Muzio Clementi
and the British Musical Scene

24-26 November 2015
Lucca, Complesso Monumentale di San Michele

Organized by
Centro Studi Opera Omnia Luigi Boccherini, Lucca
in collaboration with
Ad Parnassum Journal
Italian National Edition of the Complete Works of Muzio Clementi
under the Auspices of
Ministero dei Beni e delle Attività Culturali e del Turismo
(Direzione Generale Biblioteche e Istituti Culturali)
ORGANIZED BY

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Muzio Clementi and the British Musical Scene

International Conference
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Programme Committee
Roberto Illiano (Centro Studi Opera Omnia Luigi Boccherini)
Fulvia Morabito (Centro Studi Opera Omnia Luigi Boccherini)
David Rowland (The Open University, Milton Keynes, UK)
Luca Lévi Sala (Yale University, New Haven, CT)
Rohan H. Stewart-MacDonald (Warwickshire, UK)

Keynote Speakers
Simon McVeigh (Goldsmiths College, London)
Leon Plantinga (Yale University, New Haven, CT)
TUESDAY 24 NOVEMBER

10.00-10.30: Welcome and Registration

10.30-11.00: Opening
• Roberto Illiano (Centro Studi Opera Omnia Luigi Boccherini / President Edizione Nazionale Italiana delle Opere Complete di Muzio Clementi)
• Luca Lévi Sala (Yale University, New Haven, CT / Secretary Treasurer Edizione Nazionale Italiana delle Opere Complete di Muzio Clementi)

11.00-12.30: Changes in Keyboard Performance Styles
(Chair: Rohan H. Stewart-McDonald, Warwickshire, UK)
• Matthew Riley (University of Birmingham): Clementi and the Minor Mode
• Laura Cuervo (Universidad Complutense de Madrid): Changes in the Late Eighteenth-Century British Keyboard Performance Style through Clementi’s Edition of «Scarlatti’s Chefs d’œuvre, for the Harpsichord or Piano Forte»
• Jing Ouyang (Royal Northern College of Music, Manchester): Changes in Keyboard Performing Style in the Late Eighteenth Century

13.00 Lunch

15.30-16.30 – Keynote Speaker 1
• Simon McVeigh (Goldsmiths College, London): Britain and Europe in the Time of Clementi: Cosmopolitanism and Perceptions of National Culture

17.00-18.00: Contemporary British Music Retail and Instrument Manufacturing
(Chair: David Rowland, The Open University, Milton Keynes, UK)
• Thomas Strange (Clinkscale Early Piano Database): Muzio Clementi as Piano Innovator and Builder
• Patrick Hawkins (Columbia, South Carolina) – Brittnee Siemon (The Fine Arts Center, Greenville): HIPP or Not? Considerations for Modern Performances of Muzio Clementi’s Accompanied Songs
WEDNESDAY 25 NOVEMBER

9.30-11.00: The Music-Publishing Trade in Britain and Europe
(Chair: Simon McVeigh, Goldsmiths College, London)
- David Rowland (The Open University, Milton Keynes, UK): The Changing Relationship of Composers and Publishers in Clementi’s London
- Matthew Spring (Bath Spa University): The Transformation of Bath’s Music Trade 1780-1830
- María Belén Vargas (Universidad de Almería): The Instrument and Musical-Publishing Trade in London and Madrid (1800-1850): A Comparative Analysis through Newspaper Advertisements

11.30-12.30: The Existence of an ‘English’ Concerto Tradition
(Chair: Luca Lévi Sala, Yale University, New Haven, CT)
- Majella Boland (Royal Irish Academy of Music): Establishing Identity in the Early Nineteenth-Century Piano Concerto
- Rohan H. Stewart-MacDonald (Warwickshire, UK): The ‘Post-Mozartian’ Concertos of William Sterndale Bennett, Johann Baptist Cramer and Cipriani Potter

13.00 Lunch

15.30-16.30 – Keynote Speaker 2
- Leon Plantinga (Yale University, New Haven, CT): Clementi and London

17.00-18.00: The Revival of ‘Early’ Music in Nineteenth-Century Britain
(Chair: Rohan H. Stewart-MacDonald, Warwickshire, UK)
- Mark Kroll (Boston University, Boston, MA): Ignaz Moscheles and the Early Music Revival in Nineteenth-Century Britain
- Walter Kreyszig (University of Saskatchewan / University of Vienna): «I Felt as if I Had Found a Diamond»: Sir William Sterndale Bennett as Performer, Lecturer, Collector, and Composer in the Context of his Multifaceted Mozart Revival
THURSDAY 26 NOVEMBER

10.00-11.00: The New Edition of the Complete Works of Muzio Clementi
(Chair: Roberto Illiano, Centro Studi Opera Omnia Luigi Boccherini)
• Luca Lévi Sala (Yale University, New Haven, CT): «After Tyson»: Revision and Expansion of Muzio Clementi’s Thematic Catalogue. New Evidence

11.30-13.00: Round Table: ‘Clementi Studies: New Evidence’
(Chair: Roberto Illiano, Italian National Edition of the Complete Works of Muzio Clementi)
Discussants:
• David Rowland, Milton Keynes, UK
• Luca Lévi Sala, New Haven, CT
• Rohan H. Stewart-MacDonald, Warwickshire, UK
Respondents:
• Simon McVeigh, London, UK
• Leon Plantinga, New Haven, CT
• Susan Wollenberg, Oxford, UK

13.00 Lunch

15.00-16.30: The Expanding Market for Pedagogical Works and Domestic Music-Making
(Chair: Leon Plantinga, Yale University, New Haven, CT)
• Penelope Cave (University of Southampton): Association by Design: Clementi’s «Musical Characteristics»
• Susan Wollenberg (University of Oxford): A Look (back) at Clementi’s Sonatinas for Piano, Op. 36 (1797)
• Sam Girling (University of Auckland): Clementi and the «picturesque»: The Significance of Clementi’s Opus 38 and 39 Waltzes for Domestic Music-making in early Nineteenth-Century Britain

