

Editorial

NEW CATALOGUE OF THE WORKS OF MUZIO CLEMENTI

FOLLOWING THE PRELIMINARY and incomplete attempt of Riccardo Allorto¹ during the 1950s, Alan Tyson's *Thematic Catalogue of the Works of Muzio Clementi*², published in 1967, was a major step forward. Tyson's catalogue was invaluable, particularly for its clarification of the chronology and original opus numbers of the entirety of Muzio Clementi's output. It becomes increasingly clear, however, that even this work is full of gaps and inaccuracies; now, nearly 50 years after its publication, the catalogue requires updating.

A good deal of new work on the music of Clementi has appeared during those intervening years, in particular, bibliographic and philological research using updated methodologies. Much of this new research has emerged during the last decade, in connection with the Italian National Edition of Muzio Clementi's Complete Works³. Such an undertaking involves a complete reevaluation of the full range of the sources relating to Clementi, including manuscripts and prints, contemporary verbal testimony, and the like; surveying these sources provides the essential means for compiling a full and accurate thematic catalogue. An up-to-date, accurate catalogue is crucial for our understanding of any composer, but it seems particularly critical and fitting for Clementi. Intimately involved with the publication of his own and other composers' music during at least 30 years of his life, and the founder of five different publishing houses, Clementi was a central player in European music publishing, while remaining constantly engaged in revising and correcting reissues of his own compositions. Thus, a careful new analysis of the full range of sources is needed to clarify the complex genealogy of Muzio Clementi's work. This is important, both for the continued creation of new critical editions, and, more broadly, for gaining a more comprehensive understanding of European music publishing and performance practice as it was unfolding at the turn of the nineteenth century.

The continuing survey of sources has led to a series of new acquisitions and discoveries, including:

1. The arrangement of Haydn's variations on 'Gott erhalte Franz den Kaiser' has recently been traced. Up to now, no reference to this work has been reported in the literature; neither do we have any documentary evidence connected with the work, in either primary or secondary sources. A brief and incomplete reference can be found in the updated edition of

¹. ALLORTO, Riccardo. *Le sonate per pianoforte di Muzio Clementi. Studio critico e catalogo tematico*, Florence, Olschki, 1959 (*Historiae musicae cultores*. Biblioteca, 12).

². TYSON, Alan. *Thematic Catalogue of the Works of Muzio Clementi*, Tutzing, Hans Schneider, 1967.

³. <<http://www.muzioclementi.org>>. The new thematic catalogue, edited by myself, is in preparation as volume xv of the Italian National Edition of Muzio Clementi's Complete Works, directed by Roberto Illiano for the Ut Orpheus Edizioni in Bologna.

RISM which inserts it, erroneously, among the records relating to Clementi. Only Alan Tyson quotes an excerpt from the *Morning Post* (March 25 1801) that mentions an adaptation of the slow movement from Haydn's String Quartet, Op. 76 No. 3 that, apparently, was published in 1801 by Clementi & Co. (No evidence of this source can be found⁴.) The six sources traced, forming a total of twelve copies, actually belong to the work's dissemination outside Britain. The first Viennese edition, published by Artaria («*VARIAZIONI | sul tema / "Gott erhalte den Kaiser" / di Haydn | per il | Clavicembalo, Violino, e Violoncello / ad Libitum/ | dal Sig.^r | MUZIO CLEMENTI*»), was announced in the *Wiener Zeitung* no. 46, on 9 June 1802⁵.

2. Another interesting case concerns a copy of Mozart's 'Jupiter' Symphony, in the hand of Clementi, held at the Gilmore Music Library, at Yale. I am indebted to Richard Boursy, who kindly notified me of the existence of this source. The autograph, absent from RISM and not mentioned by Tyson, was acquired by Yale University in 2010. The first flyleaf has the pencil annotation: «Mozart- K551. Jupiter Symphony in the hand of Muzio Clementi». Page 1 has the title: «Sinfonia 6a di Mozart», and at the foot of the page we can see an autograph annotation by Johann Baptist Cramer: «(NB) This one of the Immortal Mozart's Stupendous Compositions, also this score written by the illustrious Muzio Clementi, & now in the possession of JB Cramer—». Score collation is upright, 2 quaternion unnumbered quires (16 folios) providing an English watermark «L Tovil Mill | 1813». The score, which is fully consistent with the edition by Cianchettini & Sperati (RISM M5571, London 1810), was most probably a draft copy used by Clementi for several purposes, including as a study-draft for the preparation of a reduction for piano and accompaniment that Clementi was to publish several years later, in 1823: announced in the *Morning Post* on 2 May 1823, it was entered at Stationers' Hall on 29 September. Some copies of this revision, also untraced in RISM, have been finally located.

