

CLEMENTI

Keyboard Sonatas

Op. 1, Nos. 1, 2, 4 and 5
Op. 10, Nos. 2 and 3 • Op. 12, Nos. 2 and 3

HyeJin Kim, Piano



Muzio Clementi (1752–1832)

Keyboard Sonatas: Op. 1, Nos. 1, 2, 4 and 5 • Op. 10, Nos. 2 and 3 • Op. 12, Nos. 2 and 3

	Keyboard Sonata in E flat major, Op. 1, No. 1 (1771)	9:39
1	I. Allegro con comodo	6:03
2	II. Tempo di Minuetto	3:35
	Keyboard Sonata in G major, Op. 1, No. 2 (1771)	9:40
3	I. Spiritoso	6:19
4	II. Allegro assai	3:19
	Keyboard Sonata in F major, Op. 1, No. 4 (1771)	12:30
5	I. Spiritoso	4:32
6	II. Larghetto	4:50
7	III. Rondeaux	3:05
	Keyboard Sonata in A major, Op. 1, No. 5 (1771)	12:50
8	I. Larghetto	10:12
9	II. Tempo di Minuetto	2:38
	Keyboard Sonata in E flat major, Op. 12, No. 2 (1784)	10:31
10	I. Presto	3:46
11	II. Largo	3:42
12	III. Rondo: Allegro assai	3:00
	Keyboard Sonata in F major, Op. 12, No. 3 (1784)	12:09
13	I. Allegro molto	5:41
14	II. Largo	2:51
15	III. Rondo: Allegro	3:33
	Keyboard Sonata in D major, Op. 10, No. 2 (1783)	7:47
16	I. Maestoso	3:34
17	II. Presto	4:12
	Keyboard Sonata in B flat major, Op. 10, No. 3 (1783)	10:43
18	I. Presto	4:38
19	II. Andante con espressione	2:31
20	III. Allegro assai	3:31
	Total Timing	85:57

Muzio Clementi was born in Rome in 1752, the son of a silversmith. By the age of 13 he had become proficient enough as a musician to be employed as an organist at the Church of San Lorenzo in Damaso and to attract the attention of an English visitor, Peter Beckford, cousin of William Beckford, author of the Gothic novel *Vathek* and builder of the remarkable folly, Fonthill Abbey. Peter Beckford, as he himself claimed, bought Clementi from his father for a period of seven years, during which the boy lived at Beckford's estate in Dorset, perfecting his ability as a keyboard player, and, presumably, his general education. In 1774 Clementi moved to London, where he began to take part in professional concert life as a composer and performer, playing his own sonatas, some of which were published at this time, and directing performances from the keyboard at the Italian opera.

Clementi's success as a performer persuaded him to travel. In 1780 he played for Queen Marie Antoinette in France and early in 1782 performed for her brother, the Emperor Joseph II, in Vienna. Mozart met Clementi in January, when they were both summoned to play for the Emperor. Mozart had a poor opinion of Clementi's musical taste, expression and feeling, but grudgingly admitted his technical ability in right-hand playing of passages in thirds, otherwise dismissing him as a 'mere *mechanicus*'. It should be added that Mozart was often disparaging about the abilities of his contemporaries, as he was of Clementi on a later occasion. In a letter to his father in June 1783 he describes Clementi as a *ciarlatano* ('charlatan'), 'like all Italians', accusing him of marking movements as *Presto* or *Prestissimo*, but actually playing them *Allegro*. Clementi was more generous in his assessment of Mozart, and as a publisher was later of service to Beethoven, who had a high regard for Clementi as a composer.

In 1785 Clementi returned to England, winning a reputation for himself there as a performer and teacher, although as a composer he was eclipsed in the 1790s by the presence in London of Haydn. It was in these years that he involved himself in piano manufacture and music publishing in London, first with Longman & Broderip and from 1798, after the firm's bankruptcy, with Longman, and others. In the earlier years of the 19th century he travelled abroad in the interests of the business, accompanied at first by his pupil John Field, who served as a demonstrator of Clementi's wares and later left a somewhat prejudiced account of his experiences after he parted company with Clementi in Russia.

