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Musicological Series
Journals*

March 2017

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UT ORPHEUS EDIZIONI

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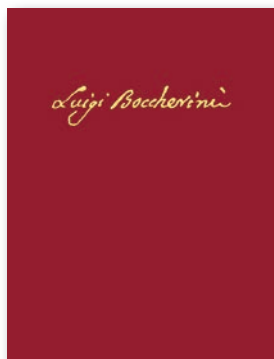
LUIGI BOCCHERINI OPERA OMNIA

Critical Edition

General Editor: Christian Speck

Editorial Committee:

Theophil Antonicek (†), Sergio Durante, Ludwig Finscher, Roberto Illiano (Segr.), Miguel Ángel Marin, Fulvia Morabito, Rudolf Rasch, Luca Lévi Sala, Massimiliano Sala, Andrea Schiavina, Christian Speck (Pres.)



The present edition of Luigi Boccherini *Opera Omnia* aims at presenting the complete *corpus* of works composed by one of the most prominent and prolific European composers between 18th and 19th centuries: a scientific edition which will cater to the needs of both performers, who wish to play this music in keeping with period practice, and scholars with a musicological approach.

Boccherini *Opera Omnia* is divided into **32 volumes (90 tomes)** of music (9 of which will be dedicated to vocal music, 3 to opera and ballet production and 20 to instrumental works) and another **13 volumes** dedicated to doubtful works, documents and iconography, letters and a thematic catalogue.

The catalogue will be published as the final volume of the edition, when the fundamental work on the Boccherini's sources will have been concluded; so, it will become the most complete and detailed reference point for those wishing to study the composer's oeuvre.

Works from each volume of the critical edition are also published in practical edition. Orchestral materials are available on hire.

www.luigiboccherini.com www.utorpheus.com



Portrait of Luigi Boccherini signed Liotard (c. 1764–1767)
Budenheim bei Mainz, private collection Dr. Gerhard Christmann



Editorial Plan

VOCAL MUSIC

Vol. I

Concert Arias and Duets

Vol. II

Cantatas

Vols. III-IV

Oratorios

Vol. V

Masses and parts of Masses

Vols. VI-IX

Psalms and sacred vocal music

OPERAS AND BALLETS

Vol. X

Operas and Opera Arias

Vol. XI

Zarzuela

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Ballet music

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Vols. XIII-XV

Orchestral works

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Vol. XXXII

Keyboard music

OTHER VOLUMES

Vols. XXXIII-XLII

Doubtful works

Vol. XLIII

Documents and Iconography relevant to Luigi Boccherini's life

Vol. XLIV

Letters

Vol. XLV

Thematic Catalogue

— Published Volumes —

Concert Arias G 544-559. Critical Edition (Speck)
[Opera Omnia - Vol. I]

BCE 1 - € 189,00

[Performance Material on Hire]

6 Duets Op. 3 (G 56-61) for 2 Violins. Critical Edition (Rasch)

[Opera Omnia - Vol. XXIX]

BCE 2 - € 189,00

6 Sonatas Op. 5 (G 25-30) for Keyboard and Violin.

Critical Edition (Rasch)

[Opera Omnia - Vol. XXX]

BCE 3 - € 189,00

Clementina. Zarzuela in two acts (G 540). Critical Edition (Marín)

[Opera Omnia - Vol. XI]

BCE 4 - € 189,00

[Performance Material on Hire]

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[Opera Omnia - Vol. XXVII.I]

BCE 5 - € 189,00

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[Opera Omnia - Vol. VI]

