

Harpsichord & fortepiano

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Composer anniversaries in 2022

John Collins

In 2022 there are many composers of pieces suitable for performance on keyboard instruments whose anniversaries can be commemorated, although not all of the dates are known for certain; some of the names listed below will need no introduction but there are also quite a few lesser-known names whose compositions are well worth exploring. No claim is made for completeness, and there is no guarantee that every edition mentioned is in print – there may well be complete or partial editions by other publishers. Publishers' websites have been given at the end where known. Details of a small number of composers whose preserved output consists of only a few pieces have been omitted.

An increasing number of pieces, ranging from 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.

Jakob Hassler (c.1569-1622). Younger brother of Hans Leo Hassler and Imperial court organist to Archduke Rudolph in Prague, seven of his compositions for keyboard were copied into the Turin tablatures, including three Ricercars, a Toccata, a Fantasia, a Canzon and a Fuga. A modern edition by Hartmut Krones, unfortunately presenting the pieces in half note values, is published by Doblinger as *Diletto Musical* DM570.

Moritz, Landgraf von Hessen (1572-1632). He was a linguist and widely educated patron of the arts and left a large amount of instrumental and vocal music. A manuscript containing 14 fugues in four voices has been edited by Paul-Heinz Leifhelm for *Cornetto Verlag* CP424.

Thomas Tomkins (1572-1656). Born in St Davids, he became organist of Worcester cathedral. Tomkins' collected keyboard works, comprising some 76 compositions surviving in numerous manuscripts, include three Preludes, 17 plainsong settings, an Offertory, 12 Fancies and Voluntaries, seven Hexachord

settings and other ostinati, ten Pavan-Galliard pairs, ten unconnected Pavans and Galliards, four variation sets, four miscellaneous pieces and eight doubtful or incomplete pieces, which have been edited by Stephen Tuttle and revised by John Irving, with some pieces presented in halved note values, and published by Stainer & Bell as *Musica Britannica*, vol.v.

Francesco Bianciardi (c.1572-1607). Organist and maestro di cappella at Siena cathedral from 1596, he published sacred and secular vocal music. Ten keyboard pieces were copied into the Turin tablatures, including six Ricercars, and four Fantasias, one being on the hexachord. A modern edition by Bernhard Billeter, also containing five Ricercars and five Canzonas by Costanzo Porta, unfortunately presenting all in halved note values, is published by American Institute of Musicology as CEKM 41.

José Jiménez (c.1600-72). Succeeded Aguilera de Heredia as organist at La Seo, Zaragoza in 1627. He left 25 keyboard works in manuscript, including 13 liturgical compositions comprising eight *Pange Lingus*, one *Sacris Solemnis, versos* on *los Saeculorum* and *el Himno de los Apostoles*, a set of *versos* on the third (although this set is attributed to Andres de Sola in a copy at Porto), and one on the sixth Tone. Non-liturgical pieces comprise two *Batallas*, two *Obras* for undivided keyboard, two pieces for treble solos, three for bass solo and one for two basses with the solo writing. There is also one substantial set of 20 variations on *Folías* and one much shorter set. The best modern complete edition is by Javier Artigas Pina, José Luis González Uriol and Jesús Gonzalo López for *Institución Fernando el Católico*. Willi Apel edited 22 pieces (omitting one set of variations and two sets of Versos) for the American Institute of Musicology as CEKM 31.

Jacques Champion de Chambonnières (c.1602-72). Harpsichordist to the court in Paris, he published some 60 pieces in two volumes of *Les pièces de clavessin*, and a further 90 or so remained in numerous manuscripts; by far the greatest number are courantes, but there are four Pavanes and three or four Chaconnes. The two published collections are available as facsimiles from Anne Fuzeau and also as Performers Facsimiles 56 and

57 from Broude, who also published a combined volume in *Monuments of Music and Literature in facsimile MMMLF 1/3*. A complete edition of published and manuscript pieces was edited by Paul Brunold and André Tessier and published by Broude; a more recent edition by Bruce Gustafson and Dennis Herlin in two volumes was also published by Broude as *The Art of the Keyboard* volume 12.

