

**The Piano Music of Sterndale Bennett in the Context of  
Nineteenth-Century Pianism: A Practice-Based  
Interpretative Study with Critical Commentary.**

**David Graeme Mawson**

**Submitted in accordance with the requirements for the degree of  
Doctor of Philosophy.**

**The University of Leeds, School of Music**

**June 2007**

**The candidate confirms that the work submitted is his own and  
that appropriate credit has been given where reference has been  
made to the work of others.**

**This copy has been supplied on the understanding that it is  
copyright material and that no quotation from the thesis may be  
published without proper acknowledgement.**

## Acknowledgements

Professor Graham Barber deserves my most sincere thanks for his encouragement, inspiration and supervision. He supported my work from the very first moment and always with the characteristic charm and good humour which endears him to all his colleagues. His vision of what can be achieved through combining performance and scholarly method has been a guiding force throughout and it has been a pleasure to work with him.

I owe a special vote of thanks to the School of Music, University of Leeds and in particular Dr. Steve Muir for his guidance, Mr. Hayden Minett for his expertise in recording and editing this project and Mrs. Jillian Johnson for organising recitals of this repertoire.

Many thanks also to Mr. Benjamin Frith for his interest, enthusiasm, friendship and encouragement.

This research was made possible by a three-year grant from the Overseas Research Scholarship (ORS) Awards Scheme and a three-year Tetley and Lupton Scholarship from the University of Leeds.

Barry and the late Jane Sterndale Bennett, the present owners of part of the family collection of Sterndale Bennett's manuscripts and documents have offered support and hospitality. Their management of the library is commendable and getting to know them has been one of the unexpected pleasures of the project.

Finally I would like to thank my parents for their constant love and support.



## **Abstract**

**The Piano Music of Sterndale Bennett in the Context of Nineteenth-Century Pianism: A Practice-Based Interpretative Study with Critical Commentary.**

**David Graeme Mawson**

**Ph.D.; The University of Leeds, School of Music; June 2007**

Sterndale Bennett (1816 – 75) made a significant contribution to piano music and pianism in London during the nineteenth-century, as evidenced by his substantial work list (see Appendix A). The aim of this thesis is to show how a knowledge of the performance practices of his time and of his own approach to style and interpretation can illuminate the performance of this repertoire. A secondary aim is to set this study within a clear historical framework and hence to make a strong connection between contextual and textual studies. An examination of his piano music and contemporary accounts of his piano playing reveal a conservative approach compared to other performers. The picture is amplified by an account of practices described in nineteenth-century writings on performance and of the differences between English and Viennese pianos.

In the recordings, music by Sterndale Bennett is juxtaposed with music by selected predecessors and contemporaries, not only to show how his music relates to the nineteenth-century continuum, but also to present in sharp relief his special stylistic qualities. Some of the recordings reflect the work of members of the London Pianoforte School. The justification for this twentieth-century grouping is discussed in Chapter 1 in the context of London musical life and pianism in the nineteenth-century, with reference to contemporary opinion-formers. The influence of Mozart and of the revival of Baroque keyboard music on Sterndale Bennett are also discussed.

Publishing practices of the period are examined in Chapter 2, leading to a survey of Sterndale Bennett's sources and publications. Chapter 3 investigates approaches to nineteenth-century pianism, drawing on contemporary documents and secondary sources, comparing them with the preserved evidence we have regarding Sterndale Bennett's own stance on these matters. This process reveals, in many cases, that Sterndale Bennett represented a more scholarly and less commercial approach to piano playing than was prevalent among contemporaries such as Kalkbrenner, Thalberg and others.

Finally, this study offers a paradigm for reinvigorating an historic but largely moribund repertoire incorporating it into contemporary practice.