17.00-18.30: Clementi and the British Musical Scene
(Chair: Fulvia Morabito, Centro Studi Opera Omnia Luigi Boccherini)
• Nicolas Molle (Université de Lorraine): Clementi and the English Lobbies: Professional Networks in Action for Beethoven’s Breakthrough in England at the Beginning of the Nineteenth Century
• Simone Laghi (Cardiff University): The Diffusion of the Piano in London in 1790s and the Decline of the Italian String Quartet
• Francisco Fernández-Vicedo (Real Conservatorio Superior de Música ‘Victoria Eugenia’, Granada): The Clarinet in Great Britain in Muzio Clementi’s Time: The Concertos by John Mahon and James Hook and other Chamber Music Examples
Keynote Speaker

Simon McVeigh (Goldsmiths College, London)

Britain and Europe in the Time of Clementi: Cosmopolitanism and Perceptions of National Culture

The topic of cosmopolitanism has recently been the subject of renewed debate among historians and political theorists, ranging from revisionist perspectives on Enlightenment philosophy to contemporary critiques of globalisation. On the face of it, music is among those arts best-placed to transcend narrow nationalism in favour of a spirit of tolerance and shared humanity. But this utopian vision may yet require to be nuanced – or even contested. On the negative side, unwelcome connotations attach to an elitist European cultural transfer that could be accessed only by the wealthiest and best-connected. More positively, cosmopolitanism might be reimagined as embracing a wide variety of national cultures, and as being both challenged and enriched by their confluence.

In musical literature the term ‘cosmopolitan’ is often rather loosely deployed in connection with the well-travelled or well-networked musician, usually, by implication, one not only sophisticated in experience but also modern in outlook: or perhaps alternatively a bland and rootless cultural magpie, adept at picking up and synthesising elements of national styles without achieving a true musical authenticity. It is a term that has so long been attached to Clementi – multinational in upbringing, European in both outlook and commercial awareness, syncretic in musical style – that it is perhaps time to revisit his contribution in the light of such issues. Certainly, in any debate about national cultures and musical cosmopolitanism, Britain – as the country that most unquestioningly accepted the idea that any European music was there to be bought and thus appropriated – is of particular interest. So, the broader question immediately arises: how and when did the notion of a distinctive British musical culture begin to be promulgated during Clementi’s lifetime?

Leon Plantinga (Yale University, New Haven, CT)

Clementi and London

Muzio Clementi, piano virtuoso and composer – later entrepreneur in the commercial side of music – initially had little choice as to where he would carry on his art and business. As Sir Peter Beckford famously recounted some twenty years after the event, he ‘bought’ the 14-year-old Roman Clementi from his father in 1766, and took him to his country home in Dorset, where the young musician was to spend the next seven years in solitary study and practice at the keyboard, with occasional performances for Beckford’s guests.

In Dorset Clementi was a mere 100 miles from London; quickly becoming the most active musical center in the Western world, London provided the obvious destination for the
young musician after his release from the indenture to Beckford in 1773-1774. Central to London’s primacy as a musical capital was the Italian Opera in the Haymarket, which each season attracted the best singers and instrumentalists from the continent. And in the later 1770s and 1780s London concert life was arguably the richest in the world. The Bach-Abel concerts (succeeded by the Professional Concerts), the Pantheon Concerts, the Concerts of Ancient Music, a host of private and semi-private concerts, and an array of ‘benefit’ concerts every spring offered virtually unmatched opportunities to the aspiring performer. (Only Paris, with its Concert spirituel, the Concert de la Loge Olympique, and an ever-changing array of private musical events, offered a frequency and quality of concerts that might compare with London’s – until it all came to a halt in 1790-1791 and many musicians based in Paris simply moved to London.)

London was, more particularly, an ideal destination for an aspiring keyboard player, for only there was solo harpsichord or piano playing on the concert stage at all usual. Clementi’s first known performances in the city, in the spring of 1775, included a «Sonata on the Harpsichord by Signor Clementi» at a benefit concert for the singer Bonpace. In succeeding years, particularly in the later 1780s, Clementi and his compositions – sonatas, concertos, symphonies – became familiar fixtures in the London concert scene. Then, about 1790, in his later thirties, Clementi gave up playing in public (as Beethoven, Liszt, and many other keyboard virtuosi would do at a similar age) and concentrated on teaching piano – reportedly at the enviable rate of a guinea per lesson. His symphonies were still heard at London concerts in the 1790s, but suffered in direct competition with those of Haydn. The next stage in Clementi’s long career, too, was intimately associated with the city where he lived; he entered the commercial worlds of piano manufacture and music publishing (including his own) as London was becoming the foremost center for both these enterprises.

In the later eighteenth century we see musicians in Western European cities negotiate a shift from the age-old patronage system to address an emergent public, an audience of diverse background and uncertain taste. Haydn managed this shift brilliantly in his move from the employ of the Esterhazys to his life as a free artist in Vienna and London; Mozart made a similar move in Vienna with difficulty; Beethoven managed to operate successfully in both worlds. From the effective start of his multifaceted career Clementi worked entirely within the new world of the public audience (and consumer); his manifest success therein would probably have been impossible anywhere but in London.

**Participants**

Majella Boland (Royal Irish Academy of Music)

**Establishing Identity in the Early Nineteenth-Century Piano Concerto**

This paper explores the preliminary stages of research concerning commercialism, gender and nationalism as factors influencing the development of the piano concerto in the early nineteenth century; a repertoire in which the centrality of these issues is demonstrated with special clarity. During this period musical commercialism intensified, and thus the image
that the pianist/composer portrayed to the public became increasingly calculated: the piano concerto was a salient aspect of this image. One approach proposed here is to investigate selected concerti of four leading musical figures – Dussek, Field, Hummel, and Moscheles – that were active in two major musical capitals, London and Paris, in which every aspiring or leading artist was expected to appear. Responding to technological developments in piano design, as well as the diversification of musical audiences, these composers pushed the compositional boundaries of the concerto. Their concerti were extolled by influential critics, such as Schumann, and were considered progressive works in the concerto genre. Posthumously, however, these concerti have been largely regarded as transitory, and are rarely performed. Taking the reception history of these composers and their concerti as a platform for investigating the ways in which contemporary notions of masculinity and femininity, conjoined with ambiguities of nationality, have contributed to the construction of these works, I seek to establish the role of identity in the early nineteenth-century piano concerto.

