonia, Hilversum, as Incognita Organo 25, and two fugues have been edited by Jan Kalfus for Bärenreiter in *Vox Humana Czech Republic* BA8236. A preludium, pastorella and three fugues have been edited by Jan Hora in *Organ compositions of old Czech Masters* vol.1 for Editio SDH. The preludium in F, two fugues and a toccata have been edited by Jiri Reinberger in *Classici Boemici Musica Antiqua Boemica* 1/12 for Editio Supraphon. Two preludes and Seykorka have been edited by Vratislav Belsky and Petr Koukal for ArTThon in *Jewels of Organ Music by Old Czech Masters*. The pastoreale, a prelude and a fugue are in *Old Czech organ music for Christmas* edited by Jaroslav Smolka in Musica Viva Historica for Editio Supraphon, two fugues are in *Organistae Bohemici* edited by Milan Slechta for Editio Supraphon, a prelude and a fugue are in *Orgelkompositionen alter Böhmischer Meister* edited by Bohumil Geist in *Musica Viva Historica* 21 for Editio Supraphon and two preludes, a pastorella and four fugues have been edited by Jaroslav Smolka in *Alte Tschechische Orgelmusik* vol.2 for Edition Peters. Five pastorellas are in *Pastorale* vol.2 edited by Armin Kircher from Carus Verlag 18.082/00.

Félix Máximo López (1742-1821). Organist of the Chapel Royal, Madrid. Much of his considerable output has been lost, but in addition to literary works and theoretical writings, he left some vocal music, a large amount of pieces in manuscript, mainly for organ, with

one source entitled *Piezas de clave*, comprising a *Pieza de Clave a Capricho*, two Rondos, a *Structo de la Polaca* in 5 Variaciones, 13 Sonatas and two Sonatas for four hands. The *Variaciones del fandango español, Minuet afandangado con 6 variaciones* in G minor and *6 variaciones al Minuet afandangado* in D minor are in different manuscripts. These have all been edited by Alberto Cobo for Instituto Complutense de Ciencias Musicales, Madrid, in *Integral de la Música para Clave y Pianoforte*, Series B No.7. The two sets of variations on the *Minuet afandangado* have been edited by Genoveva Gálvez for Sociedad Española de Musicología, Madrid.

John Baptist Cramer (1771-1858). German-born pianist who lived in London and studied with Clementi; he composed chamber music and many pieces for the piano including 84 Etudes Opp.30 and 40, 16 Nouvelles Etudes Op.81, 10 Progressive Etudes and around 200 sonatas. The Three Sonatas Op.22 have been edited by Christopher Hogwood for EditionHH hh193.sol. The Three Sonatas Op.23 and the Three Grand Sonatas Op.29 have been edited by Bart van Sambeek for Van Sambeek Editions. Several sets of studies are on IMSLP.

Websites¹

Alaremi Publications: <https://www.omifacsimiles.com/cats/alamire.pdf>

American Institute of Musicology: <http://www.corpusmusicae.com/cekm.htm>

Anne Fuzeau facsimiles: www.editions-classique.com

AR Editions: www.areditions.com

Armelin (and Zanibon): www.armelin.it

Armelin: www.armelin.it

Associated Boards of Royal School of Music: <https://shop.abrsm.org>

Bärenreiter: www.baerenreiter.com

Breitkopf & Hartel: www.breitkopf.com

Broude Bros Performers Facsimiles: www.broudebros.com

Carus Verlag: www.carus-verlag.com

Cornetto Verlag: www.cornetto-music.de

Diapason Press: <https://diapason.xentonic.org/dp>

Doblinger Verlag: www.doblinger.at

Doblinger: www.doblinger-musikverlag.at

Edition Baroque: www.edition-baroque.de

Edition Recit: www.recit.de

EditionHH: www.editionhh.co.uk

Edizioni Carrara: www.edizionicarrara.it
 Fitzjohn Music: www.impulse-music.co.uk/
[fitzjohnmusic](http://fitzjohnmusic.com)
 Georg Olms: <https://www.olms.de>
 Libreria: www.illevante-libreria.it
 Institutio Complutense de Ciéncias Musicales:
<https://iccmu.es/en/++>
 Lyrebird Music: <https://lyrebirdmusic.com>
 Minkoff facsimiles: <http://www.omifacsimiles.com/cats/minkoff.html>
 Norsk Musikforlag: <https://musikkforlagene.no>
 Oxford University Press: <https://global.oup.com>
 Peacock Press: <http://peacockmagazines.com>
 Schola Cantorum: www.schola-editions.com
 Schott Music: www.schott-music.com

Scola Cantorum: www.schola-editions.com
 Sociedad Espaola de Musicología: www.sedem.es
 Stainer & Bell: www.stainer.co.uk
 Union Musical Espaola: www.musicsalesclassical.com
 Ut Orpheus: www.utorpheus.com
 Van Sambeek Edities: <https://vansambeekedities.nl>
 Vereniging voor Nederlandse Muziekgeschiedenis:
www.kvnl.nl

Notes

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

Clavichord

D i s c o g r a p h y



A comprehensive listing of audio and visual recordings of the clavichord 1931-2020

Francis Knights

Available from
www.jackspipesandhammers.co.uk
 your local bookshop or the publishers
 at 0044 (0)1422 882751

ISBN 978-1-912271-65-8
 260 pages
 £24/\$32 + p&p

This comprehensive listing of recordings of the clavichord from 1931 to 2020 ranges from Arnold Dolmetsch's pioneering discs of Bach to the ambitious recording projects of today's leading players. Details of performers, repertoire, instruments, recording data and reviews are included, making it possible to trace the many changes that have occurred during the revival of this unique keyboard instrument over nearly a century.