Jan Adam Reincken (c.1623-1722). Student of Heinrich Scheidemann, he became organist of the Katharinenkirche, Hamburg in 1663. Known for being impressed by J. S. Bach's playing, a few keyboard pieces have survived in manuscripts, including eight dance suites, two sets of variations and a *Holländische Nightingale* plus variations more suited to stringed keyboard instruments, edited by Klaus Beckmann for Breitkopf & Härtel 8290. He also left two lengthy chorale fantasias for organ, two toccatas and a Fugue in G minor which contains repeated notes in its subject, as well as two further Toccatas attributed to him in sources but almost certainly incorrectly, including the much-discussed A major and one in G attributed clearly erroneously to Frescobaldi in one source. Apart from the chorale fantasias all are suitable for stringed keyboard instruments as well as organ, and have been edited by Pieter Dirksen for Breitkopf & Härtel EB8715. The two chorale fantasias and two toccatas have been edited by Klaus Beckmann for Schott as *Masters of the North German school for organ*, vol.11 ED9783.

Johann Kuhnau (1660-1722). Lawyer and linguist as well as composer, he became organist of the Thomaskirche, Leipzig, and composed operas, masses and other vocal works, most of which have not survived, in addition to sets of keyboard music. He published *Neuer Clavier Uebung erster Theil* in 1689, containing seven dance suites in major keys, and *Neuer Clavier Uebung anderer Theil* in 1689, with seven dance suites in minor keys and a Sonata in B flat, *Frische Clavier Fruchte* in 1696 containing seven multi-movement sonatas, and a set of six multi-movement *Biblische Historien* in 1700. These were edited by Karl Pasler and revised by Hans Joachim Moser for *Denkmäler Deutscher Tonkunst*, volume 1/ 4. A more recent edition by C. David Harris which also contained four keyboard works surviving only in manuscript was published as *The Collected Works for Keyboard* in two volumes by Broude as 'The Art of the Keyboard', volume 6. The complete works are also edited by Norbert Müllemann for Henle. The published collections are available in facsimiles from Archivum Musicum, *Monumenta Musica Revocata*, Florence, Anne Fuzeau and SPES.

Francesco Mancini (1672-1737). Neapolitan organist and maestro of the Capella Reale, whose works include operas, oratorios, cantatas and a smaller number of instrumental pieces including *XII Solos for a Violin or Flute, which Lessons are also Proper lessons for the Harpsichord*, published by Walsh in 1724. A facsimile is available from SPES.

Louis-Claude Daquin (1694-1772). Organist in various churches in Paris, and to the King at the Chapelle Royale and later at Notre Dame. He published his *Premier livre de pièces de Clavecin* in 1735, containing four suites in which dances are mixed with character pieces. This has been edited by Christopher Hogwood for Oxford University Press. His Op.2, entitled *Nouveau livre de noels pour l'orgue et le clavecin*, 1757, contains 12 pieces better suited to the organ, which have also been edited by Christopher Hogwood for Oxford University Press and by Nicolas Gorenstein for Chanvelin. Facsimiles of both livres have been published by Anne Fuzeau and by Broude Brothers as Performers' Facsimiles PF42 and 32 respectively.

Pierre-Claude Foucquet (1694-1772). Organist of several churches in Paris, including Notre Dame and Chapel Royal, he published *Les caractères de la Paix Pièces de clavecin – Oeuvre première* in 1742, which contained a suite of eight pieces in C, in 1751 a *Second livre de Pièces de clavecin*, which contained 13 pieces, six in F and seven in A, and in 1751 a third collection entitled *Les Forgerons. Le concert des Faunes et autres pièces de clavecin*, comprising 15 pieces, seven in G and eight in C. A facsimile edition of all three livres was published by Clavecinistes Francais du XVIIIe Siecle by Minkoff in two volumes, and a facsimile of the first livre was published by Collection Facsimusic, Anne Fuzeau.