Penelope Cave (University of Southampton)

**Association by Design: Clementi’s Musical Characteristics**

In his *Musical Characteristics* Op. 19, published in London in 1787, Muzio Clementi is thought to have initiated the notion of crafting a series of keyboard extemporisations that intentionally imitated the styles of celebrated composers and colleagues. Comprising a collection of «Preludes and Cadences for the Harpsichord or Piano Forte», Clementi’s publication essentially ‘characterised’ the compositional nuances of Haydn, Kozeluch, Mozart, Sterkel and Vanhal. He thus developed and polished an initially improvisatory art form into a useful, repeatable and marketable work. Indeed, given Clementi’s inclusion of himself as the sixth associated composer, the *Musical Characteristics* might be construed as an example of astute self-publicity, with the number of editions produced in London and abroad confirming its success. However unusual the ‘characterful’ presentation, in which Clementi firmly placed himself within the firmament of the most revered composers at the end of the eighteenth century, it remains a pedagogical work, and it is in this light that it can be seen as a continuation of a long-standing tradition. By viewing Clementi’s preludes and cadenzas, including those from his *Introduction to the Art of Playing on the Piano Forte* (1801), alongside others produced in contemporary instruction books, it is possible to demonstrate the educational properties that made these works so useful. Those who lacked the confidence to compose their own preludes and cadenzas were provided with a number of ready examples which could be plucked and inserted at will, whilst pianists with more understanding of ‘the science of music’ might appreciate the underlying design, and consider the importance of such a model in matching the style of their own improvisations to the work they enhanced. Clementi’s skill in preluding was also made evident in the publications of his own pupils, Cramer and Moscheles, proving the importance he placed on this since-neglected art. Whilst the *Musical Characteristics* are not unknown to players and scholars, they deserve further consideration of context, purpose, and consequence. Drawing on previous work by Nicholas Temperley, Leon Plantinga, Alan Tyson and Eva Badura-Skoda, in addition to the recent Ut Orpheus edition of Clementi’s keyboard compositions, this paper will aim to display the multi-faceted value of these unique preludes,
and argue that when presented as originally intended, before and within a sonata, they are far from being, in Tyson’s damning phrase, «somewhat desultory». Not only do they showcase Clementi’s own virtuosic keyboard skills, and his masterly grasp of pastiche, but they also highlight his pedagogic experience and expertise.

Laura Cuervo (Universidad Complutense de Madrid)

Changes in the Late Eighteenth-Century British Keyboard Performance Style through Clementi’s Edition of Scarlatti’s Chefs d’œuvre, for the Harpsichord or Piano forte

Scarlatti’s music began to become more widely known in England after 1739, the year of the publication of his thirty *Essercizi per gravicembalo* in London by Thomas Roseneingrave. Since then, during the eighteenth century, other editions of this work and of others of Scarlatti’s sonatas were produced in London. Decker (2005, p. 274) refers to the 83 sonatas which were published and reprinted between 1738 and the 1790s, and to another 16 sonatas which might have been accessible in the Worgan manuscript or occasionally heard in performance. The total number of sonatas represents almost 18 per cent of Scarlatti’s known output. Such a high percentage highlights the great influence of Scarlatti’s keyboard style in the sphere of eighteenth-century London piano music, an influence detected by Gerhard (2002, p. 74). Curiously, in his research, Decker omits the sonatas contained in *Scarlatti’s Chefs-d’œuvre, for the Harpsichord or Piano-forte, selected from an Elegant Collection of Manuscripts in the Possession of Muzio Clementi*, published by Clementi in London on 6 June 1791. This collection contains the first English edition of ten sonatas by Scarlatti: Kk 378, 380, 490, 400, 475, 381, 206, 531, 462, 463. Following Daw (1985, p. 63), these sonatas do not show any positive concordance with any other known Scarlatti source. These works merit closer attention than they have hitherto received. Fortuitously, Emilia Fadini has recently recorded a selection of them. There exists a substantial body of commentary on Scarlatti’s sonatas; it is nonetheless necessary to analyze Clementi’s achievement by approaching some of the Scarlatti sonatas as ‘Classical-era’ phenomena. After all, Clementi was a composer predominantly for the piano, and it is debatable whether the changes introduced by Clementi’s edition are intended only for commercial purposes, or if they could also be a means for the editor to identify himself with a single mode of speech in the keyboard sonatas. Sutcliffe (2003, p. 62) considers that Scarlatti’s pioneering approach to the harpsichord is to be aligned with Clementi’s approach to the piano; so we can concur that the idiomatic language of Clementi’s editions at the end of the century is fundamentally a pianistic one. This paper will provide new information about Clementi’s edition, *Scarlatti’s Chefs d’œuvre, for the Harpsichord or Piano forte*, its possible identity as a complete work, the origin of the included sonata by Antonio Soler, and the possible authorship of the unidentified piece also contained therein. Textual differences between Scarlatti’s and Clementi’s sources will be analyzed, and Clementi’s numerous editorial markings will be connected with the progress that was taking place in the mechanics of English pianos in this period. Another aim is to evaluate the advance in the idiomatic language for piano during the transition to the piano from the harpsichord. This will facilitate connections between textual and contextual studies, highlighting features of the late eighteenth-century British Keyboard Performance Style.
Francisco Fernández-Vicedo (Real Conservatorio Superior de Música ‘Victoria Eugenia’, Granada)

The Clarinet in Great Britain in Muzio Clementi’s Time: The Concertos by John Mahon and James Hook and other Chamber Music Examples

The presence in Great Britain of composers from mainland Europe, especially from Germany and Italy, was very common throughout the eighteenth century and the beginning of the nineteenth. As is well known, Muzio Clementi was a central representative of this phenomenon. His works for piano and other instruments, his commercial and publishing activities, as well as the impact these had at the time are now being thoroughly analysed and reassessed. Although not emphasised by musicology generally, it is worth noting that during the period of Clementi’s career much important activity took place in Britain around specific musical genres and instruments. Much progress was made in the sphere of woodwind instruments, more specifically the clarinet. Clarinet-based activity included all aspects of the musical scene, from musical composition to the intensive production, on an almost industrial scale, of instruments and their retail in other European countries through progressively more complex international networks. The present paper aims to describe the situation of the clarinet in Britain during the period of Muzio Clementi’s activity. The concertos of John Mahon (1775) and James Hook (1812) will provide the main examples of British concertos for the instrument, and reference will also be made to chamber works such as Clementi’s Nonetto WO 30. The paper will also include an analysis of the possible relationships, stylistic and otherwise, between clarinet-based activity in Britain and in mainland Europe. This analysis will involve the study of these works and comparisons with continental clarinet production.

