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Composer Anniversaries in 2023

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In 2023 there are quite a number of composers whose anniversaries can be commemorated, although for some of them their dates are uncertain; some of those listed below 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 here is still in print; while there may also be editions by other publishers. Publishers' websites have been given where known. 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 typesetting there is questionable, and all should be treated with caution before use.

William Byrd (c.1540-1623). Organist at Lincoln Cathedral and later at the Chapel Royal, he composed much sacred and secular vocal music which was published. Many of his around 150 or so keyboard pieces – the majority being Pavans and Galliards, mainly in pairs, and variations on popular tunes, with a handful of plainchant settings, fantasias, preludes, voluntaries and grounds - are found in two manuscripts, the *Fitzwilliam Virginal Book* and *My Ladye Nevell's Book*. Eight pieces are also found in *Parthenia*, published in 1612/13. In addition to the Fantasias and plainchant settings, clearly intended for liturgical use, many of the dances and variation sets sound well on a chamber organ or on a modern organ using appropriate registration. The collected keyboard works in two volumes have been edited by Alan Brown in *Musica Britannica* volumes MB27 and 28 for Stainer and Bell. New editions of the *Fitzwilliam Virginal Book*, *Ladye Nevell's Booke* and *Parthenia* have recently been edited by Jon Baxendale and Francis Knights for Lyrebird Music as LBMP-0000, 014 and 021 respectively. Desmond Hunter has edited a selection of Fantasias and related works for Barenreiter BA10897, with an excellent introduction.

Thomas Weelkes (c.1576-1623). Organist of Winchester College and later of Chichester Cathedral, he left several volumes of madrigals, Anglican church services and verse anthems, as well as some consort music. A few keyboard works survive: a Galliard, Pavan

and two Voluntaries were edited by Desmond Hunter for Boethius Press in 1985, including facsimiles and a modern transcription. The two Voluntaries are included in Faber's *Early Organ Series, England, volume 2*, edited by Geoffrey Cox. A Ground and variations on Rowland from British Library Add. Ms. 30485 – a manuscript possibly compiled by Weelkes - have been attributed to Weelkes, and along with the Galliard in D minor are included in *Musica Britannica*, vol.55, *Elizabethan Keyboard Music*, edited by Alan Brown for Stainer and Bell.

Johann Heinrich Schmelzer (c.1623-80). Best known for his virtuoso violin pieces, he also composed a large number of suites, masses and sacred and secular vocal music. Three multi-movement Partitas are included in *Organ and keyboard music of the Imperial Court Chapel, Vienna*, edited by Siegbert Rampe for Barenreiter, BA9214. Five Arias and three Sonatas are included in *Viennese Organ Music from around 1650*, edited by Erich Benedicht for Doblinger, DM1355.

Johann Martin Radeck (c.1623-84). Organist in Copenhagen. Five keyboard works are available in modern editions, a Suite in G has been edited by Siegbert Rampe in *German organ and keyboard music of the 17th century, volume 1* for Bärenreiter BABA8426. A Praeambulum in D minor and a Canzona manual in D have been edited by Klaus Beckmann and included in Free organ works of the North German Baroque era for Breitkopf and Härtel 8395. A *ricercar* on Jesus Christus unser Heiland and a setting with variations on the same chorale are included in North German Chorale Settings from the Baroque Era edited by Klaus Beckmann for Breitkopf & Härtel 8534. .

Jan Adam Reincken (1623-1722). A student of Scheidemann, he became organist of the Katharinenkirche, Hamburg in 1663. Famous for being impressed by J. S. Bach's playing, a few keyboard pieces have survived in manuscripts, including eight dance suites each with the four main movements, two lengthy sets of variations and a Holländische Nightingale plus variation 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, the much-discussed A major (attributed to a number of other composers) and one in G attributed clearly erroneously to Frescobaldi. 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.