## Table of Contents

<b>Acknowledgements</b>	<i>ii</i>
<b>Abstract</b>	<i>iii</i>
<b>Table of Contents</b>	<i>iv</i>
<b>List of Musical Examples</b>	<i>vi</i>
<b>Abbreviations</b>	<i>xi</i>
<b>Introduction</b>	1
<b>1.0 Sterndale Bennett: His Life and Career in the Context of London Musical Life</b>	4
<b>1.1 The London Pianoforte School</b>	8
<b>1.2 The Influence of Baroque Keyboard Music in the Piano Music and Career of Sterndale Bennett</b>	12
<b>1.2.1 Suite de Pièces, Op. 24</b>	13
<b>1.3 Mozart Reception in Nineteenth-Century England</b>	15
<b>2.0 Sources, Publishing Practices and Publications in Nineteenth-Century London</b>	19
<b>2.1 Sterndale Bennett's Sources and Editions</b>	23
<b>2.1.1 Manuscripts and Sketches</b>	24
<b>2.1.2 Initial Publications</b>	25
<b>2.1.3 Coventry &amp; Hollier</b>	26
<b>2.1.4 Charles Coventry</b>	26
<b>2.1.5 Leader &amp; Cock Associates and Successors</b>	27
<b>2.1.6 Breitkopf &amp; Härtel and Friedrich Kistner</b>	28
<b>2.1.7 Simon Richault</b>	29
<b>2.2 Source Studies of Selected Compositions</b>	30
<b>2.2.1 Three Musical Sketches Op. 10</b>	30
<b>2.2.2 Allegro Grazioso Op. 18</b>	31
<b>2.2.3 Suite de Pièces Op. 24</b>	31
<b>2.2.4 Preludes and Lessons Op. 33</b>	32
<b>2.2.5 Die Jungfrau von Orleans Op. 46</b>	33
<b>2.3 A Summary of Sterndale Bennett's Editions of Other Composers' Works</b>	34



<b>2.3.1</b>	<b>Classical Practice for Pianoforte Students</b>	<b>35</b>
<b>2.3.2</b>	<b>Sterndale Bennett's Editions of Beethoven</b>	<b>37</b>
<b>2.3.3</b>	<b>Sterndale Bennett's Editions of Mendelssohn</b>	<b>37</b>
	<b>Table 1. Textual Commentary</b>	<b>38</b>
<b>3.</b>	<b>Nineteenth-Century Pianism</b>	<b>45</b>
<b>3.1</b>	<b>The Pianos</b>	<b>45</b>
<b>3.1.1</b>	<b>Compass</b>	<b>49</b>
<b>3.2</b>	<b>Pedalling</b>	<b>52</b>
<b>3.2.1</b>	<b>Sustaining Pedal</b>	<b>53</b>
<b>3.2.2</b>	<b>Syncopated Pedalling</b>	<b>64</b>
<b>3.2.3</b>	<b>Flutter Pedalling</b>	<b>66</b>
<b>3.2.4</b>	<b>The 'Soft' Pedal (Una Corda)</b>	<b>68</b>
<b>3.3</b>	<b>Tempo Flexibility</b>	<b>71</b>
<b>3.3.1</b>	<b>Rhythmic Flexibility Over a 'Strict' Accompaniment</b>	<b>79</b>
<b>3.4</b>	<b>Arpeggiation</b>	<b>86</b>
<b>3.4.1</b>	<b>Speed and Placement of Arpeggiation</b>	<b>91</b>
<b>3.4.2</b>	<b>Case Study: Comparison of Editions of Beethoven's 'Sonata Pathétique' in C minor Op. 13 by Cipriani Potter and Sterndale Bennett</b>	<b>94</b>
	<b>Conclusion</b>	<b>105</b>
	<b>Bibliography</b>	<b>107</b>
	<b>Discography</b>	<b>119</b>
	<b>The CD Recordings - Track references</b>	<b>122</b>
	<b>CD 1 'The London Pianoforte School'</b>	<b>122</b>
	<b>CD 2 Composers Studied by Sterndale Bennett at the RAM</b>	<b>122</b>
	<b>CD 3 Sterndale Bennett's Contemporaries</b>	<b>123</b>
	<b>CD 4 Sterndale Bennett – The Piano Music</b>	<b>124</b>
	<b>CD 5 Sterndale Bennett – The Piano Music</b>	<b>124</b>
	<b>Recording Sessions</b>	<b>124</b>
	<b>Appendix A</b>	<b>126</b>
	<b>Appendix B</b>	<b>127</b>
	<b>Appendix C</b>	<b>130</b>
	<b>Appendix D</b>	<b>132</b>

## List of Musical Examples

Example 1: Sterndale Bennett. *Three Musical Sketches Op. 10*; 'The Millstream,' Coventry & Hollier. Bars 76 – 77.

Example 2: Sterndale Bennett. *Toccata Op. 38*; Lamborn Cock & Co. Bars 74 – 75.