Sam Girling (University of Auckland)

Clementi and the picturesque: The Significance of Clementi’s Opus 38 and 39 Waltzes for Domestic Music-making in early Nineteenth-Century Britain

Muzio Clementi resided in London during the height of the picturesque artistic fashion, exemplified by the works of Thomas Gainsborough, John Constable and Joseph Mallord William Turner. One particular picturesque trend was the association of the tambourine with the female, a notable example of this being Turner’s Landscape, with Woman with Tambourine. In late eighteenth-century Britain the tambourine, alongside the harp and triangle, came to represent the gentleness and gracefulness that was expected of the gentrified girl at this time. By the early nineteenth century a number of composers resident in Britain, most notably Daniel Steibelt, were clearly influenced by this trend and began to write keyboard pieces such as waltzes, divertissements and bacchanals with accompanying parts for tambourine (and occasionally, triangle and harp). As they were both resident in London at the same time, Clementi would have been familiar with Steibelt’s works as well as his uncouth reputation, and came to regard him as a ‘charlatan’. Despite his dislike and mistrust of Steibelt, Clementi yielded to the growing trend for tambourine and piano works that were beginning to appear in salons across Britain by reworking his Opus 38 and 39 piano Waltzes to incorporate parts for tambourine and triangle; these are the only occasions of which I am aware in which Clementi utilised unpitched percussion in his works. The Opus 38 and 39 waltzes require the tambourine player
to possess considerable dexterity and skill in order to execute a variety of different techniques, which will be demonstrated during this paper. They were clearly written with the domestic performer in mind. They can be found in published volumes or private musical collections alongside other works written for salon or domestic performance, such as duets for four hands, battle pieces or Pleyel’s *Favourite Sonatinas*. One such collection was owned by the Austen family, and indeed several references to the tambourine can be found in extant family letters. My current research considers how these waltzes, amongst other works that include additional percussion parts, reflect the wide diversity of music performed at home, and the broad appeal of the exotic. Even if the repertory for tambourine was relatively small the instrument itself seems to have established a place for itself, sufficiently that Elizabeth Appleton, in her book *Private Education* (1816), suggested that in a family of daughters the tambourine and triangle should be included in their instrumental studies. The existence of instruction manuals for the tambourine written by Thomas Bolton and Joseph Dale further reinforce this view and makes Clementi’s decision to write these works all the more understandable. In their modest manner, Clementi’s Opus 38 and 39 waltzes paved the way for the increased role of the female performer in the domestic musical scene as the nineteenth century progressed.

Patrick Hawkins (Columbia, South Carolina) – Brittnee Siemon (The Fine Arts Center, Greenville)

**HIPP or Not? Considerations for Modern Performances of Muzio Clementi’s Accompanied Songs**

From about 1750 until the middle 1790s keyboard instruments in Europe and England were routinely equipped with a 5-octave compass and a commonly encountered range of $FF-f_3$. In the second half of the 1790s Longman & Broderip began the construction of 5.5 octave square pianos after the patent of William Southwell, and John Broadwood and Son routinely built 5.5 octave and even 6 octave grand pianos. Taking up most of the remains of the bankrupt Longman & Broderip, Muzio Clementi’s company was, similarly, manufacturing instruments with ‘additional keys’ from 1798 onwards. An active composer and businessman, Clementi not only created new solos and accompanied works for this expanded keyboard range, but he also revised earlier compositions which had been conceived for harpsichord as well as five-octave pianos. Musicians today have numerous considerations to ponder when interpreting Clementi’s *oeuvre*. This session will highlight various considerations for historically-informed performance practice (HIPP) from the perspectives of two professional musicians: a pianist and a mezzo-soprano. Recordings of accompanied songs performed upon eighteenth and nineteenth century instruments built by Clementi’s company and his contemporaries will demonstrate the vast spectrum of timbre available during the composer’s lifetime.

Walter Kreyszig (University of Saskatchewan / University of Vienna)

«I Felt as if I Had Found a Diamond»: Sir William Sterndale Bennett as Performer, Lecturer, Collector, and Composer in the Context of his Multifaceted Mozart Revival

The British musical scene, encompassing the years 1790 to 1875, has played a decisive role in the reception of Viennese Classicism. In fact, the practice of importing Viennese
repertories to England composed in the homeland was met with great enthusiasm by Sir William Sterndale Bennett (1816-1875), a noted concert impresario who established a series in the Hannover Square Rooms in London, whom Felix Mendelssohn Bartholdy in 1836 extolled as «the most promising young musician I know» and about whom Robert Schumann, in a review in the 1836 issue of the Neue Zeitschrift für Musik, prophetically remarked that «if there many more artists like Bennett, the future of music would be secure». Notwithstanding the bond between Mendelssohn and Bennett, to which Schumann alludes in an 1837 review of the Neue Zeitschrift für Musik, the English composer displayed an even more profound spiritual affinity to Wolfgang Amadeus Mozart, whose compositional legacy accompanied him throughout his life: this affinity may indeed most appropriately be captured by the concept of brotherly affinity (Brüderähnlichkeit), the term advocated by Schumann in expressing the bond between Bennett and Mendelssohn. In anticipation of the bicentennial celebration of Bennett’s birth, it seems most fitting to consider the affinity between Bennett and Mozart, not alluded to by Schumann or any other contributor to the Neue Zeitschrift für Musik, but most forcefully articulated by Bennett himself in his discovery of Mozart’s legacy as a composer, likened by him to the discovery of a diamond.

