MUZIO CLEMENTI - OPERA OMNIA
Critical Edition

Muzio Clementi
OPERA OMNIA

Critical edition under the direction of Roberto Illiano

EDIZIONE NAZIONALE ITALIANA
dell’OPERA OMNIA di MUZIO CLEMENTI
MINISTERO PER I BENI E LE ATTIVITÀ CULTURALI
UT ORPHEUS EDIZIONI - BOLOGNA

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Muzio Clementi, who was born in Rome in 1752 and died in Evesham (England) in 1832, was called the «father of the piano», thanks to his perception (and exploration) of the instrument’s multiple timbral and sonic potential. As a composer he ventured to exploit the expressive resources of the piano to the full, thereby approaching the sonic and formal investigations of Beethoven, who duly gratified Clementi with an artistic approval that the great German master accorded only very rarely to other composers. As a teacher his work operated on two fronts: the publication of the Introduction to the Art of Playing on the Piano Forte […] (1801), a method that was taken as a model by the majority of subsequent theorists; the 100 studies of the Gradus ad Parnassum, which turned him into the head of a piano school of international standing and created a landmark for piano studies until our own day. But neither should we neglect Clementi’s role as a music publisher and piano builder of European stature. He was an emblematic figure in a world in which profound social and economic changes were busy paving the way for the so-called ‘modern age’.

The critical edition of the complete works of Clementi, published by Ut Orpheus Edizioni of Bologna, will consist of 15 volumes (38 tomes): the first two will contain vocal and orchestral music respectively, five volumes will be devoted to the chamber music, two volumes to the keyboard works, and two volumes to the didactic works. Another three volumes will contain: 1) the doubtful works, the arrangements and transcriptions of Clementi; 2) the correspondence; 3) a thematic catalogue of his works together with documents relating to his life, the iconography and an updated bibliography. Each volume will contain an analytical historical introduction, a critical edition of the music and a critical commentary (comprising a list, description and criticism of the sources, an account of the interpretational problems and a list of variants).

With a ministerial decree dated 20 March 2008, the Opera Omnia of the composer Muzio Clementi was promoted to the status of Italian National Edition.

— Forthcoming Volumes —

**Opera Omnia. Vol. XIV**
*The Correspondence of Muzio Clementi*
edited by David Rowland

**Publishing date: 2008**

The volume includes some previously-unknown letters by Clementi himself, in addition to about 30 more that were written to him, his family or associates, or by those other individuals. Furthermore, many letters only previously referred to or partially quoted are published here in full, along with previously unknown passages found in new sources. Clementi’s correspondence opens a window on a number of aspects of his own life, the lives of other contemporary musicians, and the international music business of the time.

**Opera Omnia. Vol. II.5**
*Concerto for Piano and Orchestra Op-sn 30*
edited by Luca Sala

**Publishing date: 2009**

The unique source for this composition is an autograph manuscript by Johann Schenk (1796) kept at the Library of the Gesellschaft der Musikfreunde in Vienna. The Concerto, in three movements (Allegro con spirito, Adagio e Cantabile con Grand’espressione, Presto), was very probably written between 1789 and 1790, during the years of Clementi’s performances in London.