

Abstracts

ROHAN H. STEWART-MACDONALD: *Clementi's Orchestral Works, Their Style and British Symphonism in the Nineteenth Century: S. Wesley, Crotch, Potter, MacFarren and Sterndale Bennett*

Despite the unfamiliarity and inaccessibility of much British orchestral music composed during the late eighteenth and early nineteenth centuries the extent of it was considerable. The symphony was cultivated by the British-born composers Samuel Wesley, William Crotch, Cipriani Potter, George Macfarren, William Sterndale Bennett and by British-based figures, of whom the most significant was Muzio Clementi. Although very few have survived into modern times Clementi's symphonies were well received during his lifetime and contributed significantly to his international reputation. The article contains comparisons between the style of Clementi's symphonies and those of his British contemporaries, as a foil to the more established tradition of comparing them exclusively with the symphonies of Haydn and Beethoven: the comparisons centre on features such as their regularity of form compared with Clementi's earlier, keyboard works; the cultivation of remote key relations and the extensive use of counterpoint, all of which can be seen to varying degrees and in different manifestations in contemporary works by Wesley, Crotch, Potter, Macfarren and Sterndale Bennett. The article also contains considerations of the stylistic impact on British symphonies of the period of the canonisation of symphonic works by Haydn, Mozart and Beethoven which was taking place at the very institutions at which the British figures were working, and to which these figures contributed directly through their activities as performers and teachers. The final section investigates the extent to which it is appropriate (or inappropriate) to talk of an 'early nineteenth-century symphonic tradition' with reference to historical events such as the establishment of the Society of British Musicians in 1834.

JEREMY ESKENAZI: *Clementi's «Gradus ad Parnassum» on the Concert Stage*

While Clementi's *Gradus ad Parnassum* (1817–1826) shows particularly effective as a practical manual of piano pedagogy, through its wide sample of pianistic genres and styles, it also forms a rather heterogeneous collection of pieces of uneven musical worth. Its singularity is perhaps best evidenced by the fact that the one hundred piano exercises of the *Gradus* have suffered numerous late nineteenth-century attempts at pedagogical reduction and re-ordering. Modern-day prospects of a revival of the *Gradus*, which started with Leon Plantinga's 1980 facsimile of Clementi's original Leipzig edition, and continued with Nicholas Temperley's facsimile of the original London edition by Clementi & Co., are presently reaching a peak, with Clementi's original collection currently being released in the form of a modern edition by the team of *Opera Omnia* for Ut Orpheus. Nevertheless, the heterogeneity and considerable length of the *Gradus* remain obstacles to its presentation in concert. Indeed, the pedagogical effectiveness of the *Gradus* does not easily transfer to the concert stage: unlike the etudes of Chopin, Liszt, Debussy, or Rachmaninoff, the many-faceted pianistic challenges that

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Clementi's collection offer do not all translate as 'concertable'. However, there exists several pieces in Clementi's collection that do not present themselves as 'obviously pedagogical': romantic-like preludes, etudes that possess expressive qualities, and especially, pieces that combine several pianistic characteristics at once (polyphony, virtuosity, expression). These exercises, rare in volumes 1 and 2, appear quite frequently in volume 3, and could thus be seen as the result of an 'evolution' of Clementi as composer of piano etudes. Such pieces are emphasized here as presenting significant concert value, and their grouping is proposed in the form of a 'new selective edition' of Clementi's *Gradus ad Parnassum* for concert purposes.

STEPHAN D. LINDEMAN: *Continental Composers and their English Influence, as Manifested in the Piano Concertos of William Sterndale Bennett*

As Therese Ellsworth has shown in her 1991, University of Cincinnati dissertation on the piano concerto in London concert life in the first half of nineteenth century, many Continental composers performed their concertos in Great Britain during this period. In this paper, several works by such figures as Clementi, Kalkbrenner, Bache, and Mendelssohn are examined. Discussion then centers on William Sterndale Bennett's piano concertos. These works are discussed and analyzed from the perspective of the historical circumstances of their composition, in an effort to find common compositional and structural threads between the various concerti. General criteria includes the number of movements, the form of the movements (whether 'Mozartian double-exposition', 'Mendelssohn unified form', sonata / rondo, theme and variations, various dance forms, etc.), transitions between movements, harmonic content (number of digressions, and are they used 'structurally'), length, orchestration, virtuosic content, balance of soloist to orchestra, etc. It is fascinating to observe a number of salient patterns that emerge from this comparison, and to observe the give and take between and among this group of composers. The paper includes several analytic diagrams, as well as musical excerpts.