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BCE 6 - € 189,00

Size of volumes: 23 × 30,5 cm – **Binding:** Cloth

Preface and Critical Commentary in Italian, English and German

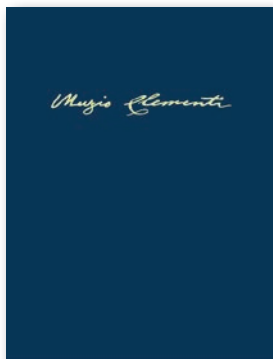
MUZIO CLEMENTI OPERA OMNIA

Critical Edition

General Editor: Roberto Illiano

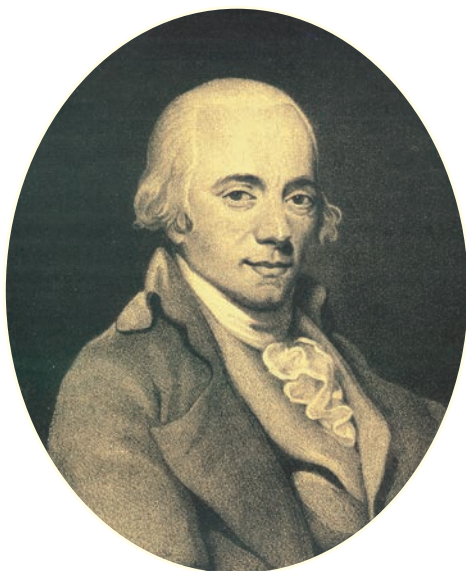
Scientific Committee:

Andrea Coen, Roberto De Caro, Roberto Illiano (Pres.), Leon B. Plantinga, David Rowland, Luca Lévi Sala, Massimiliano Sala, Rohan H. Stewart-MacDonald, Valeria Tarsetti



The critical edition of the complete works of Muzio Clementi (Rome, 1752 - Evesham, 1832) consists of **15 volumes** (38 tomes): the first two contain vocal and orchestral music respectively, five volumes are devoted to the chamber music, two volumes to the keyboard works, and two volumes to the didactic works. Another three volumes 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 includes 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).

www.muzioclementi.com www.utorpheus.com



Portrait of Muzio Clementi from A. Méreaux, *Histoire du clavecin*, Paris 1867



Editorial Plan

VOCAL MUSIC

Vol. I

Complete vocal music

INSTRUMENTAL MUSIC

Vol. II

Orchestral works

Vols. III-VII

Chamber music

Vols. VIII-XII

Keyboard music

OTHER VOLUMES

Vol. XIII

Doubtful works, arrangements and transcriptions by Clementi

Vol. XIV

The Correspondence of Muzio Clementi

Vol. XV

Thematic Catalogue with updated Bibliography for each work, Documents and Iconography relevant to Muzio Clementi's life

— Published Volumes —

The Correspondence of Muzio Clementi. Critical Edition (Rowland)

[Opera Omnia - Vol. XIV]

CCE 1 - € 159,00

Concerto for Piano and Orchestra Op-sn 30. Critical Edition (L. Sala)

[Opera Omnia - Vol. II.5]

CCE 2 - € 159,00

[Performance Material on Hire]

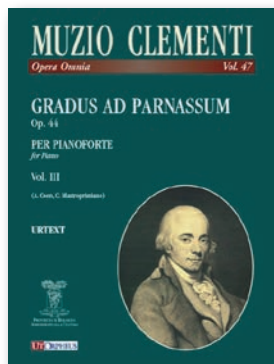
Size of volumes: 23 × 30,5 cm (Books: 17 × 24 cm) – **Binding:** Cloth
Preface and Critical Commentary in Italian and English

MUZIO CLEMENTI OPERA OMNIA

Urtext Edition

Scientific Committee:

Andrea Coen, Roberto Illiano, Costantino Mastroprimiano, Luca Lévi Sala, Massimiliano Sala



The present edition of Muzio Clementi *Opera Omnia* aims at presenting the complete *corpus* of works composed by one of the most historically eminent European composers in the late 18th and early 19th centuries.

Clementi *Opera Omnia* is divided into 60 volumes – comprising treatises, chamber, vocal and keyboard music –, 10 of which are dedicated to works with no opus number, one to the method for piano, op. 42 (which will also include the appendix to the method, op. 43), and another to the concerto for piano and orchestra (orchestrated by J. Schenk, 1796). Besides two volumes which contain Clementi's *Sinfonias* op. 18, another 6 volumes are dedicated to partially incomplete orchestral works.