Johann-Peter Kellner (1705-72). Cantor at Gräfenroda, he copied many works by J. S. Bach and his contemporaries and left around 25 organ works in manuscript, including a chromatic fugue counted among J. S. Bach's possible attributions (edited by C. Boer for Annie Bank edition SO2), six chorale preludes, and a number of harpsichord works including *Certamen Musica*, a set of six dance suites preceded by a prelude and fugue, and four Overtures, which Laura Cerutti has edited in 'Opere per clavicembalo' for Armelin AMM031 and Suite Quinta for Armelin AMM048; others remain unpublished. Maurizio Machella has edited 13 of the 14 pieces from a manuscript LM4876 in New Haven for Armelin AMM200. Ewald Kooiman has edited four pieces for Harmonia Uitgave as *Incognita Organo* 41 and a further four pieces, including three chorale preludes

and the Fugue omitted by Machella along with three Fantasias by Johann Kittel, for *Harmonia Uitgave as Incognita Organo* 40. Georg Feder edited four pieces for Kistner & Siegel in *Die Orgel, Reihe II, Werke alter Meiste*, vol 2.

Georg Joachim Joseph Hahn (1712-72). Born in Münnsterstadt, where he was senator and choir director. In addition to keyboard pieces, he composed stage as well as sacred works, songs, and an important treatise on continuo playing. Ten *Preambulae*, 66 *Versiculi* and two Sonatas have been edited by Martin Jira in *Werke für Orgel und Clavier* for Cornetto Verlag CP1556.

Sebastian Albero (1722-56). Organist of the Royal Chapel, Madrid in 1746. He left two collections of pieces which have survived in a probably non-autograph manuscript, including 30 binary-form *Sonatas para clavicórdio* (including two Fugas), arranged in pairs of related keys, usually in contrasting tempi, and six large-scale tri-partite works *Obras para clavicórdio o piano forte* (Recercata-Fuga-Sonata). Both collections have just been edited and published by Ryan Lane Whitney, available from Lulu.com. The Sonatas have also been edited by Genoveva Gálvez for Union Musical Ediciones, and the *Obras* appear scattered through *Nueva Biblioteca Espanola De Musica De Teclado* in volumes 1, 2, 4, 5 and 6, edited by António Baciero for Union Musical Ediciones.

Johann Ernst Bach (1722-77). Son of Johann Bernhard Bach, he studied with Johann Sebastian Bach, becoming court musician of Duke Ernst August of Saxe-Weimar. He composed many sacred and secular Cantatas, chamber music, and some keyboard solos, including four Sonatas, two of which have been edited by Laura Cerutti for Armelin AMM049, three Fantasias and Fugues, one of which was included in Clementi's *Selection of Practical Harmony*, volume 1, and has been edited by Andrea Coen for Ut Orpheus in *Clementi Opera Omnia*, vol.52.1 The Fantasia in D minor, together with a Chorale prelude on 'Valet will ich Dir geben', has been published in *Organ works of the Bach family*. A complete edition is forthcoming from Lyrebird Music.

Johann Baptist Vallade (1722-80). Organist at the church of Mendorf, Bavaria, he composed sets of preludes and fugues for keyboard, including one encompassing all 24 keys, and masses. 16 *Fugen auf die Orgel oder Klavier* has been edited by Maurizio Machella for Armelin, AMM320.

Georg Benda (1722-95). Born in Bohemia, he became second violinist at the Berlin chapel of Frederick the

Great, later working for the Duke of Gotha. Apart from operas and chamber music, he published 17 Sonatas for keyboard in various prints, which have been edited by Christopher Hogwood for Oxford University Press, and also by Jan Racek and Václav Sykora for *Editio Supraphon*, *Musica Antiqua Bohemia*, vol.24 (omitting No.17). 35 *Sonatinas for keyboard* have been edited by Timothy Roberts for OUP, and also by Jan Racek for *Editio Supraphon*, *Musica Antiqua Bohemia* vol.37 (omitting No.35). A selection of 12 Sonatinas has been edited by Richard Jones for the Associated Board as *Easier Piano Pieces* 47.

Johann Lang (1722-98). Bohemian, born in Svojsin. He became concertmaster for the Prince-Bishop of Augsburg, and composed symphonies, harpsichord concertos, masses, chamber music and quartets. A six-movement Divertimento has been edited by Peter Dicke for *Edition Dohr* 23106, and a manualiter *Fuga a tre per organo* has been edited by Raimund Schacher for Cornetto Verlag CORN-10-1-0214.