Mark Kroll (Boston University, Boston, MA)

Ignaz Moscheles and the Early Music Revival in Nineteenth-Century Britain

Britain proved to be fertile ground for the revival of ‘early music’ during the first half of the nineteenth century. The seeds had been planted in the previous century with the creation of the Academy of Antient Music in 1726 and the Concert of Antient Music in 1776, and by the efforts of notable figures such as John Christopher Pepusch, Joah Bates, and Muzio Clementi. The next generation of performers and scholars, including Samuel Wesley, Johann Baptist Cramer, Vincent Novello and William Crotch, followed their example. The most active and influential figure, however, was the virtuoso pianist Ignaz Moscheles, a close friend and colleague of Clementi, who first performed in London in 1821 and made the city his permanent home from 1825-1846. This paper will discuss Moscheles’ contributions to the revival of early music in Britain as a performer, editor and teacher during that 25 year period. I will begin with Moscheles’ descriptions of the seventeenth- and eighteenth-century music he heard in London, particularly that of Handel and Bach. These first-person accounts, many of which appear in his diaries, provide valuable insights into performance practices and early-music reception during this period. My paper then examines Moscheles’ pioneering efforts and even visionary approach to this repertoire. He performed a wide selection of music by J. S. Bach, Handel and Domenico Scarlatti, sometimes using both the piano and a 1771 Schudi-Broadwood harpsichord; he also presented the first English performances of many Bach concertos and chamber works. His programmes also featured the music of lesser-known Baroque- and Classical-era composers, such as Martini, Mondonville and four Bach sons (Wilhelm Friedemann, Carl Philipp Emanuel, Johann Christian, and Johann Christoph Friedrich). I then consider Moscheles’ role as an editor of early music, particularly that of Handel. Moscheles was one of the founding members of the English Handel Society in 1842, and in 1844 he contributed an edition of Handel’s L’Allegro, Il Penseroso et Il Moderato to the Society’s set of complete works. An analysis of this
edition will reveal how Moscheles attempted to follow many of the scholarly editorial principles that have now become standard practice. My paper concludes with a discussion of Moscheles’ influence on subsequent early-music performance in nineteenth-century Britain. He inspired younger colleagues, such as William Sterndale Bennett, Julius Benedict and Arabella Goddard, to join him in performing this repertoire, and his legacy is apparent in the careers of other British keyboard players throughout the last half of the century. The native-born Englishman Charles Salaman began a series of harpsichord concerts in 1855, often playing them on his own 1768 Kirkman instrument; and the Austrian émigré and Moscheles student Ernst Pauer carried on his teacher’s project in the 1860s and 70s with his own series in London (‘Historical Performances of Pianoforte Music in Strictly Chronological Order’), often using the same 1771 Schudi harpsichord that Moscheles had played 30 years previously.

Simone Laghi (Cardiff University)

The Diffusion of the Piano in London in the 1790s and the Decline of the Italian String Quartet

Around 1790, the London music scene was deeply transformed by a number of interconnected factors. Several performers arrived from Paris, where the French Revolution had been raging since 1789. The Broadwood firm was increasing its business as the fortepiano became more and more popular amongst both professional performers and amateurs. The enthusiasm surrounding the arrival of Joseph Haydn in London in 1791 provoked a shift in the interest of the public, now encompassing Italian Opera and the German instrumental tradition. At the same time, the musical theatre was facing serious hardships, due to conflicts between impresarios and the fires at the King’s Theatre in 1789 and subsequently at the Pantheon in 1792. From the first publication of Gaetano Latilla’s Six Quartets in 1765, the music market received a consistent contribution from Italian authors who revolved around the opera system. Despite the large number of publications, the genre was rarely performed in public concerts. Haydn’s String Quartets Op. 64 Nos. 1-3 were published in 1791 by J. Bland and were advertised on the frontispiece as «Three Quartetts for Two Violins, Tenor, & Violoncello. Composed by Giuseppe Haydn, and Performed under his Direction, at Mr. Salomon’s Concert, in the Festino Rooms, Hanover Square»: since then the trend reversed, and string quartets started to be performed frequently in public, providing business for professional performers, and were no longer confined to private, amateur concerts. At the same time, the fortepiano became more popular in private residences as a symbol of economic wealth, and the publishing houses followed this trend by supplying new scores. *Variations, lessons* and *methods* for this instrument were produced in great number, whilst the Italian string quartet lost its appeal as a domestic entertainment and was submerged by a tide of quartets by Haydn and his pupil Pleyel, by Gyrowetz and other composers from the Austro-Germanic environment. In this paper I will list and examine data related to publications and public performances, in order to underline the rise of piano repertoire and the contemporary decline of the Italian string quartet. Particular reference will be made to music editions intended for amateur performers.
Nicolas Molle (Université de Lorraine)
Clementi and the English Lobbies: Professional Networks in Action for Beethoven’s Breakthrough in England at the Beginning of the Nineteenth Century

«Probably nowhere in the world outside of Vienna were as many works of Beethoven heard as in London». Beethoven’s musical genius is not sufficient to explain his success in England at the turn of the nineteenth century. One of the key factors, among many others, was the presence of lobbyists working for Beethoven’s interests. Indeed, the composer had the good fortune to benefit from a circle of friends, what we would call today a professional network, who promoted his music. The initial ‘network’ was composed of foreign Londoners, mainly friends from Vienna, like Johan Peter Salomon, Ferdinand Ries, the pianist Ignaz Moscheles and Johan Van Häring, who gave the English musical leaders the opportunity to discover Beethoven’s music. Salomon, for instance, programmed Beethoven works in many concerts; Ferdinand Ries, a former pupil of Beethoven’s in Vienna, acted as the maestro’s English impresario, doing his best to serve Beethoven’s interests; Johan Van Häring was a friend of Sir George Smart, the famous conductor. Among the non-native English musicians, one who played a central part in the promotion of Beethoven was the Italian pianist and composer Muzio Clementi. Clementi had many functions for Beethoven, including that of providing a source of inspiration through his piano works. Beethoven admired Clementi as a pianist and was influenced by his work; this is obvious in many of Beethoven’s piano sonatas. Moreover, Clementi also worked as a promoter of Beethoven’s music, arranging performances at Bartleman’s and Greatorex’s benefit concerts; he also published many works by Beethoven. He worked closely with the German publishing house Härtel & Breitkopf to acquire Beethoven’s works rights in England, even if the outcome of this was not successful. He went to Vienna to negotiate directly with the composer. As a member of the Philharmonic Society he was also active as a promoter of Beethoven’s music. Non-native English musicians with strong links to English musicians formed a second group of lobbyists. For instance, George Smart contributed to the promotion of Beethoven’s music by programming two of his works: Christ on the Mount of Olives and the Battle Symphony. We can also mention Charles Neate, member of the Philharmonic Society, and William Ayrton, the principal music critic for The Harmonicon. Ultimately, these two lobbies merged to become the Philharmonic Society, who commissioned and regularly programmed Beethoven’s music. Even if England had one of the richest musical lives in Europe, along with numerous talented native composers, various musical forces converged to promote a foreign composer: Beethoven.

