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Mozart in a review of Clementi's Sonatas op. 23 (7 Nov 1791)

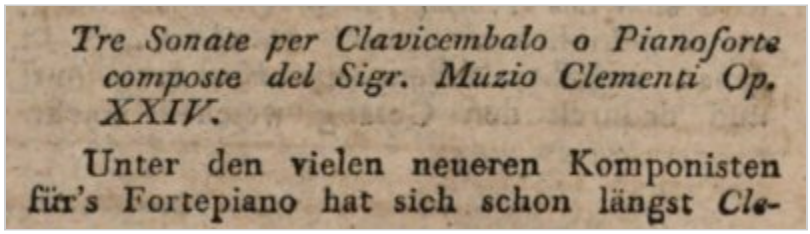
Dexter Edge

[Friedrich Ludwig Æmilius Kunzen], *Musikalisches Wochenblatt*, vi, ?7 Nov 1791

[43]

Tre Sonate per Clavicembalo o Pianoforte composte del Sigr. Muzio Clementi Op. XXIV.

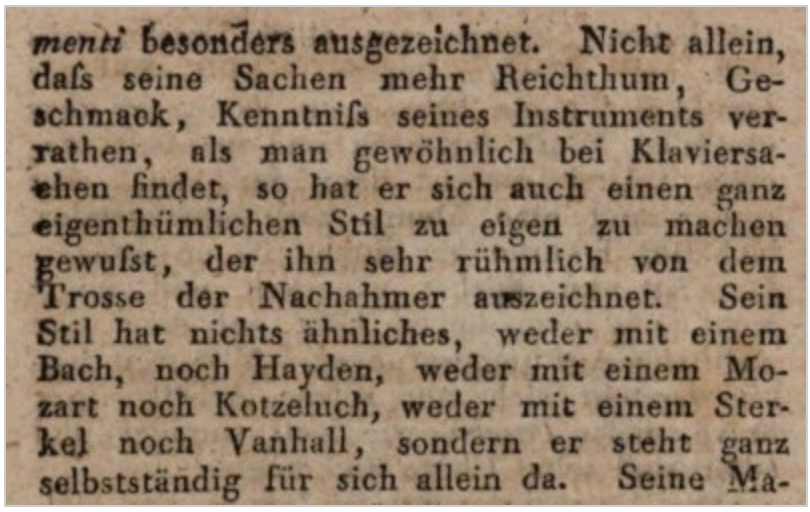
Unter den vielen neueren Komponisten für's Fortepiano hat sich schon längst *Cle-*


Tre Sonate per Clavicembalo o Pianoforte composte del Sigr. Muzio Clementi Op. XXIV.
Unter den vielen neueren Komponisten für's Fortepiano hat sich schon längst *Cle-*

[44]

menti besonders ausgezeichnet. Nicht allein, dass seine Sachen mehr Reichtum, Geschmack, Kenntniss seines Instruments verrathen, als man gewöhnlich bei Klaviersachen findet, so hat er sich auch einen ganz eigenthümlichen Stil zu eigen zu machen gewusst, der ihn sehr rühmlich von dem Trosse der Nachahmer auszeichnet. Sein Stil hat nichts ähnliches, weder mit einem Bach, noch Hayden, weder mit einem Mozart noch Kotzeluch, weder mit einem Sterkel noch Vanhall, sondern er steht ganz selbstständig für sich allein da. *[...]*

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. . . . *n.*



[translation:]

Three Sonatas for Harpsichord or Pianoforte
composed by Sig. Muzio Clementi

Among the many newer composers for the fortepiano, Clementi has already long since especially distinguished himself, not only because his pieces show more richness, taste, and knowledge of his instrument than one usually finds in keyboard pieces, but he has also been able to make his own an entirely individual style that laudably distinguishes him from the baggage-train of imitators. His style has nothing similar to either a Bach or Haydn, to either a Mozart or Kozeluch, to either a Sterkel or Vanhal; rather he stands completely independent, by himself. *[...]*

