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CRITICAL EDITIONS
CASA RICORDI, MILAN • G. RICORDI & CO., MUNICH
EDITIO MUSICA BUDAPEST • EDITIONS DURAND, PARIS
Today Universal Music Publishing Classical offers the most distinguished and prestigious series of critical editions in the entire international publishing world. These series carry forth the great traditions of the individual publishing houses that make up the UMPC group, with all their rich legacies and distinctive approaches to publishing. Thanks to a close collaboration with esteemed organizations like Fondazione Rossini, the University of Chicago, Musica Gallica and the Simon Mayr Gesellschaft, together with the dedicated involvement of some of the world’s most distinguished music scholars, UMPC’s critical editions set new standards in musicological research and publishing excellence.

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In 2012, UMPC’s series of critical editions will be enriched by three exciting new projects that will mark an important step forward in the understanding of our musical tradition and in the refinement of the tools and standards of musical philology: the National Edition of the works of Giovanni Battista Pergolesi, the Critical Edition of the operas of Giacomo Puccini and the Critical Edition of the works of Giovanni Simone Mayr.
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The Works of Vincenzo Bellini in critical edition published by Casa Ricordi with the contribution of Teatro Massimo “Vincenzo Bellini”, Catania

General editors: Fabrizio Della Seta, Alessandro Roccatagliati, Luca Zoppelli

Long awaited by performers, scholars, and music lovers in general, the Critical Edition of the Works of Vincenzo Bellini was launched in 1999 by Casa Ricordi with the contribution and collaboration of the Teatro Massimo “V. Bellini” of Catania. The synergy between a specialized music publisher and a major opera theater is an important factor that allows the volume editors the opportunity to test many of their decisions in professional performance, as they shape the definitive edition. Bellini’s ten operas, chamber music for voice, sacred music, and instrumental music comprise a corpus characterized by a particular historical context. On the one hand his activity as a composer was fully immersed in the practice of his times, in which modifications, alternate pieces, and adaptations were often required. On the other hand, the 19th century’s growing awareness of the professional status of the composer, Bellini’s quest for a distinct originality of style, the careful pacing of his output, and his high degree of attention to refined detail, makes it fundamentally important to correctly represent his autograph indications.

The Critical Edition aims to restore the original dramatic and musical character of the Bellini’s scores. Following the editorial philosophy established with the critical editions, the Bellini edition will produce scores that meet the exacting requirements of both performers and scholars. By offering these scores in reliable editions, cleared from the clutter of banalities layered on by years of “routine”, the series aims to restore these great works to a new generation in versions written or sanctioned by the composer, in their full, fresh vitality. These new scores should also stimulate the circulation of his lesser know works, unjustifiably considered “minor.”

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   b. Second version
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   a. First version
   b. Second version (Bianca e Fernando)
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V. Zaira
VI. I Capuleti e i Montecchi *
VII. La sonnambula *
VIII. Norma
IX. Beatrice di Tenda
X. I puritani *
XI. Ernani (fragments)
XII. Sacred Music (2 volumes)
XIII. Vocal Music with Orchestra
XIV. Vocal Chamber Music *
XV. Instrumental Music *
XVI. Schizzi vari

* available
* forthcoming within 2014
* Unless otherwise indicated, the titles of the edition plan are in progress
**Titles already available:**

**VI. I Capuleti e i Montecchi**  
Edited by Claudio Toscani  
NR 138469  
Piano vocal score available – CP 138472

**VII. La sonnambula**  
Edited by Alessandro Roccatagliati, Luca Zoppelli  
Two-volume set: one volume score pp. I-LXXIX, 1– 475 + critical commentary  
NR 138618  
Piano vocal score available – CP 138621

**XIV. Vocal chamber music**  
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Edited by Carlida Steffan  
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NR 140185

**XV. Instrumental works**  
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Two-volume set: one volume score pp. I-XLVIII, 1 – 415 + critical commentary  
NR 139495
The musical and literary texts of many of Donizetti’s operas, as they have come down to us, pose numerous problems. These are due in part to the inevitable accumulation of layers of changes made by generation after generation of interpreters, whose tastes were ever further from the musical and dramatic aesthetics of Donizetti’s times. Changes, often made with the best of intentions, were motivated in some cases by the urge to modernize the orchestration, the phrasing or even the structure of some pieces; in other cases by the demands of local censorship or by the need to shorten the works or otherwise alter the structure for pragmatic reasons. Sometimes interpolations of extraneous material where made to accommodate the wishes of performers.

In this climate, and in the background of an ever-burgeoning “Donizetti Renaissance” in which almost all of the composer’s nearly seventy operas have been revived in the last forty years, a critical edition was badly needed. For these reasons Casa Ricordi, with the collaboration and contribution of the Comune di Bergamo, began the Donizetti Critical Edition in 1988.

The current project does not aim toward the publication of the complete operas, but rather seeks to offer a wide variety and complexity of Donizetti’s works for the theatre. Operas still in the repertory are of course included, but the series also publishes a selection of lesser-known titles that, for historical or musical reasons, are particularly significant for a better understanding of Donizetti’s career and the historical context in which he worked. As the Donizetti critical edition nears its first quarter-century of activity, many of its scores have become the de facto standard for performance.

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Plan of the critical editions

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Il campanello *
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Deux hommes et une femme (Rita) *
Dom Sébastien *
Don Pasquale
La Favorite *
La figlia del reggimento
La fille du regiment *
Les martyrs
Linda di Chamounix *
Lucia di Lammermoor *
Lucrezia Borgia
Maria di Rohan *
Maria Stuarda *
Parisina
Pia de’ Tolomei *
Poliuto *

* available
* forthcoming within 2014
* Unless otherwise indicated, the titles of the edition plan are in progress
**Titles already available**

*Bety*
Edited by Ellen and Julia Lockart
NR 139909

*Il campanello*
Edited by Ilaria Narici
One-volume set: score + critical commentary pp. I-XXXII, 1-318
NR 136116
Piano vocal score available – CP 136119

*Le convenienze ed inconvenienze teatrali*
Edited by Roger Parker, Anders Wiklund
NR 136792
Piano vocal score available – CP 136795

*Die Sitten und Unsitten am Theater*
Piano vocal score available – SY 5081-03

*Deux hommes et une femme – Rita*
Edited by Francesco Bellotto
One-volume set: score + critical commentary pp. I-XXXVII, 1-340
NR 138368
Piano vocal score available – CP 138370

*Dom Sébastien*
Edited by Mary Ann Smart
Two-volume set: score + critical commentary pp. I-XXXVIII, 1-490/491-965
NR 136543
Piano vocal score available – CP 136546
La Favorite
Edited by Rebecca Harris Warrick
NR 135544
Piano vocal score available – CP 135547

Linda di Chamounix
Edited by Gabriele Dotto
Two-volume set: score + critical commentary pp. I-LVIII, 1-318/319-845
NR 139210
Piano vocal score available – CP 139213

Maria di Rohan
Edited by Luca Zoppelli
NR 137533
Piano vocal score available – CP 137536

Maria Stuarda
Edited by Anders Wiklund
NR 134913
Piano vocal score available – CP 134916

Pia de’ Tolomei
Edited by Giorgio Pagannone
NR 138861
Piano vocal score available – CP 138864

Poliuto
Edited by William Ashbrook, Roger Parker
Two-volume set: score + critical commentary pp. I-XXVII, 1-397/399-633
NR 135658
Piano vocal score available – CP 135661
General editor: Gabriele Dotto

The long-awaited Critical Edition of Puccini’s operas, many years in the planning and with several works already in preparation, will finally start with the publication of Manon Lescaut as the first volume of the series.