Example 3: Sterndale Bennett. *Preludes and Lessons for the Pianoforte, Op. 33*; 'Prelude No. 10,' Leader & Cock and Addison & Hollier. Bars 3 – 4.

Example 4: Sterndale Bennett. *Fantasy in A major Op. 16*; 'Presto agitato,' Wessel & Co. No. 5752. Bars 224 – 226. CD 4, Track 6.

Example 5: Clementi. *Sonata in C major, Op. 37, No. 1*; 'Allegro di molto,' Longman & Broderip. Bars 76 – 86.

Example 6: Clementi. *Sonata in C major, Op. 37, No. 1*; 'Allegro di molto,' Bars 238 - 48.

Example 7: Sterndale Bennett. *Allegro Grazioso Op. 18*; Coventry & Hollier. Bars 52 – 53.

Example 8: Clementi. *Sonata in D major Op. 37, No. 3*; 'Finale – Presto,' Longman & Broderip. Bars 216 - 257.

Example 9: Clementi. *Twelve Waltzes for the Piano Forte Op. 38*; 'No. 7: *Allegro con spirito*,' Clementi & Co. Bars 32 – 40.

Example 10: Clementi. *Twelve Waltzes for the Piano Forte Op. 38*; 'No. 9: *Allegro molto*,' Bars 52 – 65.

Example 11: Clementi. *Sonata in G major, Op. 40, No. 1*; fourth movement. Longman & Broderip.



- Example 12: Clementi. *Sonata in F minor, Op. 13, No. 6*; 'Allegro agitato e con espressione,' Schirmer. Bars 66 – 70.
- Example 13: Mozart. *Adagio in B minor*; Henle Verlag. Bar 19.
- Example 14: Sterndale Bennett. *Fantasy in A major Op. 16*; 'Presto Agitato,' Wessel & Co. No. 5752, Bars 56 – 57.
- Example 15: Dussek. *Sonata Op. 35, No. 3*; Corri, Dufsek & Co. 'Adagio Patetico ed Espresivo,' Bars 67-73.
- Example 16: Dussek. *Prelude in C, Op. 31*; L. Lavenu. Opening.
- Example 17: Field. *Nocturne No. 4 in A major*; Stainer & Bell Ltd. Bars 71 – 72. CD 1, Track 6.
- Example 18: Clementi. *Fantasia on "Au Clair de la Lune, Op. 48*; Clementi & Co. Bars 16 – 22.
- Example 19: Moscheles. *Studies, Op. 70*; No. 9. Cantabile moderato ed espressivo.' S. Chappell and J. B. Cramer & Beale. Bars 9 – 12.
- Example 20: Sterndale Bennett. *Fantasy in A major*; 'Moderato con grazia.' Bars 178 – 180.
- Example 21: Schumann. *Waldscenen, Op. 82*; 'No. 7: Vogel als Prophet,' The Associated Board of the Royal Schools of Music. Bars 24 – 25.
- Example 22: Sterndale Bennett. *Fantasy in A major, Op. 16*; 'Moderato con Grazia,' Wessel & Co. No. 5752. Bars 40 – 44.
- Example 23: Sterndale Bennett. *Fantasy in A major*; 'Moderato con Grazia,' Bars 78 – 83.

- Example 24: Sterndale Bennett. *Preludes and Lessons Op. 33*; 'Prelude 2,' Leader & Cock and Addison & Hollier.
- Example 25: Sterndale Bennett. *Preludes and Lessons*; 'Prelude 16,' Bars 3-5.
- Example 26: Sterndale Bennett. *Suite de Pièces, Op. 24*; 'Capricciosa,' Stainer and Bell Ltd. Bars 20 - 23.
- Example 27: Clementi. *Sonata Op. 9, No. 2*. Bars 55 – 59.
- Example 28: Sterndale Bennett. *Impromptus Op. 12*; No. 3: 'Presto,' Coventry & Hollier. Bars 16 to 20.
- Example 29: Field. *Nocturne No. 2 in C minor*; Stainer and Bell. Bar 92.
- Example 30: Field. *Nocturne No. 4 in A major*. Stainer and Bell. Bar 20.
- Example 31: Sterndale Bennett. *Three Musical Sketches Op. 10*; 'The Millstream,' Coventry & Hollier. Bar 34.
- Example 32: Sterndale Bennett. *Three Musical Sketches Op. 10*; 'The Millstream.' Bars 41 – 42. CD 4, Track 2.
- Example 33: Sterndale Bennett. *Suite de Pièces Op. 24*. 'Presto agitato,' Stainer & Bell 5687. Bar 96. CD 5, Track 5.
- Example 34: Schumann. *Warum? Op. 12, No. 3. Klavierwerke* ed. Clara Schumann. Bar 13.
- Example 35: Beethoven. *Sonata Pathétique, Op. 13*; First movement – 'Grave,' ed. Cipriani Potter. London: R. Mills. Bars 1 – 3.
- Example 36: Beethoven. *Sonata Pathétique, Op. 13*; First movement – 'Grave,' ed. Sterndale Bennett. London: Leader & Cock. Bars 1 – 3.