The series includes also the volume of essays *Muzio Clementi. Studies and Prospects*.

www.muzioclementi.com www.utorpheus.com

— Published Volumes —

6 Sonatas Op. 1 for Harpsichord or Piano (Coen)

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► **Muzio Clementi. Studies and Prospects** (Illiano, L. Sala, M. Sala)

MC 61 - € 89,95

FRANCESCO GEMINIANI OPERA OMNIA

Critical Edition founded by Christopher Hogwood

General Editor: Rudolf Rasch

*Editorial Assistant:
Ana Lombardía González*

Advisory Committee:

Clive Brown, Enrico Careri, Peter Holman, Sandra Mangsen, Richard Maunder, Fulvia Morabito, Rudolf Rasch (Chairman), Robin Stowell, Michael Talbot, Peter Walls, Neal Zaslaw



Christopher Hogwood (© Marco Borggreve)

Of all the leading composers of the 18th century, only **Francesco Geminiani** (1687-1762) is lacking a complete critical edition of his music and writings. Although held to be the equal of Corelli in his own day – and indeed thought by some to be superior to his contemporary Handel in instrumental composition – a surprisingly large proportion of his compositions have never been reissued since his lifetime, and with the exception of a few solo sonatas and his treatises on “good taste” and violin playing, Geminiani is largely ignored by the baroque taste of the present day.

The lack of availability of his music in scrupulous modern editions designed for practical performance has concealed the enormous originality he showed both in writing and re-writing his own music, and that of his teacher, Corelli. His adaptations and re-workings have never to date been presented fully and in a form that allows for pertinent comparison, and the majority of his music has not been revisited by musicologists for the last half century.

To celebrate the 250th anniversary of the composer’s death in 2012, *Francesco Geminiani Opera Omnia* will present all his works, instrumental, vocal and didactic, in full critical editions, with the composer’s first versions, revisions and re-workings presented consecutively by opus number, including a full critical commentary and facsimiles, together with practical editions and complete performance material for the orchestral and chamber works. The didactic treatises issued in English will be accompanied by Italian, French or German translations of the period, where these exist, together with full commentaries from modern authorities.

The *Geminiani Opera Omnia* is supplemented by *Geminiani Studies*, a volume of sixteen essays by international scholars on Geminiani’s compositions and theoretical works, his art dealing and experiences with Freemasonry and the law, and his reception throughout history and in performance today.

www.francescogeminiani.com www.utorpheus.com

Size of volumes: 23,5 × 31,5 cm – **Binding:** Cloth
Preface and Critical Commentary in English



Editorial Plan

Vol. 1A (ed. R. Rasch) **Published**

- 12 Sonatas for Violin and Figured Bass [Op. 1] (1716; Revised, 1739)

Vol. 1B (ed. R. Rasch)

- 12 Trios with Ripieno Parts after Sonatas Op. 1 (1757)

Vol. 2 (ed. R. Rasch)

- 6 Concertos Op. 2 (1732; Revised, 1757)

Vol. 3 (ed. R. Rasch)

- 6 Concertos Op. 3 (1732; Revised, 1757)

Vol. 4A (ed. M. Kroll) **Published**

- 12 Sonatas for Violin and Figured Bass Op. 4 (1739)

Vol. 4B (ed. M. Kroll)

- 6 Concertos after Sonatas Op. 4 (1743)

Vol. 5 (ed. C. Hogwood) **Published**

- 6 Sonatas for Violoncello and Figured Bass Op. 5 (1747)
- 6 Sonatas for Violin and Figured Bass Op. 5 (1747)

Vol. 6 (ed. R. Maunder) **Published**

- 6 Concertos Op. 7 (1748)

Vol. 7 (ed. C. Hogwood & R. Rasch)

- 6 Concertos after Corelli's Op. 5 Nos. I-VI (1726)
- 6 Concertos after Corelli's Op. 5 Nos. VII-XII (1729)

Vol. 8 (ed. C. Hogwood) **Published**

- 6 Concertos after Corelli Opp. 1 & 3 (1735)
- 3 Concertos from *Select Harmony, Third Collection* (1734)
- 2 Unison Concertos (1761)

Vol. 9 (ed. E. Careri)

- *The Enchanted Forest* (1761) **Published**

Vol. 10 (ed. E. Smith)

- *Pièces de clavecin* (1743)
- *The Second Collection of Pieces for the Harpsichord* (1762)

Vol. 11

- Miscellaneous Works

Vol. 12 (ed. P. Walls) **Published**

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- *A Treatise of Good Taste in the Art of Music* (1749)

Vol. 13 (ed. P. Walls)

- *The Art of Playing on the Violin* Op. 9 (1751)
- *L'art de jouer le violon* (1752)

Vol. 14 (ed. R. Maunder & C. Hogwood)