Puccini’s ceaseless penchant for revision led to a quantity of simultaneously available, sometime overlapping “versions” of texts. As a further complication, “performing materials” hired out to opera houses were kept updated with corrections that did not always find their way consistently into full and vocal scores offered to the general public.

The complex nature of the multiple available sources requires an innovative approach to textual criticism as part of its editorial philosophy. For instance, in many cases it is not possible to establish a single source as a “primary” text for an entire opera: for certain passages in some operas, two or perhaps several musical sources could occupy positions of a “shifting status”, now primary, now secondary. Further, in keeping with the growing sophistication with which orchestral color was used in Puccini’s time as an integral part of the musical discourse – an aspect in which Puccini was an absolute master – the edition will carefully restore the shades and nuances reflected in the composer’s autograph scores which were later obfuscated in the printed scores.

With unparalleled access to the primary autograph sources and annotated secondary sources, to the publishing records, and to the contemporary documentation, the Critical Edition of the Operas of Puccini will offer the performer, the scholar, and the aficionado a range of information never before available.

- Full score: hardbound volumes, 24 x 34 cm
- Critical Commentary: hardbound volumes, 17 x 24 cm
  [Historical Introduction in Italian]
- Piano/Vocal score based on the Critical Edition:
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  [Historical Introduction and Critical Commentary in Italian and English]
PLAN OF THE CRITICAL EDITIONS

I. Le Villi
   a. Le Willis (one Act)
   b. Le Villi (two Acts)

II. Edgar *
   a. (four Acts)
   b. (three Acts)

III. Manon Lescaut *

IV. La bohème

V. Tosca

VI. Madama Butterfly
   a. (two Acts)
   b. (three Acts)

VII. La fanciulla del West

VIII. La rondine

IX. 1 – Il tabarro

IX. 2 – Suor Angelica

IX. 3 – Gianni Schicchi

X. Turandot

* forthcoming within 2014

* Unless otherwise indicated, the titles of the edition plan are in progress
By the end of the 19th century most of Rossini’s operas - and especially the *opere serie* which had dominated the opera scene at the time of their composition - had simply dropped out of the repertoire. By then the composer’s reputation depended on the knowledge of a handful of works, accompanied by a thin sprinkling of biographical and critical clichés that not even eminent musicologists like Radiciotti could eradicate. So when in the 1920s we encounter the very first signs of what was to become the “Rossini Renaissance” few of the operas were available in score and knowledge of the manuscript sources (even the autograph manuscripts) was negligible. Indeed for certain works that had been triumphantly greeted at their first appearance it was thought that the music was lost or had even been destroyed by the dissatisfied composer. Not surprisingly, therefore, considerable difficulties arose when the other operas were resurrected one by one: not only textual problems, but also problems of finding the right musical interpreters.

If today the situation can be said to be reversed, if many of Rossini’s masterpieces have once again been restored to their pristine brilliance, and if we now know everything (or almost) about the gestation of each work, we owe it largely to the monumental project launched by the Fondazione Rossini of Pesaro at the beginning of the 1970s: the Critical Edition. In addition, the publication of the scores was preceded and accompanied by meticulous work in other related areas: the research into Rossini’s compositional methods and his earliest interpreters’ performance practice; and the cataloguing of the sources.

As a result, scholars are now in a position to reconstruct the history of all the operatic versions that can be considered as authentic (i.e. intended or approved by the composer). And in the process, there have been many rediscoveries and additions to the Rossini catalogue. Equally significant are the profound changes to Rossini’s image and critical standing since the early decades of the last century: in particular, scholars have recognised the central position of the *opere serie*, particularly those of his Neapolitan period.

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Aureliano in Palmira
Bianca e Falliero, o sia Il consiglio dei tre *
Il barbiere di Siviglia *
La cambiale di matrimonio
La Cenerentola *
Ciro in Babilonia
Le Comte Ory
La donna del lago *
Demetrio e Polibio
Eduardo e Cristina
Elisabetta Regina d’Inghilterra
L’equivoco stravagante *
Ermione *
La gazza ladra *
La gazzetta *
Guillaume Tell *
L’inganno felice
L’Italiana in Algeri *
Ivanhoé (pastiche)
Maometto II
Matilde di Shabran
Moïse et Pharaon
Mosè in Egitto *
Musica scritta da Rossini per opere di altri compositori
L’occasione fa il ladro *
La pietra del paragone

* available
* forthcoming within 2014
* Unless otherwise indicated, the titles of the edition plan are in progress
Plan of the Critical Editions (continued)

Ricciardo e Zoraide
Robert Bruce (pastiche)
La scala di seta *
Semiramide *
Le Siège de Corinthe
Sigismondo *
Il Signor Bruschino *
Tancredi *
Torvaldo e Dorliska *
Il Turco in Italia *
Il viaggio a Reims ossia L'albergo del Giglio d'oro *
Zelmira *

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Cantate con accompagnamento di pianoforte
Cantate giovanili con orchestra
Altre cantate con orchestra
Tre cantate napoletane *
Edipo Coloneo *
Le nozze di Teti, e di Peleo *
La riconoscenza e Il vero omaggio *

THIRD PART: Sacred Music

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Messa di Gloria
Stabat mater
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Petite Messe solennelle (orchestral version) *
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EIGHTH PART

Opere didattiche
Miscellanea

* available
* forthcoming within 2014
* Unless otherwise indicated, the titles of the edition plan are in progress
**Titles already available**

**FIRST PART: Operas**

*Adina ossia Il Califfo di Bagdad*
Edited by Fabrizio Della Seta
Two-volume set: one volume score pp. I-LIV, 1-418 + critical commentary pp. 106
GR 24

*Armida*
Edited by Charles S. Brauner, Patricia B. Brauner
GR 19
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*Bianca e Falliero, o sia Il consiglio dei tre*
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GR 18
Piano vocal score available – CP 134029

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GR 35
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GR 21
Piano vocal score available – CP 131821

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GR 09
Piano vocal score available – CP 133191

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GR 16
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* forthcoming within 2014
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GR 01
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Piano vocal score available – CP 132722