Example 37: Beethoven. *Sonata Pathétique, Op. 13*; First movement – ‘Grave,’ ed. Cipriani Potter. Bar 133.

Example 38: Beethoven. *Sonata Pathétique, Op. 13*; First movement – ‘Grave,’ ed. Sterndale Bennett. Bar 133.

Example 39: Beethoven. *Sonata Pathétique, Op. 13*; First movement – ‘Allegro molto con brio,’ ed. Cipriani Potter. Bar 280 – 284.

Example 40: Beethoven. *Sonata Pathétique, Op. 13*; First movement – ‘Allegro molto con brio,’ ed. Sterndale Bennett. Bar 280 – 284.

Example 41: Beethoven. *Sonata Pathétique, Op. 13*; Second movement – ‘Adagio cantabile,’ ed. Cipriani Potter. Bar 9.

Example 42: Beethoven. *Sonata Pathétique, Op. 13*; Second movement – ‘Adagio cantabile,’ ed. Sterndale Bennett. Bar 9.

Example 43: Beethoven. *Sonata Pathétique, Op. 13*; Second movement – ‘Adagio cantabile,’ ed. Cipriani Potter. Bar 16.

Example 44: Beethoven. *Sonata Pathétique, Op. 13*; Second movement – ‘Adagio cantabile,’ ed. Sterndale Bennett. Bar 16.

Example 45: Beethoven. *Sonata Pathétique, Op. 13*; Second movement – ‘Adagio cantabile,’ ed. Cipriani Potter. Bar 29.

Example 46: Beethoven. *Sonata Pathétique, Op. 13*; Second movement – ‘Adagio cantabile,’ ed. Sterndale Bennett. Bar 29.

Example 47: Beethoven. *Sonata Pathétique, Op. 13*; Second movement – ‘Adagio cantabile,’ ed. Cipriani Potter. Bar 52 and 59.

Example 48: Beethoven. *Sonata Pathétique, Op. 13*; Second movement – ‘Adagio cantabile,’ ed. Sterndale Bennett. Bar 52 and 59.

Example 49: Beethoven. *Sonata Pathétique, Op. 13*; Third movement – ‘Rondo: Allegro non tanto,’ ed. Cipriani Potter. Bars 15 – 23.

Example 50: Beethoven. *Sonata Pathétique, Op. 13*; Third movement – ‘Rondo: Allegro non tanto,’ ed. Sterndale Bennett. Bars 15 – 23.

Example 51: Beethoven. *Sonata Pathétique, Op. 13*; Third movement – ‘Rondo: Allegro non tanto,’ ed. Cipriani Potter. Bar 75.

Example 52: Beethoven. *Sonata Pathétique, Op. 13*; Third movement – ‘Rondo: Allegro non tanto,’ ed. Sterndale Bennett. Bar 75.



## Abbreviations

anon.	anonymous
bk.	book
c.	circa
edn.	edition
l.h.	left hand
<i>MR</i>	<i>The Musical Review</i>
<i>MT</i>	<i>The Musical Times</i>
No.	Number
Op.	Opus
<i>PMA</i>	<i>Proceedings of the Musical Association</i>
<i>PRMA</i>	<i>Proceedings of the Royal Musical Association</i>
pt.	part
R.A.M.	Royal Academy of Music
rev.	revised
r.h.	right hand
trans.	translated
vol.	volume

## Introduction

It is now nearly 150 years ago that audiences in England and Germany heard Sir William Sterndale Bennett play his recently-composed pianoforte compositions for the first time. These works, along with his skill as a performer, were acclaimed by the public and also by such eminent musicians as Robert Schumann and Felix Mendelssohn. However, within fifteen years of his death, his music had already disappeared from the public domain. The aim of this thesis is to show how knowledge of the performance practices of his time can illuminate the performance of his music. A secondary aim is to set this study within a clear historical framework and hence to make a strong connection between contextual and textual studies.