Carlo Pollarolo (c.1653-1723). Organist of Brescia cathedral, he is mainly known for his operas, mostly written in Venice, and oratorios. Only three organ works have survived in manuscript, the Capriccios in C and D in the Andreas Bach manuscript (an edition of pieces from this source and the Möller manuscript has been edited by Robert Hill for Harvard University Press), and a Sonata in D minor is included in Giulio Arrestit's *Sonate da Organo di varii Autori* of 1687, also as Voluntary II in *Voluntarys and Fugues made on Purpose ffor the Organ* published by Walsh in London, available as Performers' Facsimiles, PF64. They have been edited by Maurizio Machella for Armelin, AMM 142.

Johann Eckelt (1673-1732). A pupil of Pachelbel in Efurt, he became organist in Wernigsrode and Sondeshausen. Unfortunately the bulk of his compositions are lost. Compiler of an important manuscript containing pieces by Pachelbel and Froberger, his only known composition is a lengthy Ciacona with 61 variations which has been edited by Maurizio Machella for Armelin as AMM205, and also by Siegbert Rampe in *German organ and keyboard music of the 17th century, volume 1* for Barenreiter, BA8426.

Conrad Michael Schneider (1673-1752). Organist in Ulm, he left a *Clavierübung*, comprising *Sei Partite per Organo o Clavicembalo*, originally published individually, edited by Laura Cerutti in two volumes for Armelin, AMM 008/009. Individually, Partitas Nos.3, 1 and 2 have been edited by Berthold Buchele in volumes 1, 3, 4 of *Brocke Orgelmusik aus dem Württembergischen un bayerischen Oberberschwaben*, published by Buchele. The Partitas contain a variety of movements, some including the usual dances and other *galanterien* including minuet, bourree, gavotte and passepied, but also including a three-movement Concerto in No.3, a chaconne in 5/4 in No.2, and a Capriccio, Vivace, Arioso Adagio in No.6. A facsimile edition is available from Musica Repartita, MR66F.

Agustini Tinazzoli (c.1660-1723). Born in Bologna, he became organist in Ferrara and after a period of imprisonment he travelled widely. His surviving keyboard pieces in a manuscript now in Munster comprise 18 pieces, mainly Sonatas, some single-movement, some multi-movement, and an exciting *Passagallo* with 50 variations. Only three pieces, two Offertorios and an *Elevazione*, are specifically headed 'Per Organo', but a *Sonata Post Agnus* is clearly also intended for organ. Four Capriccios and a Toccata are not assigned to a specific instrument but are more suitable for the harpsichord. All the pieces have been edited by Jörg Jaobi in two volumes for Edition Baroque, eba4020/26.

William Babell (1688-1723). Violinist and harpsichordist in London, he confirmed his reputation as a virtuoso violinist through his two sets of *Solos for violin or oboe* and his skills on the harpsichord through his published collections of arrangements from operatic Arias from operas by Handel and others. Facsimiles of *Suits of the most Celebrated Lessons collected and fitted to the Harpsichord and Spinnet* have been published in the Performers' Facsimiles series as PF208 by Broude, and also by Jacks, Pipes and Hammers. The pieces in the Third and Fourth Books of *The Lady's Entertainment or Banquet of Musick, being A choice Collection of the most celebrated Airs and Dances in the Operas, curiously set and fitted to the Harpsichord or Spinnet* are far less demanding and are available in facsimile as Performers' Facsimiles, PF 206/207. A collection of Toccatas, Suites and Preludes, including 11 Toccatas, two Suites of dances and seven Preludes, has been ascribed to Babell by Andrew Woolley, who has edited the manuscript, now in Bergamo, for Lyrebird Music, LBMP-017.

Carl Friedrich Abel (1723-1787). Primarily known as a virtuoso on and composer for the viola da gamba, he arrived in London in 1759 and published symphonies and chamber music as well as a small number of pieces for harpsichord, including *Six easy sonattas* for harpsichord or for a viola da gamba or German flute with a thoroughbass accompaniment, edited in two volumes by J. Bacher in Hortus Musicus, Nos.39 and 40 for Bärenreiter, and also in facsimile with an introduction by Leonore and Gunter von Zadow, Heidelberg, 2005.