La gazzetta
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GR 26

Guillaume Tell
Edited by Elizabeth Bartlet
GR 11
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L’Italiana in Algeri – Der Italienerin in Algier (Italian/German)
Piano vocal score available – CP 13522605

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GR 28

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GR 13
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Edited by Michael Collins
GR 14
Piano vocal score available – CP 134599

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GR 10
Piano vocal score available – CP 134555
Titles already available (continued)

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**Sigismondo**
Edited by Paolo Pinamonti
GR 36

**Il Signor Bruschino**
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GR 06
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GR 29
SECOND PART: Incidental Music and Cantatas

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GR 05

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GR 12

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GR 22

**La riconoscenza e Il vero omaggio**
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GR 27

**Cantata in onore del Sommo Pontefice Pio Nono**
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GR 17

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GR 08

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One-volume set: score + critical commentary pp. I-XL, 1-314
GR 15

**Quelques riens pour album**
Edited by Marvin Tartak
One-volume set: score + critical commentary pp. I-XXI, 1-223
GR 03
Contemporary performing materials of Verdi’s works were often realized under pressing deadlines in order to have a functional text rapidly ready for performance. Thus they were conditioned by an empirical publishing technique which corresponded to then-current expectations of theaters and groups which produced and circulated Verdi’s works. Yet even the scores printed in the early 20th century often reproduced an accumulation of arbitrary additions and revisions.

Considering these editions to be absolutely insufficient to meet present-day demand for accuracy in matters of musical philology and performing practice, Casa Ricordi, in joint publication with The University of Chicago Press, has undertaken to publish the works in critical edition, making use of all the available sources, from autographs to sketches, from early manuscript copies to the various editions produced during Verdi’s lifetime, and contemporary orchestral parts.

- **Full score**: hardbound volumes, 26.5 x 36.7 cm
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1. Oberto Conte di San Bonifacio
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5. Ernani *
6. I due Foscari *
7. Giovanna d’Arco *
8. Alzira *
9. Attila *
10. Macbeth *
11. I masnadieri *
12. Jérusalem
13. Il corsaro *
14. La battaglia di Legnano
15. Luisa Miller *
16. Stiffelio *
17. Rigoletto *
18A. Il trovatore *
18B. Le Trouvère
19. La traviata *
20. Les Vêpres siciliennes
21. Simon Boccanegra (first version, 1857)
22. Aroldo
23. Un ballo in maschera
24. La forza del destino
   (1862 [appendix], 1869 [principal version]) (1865 [principal version], 1847 [first version, appendix])
25. Don Carlos (first version, 1867)
26. Aida
27. Simon Boccanegra (second version, 1881)
28. Don Carlo (second version, 1884)
29. Otello
30. Falstaff

* available
* forthcoming within 2014
* Unless otherwise indicated, the titles of the edition plan are in progress
Series II – Songs

Songs

SERIES III – Sacred Music

1. Messa da Requiem *
2. Other Sacred Music

Series IV – Cantatas and Hymns

Hymns (Inno popolare “Suona la tromba”; Cantica “Inno delle nazioni”) *

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Chamber music (Piano pieces; Quartetto) *

SERIES VI - Juvenilia

1. Sacred Music
   [Messa solenne = Messa di Gloria: 1832-34] [B-flat major]
   Laudate pueri a 3 voci concertato [2 tenors, bass, and orchestra]
   Qui sedes e Quoniam a solo Basso [and orchestra] [C major]
   Qui tollis [tenor, clarinet obbligato, and orchestra] [F major]
   Tantum ergo a solo tenore con piena orchestra [G major]
   Tantum ergo [a] voce sola di basso [and orchestra] [F major]
   Tantum ergo [tenor and orchestra; 1836] [G major]

2. Secular Music
   Sinfonia del Maestro Verdi [C major]
   Adagio del Maestro Verdi [D major]
   Sinfonia del Maestro Verdi [D major]
   Canto di Virginia: con variazioni per oboe [and orchestra]
   “Io la vidi”; 1832-35 [tenor and orchestra]
   (Appendix: Variazioni per pf e orchestra sul tema di Morlacchi)
Titles already available

Critical Commentary in Italian is available separately for each opera upon inquiry.

SERIES I - Operas

3. Nabucodonosor
Edited by Roger Parker
Two-volume set: score pp. LXII – 530 + critical commentary in English
NR 134573
Piano vocal score available – CP 134570; Italian-German singing text – CP 138771

5. Ernani
Edited by Claudio Gallico
Two-volume set: score pp. LXXVI – 476 + critical commentary in English
NR 133720
Piano vocal score available – CP 133716

7. Giovanna d’Arco
Edited by Alberto Rizzuti
Two-volume set: score pp. LXIII – 484 + critical commentary in English
NR 138851
Piano vocal score available – CP 138854

8. Alzira
Edited by Stefano Castelvecchi, Jonathan Cheskin
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NR 136941
Piano vocal score available – CP 136944

10. Macbeth
Edited by David Lawton
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NR 138710
Piano vocal score available – CP 138713

11. I masnadieri
Edited by Roberta Montemorra Marvin
Two-volume set: score pp. LXXIV – 495 + critical commentary in English
NR 138561
Piano vocal score available – CP 138564

13. Il corsaro
Edited by Elizabeth Hudson
Two-volume set: score pp. LIV – 389 + critical commentary in English
NR 136994
Piano vocal score available – CP 136997

* available
* forthcoming within 2014
* Unless otherwise indicated, the titles of the edition plan are in progress
Titles already available (continued)

15. **Luisa Miller**
Edited by Jeffrey Kallberg
Two-volume set: score pp. LXIV – 480 + critical commentary in English
NR 134606
Piano vocal score available – CP 134605

16. **Stiffelio**
Edited by Kathleen Kuzmick Hansell
Two-volume set: score pp. XC – 423 + critical commentary in English
NR 136090
Piano vocal score available – CP 136093

17. **Rigoletto**
Edited by Martin Chusid
Two-volume set: score pp. LXX – 347 + critical commentary in English
NR 133543
Piano vocal score available – CP 135539; Italian-German singing text – CP 135773

18A. **Il trovatore**
Edited by David Lawton
Two-volumes set: score pp. LXXV – 460 + critical commentary in English
NR 136180
Piano vocal score available – CP 136183

19. **La traviata**
Edited by Fabrizio Della Seta
Two-volume set: score pp. LXXXVIII – 525 + critical commentary in English
NR 137338
Piano vocal score available – CP 137341

SERIES III – Sacred Music

1. **Messa da Requiem**
Edited by David Rosen
Two-volume set: score pp. LX – 338 + critical commentary
NR 135334
Piano vocal score available – CP 134164

SERIES IV – Cantatas and Hymns

**Hymns**
Edited by Roberta Montemorra Marvin
One-volume set: score + critical commentary pp. LV – 114
NR 139782
Piano vocal score available – CP 140112