Recent research on Sterndale Bennett has been largely pursued by three musicologists, Geoffrey Bush, Nicholas Temperley and Rosemary Williamson, who have contributed in different ways to a reassessment of his music.

Nicholas Temperley, in his doctoral thesis on English instrumental music during the first half of the nineteenth-century, concluded that Sterndale Bennett's dedication to furthering the cause of classical music through performance, composition and teaching meant 'that he ultimately killed the spontaneity of his own musical invention.'<sup>1</sup> His article on Mozart's influence on English music<sup>2</sup> and a similar one on Mendelssohn<sup>3</sup>, both consider Sterndale Bennett's music to be indebted to the former rather than the latter, despite superficial resemblances to Mendelssohn. Temperley also traces the influence of Sterndale Bennett on Schumann's music and argues that Sterndale Bennett was regarded as the more promising composer.<sup>4</sup> As an editor, Temperley has made available most of

---

<sup>1</sup> Nicholas Temperley. *Instrumental Music in England, 1800 – 1850*. Ph.D thesis, University of Cambridge. 1959. 317.

<sup>2</sup> Nicholas Temperley. 'Mozart's Influence on English Music.' *Music and Letters* 42 (1961): 307 – 318.

<sup>3</sup> Nicholas Temperley. 'Mendelssohn's Influence on English Music.' *Music and Letters* 43 (1962): 224 – 33.

<sup>4</sup> Nicholas Temperley. 'Schumann and Sterndale Bennett.' *Nineteenth-century Music* 12 (1989): 207-20.



Sterndale Bennett's piano music through facsimile reproductions of early editions.<sup>5</sup>

Geoffrey Bush has encouraged and promoted interest in the performance of Sterndale Bennett's music in a series of articles,<sup>6</sup> and through his critical edition, which can be found in the *Musica Britannica* series, of a selection of Sterndale Bennett's piano and chamber music, as well as several songs.<sup>7</sup> He has tried to dispel the myth that Victorian England produced no composers of note.

Rosemary Williamson has focussed on Sterndale Bennett's publishing; cataloguing his works and discussing the practicalities of his simultaneous publications in London and Leipzig. Her *Descriptive and Thematic Catalogue*<sup>8</sup> backs up information from manuscript sources with a wide range of contemporary publications, including advertisements and reviews in the musical press, as well as his publishers' auction catalogues.

Ian Hobson, Malcolm Binns and Ilona Prunyi have recorded a selection of Sterndale Bennett's piano music. (See Discography, page 119). However, no performer has made a comprehensive study of the piano works and the historical situation from which they arose. It is my contention that only by considering all contextual factors can Sterndale Bennett's piano music be successfully reinstated in the repertoire; furthermore, that by juxtaposing these works with those of significant and influential contemporaries, the characteristic musical voice of Sterndale Bennett comes sharply into focus.

---

<sup>5</sup> Nicholas Temperley. *The London Pianoforte School*. Vols. 17-18. London: Garland Publishing, Inc., 1987.

<sup>6</sup> Geoffrey Bush. 'Sterndale Bennett: The Solo Piano Works.' *PRMA* 91 (1964-5): 85-97; 'Prophet in his Own Country.' *Composer* 21 (1966): 8-11; 'Sterndale Bennett: A Note on his Chamber and Piano Music.' *Musical Times* 113 (1972): 554-6; 'Sterndale Bennett and the Orchestra.' *Musical Times* 127 (1986): 322-4.

<sup>7</sup> William Sterndale Bennett. *Musica Britannica – A National Collection of Music XXXVII: Sterndale Bennett – Piano and Chamber Music*. Transcribed and edited by Geoffrey Bush. London: Stainer and Bell Ltd., 1972. Geoffrey Bush and Nicholas Temperley (eds). *Musica Britannica – A National Collection of Music XLIII: English Songs 1800 – 1860*. London: Stainer and Bell Ltd., 1979.

<sup>8</sup> Rosemary Williamson. *William Sterndale Bennett: A Descriptive Thematic Catalogue*. Oxford: Oxford University Press, 1996.