Christlieb Siegmund Binder (1723-1789). Organist and harpsichordist in Dresden, he composed chamber and keyboard music, and published one set of *Sei Sonate per il cembalo*, which, along with three other sets of Sonatas and one of Divertimenti, mostly in three movements, are also in manuscript now in Sächsische Landesbibliothek - Staats- und Universitätsbibliothek Dresden. These

have all been edited by Laura Cerutti for Armelin, AMM 087/088/148/149 and 150. Four other Sonatas were published, two in the Haffner anthologies vols. VIII and X, one in *Six easy lessons for the harpsichord*, published by Joseph Hill in London, and one in *Musikalisches Magazin, in Sonaten, Sifonien, Trios... fur das Clavier bestehend*. He also left a set of 72 *Praeludia vor der Orgel oder Cembalo aus Fugen und aus gefuhrten Choraalen bestehend* in manuscript, also in Dresden, from which Seven Praeludia have been edited by Eberhard Hofmann in *Classical and early Romantic Organ Music. Volume 1* for Bärenreiter, BA6447, and 12 chorales have been edited by Eberhard Hoffmann in *Classical and early Romantic Organ Music, Volume 2* for Bärenreiter, BA6448.

Guillaume Boutmy (1723-1791). The eldest son of Josse Boutmy, he was also an organist and harpsichordist in Brussels. He published *Sei sonate per il cembalo* in two or three movements. These have been edited by Laura Cerutti in *Opere per Clavicembalo by Josse Boutmy* for Armelin, AMM103; the volume also contains his father's *Second Livre de pièces de clavecin contenant six Suites*.

Giovanni Marco Rutini (1723-1797). From Florence, he travelled widely, and is better known for his many operas. He also published a sizeable number of keyboard sonatas in from two to four movements, many of which are available in modern editions, including Six Sonatas Op.1, Six Sonatas Op.2, Six Sonatas Op.8, Six Sonatas Op.9, all edited by Laura Cerutti for Cornetto Verlag as CP358, CP340, CP466 and CP467. Six Sonatas Op.3, Six Sonatas Op.5 and Six Sonatas Op.6 have all been edited by Hedda Illy for Edizioni Desantis, DS1051, DS1063 and DS1053 respectively. Two collections were both published as Op.6 originally, and a facsimile of the other one is available as *Biblioteca Classica*, Rotterdam, 130.

Nicolas-Joseph Hüllmandel (1756-1823). Originally from Strasbourg, he moved to London after the French Revolution, and published 26 Sonatas for either solo keyboard (five) or with violin accompaniment (17 being 'ad libitum' and four 'obligé'). in seven sets plus two single pieces. Modern editions include a facsimile of *Divertissements ou Suites de petits air pour le piano forte ou clavecin Op.7* from *Biblioteca Classica*, Rotterdam, 27. Several movements from the Sonatas are included in *Klavierstücke und Sonaten mit Violin ad lib* edited by Oberdoerffer for Edition Peters, 6981. A new complete edition is needed.

In addition to the composes listed above, 2023 sees the anniversary of two important publications including *Recercari, Mottetti, Canzoni Libro Primo* by Marco Antonio Cazazzoni, known as Marco Antonio di Bologna, which was published in Venice in 1523 and is the first publication in Italy of a volume of keyboard music by one named composer and of pieces not based on vocal models. An excellent edition complete with facimile has been edited by Liuwe Tamminga for Il Levante Libreria Editrice TA23

In 1623 Jean Titelouze, organist of Rouen cathedral, published his *Hymnes de L'église*, a volume of 12 Hymns with either three or four verses, the first publication of pieces specifically for organ since the series of publications in the 1530s by Pierre Attaignant. A new edition, also containing the composer's *Le Magnificat* (with a series of verses for the Eight Tones) of 1626, has been edited by Jon Baxendale and published by Lyrebird Music as LBMP-026.

Websites

Armelin: www.armelin.it
 Edition Baroque: www.edition-baroque.de
 Doblinger Verlag: www.doblinger.at
 Breitkopf & Härtel: www.breitkopf.com
 Bärenreiter: www.baerenreiter.com
 Cornetto Verlag: www.cornetto-music.de
 Lyrebird Music: <https://lyrebirdmusic.com>
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 Ut Orpheus: www.utorpheus.com
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 Editio Supraphon: available via Bärenreiter, see above