SERIES V – Chamber Music

**Chamber Music**
Edited by Gundula Kreuzer
One-volume set: score + critical commentary pp. XXXVIII – 120
NR 140331
GIOVANNI SIMONE MAYR

Publication of the complete works in a critical edition, published by G. Ricordi & Co., München, in collaboration with the international Simon Mayr Society, the University of Eichstätt, and the City of Ingolstadt

General editor: Jürgen Selk

The foundation of the international Simon Mayr Society in Ingolstadt in 1995, marked a major step forwards in supporting the revival of this important local talent and asset. Since 1995, with the active support of Mayr’s first publisher, G. Ricordi, we have witnessed a splendid Mayr renaissance that continues to gain pace: the reintroduction of the Bavarian-Italian composer to the cultural landscape has resulted in successful staged performances of several of his operas, such as “Fedra” (Staatstheater Braunschweig), “Medea in Corinto” (Theater St. Gallen and Staatsoper Munich), and “Il ritorno d’Ulisse” (Theater Regensburg); – as well as in several premiere recordings.

In collaboration with the international Simon Mayr Society, G. Ricordi and Co. Munich will release the first historical-critical edition of his complete works. Piece by piece, the works of Simon Mayr will be edited, which, depending upon the available source material, will be a painstaking and complicated undertaking.

• Full score: hardbound volumes, 24,5 x 34,5 cm
  [Historical Introduction in German, English and French]

• Critical commentary: hardbound volumes 20,5 x 29,5 cm
  [Critical Commentary in German]

• Piano/Vocal score based on the Critical Edition: hardbound volumes, 20,5 x 29,5 cm
PLAN OF THE CRITICAL EDITIONS

SERIES I: Stage Works

Medea in Corinto •
Demetrio •
Fedra •
La Lodoiska •
La rosa bianca e la rosa rossa •
Il ritorno d’Ulisse •
Belle ciarle tristi fatti •
La Solitudine •
Che originali •

SERIES II: Church Music

Samuele – Oratorio •
“Einsiedeln mass” in C minor •
Requiem

SERIES III: Orchestra and Chamber Music

Piano Concerts No 1 and 2
Sinfonia Concertata (Concerto Bergamasco) – picc., fl., cl., bhn
Sinfonia Concertata – 3 vl
Concertino – fag.
Variazioni per il giovane Piatti – vc
Sinfonia con molti instrumenti obbligati
Sinfonia a due vl obbligati
11 Sinfonie con vl principale

* forthcoming within 2015
* Unless otherwise indicated, the titles of the edition plan are in progress
**GIACOMO MEYERBEER**

The Critical Edition of the Works of Giacomo Meyerbeer

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**General editor: Jürgen Selk**

Due to the lack of much source material, exacerbated by further losses during the Second World War, it is currently not possible to publish Meyerbeer’s “complete” works. The main focus is the stage works of Meyerbeer.

In recent years Meyerbeer research has made huge steps forwards, and the importance of the composer’s historical and operatic role has been reintroduced into our consciousness. At the same time, the way in which his output has been transmitted complicates the research process as the investigation of the source material has uncovered the complicated creative processes, whose course was determined by conceptual changes, such as varying performance demands. Many of the printed scores and piano pieces seem incomplete, unreliable, and unusable. Thus, many of the theaters that would like to perform Meyerbeer’s works face almost insurmountable challenges. A historical-critical edition is therefore urgently necessary. Only then can opera audiences truly discover the “real” Meyerbeer.

Meyerbeer’s compositions will be presented in editions that on the one side will do justice to the claims of modern philology, and on the other side will satisfy the challenges of the performance practice. The release of the edition will manifest Meyerbeer’s musical achievements and will at long last be accessible to historians.

- **Full score**: hardbound volumes, 24,5 x 34,5 cm
  [Historical Introduction in German, English and French]

- **Critical Commentary**: hardbound volumes 20,5 x 29,5 cm
  [Critical Commentary in German]

- **Piano/Vocal score based on the Critical Edition**: hardbound volumes, 20,5 x 29,5 cm
PLAN OF THE CRITICAL EDITIONS

PART 1: Stageworks

Jephtas Gelübde
Wirt und Gast oder Aus Scherz Ernst
Romilda e Costanza
Semiramide riconosciuta
Emma di Resburgo
Margherita d'Anjou
L'esule di Granata
Ein Feldlager in Schlesien
Il crociato in Egitto
Robert le Diable *
Les Huguenots *
Le Prophète *
L'Etoile du nord
Le Pardon de Ploërmel / Dinorah
L'Africaine
Plans and fragments
Opera Ideas and Opera Fragments
Gli amori di Teolinda *
Struensee

PART II: Ecclesiastical and World vocal works

God and Nature *
Choirs a cappella / with piano accompaniment
Choirs with orchestral accompaniment
Various Solo melodies
Songs

PART III: Instrumental works

Torch dances / marches
Chamber music

* forthcoming within 2015
* Unless otherwise indicated, the titles of the edition plan are in progress
Titles Already Available:

PART 1: Stageworks

Robert le Diable
Edited by Wolfgang Kühnhold and Peter Kaiser
Five-volume set: score: three volumes (pp. XXXVIII – 1246) + one volume “Appendix” (pp. 652)
Critical commentary pp. 187
SY 5601

Le Prophète
Edited by Matthias Brzoska
Five volume-set: score three volumes (pp. LX – 1333) + one volume “Appendix” (pp. viii – 406)
Critical commentary pp. 134
SY 5602
General editor: David Bryant

With few exceptions, the primary source materials for the works of Andrea Gabrieli are represented by printed editions: a total of 18 monographical collections and a large number of anthologies, published in Venice between 1554 (a five-part madrigal, included in a collection dedicated almost entirely to works by the celebrated Vincenzo Ruffo) and 1605 (with the last of Gabrieli’s six editions of music for keyboard). There is also a limited quantity of manuscript sources. Together, these volumes provide a series of highly varied chapters in the history of what might well be described as the ‘anni mirabiles’ of Venetian music: a survey of the various theatrical, poetic, festive, commemorative and religious aspects evident at every level of contemporary Venetian musical culture.

The present edition has the twin aims of illustrating the historical values and meaning of the repertory and, at the same time, satisfying performers' needs through simplicity and clarity of presentation. It is organized in two chronological series: in vita and post mortem. Each series contains the relevant monographical publications (whose integrity as historical documents is at all times fully respected) and – in a separate volume – the anthologies. As regards the latter, the individual character of each anthology is preserved to the point where individual compositions by Gabrieli forming part of an integrated cycle of works by various composers are published in their natural position alongside the other works in the cycle. The transcription, while catering for the requirements of most modern readers, respects the salient aspects of 16th-century notation: original note values; original clefs/alterations/time signatures given at the beginning of each piece (followed by their modern equivalents); bar-lines placed between the staves (never on the staves themselves); double version of instrumental tablatures (facsimile and transcription); etc. Each volume is accompanied by a comprehensive preface and critical commentary, further amplified in the course of four introductory, non-musical volumes of useful material for a detailed cultural and contextual interpretation of the repertory.