- *Guida armonica* Op. 10 (1756)
- *Dictionaire harmonique* (1756)
- *A Supplement to the Guida armonica* (1758)
- *The Harmonical Miscellany* (1758)

Vol. 15 (ed. P. Williams) **Published**

- *L'art de bien accompagner* (1754)
- *The Art of Accompaniment* Op. 11 (1756, 1757)
- *Arte d'accompagnare* Op. 11 (1756, 1757)

Vol. 16 (ed. P. Holman)

- *The Art of Playing the Guitar or Cittra* (1760)

Vol. 17

- Thematic Catalogue, Correspondence, Iconography, Bibliography

— Published Volumes —

6 Sonatas Op. 5 for Violoncello and Basso Continuo (H. 103-108) - 6 Sonatas Op. 5 for Violin and Basso Continuo (H. 109-114). Critical Edition (Hogwood)

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6 Concertos Op. 7 (H. 115-120). Critical Edition (Maunder)

[Opera Omnia - Vol. 6]

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GCE 5 - € 159,00

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[Opera Omnia - Vol. 1A]

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NEW **12 Sonatas for Violin and Figured Bass Op. 4 (1739) (H. 85-96).** Critical Edition (Kroll)

[Opera Omnia - Vol. 4A]

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NEW **The Enchanted Forest (H. 151-154).** Critical Edition (Careri)

[Opera Omnia - Vol. 9]

GCE 8 - € 189,00



Andrea Soldi (1703-71), *Portrait of Francesco Geminiani*

Image courtesy of the Gerald Coke Handel Collection, The Foundling Museum, London

BENEDETTO MARCELLO

Estro Poetico-Armonico

Urtext Edition in 8 Vols.

Edited by Maria Antonietta Cancellaro and Andrea Coen



The *Estro poetico-armonico* (Venezia 1724-26) is regarded as the most monumental and complex collection of sacred vocal music, not merely within the context of Benedetto Marcello's output, but also among the entire Italian repertoire of the 18th century. It comprises eight volumes and features intonations of the first fifty Psalms of David, based on the Vulgate translation and paraphrased in Italian – *Parafraresi sopra salmi* – by the Venetian poet Girolamo Ascanio Giustiniani.

The current lack of a complete modern and accessible edition of this monumental work incited us to publish the corpus of **50 Psalms** in **8 separate volumes**, and to reprint the full range of literary texts that introduce the music according to the order and organization of the Lovisa edition. The objective of this venture is thus to facilitate access to these riveting pages of 18th century vocal repertoire, for both “practical” and “theoretical” musicians, enabling the former to revive the *Estro poetico-armonico* via performance, and the latter to grasp the work's originality and convey its intellectual scope.

– Published Volumes –

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Salmo I (Beatus vir qui non abiit in consilio impiorum)/ Salmo II (Quare fremuerunt gentes)/ Salmo III (Domine quid multiplicati sunt)/ Salmo IV (Cum invocarem exaudivit me Deus)/ Salmo V (Verba mea auribus percipe Domine)/ Salmo VI (Domine, ne in furore tuo arguas me)/ Salmo VII (Domine Deus meus in te speravi)/ Salmo VIII (Domine Dominus noster)

MS 47 - € 57,95

Vol. 2: Psalms 9-14

Salmo IX (Confitebor tibi Domine)/ Salmo X (In Domino Confido)/ Salmo XI (Salvum me fac, Domine)/ Salmo XII (Unsequè Domine oblivisceris)/ Salmo XIII (Dixit insipiens in corde suo)/ Salmo XIV (Domine, quis habitabit)

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Vol. 3: Psalms 15-18

Salmo XV (Conserva me, Domine)/ Salmo XVI (Exaudi, Domine, justitiam meam)/ Salmo XVII (Diligam te Domine)/ Salmo XVIII (Coeli enarrant)

MS 55 - € 74,95

Size of volumes: 23 × 31 cm – **Binding:** Paperback
Introductory Texts in Italian and English

CLAUDIO MONTEVERDI

Complete Madrigals

Urtext Edition



Claudio Monteverdi's (Cremona 1567 – Venezia 1643) nine books of madrigals can be divided into three groups. The first two books were written in the so-called Cremonese period (until 1590). Books 3–5 were composed during the Mantuan years (1591–1612). The last four books were conceived during the composer's Venetian years. The ninth book was published posthumously in Venice (1651).