Jing Ouyang (Royal Northern College of Music, Manchester)
Changes in Keyboard Performing Style in the Late Eighteenth Century

The construction of English pianos and changes of compositional approach influenced performing style in the late eighteenth century. Because English pianos had a fuller tone and more powerful sound than Viennese equivalents the compositions written in London tend to display thicker chords and cantabile melodies. The deeper and heavier action of the English piano creates technical difficulties for the execution of repeated notes and runs. Furthermore, the sustaining pedal is indicated extensively by English composers, which features a new way of notating the score and leads to a new sound effect. Use of the pedal also affects the need
for ornaments such as the trill, to sustain the sound or to produce resonance. My paper will include demonstrations of different types of legato touch, including overholding technique and changing fingers silently on a single key; I will also compare legato playing on harpsichord and on fortepiano, focusing on the repertoire written by the group of composers constituting the so-called ‘London Pianoforte School’, including Clementi, Dussek and Cramer. These new approaches demonstrate the changes of musical style and playing techniques in this period, particularly in left-hand and other accompanying patterns. Due to the increasing usage of the fortepiano in the late eighteenth century, composers wrote music with technical characteristics and difficulties idiomatic to this instrument. Performers provided new ways of practicing such difficulties, and of cultivating their instrumental technique. Many contemporary treatises for fortepiano were concerned with articulation and new fingerings. Although legato touch was not new to the fortepiano player — it had already been established as the basic touch for harpsichordists in the early eighteenth century — it acquired a new importance. Although the range of techniques are the same (legato is still required as much as it had been in the Baroque period) their development becomes more advanced. Composers and performers developed the legato touch by increasing the indication of slurs on scores and cultivated the use of the thumb as a pivot to achieve a better legato touch in performance. The examination of legato playing in left-hand accompaniment patterns, hitherto neglected, will provide the focus of my presentation.

Matthew Riley (University of Birmingham)

Clementi and the Minor Mode

By late eighteenth-century standards, Clementi places a high proportion of his keyboard music in minor, and the choice of the minor mode calls forth a different range of compositional approaches and expressive effects than major. In the view of his biographer, Leon Plantinga, Clementi’s best pieces at every stage of his career were in the minor, and writings on his compositional style tend to pull them out for critical attention. This paper reviews this repertory in the light of the author’s recent study of the Viennese minor-key symphony. As in Viennese instrumental music of the time, in Clementi the minor mode provides an occasion for stormy passion and at the same time for allusions to old-fashioned idioms (‘untimely rhetoric’), evoking a sense of the musical past and the timeless values of compositional craft. Conspicuously contrapuntal textures, suppleness of harmony, tempo rubato, and allusions to the styles of Domenico Scarlatti, J. S. Bach and possibly C. P. E. Bach are coordinated with the minor. However, Clementi does not join the Viennese composers in writing minor-key contrapuntal minuets or suspension patterns that imitate the style of Corelli. The minor-key sonatas are striking for their modal insistence. Three have all their movements in minor. Clementi often prefers to cadence in v rather than III at the end of expositions or to undermine III with allusions to its own minor mode. He avoids the trend for ‘modal reversal’ (turning to major towards the end of a minor-key movement) as practised by Haydn in the 1780s and 1790s. In Gradus ad Parnassum (published 1817-1826) the late eighteenth-century distinctiveness of the minor is eroded. A wider variety of forms, textures, genres, tonal structures, and movement functions are available, while modal reversal within groups of movements is possible. Although
the old rhetoric of minor is still available, a certain equalization of major and minor in scope and style is in evidence. Research on late eighteenth-century minor-key symphonies from the Habsburg region of central Europe indicates that in certain genres and idioms the minor mode attracted stylistic patterns that strongly constellate the *Kenner/Liebhaber* distinction, and resist, or attempt to redirect, the accelerating processes of commercialization of instrumental music. As a successful music publisher and piano manufacturer and at the same time a scholar, collector and promoter of early eighteenth-century keyboard music, Clementi’s minor-key compositions are especially relevant to an understanding of the shifting relations of style, mode and aesthetic responses around 1800.

David Rowland (The Open University)

**The Changing Relationship of Composers and Publishers in Clementi’s London**

The period from the 1770s to Clementi’s death in 1832 saw a massive boom in London’s music publishing industry, but also huge changes in the way in which the industry operated. Relationships between composers and publishers in the early decades of the period were often marred by frequent bankruptcies and poor deals for the composers. To safeguard themselves from exploitation and the consequences of publishers’ bankruptcies, composers frequently opted to publish and sell their own works from their personal addresses. Before long, however, composers began to take a more prominent role in the publishing industry itself, as the likes of Clementi, Cramer, Dussek and Pleyel set up in business in the final decade of the eighteenth century and beginning of the nineteenth century. But as the nineteenth century wore on there were other reasons why composers moved from acting alone towards a heavier reliance on music publishers. One of the features of progressive internationalisation in music publishing was a growth in publisher partnerships all over Europe. An important function of those partnerships was to frustrate the activities of the pirates by protecting copyright and increased sales. As international cooperation increased, so did publisher cooperation within London, so that works were often published simultaneously by two publishers in the city. Competing in this world was more difficult and time-consuming for individual composers, who began to rely more heavily on their publishers. As they did so, the nature of their contracts changed. All of these issues will be examined with particular reference to Clementi’s firm as well as the businesses owned or part-owned by members of the ‘London Piano School’ and their circle. Evidence will be drawn from music scores, composer correspondence, legal documents, press announcements, the documents relating to publishing history, such as Preston’s purchase of publishing plates and copyrights from publishers and composers, and miscellaneous composer contracts, such as those relating to Beethoven, Clementi, Haydn, Hummel, Saint-George and Viotti.