• Full score with Critical Commentary included: hardbound volumes, 21.5 x 29 cm
[Historical Introduction and Critical Commentary in Italian and English]
PLAN OF THE CRITICAL EDITIONS *

FIRST SECTION: Historical Introduction

I. Gli anni di Andrea Gabrieli: biografia e cronologia *
II. I testi liturgici
III. I testi poetici: edizione critica e fonti letterarie *
IV. La cerimonialità

SECOND SECTION: Published Works

1. Sacrae cantiones
2. Il primo libro di madrigali a cinque voci *
3. Il secondo libro di madrigali a cinque voci *
4. Primus liber missarum sex vocum
5. Il primo libro de’ madrigali a sei voci *
6. Libro primo de’ madrigali a tre voci *
7. Ecclesiasticarum cantionum quatuor vocum *
8. Il secondo libro de’ madrigali a sei voci *
9. Psalms Davidici *
10. Opere vocali testimoniate in antologie e raccolte di vari autori

THIRD SECTION: Posthumous Works

11/i. Concerti di Andrea, et di Gio. Gabrieli *
11/iii. Concerti di Andrea, et di Gio. Gabrieli *
12. Chori in musica [...] sopra li chori della tragedia di Edipo Tiranno *
13. Il terzo libro de’ madrigali a cinque voci *
14. Madrigali et ricercari [...] a quattro voci *
15. Opere testimoniate in antologie e raccolte di vari autori
16. La musica per strumenti da tasto nelle stampe monografiche 1593–1605
17/i. La musica per strumenti da tasto e liuto *
17/ii. La musica per strumenti da tasto e liuto
18. Composizioni incomplete

* available
* forthcoming within 2014
* Unless otherwise indicated, the titles of the edition plan are in progress
Titles already available:

FIRST SECTION: Historical Introduction

I. Gli anni di Andrea Gabrieli: biografia e cronologia
Edited by Gino Benzoni, David Bryant, Martin Morell
One-volume set: pp. 101
NR 134347

III. I testi poetici: edizione critica e fonti letterarie
Edited by Mila De Santis
One-volume set: pp. 158
NR 138624

SECOND SECTION: Published Works

3. Il secondo libro di madrigali a cinque voci
Edited by David Butchart
One-volume set: score + critical commentary pp. 286
NR 135337

6. Libro primo de’ madrigali a tre voci
Edited by Alessandra Andreotti
One-volume set: score + critical commentary pp. 108
NR 137985

7. Ecclesiasticarum cantionum quatuor vocum
Edited by David Bryant, Elena Quaranta
One-volume set: score + critical commentary pp. 148
NR 138893

8. Il secondo libro de’ madrigali a sei voci
Edited by Franco Colussi
One-volume set: score + critical commentary pp. 184
NR 138584

9. Psalmi Davidici
Edited by Denis Arnold, David Bryant
One-volume set: score + critical commentary pp. 186
NR 134348
THIRD SECTION: Posthumous Works

11/i. *Concerti di Andrea, et di Gio. Gabrieli*
Edited by David Bryant
One-volume set: score + critical commentary pp. 320
NR 134665

Edited by David Bryant
One-volume set: score + critical commentary pp. 294
NR 134666

12. *Chori in musica [...] sopra li chori della tragedia di Edippo Tiranno*
Edited by Nino Pirrotta
One-volume set: score + critical commentary pp. 138
NR 135953

13. *Il terzo libro de madrigali a cinque voci*
Edited by Alessandro Borin
One-volume set: score + critical commentary pp. 236
NR 140584

17/i. *Le composizioni vocali in intavolature per tastiera e liuto*
Edited by Dinko Fabris
One-volume set: score + critical commentary pp. 198
NR 135336

* available
* forthcoming within 2014
* Unless otherwise indicated, the titles of the edition plan are in progress
GIOVANNI BATTISTA PERGOLESI

National Edition of the Works of Giovanni Battista Pergolesi published by Casa Ricordi in collaboration with Fondazione Pergolesi Spontini, Jesi

General editor: Claudio Toscani

The extraordinary notoriety that Giovanni Battista Pergolesi enjoyed after his death rendered immortal the historical figure of the musician from Jesi but at the same time it had the effect of grossly distorting the body of his work. In fact, from as early as the 18th century the success of Pergolesi's music in Europe generated such a huge demand for his compositions that unscrupulous copyists and publishers were able to satisfy it only by attaching his name to the music of other composers. In this way the number of works by Pergolesi multiplied in a wholly artificial manner.

It has only been in relatively recent times that researchers have made the decisive advances necessary to liberate the Pergolesi corpus from the cluttering presence of false attributions. Starting from the 1950s studies carried out on the sources have made it possible to identify with precision Pergolesi's hand-writing and modus operandi and in this way to establish the overall number of compositions that can be attributed with certainty to the Jesi musician. In 1986 the publishing companies Pendragon and Ricordi set in train the joint publication of a new edition of the works of Pergolesi (The Complete Works), but after the release of the first four volumes between 1986 and 1994 the work came to a halt.

The idea of taking up this work again and bringing it to completion, founding it on new bases and adhering to criteria of academic rigor and practical utility, arose out of discussions within the Pergolesi Committee of the Fondazione Pergolesi – Spontini (Jesi). In view of the 300th anniversary of the birth of the composer the foundation took the decision to give concrete form to a project that had been tenaciously cultivated and already solidly conceived by Francesco Degrada. The initiative has revealed itself to be a natural outlet for the work of a range of scholars who in more recent years have prepared for the Foundation and Casa Ricordi a number of critically revised performance scores for use in the Pergolesi Festival.

The National Edition of the Works of Giovanni Battista Pergolesi was instituted by the Ministry for the Cultural Heritage and Cultural Initiatives following upon a proposal by the Fondazione Pergolesi - Spontini. The National Edition has availed itself of the collaboration of the Centro Studi Pergolesi - established in 2008 as an interdepartmental research centre at the Università degli Studi di Milano - for archive material and research support.

• Full score with Critical Commentary included: hardbound volumes, 20 x 27 cm
  [Historical Introduction and Critical Commentary in Italian and English]
### PLAN OF THE CRITICAL EDITIONS

#### I. Dramas for Music

- **La Salustia** (1732)
- **Il prigionier superbo** (1733)
- **Adriano in Siria** (1734)
- **L'Olimpiade** (1735)

#### II. Comedies for Music

- **Lo frate 'nnamorato** (1732)
- **Il Flaminio** (1735)

#### III. Intermezzi

- **La serva padrona** (1733)
- **Livietta e Tracollo** (1734)

#### IV. Oratorios

- **Li prodigi della divina grazia nella conversione e morte di S. Guglielmo Duca d'Aquitania** (1731)
- **La fenice sul rogo, ovvero La morte di S. Giuseppe** (1731)

#### V. Masses

- **Messa in re maggiore** (1731?)
- **Messa in fa maggiore** ("Missa S. Emidio") (1732?)