. . . . *n.*

Commentary

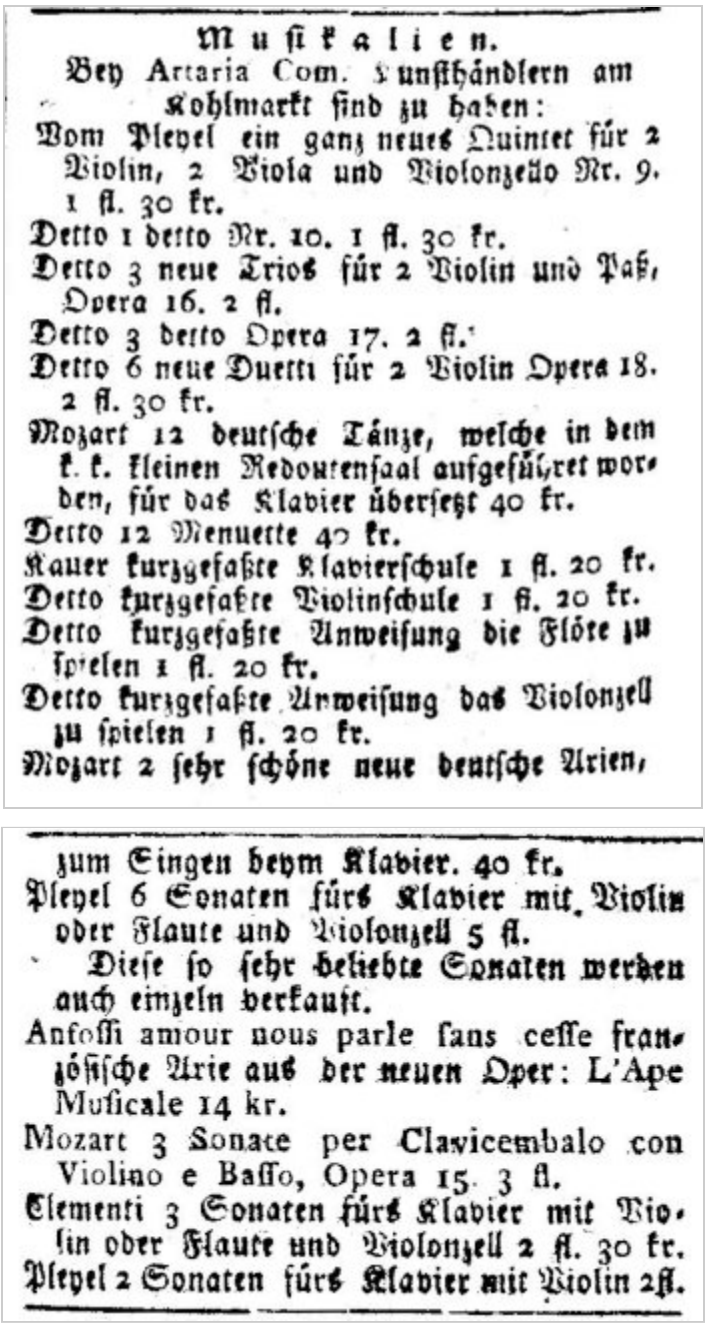
The publication reviewed here is Artaria’s edition of three piano sonatas by Muzio Clementi, corresponding to opus 23 in Alan Tyson’s catalog of Clementi’s works (1967, 61). The set

consists of solo sonatas in E-flat major, F major, and E-flat major. Tyson takes the opus number from Longman & Broderip's English edition of the three sonatas, whereas Artaria's title page identifies them as opus 24.