This is the first complete *Urtext* publication including the entire corpus of madrigals composed by the great Cremonese master. An edition which was impatiently expected by musicologists and musicians who have until now had to use the admirable, albeit timeworn Malipiero edition.

The editors of this series are Andrea Bornstein (Books 1–6 and 8) and Michelangelo Gabrielli (Books 7 and 9).

— Contents —

(Edition completed - All volumes available)

Madrigali. Libro I (Venezia 1587) (Bornstein)

ODH 9A - Score - € 35,95

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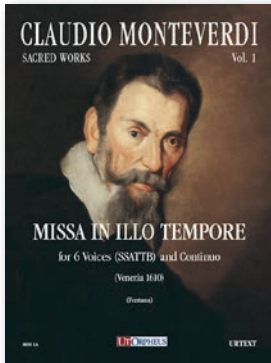
ODH 32 - Score - € 399,00

Size of volumes: 23,5 × 31,5 cm – **Binding:** Paperback
Introductory Texts in Italian and English

CLAUDIO MONTEVERDI

Sacred Works

Urtext Edition



The corpus of sacred works by Claudio Monteverdi (Cremona, 1567 - Venice, 1643) first appeared with the *Sacrae Cantiuiculae tribus vocibus Liber Primus* (1582) and the *Madrigali Spirituali a quattro voci* (1583). These works date back to Monteverdi's so-called Cremonese period (until 1590).

Monteverdi's years in Mantua (1561-1612) produced the *Missa da Capella a sei voci, fatta sopra il motetto In illo tempore del Gomberti*, published in Venice by Ricciardo Amadino, and the *Vespro della Beata Vergine da concerto, composto sopra canti fermi*.

Monteverdi's last two sacred collections date to his years in Venice, from 1613 to his death. They are the *Selva Morale e Spirituale...* Venice, Bartolomeo Magni, 1640 (which also contains a *Messa a 4 da capella*), and the *Messa a 4 voci et Salmi... con le Letanie della B.V....*, published posthumously by Alessandro Vincenti, again in Venice in 1650.

Monteverdi's sacred production also includes about thirty compositions printed in various anthologies.

Monteverdi Sacred Works series is composed of 6 volumes. For each work, beside the Urtext score, performance materials will also be produced.

Editorial Plan

Sacrae Cantiuiculae (Venezia 1582)

Missa In illo tempore (Venezia 1610) **Published**

Vespro della Beata Vergine (Venezia 1610)

Selva Morale e Spirituale (Venezia 1640)

Messa a 4 voci e Salmi (Venezia 1650)

Miscellaneous Works (1615-1651)

— Published Volumes —

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(Choir Score [7], Bc (Org), Bc)

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Introductory Texts in Italian and English

ALESSANDRO SCARLATTI

Complete Works for Keyboard

Critical Edition edited by Andrea Macinanti and Francesco Tasini



There are very few modern editions available of keyboard music by Alessandro Scarlatti: two facsimiles of 18th century manuscripts – one kept in Naples and the other in Modena – and a few 20th century editions which are difficult to obtain. While manuscript sources are awkward to play from because of frequent imprecisions, modern editions are sometimes unreliable due to editorial intervention which, in some cases, modifies the original text.

Thanks to the extensive research conducted by Andrea Macinanti and Francesco Tasini, the complete critical edition of Alessandro Scarlatti's keyboard works will finally be available for both musicians and musicologists.

– Contents –

(Edition completed - All volumes available)

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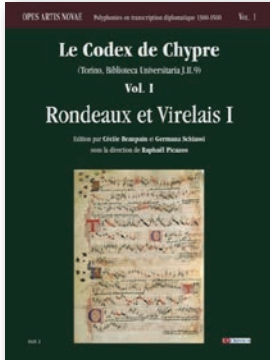
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NAPOLI E L'EUROPA

The Neapolitan School from the 17th to the 19th Century



This series presents critical and urtext editions of music by composers of the Neapolitan School from 17th to 19th century. Ut Orpheus Edizioni is the exclusive publisher for the Neapolitan School project, created by Maestro **Riccardo Muti**, at the helm of the Orchestra Giovanile Luigi Cherubini. Starting in 2007, in association with the **Ravenna Festival**, the **Salzburg Festival** has produced, for the Whitsun Festival, operas, oratorios and masses of great musical relevance, rarely performed or even unheard.

