

Editorial

ALTHOUGH A JOURNAL THAT PUBLISHES articles may set out to develop a thorough debate on a common theme, in actual fact it does much more than merely develop a subject or tackle a variety of topics. It indicates a path to be pursued and indicates it in the form of a concrete discussion in which the ‘collage’ of subjects implies a critical thought: a common platform that constitutes a shared awareness. The present issue of *Ad Parnassum* moves precisely in this direction and revives a debate that began eight years ago with the reassessment of Muzio Clementi’s work.

For the year 2000 marked the start of an important project published by Ut Orpheus Edizioni of Bologna: that of Clementi’s Complete Works in 61 diplomatic-interpretative volumes. In 2002, for the 250th anniversary of the composer’s birth, a miscellaneous volume, *Muzio Clementi. Studies and Prospects*, was published; it was edited by the present writer (with Roberto Illiano and Massimiliano Sala) and featured a historical introduction by Leon Plantinga and the collaboration of 26 international scholars. This volume was then followed by the issue of the *Quaderni Clementiani* (Ut Orpheus Edizioni, 2004–), a series of studies that proposes to assemble the research on Muzio Clementi and on topics connected to his person. Finally, to crown these developments, on 20 March 2008 the critical edition of Clementi’s *Opera Omnia* was declared an «Italian National Edition» (under the direction of Roberto Illiano) by decree of the Italian Ministry for the Cultural Heritage.

But let us return to the present issue. Included, in the form of articles, are three papers originally presented at a session organized by the present writer at the *Sixth Biennial Conference: Music in Nineteenth-Century Britain*, University of Birmingham, 5–8 July, 2007. Here I would like to thank Paul Rodmell for offering me the possibility of organizing this event, which aimed to highlight the influence of the ‘continental’ musicians working in Britain: this was surely the ideal place for carrying forward a debate sparked by research on Muzio Clementi.

The first article, by Rohan H. Stewart-MacDonald – author of the monograph *New Perspectives on the Keyboard Sonatas of Muzio Clementi*, Bologna, Ut Orpheus Edizioni, 2006 (*Quaderni Clementiani*, 2) – focuses on Clementi’s symphonic works, in the context of nineteenth-century British symphonism. The article includes a comparison between the style of Clementi’s symphonies and that of his English contemporaries Samuel Wesley, William Crotch, Cipriani Potter, George Macfarren and William Sterndale Bennett. The article also considers the influence of the symphonic works of Haydn, Mozart and Beethoven on the English composers of the period and poses the question of whether or not it is appropriate to speak of an ‘early nineteenth-century symphonic tradition’.

The second article, by Jeremy Eskenazi (a French pianist, currently completing a Ph.D. at the Royal Academy of Music of London), investigates one of Clementi’s most famous works: the *Gradus ad Parnassum* Op. 44. Although this work has always been viewed as a virtuoso teaching manual for pianists, it is also an anthology of pieces of very different musical worth. Many of them seem to have a concert-performing, rather than pedagogical, destination, above

all in the third volume of the *Gradus*. In this way we detect a sort of ‘evolution’ of Clementi as a composer of piano études.

The last article, by Stephan D. Lindeman (professor of music theory at the Brigham Young University School of Music), examines the influence of continental composers on the piano concertos of William Sterndale Bennett. Lindemann particularly analyzes concertos by Clementi, Kalkbrenner, Bache and Mendelssohn, the historical circumstances of their composition and the compositional and structural elements that connect them to those of Bennett.

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