A careful record of the manuscripts and editions relating to Clementi's work, as might appear in an annotated catalogue, can also contribute towards a better understanding of Clementi's performance practice and the manner in which he wished his own works to be performed. We already know of several revisions of his own works that he produced for the *Œuvres complètes*, published by Breitkopf from 1803 onwards, and for other publishers, and for himself as well. Different copies of the same edition can include autograph annotations or important elements for dating or establishing a better understanding of the *stemma codicum* of the sources relating to a given composition. This is the case with Clementi's modification of previously authorized or unpublished copies; the corrections can prove useful in gaining a superior, more nuanced understanding of Clementi's process of revision.

3. A recently-located, miscellaneous collection of earlier English editions, most probably dating from between 1784 and 1790, is preserved at the Gilmore Music Library at Yale University⁶. The seven prints — whose title-page refers, in Clementi's hand, to «Miss Lawrell» — were probably a gift by the composer to a certain Miss Lawrell who, probably around 1804, bound a miscellaneous book for private use. Two of these editions show

⁴. TYSON, Alan. *Op. cit.* (see note 2), pp. 129–130.

⁵. For an extended analysis of the work and its sources, see SALA, Luca Lévi. 'Haydn's Variations on "Gott erhalte Franz den Kaiser": A New Arrangement by Muzio Clementi', in: *Ad Pamassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, XIV/27 (April 2016), forthcoming.

⁶. «CLEMENTI'S OP.²⁸ | N.^o2. | D^o.3. | D^o.4. | D^o.11. | D^o.12. | D^o.15. | & 19.th | MISS L A W R E L L» (Yale University Gilmore Library, Rare M22 C626 P5+ Oversize).

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important autograph annotations and amendments by Clementi. This is the case with the copy of the Corrected Edition of Opus 2, published by John Dale (RISM C2725, 1790 ca). This includes Clementi's corrections for the Sonata No. 4, most probably connected with the revision of this Sonata for the publication of Opus 31 or the revised version of his Op. 2, both published about 1794 — the first by Dale, the latter for the Author⁷. Also held at the Beinecke Library at Yale University is another rare example of a published amendment made by Clementi himself, in the first edition of Opus 12, published by John Preston. Here we find an enormous number of autograph annotations, all indicative of comprehensive technical and stylistic revision. Clementi published his Opus 12 in 1784 for the London publisher Preston; 20 years later, between 1801 and 1806, his firm Muzio Clementi & Co. published a «New Edition with corrections and additions by the Author»; revisions between 1803 and 1806 may have been stimulated by Clementi's disappointment concerning the unauthorized version that appeared in the first volume of the *Œuvres complètes*. Lawrell's copy shows the authentic corrections made by Clementi between the two editions, with some revisions maintained for publication, others not. Clementi's corrections mainly concern the modification of dynamics, with the addition of slurs, ornaments and embellishments, the insertions of turns, mordents and sometimes trills. Also, there is much additional articulation (staccatos and glissandos) that is absent from the first edition; other major and minor amendments enhance the melodic texture by adding supplementary notes that strengthen the harmony. We find the insertion of chords in the place of the Alberti bass, metrical and sometimes rhythmical modifications. No autograph amendments — representing a work-in-progress of previously published editions — have hitherto been traced, establishing these copies as unique⁸.

The compilation of a fully-annotated, revised catalogue makes it possible to contextualize more accurately both old and new sources, and also old and new copies; what emerges is an enhanced geographical context for the textual genealogy and the dissemination of Clementi's works. It generates new light on Clementi's promotion of his work, as both publisher and composer, and ultimately, new insights into the broader publishing market in which Clementi and his contemporaries operated.

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⁷. See HARRISON, Bernard. 'The Revision of Clementi's Opus 2 and the Transformation of Piano Performance Style', in: *Muzio Clementi. Studies and Prospects*, edited by Roberto Illiano, Luca Lévi Sala and Massimiliano Sala, with an Introduction by Leon Plantinga, Bologna, Ut Orpheus Edizioni, 2002 (MC, 61), pp. 303-321.

⁸. See SALA, Luca Lévi. 'Autograph Revisions and Reissues. Performance Practice and Publishing in Clementi's Corrected Editions and Manuscripts (Yale Collection)', forthcoming.