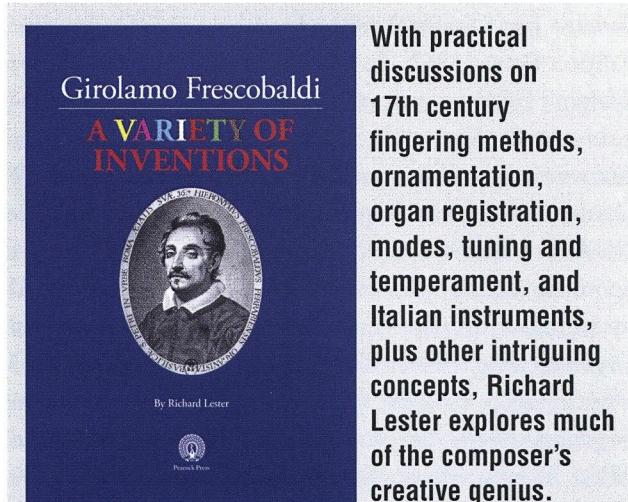
Johann Wilhelm Hässler (1747-1822). Organist in Erfurt, he also worked in London, St Petersburg and Moscow, and composed a large amount of keyboard music, a cantata, songs and chamber music. Several sets of Sonatas are available in modern editions, including *Sechs Sonaten fürs Clavier* plus Fantasia (1776), edited in two volumes by Horn for Carus Verlag, and *Sechs leichte Sonaten fürs Clavier* (1780) edited by Erich Doflein for *Edition Peters* 1862. Two of the *Sechs leichte Sonate fürs Clavier* (1786) have been edited by Lothar Hoffmann-Erbrecht for Kistner & Siegel in *Organum: Fünfte Reihe Klaviermusik*, vol.26, and the final sonata, for three hands, published by Walter Wollenweber as *Unbekannte Werke der Klassik und Romantik* 98. Nos.1 and 2 of a continuation set published in 1787 have been edited by Lothar Hoffmann-Erbrecht for Kistner & Siegel in *Organum: Fünfte Reihe Klaviermusik*, vol.23 and Sonata 3 plus Sonata 3 from the 1790 set for Kistner & Siegel in *Organum: Fünfte Reihe Klaviermusik*, vol.30. A collection of five Sonatas selected from the sets of 1779, 1785, 1787 and 1788 have been edited for *Edition Peters* 66799. A set of *24 kleine Etüden in Walzerform* has been edited by Erich Doflein for *Schott* ED2830. The *Fantaisie & Sonate* Op.4 is available in facsimile, as is the *Caprice & Sonate* Pp.5. The *Grande gigue pour le pianoforte* has been edited by Walter Georgii and included in *Keyboard Music of the Baroque and Rococo*, vol.III for Arno Volk Verlag. His 50 *Pièces à l'usage des commençans*, Op.38 have been edited by Howard Ferguson for the Associated Board as *Easier Piano Pieces* 65. Two Fantasias, nine Sonatas and four Solos were included by Farrenc in *Trésor des pianistes*.

Josef Lipavsky (1772-1810). Bohemian who settled in Vienna. Surviving compositions include keyboard sonatas, fugues, sets of variations and songs and chamber music. A set of six fugues for organ or piano forte Op.29 is available on IMSLP, Nos.1 and 4 of which are attributed to Jan Zach in some manuscripts and modern anthologies. The fourth Fugue is a splendid highly chromatic piece based on B-A-C-H and is included in *Viennese Organ Music from around 1800* edited by Erich Benedikt for Doblinger DM1328

Johann Wilhelm Wilms (1772-1847). Born near Solingen, he moved to Amsterdam where he played the flute and wrote for local papers. He composed symphonies, violin sonatas, chamber music and keyboard pieces; the latter have been edited by Oliver Drechsel and Christoph Dohr for Edition Dohr. Vols.1 and 2 (vols.25 and 26 of *Denkmäler Rheinischer Musik*) come with a CD. Many pieces are available separately, including four volumes of Variations, from the same publisher.

Websites

American Institute of Musicology
<http://www.corpusmusicae.com/cekm.htm>
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 Associated Boards of Royal School of Music
<https://shop.abrsm.org>
 Bärenreiter www.baerenreiter.com
 Breitkopf & Hartel www.breitkopf.com
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www.broudebros.com
 Carus Verlag www.carus-verlag.com
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 (see Breitkopf & Härtel)
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