From 1810 Clementi was again in England, where he was much respected, not least for his teaching compositions, his *Introduction to the Art of Playing the Piano Forte* of 1801, revised in 1826, and the famous *Gradus ad Parnassum*, completed and published in the latter year. He retired from business in 1830, settling first in Lichfield and then in Evesham, where he died in 1832, to be buried in Westminster Abbey. His legacy to pianists was a significant one. Through his compositions and his teaching, he introduced a new virtuosity and explored the possibilities of a newly developed instrument in a society that had changed greatly since his own childhood in Italy. Born four years before Mozart, he outlived Beethoven by four years.

Contemporary judgements can differ markedly from those of later generations. Clementi had encountered Haydn in Hungary and described him as 'a little brown complexioned man, turned of fifty – wears a wig'. Their collaboration in London in the Salomon concerts brought partisan attempts to set up rivalry between old Haydn and Clementi, but Haydn, during his stays in England, visited Clementi at his house outside London and there was participation between the two in various concerts.

The *Op. 1* sonatas, a set of six, were published in London in 1771 and dedicated to Peter Beckford. Four of these, *Nos. 1, 2, 4* and *5*, included here, reflect contemporary style, familiar from the sonatas of Haydn.

Clementi's *Op. 10* sonatas, a set of three of which *Nos. 2* and *3* are included here, were published in Vienna by Christoph Torricella in 1783, at a period when Clementi was confirming his position abroad as a performer and composer. The same virtuosity is demanded in the *Op. 12* sonatas, four sonatas and a duet, published in London by Preston in 1784, and finding room for Clementi's familiar display of rapid thirds for both right and left hands. The set of sonatas is dedicated to a Miss Glover.

HyeJin Kim

South Korean pianist HyeJin Kim trained at the Yewon Arts School and Seoul Arts High School and is a laureate of the Hong Kong Piano Competition, DAAD Prize and Busoni Piano Competition. Having made her Carnegie Hall debut, she toured internationally with the Russian State Philharmonic, Konzerthausorchester Berlin, Pacific Symphony, Prague Radio Symphony and Budapest Symphony orchestras, among others, and with conductors including Andrés Orozco-Estrada, Eliahu Inbal and Valery Polyansky. Festival appearances include the Marvão Music Festival, Napa Valley Festival and Korean Orchestra Festival. In 2013, Kim made her major label debut in Rachmaninov's *First* and *Second* piano concertos with the Armenian Philharmonic led by Eduard Topchjan for Sony Classical. Kim is a faculty member at the Colburn Community School of Performing Arts and Programme Director of the pre-college programme at Orange County Music & Dance. A recipient of support from the Amron-Sutherland Grant for Young Pianists from the Colburn School, she holds an Artist Diploma from the Colburn School and a master's and Konzertexamen (highest distinction) from the Hochschule für Musik Hanns Eisler under Fabio Bidini.



A native of Rome, Muzio Clementi was ‘discovered’ by the wealthy Beckford family of Dorset in England, where the foundations for a distinguished international professional career as a composer and performer were laid. Clementi’s legacy to pianists was a significant one, introducing new virtuosity and exploring the possibilities of a recently developed instrument in an ever-changing society. The *Op. 1* sonatas reflect the style of Haydn in the early 1770s, while the *Opp. 10* and *12* sonatas convey Clementi’s own dexterity as a pianist, including displays of his signature rapid thirds in both hands.

**Muzio
CLEMENTI**
(1752–1832)

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5–7	Sonata in F major, Op. 1, No. 4 (1771)	12:30
8–9	Sonata in A major, Op. 1, No. 5 (1771)	12:50
10–12	Sonata in E flat major, Op. 12, No. 2 (1784)	10:31
13–15	Sonata in F major, Op. 12, No. 3 (1784)	12:09
16–17	Sonata in D major, Op. 10, No. 2 (1783)	7:47
18–20	Sonata in B flat major, Op. 10, No. 3 (1783)	10:43

A detailed track list can be found on page 2 of the booklet

HyeJin Kim, Piano

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