Luca Lévi Sala (Yale University, New Haven, CT)

**“After Tyson”: Revision and Expansion of Muzio Clementi’s Thematic Catalogue. New Evidence**

After the preliminary and incomplete attempt made by Riccardo Allorto during the 1950s, Alan Tyson’s *Thematic Catalogue of the Works of Muzio Clementi*, published in 1967,
was a major step forward, valuable particularly for its clarification of the chronology of Clementi’s works and the original opus numbers. It becomes increasingly clear that even this work is full of gaps and errors; now, nearly 50 years after its publication, it deserves to be updated. A good deal of new research into the music of Clementi has been carried out during the intervening years, particularly bibliographic and philological research employing updated methodologies. Much of this work has occurred in the last decade, in connection with the Italian National Edition of Muzio Clementi’s Complete Works, an undertaking that involves a complete re-evaluation of all the Clementi sources: manuscripts and prints of the music, contemporary verbal testimony, and the like. This project now makes the creation of a full and accurate thematic catalogue a possibility. The present talk will include a brief explanation of this new catalogue project, together with a description of some new discoveries since Tyson’s work, up to the present. If compiling an up-to-date, accurate catalogue is important for our understanding of any composer, such an undertaking seems particularly crucial and fitting in the case of Clementi: intimately involved with publishing his own and other composers’ music during at least 30 years of his life, and founder of five different publishing houses, Clementi was a central player in European music publishing, while remaining constantly engaged in revising and correcting reissues of his own work. Thus, a careful new analysis of the various kinds of sources involved is needed to clarify the complex genealogy of Muzio Clementi’s work. This is important, both for the continued creation of new critical editions, and, more broadly, for gaining a better understanding of European music publishing and performance practice at the turn of the nineteenth century.

Matthew Spring (Bath Spa University)

The Transformation of Bath’s Music Trade 1780-1830

The early decades of the nineteenth century saw a rapid expansion of music shops in Bath. Though there were many toyshops, repositories and later department stores that dealt in instruments, accessories and music, there was normally only one principle music-business specialist in the city until around 1810. Following Underwood and later Milgrove from the 1740s to the 1770s this role was taken on by Lintern and Tylee (and then Lintern alone after 1800). This pattern changed in the early nineteenth century with the sudden influx of new businesses, such as those of Andrew Loder, John David Loder, John White, George Packer and Matthew Parton, and later Charles Milson and William Duck. Sadly, the remnants of this tradition ended when Duck, Son and Pinker closed its doors on 1 April 2011. A good number of active musicians in Georgian Bath maintained some kind of music business, though not always with shop premises in the city. Indeed, most of Bath’s music businesses were first developed around a male musician with an established performing and teaching practice, in which other members his family could be employed. For example, the successful comic singer and entertainer James Matthews inherited a butchery business, but in 1789 he started a ‘Music Warehouse’ in Market Street that sold instruments, music and a full range of accessories. Both Andrew and John David Loder’s businesses were developed as part of their portfolio of activities once they had established themselves as musicians in the city, and involved other members of the extended Loder family in their businesses. There
were also shops that included musical instruments as part of their range. Toyshops sold not just toys but fancy goods of all description, anything that was complicated and intricate and relied on the manufacturing expertise in working metals of the newly industrialised north: Birmingham, Sheffield and Bradford. Milgrove’s music business transformed itself into a ‘toyshop’ around 1780 though it continued to sell instruments, music and accessories. There was some manufacturing of musical instruments in Bath in the early nineteenth-century, including several notable organ makers; instrument manufacture was nonetheless dwarfed by the retail trade. The plethora of new music-only shops between 1810 and 1820 were found on Milson Street, around the Abbey, and on and near to Pulteney Bridge. Music shops were vital as locations for the introduction and circulation of music and instruments, the finding of teachers, and the purchase of tickets for forthcoming musical events. Music shops even served as *ad hoc* venues for performance. In the decades up to 1810 shops seem to have dealt in a wide a range of music and instruments, and rented instruments out. However, advertisements for Bath’s music shops suggest that by 1820 their trade centred increasingly on selling pianos. The paper considers the changing nature of the music trade in Bath and their close connection of Bath’s music businesses to many of the other areas of musical activity in the town.

**Rohan H. Stewart-MacDonald (Warwickshire, UK)**

**The ‘Post-Mozartian’ Concertos of William Sterndale Bennett, Johann Baptist Cramer and Cipriani Potter**

Between 1832 and 1848 William Sterndale Bennett produced six solo piano concertos, alongside a Concerto for Two Pianos and various shorter works for solo piano and orchestra. Bennett’s concertos are usually situated somewhat vaguely within a broad expanse of early-Romantic works by such diverse figures as Clementi, Chopin, Dussek, Moscheles, Kalkbrenner, Field, Hummel, Herz and others, all of which, to varying degrees, are assessed in relation to the Mozartian model. Recent scholars have critiqued this approach: the concertos of John Field, for instance, were geographically and culturally distant from the Mozart concertos, whose broad dissemination Field’s compositions largely predated. By the early 1830s, when Bennett was composing his early group of piano concertos, the works of Mozart and Beethoven had attained greater international prominence. They had come to form the nucleus of the curriculum at the recently-established Royal Academy of Music, expounded by Bennett’s own teacher of composition, Cipriani Potter (1792-1871), and subsequently by Bennett himself. Stylistically, Bennett’s concertos can be interpreted as ‘selective readings’ of the Mozartian model; certain eighteenth-century approaches are upheld and intensified whilst others are quite vigorously reinterpreted, within the terms of early-Romantic style. Discussion of this topic will include comparisons with the 8 concertos of self-endorsed post-Mozartian Johann Baptist Cramer, the three unpublished concertos of Potter and other works by lesser-known British contemporaries. The second half of the paper will consider approaches to the finale by British composers of this period, to redress the almost overwhelming emphasis on opening movements in existing concerto literature.
Thomas Strange (Clinkscale Early Piano Database)

Muzio Clementi as Piano Innovator and Builder

Unlike John Broadwood and his sons James and later Thomas (his nearest competitor in size), Muzio Clementi never held a plane or sawed a board in his life, and yet he is remembered as the ‘Father of the Fortepiano’ on his grave stone. Clementi’s path towards becoming broadly known in his own time as the titular head of a pianoforte factory, as well as a composer, and earlier, a virtuoso player, presents a fascinating tale of marketing, showmanship, trust in his partners, and competent quality control with strict standardization in pre-industrial revolution London. Clementi’s pianos were designed with style and flair, occasionally employing dramatic devices such as the sabre-leg grand pianos, but always with a critical eye to musical clarity and competence. Clementi pianos from the earliest days of the company still exist in relatively large numbers such that they are considered a common item when encountered, but have managed to retain enough value that a well preserved and restored square piano may fetch £2000 at auction and a similarly well-preserved grand piano perhaps five times that number. This paper will trace the roots of the Clementi operations from the ashes of Longman & Broderip, through the great fire of 1807, until the death of Clementi and the formation of Collard & Collard, when the operation was at its peak of influence. It will also show how Clementi’s piano development shaped his later compositions and revisions of earlier work in light of new capabilities, with numerous examples of physical pianos that have been closely examined by the author.