#### VI. Psalms, Motets, Antiphons

- **Deus in adjutorium (Domine ad adjuvandum)**
- **Dixit Dominus**
- **Confitebor tibi, Domine**
- **Laudate pueri Dominum**
- **Dignas laudes resonemus**
- **In coelestibus regnis**
- **Salve Regina, in la minore**
- **Salve Regina, in do minore**
**Plan of the Critical Editions (continued)**

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**Titles already available:**

**VII. SEQUENZA**

Stabat mater  
Edited by Claudio Toscani  
One-volume set: pp. LXXVII, 76  
NR 139699

*forthcoming within 2014

* Unless otherwise indicated, the titles of the edition plan are in progress
The study of musicology and especially of the performing traditions of baroque music has advanced considerably since Alessandro Longo achieved the mammoth task of publishing the entire corpus of Scarlatti’s sonatas for the first time, and today we can deal with problems of text and interpretation with a surer and deeper methodological awareness; all of these will be adequately treated in the Appendix to the edition, which will contain also a general thematic catalogue of the complete sonatas.

What still remains to be established despite the valuable contributions of eminent scholars is the chronology of composition. Besides the rare editions printed during Scarlatti’s lifetime – even today there are no known autograph copies of the sonatas – the numerous surviving manuscripts, which are the work of contemporary or later copyists, carry dates which surely refer to the copying and not the time of composition. For this reason in the critical edition the sonatas are published in the order in which they appear in the Venice manuscript, but this decision is not meant in any way to indicate that this manuscript has been used as a primary source. It is the most complete, comprising as it does four hundred and ninety-six sonatas, and the presence of royal emblems on the binding (the Spanish and Portuguese coats of arms crossed) proves that it must have belonged to the Queen of Spain. The sonatas in the Venetian codex are therefore followed by those contained in other manuscripts and finally those that 18th were printed in century publications.

**Paperbound volumes with Critical Commentary included,**

23 x 30,5 cm

[Historical Introduction and Critical Commentary in Italian and English]
PLAN OF THE CRITICAL EDITIONS

Vol. 1. Sonate 1-50 *
Vol. 2. Sonate 51-97 *
Vol. 3. Sonate 98-153 *
Vol. 4. Sonate 154-213 *
Vol. 5. Sonate 214-273 *
Vol. 6. Sonate 274-333 *
Vol. 7. Sonate 334-397 *
Vol. 8. Sonate 398-457 *
Vol. 9. Sonate 458-516 •
Vol. 10. Sonate 458-516 •

* available
• forthcoming within 2014
**Titles Already Available:**

*Sonate per clavicembalo (1-50)*
Edited by Emilia Fadini
One-volume set, Music + critical commentary: pp. XV – 206
ER 2749

*Sonate per clavicembalo (51-97)*
Edited by Emilia Fadini
One-volume set, Music + critical commentary: pp. XV – 209
ER 2750

*Sonate per clavicembalo (98-153)*
Edited by Emilia Fadini
One-volume set, Music + critical commentary: pp. XV – 202
ER 2751

*Sonate per clavicembalo (154-213)*
Edited by Emilia Fadini
One-volume set, Music + critical commentary: pp. XV – 270
ER 2752

*Sonate per clavicembalo (214-273)*
Edited by Emilia Fadini
One-volume set, Music + critical commentary: pp. XV – 244
ER 2753

*Sonate per clavicembalo (274-333)*
Edited by Emilia Fadini
One-volume set, Music + critical commentary: pp. XV – 241
ER 2754

*Sonate per clavicembalo (334-397)*
Edited by Emilia Fadini
One-volume set, Music + critical commentary: pp. XV – 251
ER 2755

*Sonate per clavicembalo (398-457)*
Edited by Emilia Fadini
One-volume set, Music + critical commentary: pp. XV – 258
ER 2756
ANTONIO VIVALDI

Critical Edition of the Works of Antonio Vivaldi

Casa Ricordi with the collaboration and contribution of Fondazione Giorgio Cini, Venezia/
(Istituto Italiano Antonio Vivaldi)
PLÁN OF THE CRITICAL EDITIONS

1. OPERAS

  L'Atenaïde RV 702
  Bajazet RV 703 *
  La fida ninfa RV 714 *
  Giustino RV 717 *
  Griselda RV 718 •
  L'incoronazione di Dario RV 719
  L'Olimpiade RV 725
  Orlando finto pazzo RV 727 *
  Il teuzzone RV 736
  Tito Manlio RV 738 •
  La verità in cimento RV 738 •

2. SERENATE

  Gloria e Imeneo RV 687 *
  La senna festeggiante RV 693 *
  Serenata a 3 RV 690 *

3. VOCAL WORKS (and vocal works with instruments) *

  Raccolte
  Cantate per soprano e b.c.
  Cantate per contralto e b.c.
  Cantate per soprano e strumenti
  Cantate per soprano o contralto e più strumenti

4. SACRED MUSIC *

5. INSTRUMENTAL WORKS

  Sonate per violino e b.c.
  Sonate per flauto e b.c.
  Sonate per due o più strumenti e b.c.
  Concerti – “L’estro armonico”, op.III •

* available
• forthcoming within 2013
Titles Already Available:

1. OPERAS

Giustino RV 717
Edited by Reinhard Strohm
Two-volume set: score pp. XXIII, 525 / Introduction and critical commentary pp. 120 [English texts]

PR 1276 / PR 1276/07
Two-volume set: score pp. XXIII, 525 / Introduction and critical commentary pp. 125 [Italian texts]

La fida ninfa RV 714
Edited by Alessandro Borin
Two-volume set: score pp. XXIV, 289 / critical commentary pp. 94 [texts in Italian and English]

PR 1408

2. SERENATE

Serenata a 3 RV 690
Edited by Alessandro Borin
One-volume set: score pp. LVI, 167 [texts in Italian and English]