The title page of Artaria's edition of Clementi's "op. 24" (Tyson op. 23)
(Herzogin Anna Amalia Bibliothek, Weimar)

Artaria's edition, which carries the plate number 278, was first advertised in the *Wiener Zeitung* on 21 Mar 1789 (Weinmann 1985, 26). The same advertisement offers Mozart's German Dances, K. 536 and K. 567, the Minuets, K. 568 and two songs (called "deutsche Arien" in the advertisement), "Abendempfindung," K. 523, and "An Chloe," K. 524. (The Mozart items from Artaria's advertisement are transcribed in *Dokumente*, 295.)



Musikalien.
Bey Artaria Com. Kunsthändlern am Kohlmarkt sind zu haben:
Vom Pleyel ein ganz neues Quintet für 2 Violin, 2 Viola und Violonzello Nr. 9. 1 fl. 30 kr.
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Mozart 12 deutsche Tänze, welche in dem k. k. kleinen Redoutensaal aufgeführet worden, für das Klavier übersetzt 40 kr.
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Detto kurzgefaßte Anweisung die Flöte zu spielen 1 fl. 20 kr.
Detto kurzgefaßte Anweisung das Violonzell zu spielen 1 fl. 20 kr.
Mozart 2 sehr schöne neue deutsche Arien, zum Singen beym Klavier. 40 kr.
Pleyel 6 Sonaten fürs Klavier mit Violin oder Flaute und Violonzell 5 fl.
Diese so sehr beliebte Sonaten werden auch einzeln verkauft.
Anfossi amour nous parle sans cesse französische Arie aus der neuen Oper: L'Ape Musicale 14 kr.
Mozart 3 Sonate per Clavicembalo con Violino e Basso, Opera 15. 3 fl.
Clementi 3 Sonaten fürs Klavier mit Violin oder Flaute und Violonzell 2 fl. 30 kr.
Pleyel 2 Sonaten fürs Klavier mit Violin 2 fl.

Artaria's advertisement in the *Wiener Zeitung*, 21 Mar 1789 (ANNO)

The author of the review transcribed above is Friedrich Ludwig Æmilius Kunzen, co-founder of *Musikalisches Wochenblatt* with Carl Spazier (on the *Wochenblatt*, see our entry for 10 Oct 1791). Kunzen's review of Clementi's sonatas occupies an entire two-column page in the *Wochenblatt*, and is of considerable interest in its own right. Here, however, we focus on his

reference to Mozart as one of six prominent keyboard composers of the time whose styles Clementi is *not* imitating. The other five composers besides Mozart mentioned in the review are:

- Bach (presumably Carl Philipp Emanuel Bach)
- Joseph Haydn
- Leopold Kozeluch
- Johann Franz Xaver Sterkel
- Johann Baptist Vanhal

Notes (⇧)

So far as we know, this reference to Mozart in *Musikalisches Wochenblatt* was first published by Schwob (2015, 180–81). Schwob gives a slightly longer extract than we do here, but his is still incomplete. Schwob does not identify the Clementi edition discussed in the review.

In the introduction to his catalog of Clementi's works, Tyson writes:

> The growing popularity of Clementi's music on the continent meant that a large number of editions appeared in Paris, Vienna and elsewhere. Since there is nothing to show that such editions were anything but *Nachdrucke*, copied directly (or indirectly) from the English ones, they are not included in the *Catalogue*. In particular Artaria of Vienna—who had a business relationship with Longman & Broderip in London—published a long series of Clementi editions; some of these have hitherto been held to be first editions but it seems in every case that they are in fact later than the London ones, and are copied from them. [Tyson 1967, 19–20]

Longman & Broderip's edition of the three sonatas op. 23 (corresponding to Artaria's op. 24) was entered at Stationer's Hall in London on 1 Jan 1790 (see Tyson 1767, 61), more than nine months after Artaria's first advertisement. So based on this evidence, there is reason to wonder whether Tyson's generalization about Longman & Broderip's priority might be mistaken in this case

We are grateful to Janet Page for her comments on a draft of this entry.

Bibliography (⇧)

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Credit: Rainer J. Schwob

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