Maria Belen Vargas (Universidad de Almeria)

The Instrument and Musical-Publishing Trade in London and Madrid (1800-1850): A Comparative Analysis through Newspaper Advertisements

This paper aims to analyze the instrument and musical-publishing trade in London and Madrid during the first half of the nineteenth century through advertisements published in the newspapers of both cities. Based on the methodology developed in Concert Life in Nineteenth-Century London, Database and Research Project (established by Christina Bashford, Rachel Cowgill and Simon McVeigh, 1997-2004), two principal sources are examined for selected years across all decades of the period: The Times (1785-) and Diario de Madrid (1788-1825) / Diario de Avisos de Madrid (1825-1847). Other titles to be studied are The Morning Chronicle (1769-1865), The Morning Post (1772-1937), The Morning Herald (1780-), The Sunday Times (1821-), The Court Journal (1829-?) and The Daily News (1846-1931) from London; and Eco del Comercio (1834-1849), El Español (1835-1848), El Heraldo (1842-1854), El Clamor Púlico (1844-1864), El Observador (1848-1853) from Madrid. Musical advertisements will be considered from a triple perspective: commercial, argumentative and formal. The commercial point of view will encompass a classification of products (musical instruments and accessories, sheet music, music theory and performance treatises, musical press) and services (makers, repairers, tuners, performers, editors and musical printers). Marketing messages or strategies of contemporary newspaper advertising will include economic aspects (low price, payment facilities), aesthetic (design, fashion, luxury), quality (materials, mechanism, manufacturing, technology), prestige (maker, author and popular
work), usage (practicality), service offered (availability, guarantee, variety, experience), and so forth. From a formal point of view, font and the drafting style of advertising texts as well as images, slogans and other visual elements are also studied, with the aim of observing the evolution of musical advertising in the early nineteenth-century press. Advertisements provide a privileged source of evidence of trends in musical consumption by the nineteenth-century urban population. The information obtained about the instrument trade (type, materials, makers and technology) and publication of musical works (genre, templates, styles and composers) offers the opportunity to discover in more detail the habits and musical practices of the time, such as the training of higher-class young people; musical repertoire performed at private homes and societies; musical conventions linked to the world of women or the musical preferences of amateurs, based on their attendance at concerts and other events. Furthermore, the musical products advertised in the press, often considered as luxury items and symbols of social prestige, are subject to fashion, permitting assessment of the prevalence of local or foreign trends in the consumption of instruments and musical publications. Finally, this work on musical advertising in the press allows us to compare the musical trade in two European cities (London and Madrid) and offers a compared study of the musical and journalistic scene in both locations.

Susan Wollenberg (University of Oxford)

A Look (back) at Clementi’s Sonatinas for Piano, Op. 36 (1797)

As Leon Plantinga observed in his 1977 monograph, *Clementi: His Life and Music*, Clementi’s six Sonatinas, Op. 36 were routinely «practised year in and year out by countless beginner students», and thus «by degrees seeped into the public consciousness». In respect of their popularity they are noted by Rohan Stewart-MacDonald as having overtaken Clementi’s *Gradus ad Parnassum*: «Given that Clementi’s Sonatinas and not the *Gradus* have been consistently included in keyboard examinations – a sphere encountered by so many people of varying musical ability and aspirations – it is unsurprising that the most direct association with Clementi in people’s minds is that of the Sonatinas rather than the *Gradus ad Parnassum*» (STEWART-MACDONALD, Rohan H. ‘The Faces of Parnassus: Towards a New Reception of Muzio Clementi’s *Gradus ad Parnassum*’, in: *The Piano in Nineteenth-Century British Culture: Instruments, Performers and Repertoire*, edited by Therese Ellsworth and Susan Wollenberg, Ashgate, 2007, p. 71). Thus Op. 36 will have been among the formative influences on innumerable fledgling pianists, at an impressionable stage in their lives. Perhaps, though, others had a similar experience to my own – having been given these pieces to learn in the early stages, only many years later discovering the existence of the impressive corpus of large-scale and structurally sophisticated piano sonatas by Clementi. And on encountering the riches of Clementi’s sonata production at that later stage, it was all too easy for the sonatinas of Op. 36 to disappear into the background. The opportunity created by this Clementi conference has sparked the idea of returning to the composer’s Op. 36, not only in a spirit of nostalgia and affection, but also in a desire to explore questions of genre hierarchy, reception history, piano pedagogy and analytical method in connection with this music. I take my cue in such an endeavour partly from the critical model provided
by Plantinga’s judicious and sympathetic evaluation of the sonatinas (op. cit., especially pp. 163-165); and also from the recent and somewhat innovative enterprise of Scott Messing, in his *Marching to the Canon: The Life of Schubert’s «Marche Militaire»* (2014). Although the Schubert work (D 733, Op. 51) had a very different life from Clementi’s Op. 36, Messing’s observation in his preface that this march for piano duet, which became «Schubert’s most recognizable work», attained its special position «in spite of its lack of the musical values that […] guardians of high culture considered necessary in a masterpiece» (op. cit., p. [xi]), is highly thought-provoking also for our approach to the Clementi opus.
MAIN LOCATIONS

1: Train Station (Piazza Ricasoli)
2: Hotel Rex (Piazza Ricasoli 19)
3: Piccolo Hotel Puccini (Via di Poggio Seconda 9)
4: (Complesso Monumentale di San Micheletto (via San Micheletto 3)
Muzio Clementi
and the British Musical Scene

24-26 November 2015
Lucca, Complesso Monumentale di San Micheletto

Organized by
Centro Studi Opera Omnia Luigi Boccherini, Lucca
in collaboration with
Ad Parnassum Journal
Italian National Edition of the Complete Works of Muzio Clementi
under the Auspices of
Ministero dei Beni e delle Attività Culturali e del Turismo
(Direzione Generale Biblioteche e Istituti Culturali)