PR 1402

3. VOCAL WORKS (and vocal works with instruments)

Raccolte

Cantate per soprano. Vol. 1
PR 1344

Cantate per soprano. Vol. 2
PR 1345

Cantate per contralto
PR 1346

Cantate per soprano e contralto
137719

Introduzioni per voce, 2 vl., vla e b.
PR 1286

Mottetti per voce, 2 vl., vla e b.
PR 1319

Mottetto Vos invito, barbarae faces RV 811
PR 1401
Cantate per soprano e b.c.
All’ombra d’un bel faggio RV 649
PR 1260
Allor che lo sguardo RV 650
PR 1258
Amor, hai vinto RV 651
PR 1287
Aure, voi più non siete RV 652
PR 1297
Del suo natio rigore RV 653
PR 1329
Elvira, anima mia RV 654
PR 1296
Era la notte quando i suoi splendori RV 655
PR 1323
La farfalletta s’aggira al lume RV 660
PR 1257
Fonti del pianto RV 656
PR 1309
Geme l’onda che parte dal fonte RV 657
PR 1310
Indarno cerca la tortorella RV 659
PR 1330
Nel partir da te, mio caro RV 661
PR 1259
Par che tardo oltre il costume RV 662
PR 1314
Il povero mio cor RV 658
PR 1327
Scherza di fronda in fronda RV 663
PR 1332
Se ben vivono senz’alma RV 664
PR 1263
Si levi dal pensier RV 665
PR 1331
Sì, sì, luci adorate RV 666
PR 1325
Sorge vermiglia in ciel la bella Aurora RV 667
PR 1333
T’intendo sì, mio cor RV 668
PR 1265
Tra l’erbe i zeffiri RV 66
PR 1324
Tremori al braccio e lagrime sul ciglio RV 799
PR 1360
Usignoletto bello RV 796
PR 1338
4. SACRED MUSIC

Ascende laeta RV 635
PR 1271 - 135156 (*)

Beatus vir RV 795
PR 1335 - 136829 (*) - 136900 (*)

Beatus Vir RV 597
PR 1372

Beatus Vir RV 598
PR 1369

(*) Instrumental parts available on hire
Canta in prato, ride in fonte RV 636
PR 1272 - 135157 (*)

Canta in prato, ride in monte RV 623
PR 1277 - 134483 (*)

Clarae stellae, scintillate RV 625
PR 1292 - 134925 (*)

Confitebor tibi Domine RV 596
PR 1328 - 136735 (*)

Credidi propter quod locutus sum RV 605
PR 1320 - 136614 (*) - 136614/01 (*)

Credo RV 591
PR 1373

Cur sagittas, cur tela, cur faces RV 637
PR 1270 - 135155 (*)

Deus tuorum militum RV 612
PR 1269 - 135158 (*)

Dixit Dominus RV 595
PR 1318 - 136282 (*) - 136282/01 (*)

Dixit Dominus RV 594
PR 1367

Domine ad adjuvandum me festina RV 593
PR 1340 - 136984 (*) - 136985 (*)

Filiae mesta Jerusalem RV 638
PR 1266 - 134375 (*)

Gaude, Mater Ecclesia RV 613
PR 1261 - 135159 (*)

Gloria RV 589
PR 1362

In exitu Israel RV 604
PR 1301 - 135449 (*) - 135449/01 (*)

In furore justissimae irae RV 626
PR 1278 - 134468 (*)

In turbato mare irato RV 627
PR 1290 - 134928 (*)

Jubilate, o amoeni chori (Introduzione al Gloria RV637/639a) e Gloria RV 588
PR 1300 - 135448 (*) - 135448/01 (*)

Kyrie RV587
PR 1361

Laetatus sum RV 607
PR 1307 - 135665 (*)

Lauda Jerusalem RV 609
PR 1377

Laudate Dominum omnes gentes RV 606
PR 1303 - 135451 (*) - 135451/01 (*)
Laudate pueri Dominum RV 601  
PR 1368

Laudate pueri Dominum RV 602 / 602 a  
PR 1341 - 136986 (*) - 136987 (*)

Laudate pueri Dominum RV 600  
PR 1281 - 134597 (*)

Longe mala, umbrae, terrores RV 640  
PR 1273 - 134502 (*)

Longe mala, umbrae, terrores RV 629  
PR 1279 - 134484 (*)

Magnificat RV 610/611  
PR 1349 - 138497 (*) - 138497/01 (*)

Nisi Dominus RV 803  
PR 1374

Nisi Dominus RV 608  
PR 1378

Non in pratis aut in hortis RV 641  
PR 1267 - 134877 (*)

Nulla in mundo pax sincera RV 630  
PR 1294 - 134911 (*)

O qui coeli terraeque serenitas RV 631  
PR 1293 - 134929 (*)

Ostro picta, armata spina RV 642  
PR 1268 - 134878 (*)

Salve Regina RV 618  
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In 1970 Editio Musica Budapest, aiming to modernize and finish the old complete edition begun in 1907 by the Franz Liszt Stiftung in Weimar, launched the New Liszt Complete Edition. Series I and II of the new complete edition, published between 1970 and 2005, contain the final version of all the composer's solo piano works. In every volume the musical scores are accompanied by a detailed preface in English and German, critical notes in English, and several facsimile pages of certain musical sources. Every single volume has been published in two forms: the paper bound version designed for practical purposes differs from the hardbound volumes only in that it does not include the critical notes.

In the 35 years that have elapsed while the 42 volumes of Series I and II were being published the publishers’ basic principles have also altered significantly: whereas Zoltán Gárdonyi and István Szelényi, who launched this complete edition, kept in mind mainly the needs of performers, Imre Sulyok and Imre Mező, who in 1973 inherited from them the senior publishers’ positions, from the outset placed the emphasis on the genesis of each work, and on obtaining and comparing all the accessible contemporary manuscript and printed sources of Liszt’s each composition. Thus through increased refinement of the methods of source research and especially of the preparation of the critical notes, the complete edition could become of greater value to musical scholarship.

The supplementary volumes launched in 2005 and edited by Adrienne Kaczmarczyk and Imre Mező complement the first two series: the contents include early versions of the solo piano works that differ considerably from the final form of the works, hitherto unpublished early versions and compositions that have recently come to light, album leaves and unfinished works. Their function is to enable the reader to look into Liszt’s compositional workshop and to provide an opportunity for pianists and musicologists alike to form a closer acquaintance with Liszt’s creative process. Finally, the appendices to the planned volumes will also contain some fragments of interest chiefly to musicologists. Since some of these have been issued on recordings, respect for the composer and the interest shown by pianists justify publication of Liszt’s original. Though the magnitude of Liszt’s piano oeuvre is such that it is impossible to publish every sketch and draft of each individual work, by publishing the compositions that have survived in manuscript the Supplement volumes make it easier for researchers also to survey and study his oeuvre.

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The large corpus of pieces hitherto unpublished as well as Debussy’s numerous reworkings on pieces previously published showed well the necessity of a real critical work. In each volume, the musical text is preceded by a Foreword that relates its genesis and is followed by critical notes that describe the sources and the method used to create the text. Before the Appendix, comes the list of Variants, in which the particularly significant variants are emphasized by references printed in bold type. All known sources (sketches, manuscripts, proofs, editings, annotated copies, correspondences, historical recordings) are systematically consulted, and the musical text published can be considered to be final. When two final versions of the same piece have significative differences, both versions are published. When the two versions only concern one single passage, the first one is published in the Appendix. Uncompleted and hitherto unpublished pieces are published as far as the state of the sources permits. The method of the scientific publisher is commented in detail in the critical notes.

