



a 'Duetto accademico' dating from September 1792, which assisted in establishing the composition dates of the concert arias.

The first critical edition of *Clementina*, the only zarzuela composed by Boccherini, and one of the small number of works by him written for the theatre, was published in 2013, edited by Miguel Ángel Marín. Composed in 1786 on a libretto by Ramón de la Cruz (1731–1794), both music and text were commissioned by the Countess-Duchess of Benavente María Faustina Téllez Girón y Pérez de Guzmán (1724–1797), issuing from the close relationship that both composer and playwright enjoyed with the houses of Osuna and Benavente.

In 2016 a very important volume was issued, the product of a number of years of research: it contains the first critical edition of the versions for one (1781) and three voices (1801) of the *Stabat Mater*, edited by Luca Lévi Sala. One of the most familiar of Boccherini's works, even amongst non-specialists, the *Stabat Mater* can be considered the most representative work of the notoriously small sacred output of the composer. The edition is ground-breaking on many fronts. Via study of the handwriting, it provides evidence that the most important sources – the manuscript in Washington, the only source relating to the first version of 1781, and the manuscript of the second Spanish version, Op. 61, preserved in Lucca and dating back to 1801 – are not autographs. Consequently, these and other sources can now be dated almost definitively. Finally, three new manuscript sources (preserved in Washington, Paris and Rome, mentioned neither in RISM nor in the related literature) have been found, together with new specimens of the Amiconi edition published in Naples, the first French edition by Sieber, and of those of Guidi and Breitkopf. The 1781 edition, printed in a performing version in 2015, has provided the basis for a recent recording by the Ensemble Symposium with soprano Francesca Boncompagni, under the auspices of the Centro Studi Opera Omnia Luigi Boccherini in Lucca (Brilliant Classics 95356).

To date, the opera omnia has published more than seventy volumes of performing editions, consisting of chamber-music scores, reductions for voice and piano and sets of parts. In two cases these publications include chamber works to be issued in a critical edition in 2017: the Six Sextets for Strings Op. 23, G454–459, edited by Fabrizio Ammetto, and the Eight Quintets for Guitar, Two Violins, Viola and Violoncello G445–450, 451, 453 and Twelve Variations on 'La Ritirata di Madrid' in C major (G deest), edited by Fulvia Morabito and Andrea Schiavina.

Also to be mentioned is a work discovered by Fulvia Morabito, the Divertimento in E flat major for Two Violins, Two Violas and Violoncello, G406. This was published in 2012, and will be included as Volume XXV.4 of the critical edition (Seven Quintets for Two Violins, Two Violas and Violoncello, G385–390 and 406; in preparation). Mentioned by Louis Picquot but considered lost by Yves Gérard, this is the thirteenth item of a miscellaneous codex containing seventeen quintets by the composer preserved at the Bayerische Staatsbibliothek in Munich. This codex has also provided a primary source for the critical edition of the quintets for guitar cited above. Although they have come down to us through three non-autograph manuscripts and three unauthorized printed editions from the early twentieth century, it has been possible to establish their authorship and dating, and to discover new evidence about their musical sources.

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THE TELEMANN SELECTED CRITICAL EDITION

The goal of the Telemann-Ausgabe (TA) has always been to present scholarly editions of important and characteristic works from Georg Philipp Telemann's vast and still hard-to-assess oeuvre, with proper scope



devoted to representative groups of works and periods from his artistic career. Before 2010 the edition focused strongly on Telemann's operas and vocal masterpieces such as the *Brockes Passion* (TVWV5:1), the *Seliges Erwägen* (TVWV5:2), the seventy-first Psalm, *Deus judicium tuum* (TVWV7:7), *Der Tod Jesu* (TVWV5:6), *Die Auferstehung und Himmelfahrt Jesu* (TVWV6:6) and the *Auszüge aus Klopstocks Messias* (TVWV6:4), together with selected volumes of occasional music and chamber cantatas.

The funding of the TA by the Union der deutschen Akademien der Wissenschaften having ended after fifty volumes in 2010, a new funding model had to be established that would allow publication to continue from 2011 until at least 2020. The TA is now organized as a joint project of Martin-Luther-Universität in Halle-Wittenberg and the city of Magdeburg, and receives support from the resources of the Ministerium für Wissenschaft und Wirtschaft Sachsen-Anhalt. Funding for the editorial office, including staff, is borne by the city of Magdeburg. The Musicology Department of Martin-Luther-Universität and the Zentrum für Telemann-Pflege und -Forschung in Magdeburg function as governing institutions. General Editors are Wolfgang Hirschmann and Carsten Lange; a newly created Board of Editorial Advisers consists of Jürgen Neubacher, Brit Reipsch, Walter Werbeck and Steven Zohn. The managing editor continues to be Ute Poetzsch.

The new series concentrates on Telemann's annual cycles of sacred cantatas (*Jahrgänge*), and hence on the central repertoire of Lutheran church music during the first half of the eighteenth century. It reflects important achievements in Telemann research since the 1990s that have allowed the reconstruction of over thirty cycles, some incomplete, of seventy-two pieces linked with the Proper of the Lutheran service for all Sundays and feast days of the church year. Among Telemann's five printed cycles, the TA published *Der Harmonische Gottesdienst* of 1726 early on (volumes 2–5), and has recently issued the *Auszug der Arien* of 1727 (volume 57); another volume with excerpts from the *Musicalisches Lob Gottes in der Gemeinde des Herrn* (1743–1744) is planned. (The *Fortsetzung des Harmonischen Gottesdienstes* of 1731 has been edited by Jeanne Swack (Albany, CA: PRB, 1996–2006).)

Before 2010 TA editions of Telemann's cycles transmitted in manuscript copies encompassed a selection of early church compositions (volume 36) and contiguous sections from the *Geistliches Singen und Spielen* (1710–1711 and 1717–1718; volume 39), the *Französischer Jahrgang* (1714–1715; volume 40) and the *Stolbergischer* or *Berndt-Jahrgang* (1736–1737; volume 48). Already available within the new series are selections of twelve cantatas each from the *Concerten-Jahrgang* (1716–1717 and 1720–1721; volume 51), the *Jahrgang ohne Recitativ* (1724–1725; volume 55) and the *Jahrgang nach Texten von Tobias Heinrich Schubart* (1731–1732, the model cantatas for the *Fortsetzung des Harmonischen Gottesdienstes*; volume 49), as well as five vocal chorale settings from the 1740s (volume 60). In 2017 the TA will issue volumes with cantatas from the *Sicilianischer Jahrgang* (?1720–1721), the *Harmonisches Lob Gottes* (1726–1727, the model cantatas for the *Auszug der Arien*) and the *Oratorischer Jahrgang nach Texten von Albrecht Jakob Zell* (1730–1731), in addition to a second volume of church inauguration music (the first having appeared as volume 35).

These editions of Telemann's church music will be accompanied by a first volume of the *Telemann-Repertorium: Vokalwerke*, a catalogue that will re-order Telemann's cantatas chronologically. In the end, the editors of the TA hope that Telemann's cantata cycles will be recognized collectively as the most influential and widely disseminated contribution to Lutheran church music from the first half of the eighteenth century – something well worth contemplating with regard to 2017, a jubilee year for both the Lutheran Reformation (1517) and Telemann (who died in 1767), and which will see the first scholarly conference in the USA devoted to the composer.

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