Ut Orpheus is publishing the critical edition of the music in the section of the present series named *Masterpieces of the Neapolitan School* selected by **Riccardo Muti** for the *Salzburg Whitsun Festival* project in association with the *Ravenna Festival*.



Presentation by Riccardo Muti



The recovery of the great repertoire of the Neapolitan School of music that dominated Europe in the 18th century and exerted a strong influence on opera and symphony including Mozart, enriches our knowledge of musical culture and allows us to better appreciate the roots by which the 19th century developed.

Thanks to the support of the Salzburg and Ravenna Festivals, a few titles, chosen among the thousands stacked in the library of the Conservatorio di San Pietro a Majella, were represented in prestigious theatres – a sign of Europe's growing interest in this repertoire.

The warmth and attention which have everywhere greeted these productions of the Neapolitan School point to a public's readiness to receive elements of musical history that are not the well-known masterpieces.

Particular recognition goes to the publisher Ut Orpheus, from Bologna, our valuable partner in this project. Thanks to the skill and dedication of its staff, these operas today, in modern editions of rare clarity and elegance, are available to everyone.

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A Journal of Eighteenth- and Nineteenth-Century Instrumental Music

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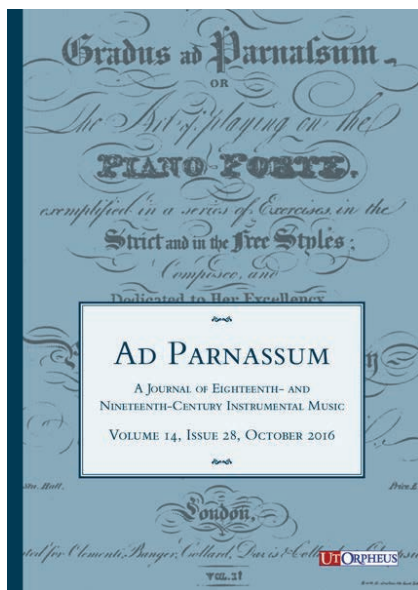
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Ad Parnassum. A Journal on Eighteenth- and Nineteenth-Century Instrumental Music is a twice-yearly Peer-Reviewed musicological Journal, one of the most prestigious international scholarly achievement and a reference point in the field of the musicological research.

Ad Parnassum deals exclusively with instrumental music of the 18th and 19th centuries. The journal, which appears each year in April and October, accepts contributions in Italian, English, French, Spanish and German.

Each issue includes articles of major scholarly interest (each article is provided with an English summary), a debate of musicological interest, reviews of books relevant to the journal's field of interest and news.

Ad Parnassum is also complemented by monographs.

The publishing project has been undertaken by Ut Orpheus Edizioni of Bologna. The publishing house is one of the most active and dynamic in Europe in the field of Classical music publication. Ut Orpheus Edizioni, besides guaranteeing the high level of information technology demanded in the printing of the journal, arranges for its distribution on an international scale.

The founding of a periodical of cosmopolitan scope like *Ad Parnassum* has brought together numerous scholars of diverse nationalities. Roberto De Caro (Bologna), editor of the journal, is supported by an editorial committee consisting of musicologists with extensive experience in the specific field – a scholarly committee of great prestige. The journal also calls on the varied expertise of external collaborators.

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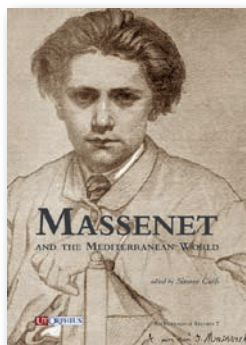
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The series of Studies of the twice-yearly journal *Ad Parnassum* is devoted to individual composers who have made a significant impact in the field of instrumental music.

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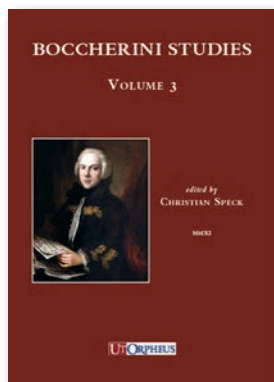
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