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FRANCESCO PAOLO TOSTI COMPLETE WORKS

Published by Casa Ricordi, Milan
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General editors: Riccardo Allorto, Francesco Sanvitale, Giampiero Tintori

Tosti set the work of more than one hundred European poets, many of them quite famous and well respected, so that his vocal chamber music is distinguished by a finer quality of literary text than any other such repertoire produced in nineteenth-century Italy. This attention to the “word” has been a significant factor in the enduring success of Tosti’s work. Many of his songs have been translated into one or more languages, a testament to the international respect they have achieved. If there is a single, unifying element in all the music of Francesco Paolo Tosti, it is the careful choice and use of the poetry in his songs. These texts fall naturally into groups according to Tosti’s contact with a particular cultural environment or an area where he resided for some short or long period of time, and in their sum they form a significant corpus of cosmopolitan European tastes: Abruzzo (his native region), Naples, Italy as a whole, England, and France were all cultural and geographical contexts with which Tosti actively interacted in both his private and his artistic life.

It is thus appropriate that the organization of Tosti’s complete works for voice and piano be based upon the nature of their texts. The first volume of songs, with texts by Gabriele D’Annunzio, is the only one dedicated to the work of one poet alone: D’Annunzio was Tosti’s most frequent choice for his songs (35), and his most beloved poet for personal and artistic reasons. The second and third volumes contain compositions inspired by Abruzzo or generated by Neapolitan culture, identifiable by the nature of their verse (whether in standard or vernacular language), by their subject matter, or by the origins of their authors.

The five volumes on Italian texts are a representative anthology of Italian “poetry for music” in Tosti’s time. Alongside such names as Giosuè Carducci and other poets of various affiliations and styles, there are writers who were particularly popular with composers of opera and vocal music. The songs with English texts are divided into two volumes according to their original publisher: the first contains those published by Ricordi, the second those by Chappell and Enoch. The two volumes on French texts, on the other hand, are distinguished by author: one for songs set to the verses of the important French poets, the other with texts by lesser known writers. Finally, there is a volume of “period collections”, compositions on texts by various authors originally published together in albums; and a “miscellany” reserved for those songs that fit into none of the above categories or that were previously unpublished. For editorial reasons, publication of these volumes will not necessarily follow the order as reflected by their numbering within the series.

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This work, composed in 1964 for the opening concert of the Prix Italia and dedicated to the workers of Italsider in Genova-Cornigliano, was performed for the first time on 15th September of that year in the course of the 27th International Festival of Contemporary Music at the Venice Biennale. The interpreters were the mezzo-soprano Carla Henius and the composer himself as sound director. Commissioned by RAI while Nono was working with Scabia on Un diario italiano, La fabbrica illuminata was originally conceived as an episode of what was the second of the composer’s “scenic actions”, following upon Intolleranza ’60, written in 1961.

For the music on tape Nono used a selection of recordings of the Coro della RAI in Milan, a recording of a number of improvisations on a canovaccio by the mezzo-soprano Carla Henius, voices and noises recorded at Italsider and synthesised sounds. These sonoric materials were re-elaborated at the RAI Sound Laboratory in Milan, blended and transformed electronically, even up to the point of making them unrecognisable.

The editor of the edition faced two problems in particular: on the one hand, the peculiar nature of magnetic tape, an unconventional “text” and certainly still quite unusual in the context of critical editions; and on the other, the coexistence of two heterogeneous, if not antithetical, musical dimensions: the part for voice, with access to the flexibility of “live” performance, and the part for magnetic tape, fixed once and for all.

The edition confronts the specific textual problems inhering to each dimension with a rigorous and in a number of respects innovative critical methodology, dealing exhaustively with all their peculiarities but at the same time not losing sight of the conceptual unity and expressive force of the work as a whole.
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During his time as a law student in Prague, Karel Reiner (1910-1979) took composition lessons, first with Alois Hába and later in the master-class of Josef Suk. Reiner and his wife, who were both of Jewish origin, survived internment in several concentration camps. After the war, Reiner resumed work as a composer in Prague, but his forthright, sometimes provocative manner and the essentially experimental nature of his music brought him increasingly into conflict with Communist officialdom. In 1970, after the failed reform efforts of the ‘Prague Spring’, he resigned from the Communist Party. As a result, performances of his music in his own country became all but impossible.

Reiner’s oeuvre, which embraces compositions in all genres, moves stylistically between twelve-note studies and experimental miniatures, interspersed with works in an unashamedly post-Romantic vein.

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At the end of his life, Zemlinsky could look back on a creative career that had spanned over half a century. With the exception of a comparatively fallow period during the mid-1920s, he had composed profusely, often at great speed, producing a steady flow of works in almost every genre. Luck had not always been on his side, however. Of his eight operas, only two met during his lifetime with real success, and only four were published. Several other large-scale works were abandoned or simply set aside.

Where other composers strove incessantly to promote their music, Zemlinsky’s attitude was fatalistic: ‘My time will come after my death’, he would say. Fortunately, he rarely destroyed anything he had put to paper. In 1938, before seeking exile in America, he destroyed his personal correspondence, primarily to protect his friends and colleagues from persecution by the Nazis, but made every effort to preserve his compositions, which were shipped to the US in three large crates. After his death, this collection was sold privately and later bequeathed to The Library of Congress. The ‘Alexander Zemlinsky Collection’ in Washington D.C. houses a wealth of manuscripts, including not only sketches and drafts, but also a large number of completed works, many of which remained unperformed until long after Zemlinsky’s death. Other titles originally presumed lost have come to light elsewhere, sometimes in the most unexpected of locations. A case in point is the Cello Sonata of 1893, of which the manuscript was discovered at a farm-house in North Wales.

Since the early 1990s, G. Ricordi Verlag in Munich has striven to publish all of Zemlinsky’s posthumous works. This task is being accomplished in collaboration with General Editor Antony Beaumont and with the support of the International Alexander Zemlinsky Fonds in Vienna. Many a manuscript that appeared at first sight to be fragmentary (notably the opera ‘Der König Kandaules’) has turned out on closer inspection to be complete. Others have proved difficult to decipher. It takes much time and patience to prepare such works for publication, but the results have invariably justified the efforts. Over the years, the repertories of opera, orchestral music, chamber music and lieder has been enriched by a large quantity of finely wrought, eminently performable music.

During the coming years, G. Ricordi Verlag, Munich will be presenting two orchestral works composed in 1894/5, ‘Eine Lustspielouvertüre’ and ‘Suite in A minor’, neither of which have been performed in our time, as well as a new edition of Zemlinsky’s second opera, ‘Es war einmal…’, first given at the Vienna Hofoper in 1900 under the direction of Gustav Mahler. The original volume of Posthumous Songs will be extended by several further items, and it is not inconceivable that other titles in other genres will also come to light. The process of discovery and publication is on-going.
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