



libretto only by title, and here recovered from printed and manuscript sources) that, along with spoken prose, carried the opera's dialogue. Daniela Philippi's forthcoming edition of the 1775 Parisian version of *Cythère assiégée* will include not just the numbers by Gluck, but also the final ballet by Pierre-Montan Berton that accompanied performances at the Opéra (and appeared in the first published score), much to the annoyance of the already absent Gluck.

Finally, *Gluck-Gesamtausgabe* team member Yulia Shein has launched a new online catalogue of the composer's works, the *Gluck-Werkverzeichnis*, or *GluckWV-online* <www.gluck-gesamtausgabe.de/gwv/>, which replaces the long out-of-date catalogues by Alfred Wotquenne (*Catalogue thématique des œuvres de Chr. W. v. Gluck* (Leipzig: Breitkopf & Härtel, 1904)) and Cecil Hopkinson (*A Bibliography of the Printed Works of C. W. von Gluck, 1714–1787* (London: author, 1959)). Entries are being added incrementally according to work-groups, with a full, hard-copy thematic catalogue as an eventual goal.

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THE ITALIAN NATIONAL EDITION OF THE COMPLETE WORKS OF MUZIO CLEMENTI

The Italian National Edition of the Complete Works of Muzio Clementi, directed by Roberto Illiano, was formally instituted in 2008. Its first volume, a critical edition of *The Correspondence of Muzio Clementi* by David Rowland (2010), is a major step forward, particularly valuable for its thoroughness and accurate cataloguing of both previously known and newly discovered letters. Building on the first but incomplete attempt made by Remo Giazotto in 2002, *Muzio Clementi: epistolario 1781–1831* (Milan: Skira), this book introduces new evidence relating to many aspects of the composer's private life while generating many new insights into his role and importance within the contemporary European musical sphere. It also sheds light on aspects of Clementi's publishing activity and resolves numerous questions concerning important groups of letters, such as those relating to the Pleyel, Breitkopf & Härtel and Collard firms.

The second volume is a critical edition of the *Concerto per cembalo e orchestra*, Op.-sn [without number] 30, by the present writer (2012). Surviving in a single manuscript source, this work is the only known representative of a corpus of concertos that Clementi is likely to have produced during his performing career in London, and was probably written between 1789 and 1790. The concerto was not listed in Alan Tyson's catalogue of Clementi's works, but the new edition establishes a definitive attribution to the composer by showing that the concerto shares almost its entire keyboard part with the Sonata Op. 33 No. 3, published in Vienna by Artaria in 1794.

Currently in press is a third volume, a critical edition of the so-called Viennese Sonatas Opp. 7, 8, 9 and 10, edited by Rohan H. Stewart-MacDonald in collaboration with the present writer. These works were first published in Vienna and Lyon between 1782 and 1783, and the edition offers a comprehensive account of the sonatas' different versions, including those in later reissues and manuscripts, that arose from the persistent cycles of adjustment and modification to which Clementi subjected the works over a period of about twenty years.

A fourth volume, edited by Massimiliano Sala and scheduled to be published early in 2017, includes the Symphonies No. 1 in C Major (Op.-sn 34; WO 32) and No. 4 in D Major (Op.-sn 37; WO 35). These symphonies, never published during Clementi's lifetime, were probably composed in conjunction with the establishment of London's Royal Philharmonic Society in 1813, as suggested by the numerous performances they received in the city between 1813 and 1824. They survive in incomplete autograph sources held by the British Library and the Library of Congress, and the edition has involved a strenuous effort to reconstruct the missing passages, replacing the numerous textural interventions of Alfredo Casella and



Pietro Spada (editors of the works' first modern editions) while striving to remain faithful to the original text.

I have recently embarked upon a still larger project: the compilation of a new catalogue of Clementi's works. Sponsored by Yale University during 2015–2016, and in preparation as Volume XV of the Complete Works of Muzio Clementi, the *Thematic Catalogue with Updated Bibliography for each Work, Documents and Iconography Relevant to Muzio Clementi's Life* involves a complete re-evaluation of the full range of sources relating to Clementi's output. This catalogue incorporates a number of recent discoveries and aims to offer a fresh perspective on the position of Clementi's works within the contemporary European publishing network.

Further information can be found at <www.muzioclementi.org> and <www.muzioclementi.com>.

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CARL PHILIPP EMANUEL BACH: THE COMPLETE WORKS

Over a decade ago I announced the inauguration of *Carl Philipp Emanuel Bach: The Complete Works* (CPEB:CW) (*Eighteenth-Century Music* 2/2 (2005), 374–376). In addition to giving an outline of the edition's organization, which has been slightly revised over the years (for current details, see <www.cpebach.org> under 'Contents of Series and Volumes'), I listed some of the challenges facing the editors. Eleven years further on, I am happy to report that most of the issues have been resolved, even as more have arisen. Nicholas Cook, whom I quoted in 2005, is certainly right about critical editions being hard, but we hope to prove him wrong about their being impossible.

In 2014 we celebrated the three hundredth birthday of C. P. E. Bach with conferences in Leipzig, Hamburg, Magdeburg and Frankfurt/Oder; a special exhibition at Houghton Library and the Edna Kuhn Loeb Music Library at Harvard University (see *Harvard Library Bulletin* 24/3 (2013), 1–69); and many concerts and new recordings. The same year marked the publication of part 2 (vocal music) of the Bach-Repertorium series *Carl Philipp Emanuel Bach: Thematisch-systematisches Verzeichnis der musikalischen Werke*, by Wolfram Enßlin and Uwe Wolf with Christine Blanken (Stuttgart: Carus, 2014); part 1 (covering the instrumental music) is expected in 2018. Naturally, our task would have been easier if all this work had been done before we started CPEB:CW, but it gives me some satisfaction knowing that the edition has been an impetus for much new work on this important composer.

By the time this report appears in print, we will have published around eighty volumes out of a total of 115. (In 1999, before the Sing-Akademie archives were recovered in Kiev and returned to Berlin, we had projected only about seventy volumes in total!) Three series are now complete, namely, the chamber music (series II), the songs and vocal chamber music (series VI) and the theoretical writings (series VII, a critical edition with commentary by Tobias Pleburch of the *Versuch über die wahre Art das Clavier zu spielen*). Also available are the complete symphonies (III/1–III/3), the flute, oboe and violoncello concertos (III/4–III/6), the Magnificat (Wq215, in two versions in V/1), the installation cantatas (five fascicles in V/3) and the surviving librettos in facsimile (three fascicles in VIII/3). I am especially proud of some of the volumes in series VIII: Christoph Wolff's facsimile edition with commentary of the 'Polyhymnia Portfolio' (VIII/2) and Annette Richards's catalogue of Bach's portrait collection (VIII/4). Still awaiting publication are more solo keyboard music in series I, keyboard concertos and sonatinas in series III, and oratorios, Passions and cantatas in series IV and V, before we bring the edition to a close with historical catalogues (VIII/5), a catalogue of sources and scribes (VIII/6) and indices (VIII/7).