The present study is by necessity limited in that it considers only a representative selection of Sterndale Bennett's piano works. Repertoire has been chosen which illustrates the earlier period of Sterndale Bennett's piano compositions when he was at the height of his creative powers. These works include: the Three Musical Sketches, Op. 10 (1836), regarded by many as Sterndale Bennett's first significant work for solo piano, depicting pianistically the natural world and likened by Schumann to 'real Claude Lorraines in music; living landscapes of tone'<sup>9</sup>; the immensely complex Fantasy in A major, Op. 16 (1837), dedicated and 'intended as a *souvenir*' for Schumann, 'expressly for Schumann's own playing';<sup>10</sup> the Suite de Pièces, Op. 24 (1842), the final technically demanding piano work from this group in which the pianistic writing requires the 'pure and fastidious style' of Sterndale Bennett's own playing<sup>11</sup> and the Allegro Grazioso Op. 18 (1838) in the 'songs without words' style and representative of the less demanding compositional forms he was to go on to write.

From the mid-1840s Sterndale Bennett's lack of productivity caused concern to Schumann. Although Sterndale Bennett was still composing he found it increasingly difficult to finish works to his own, or others' satisfaction: 'I should be very ungrateful to complain, for I am sure no one ever went through life, as far as I have gone, meeting with more kindness and encouragement; but the difficulty is to answer the hopes of one's friends, who are always too sanguine.'<sup>12</sup> During this period, composition became a minor part of his life and he suffered from increasing self-doubt. Two small works which are representative of this period and included in this study in order to create balanced and varied programmes are the Minuetto Espressivo (1854), a simple piece designed for teaching purposes and, the technically undemanding Preludium (1863), in the

---

<sup>9</sup> Robert Schumann. *Schumann on Music: A Selection from the Writings*. Translated and edited by Henry Pleasants. New York: Dover Publications Inc., 1988. 117.

<sup>10</sup> J. R. Sterndale Bennett. *The Life of William Sterndale Bennett*. Cambridge: Cambridge University Press, 1907. 61.

<sup>11</sup> Quoted from J. R. Sterndale Bennett. *The Life*. 214.

<sup>12</sup> Quoted from J. R. Sterndale Bennett. *The Life*. 103.



style of an improvisation and composed at the request of Sterndale Bennett's pupil Harold Thomas.

This survey of Sterndale Bennett's career as a composer represents how most of his best work was accomplished between the ages of 16 and 30 and how his crisis of confidence combined with a heavy burden of teaching and public duties almost extinguished his creativity.

## **1.0 Sterndale Bennett: His Life and Career in the Context of London Musical Life**

Sir William Sterndale Bennett was born in Sheffield in 1816. By 1819 both his parents were dead and Sterndale Bennett went to live with his grandparents in Cambridge, where he was baptised on 19 March 1820. In 1824 he became a chorister at King's and on 7 March 1826, on the recommendation of the vice-provost of King's, he was admitted to the Royal Academy of Music. His principal study instrument was the violin; piano was a secondary instrument. He studied composition with Dr. William Crotch, who regarded Mozart as 'the greatest of all modern composers.'<sup>13</sup>

In 1831 Sterndale Bennett changed his principal study instrument to the piano and he received many accolades for his outstanding piano playing. His first symphony was completed in April 1832 and in August of the same year he entered the composition class of Cipriani Potter. On 30 March 1833 his Concerto No. 1 in D minor, Op. 1 was played at an Academy concert and William Ayrton in *The Harmonicon* declared that it 'would have conferred honour on any established master.'<sup>14</sup> Mendelssohn heard the work at a RAM midsummer concert on 26 June 1833 and invited the seventeen-year-old to Germany, not as a pupil but as 'my friend.'<sup>15</sup>

---

<sup>13</sup> W. Crotch. *The Substance of Several Courses of Lectures on Music*. London: Longman, Rees, Orme, Brown, and Green, 1831. 145.

<sup>14</sup> J. R. Sterndale Bennett. *The Life*. 28.

<sup>15</sup> J. R. Sterndale Bennett. *The Life*. 30.



This study of 'Great Masters' was encouraged by Cipriani Potter, who guided Sterndale Bennett to study the works of Beethoven. Regarding the *Hammerklavier* sonata, Op. 106, Sterndale Bennett went to the music shop with Potter's instruction: 'Go and ask for the Sonata that nobody plays.'<sup>16</sup> The shop assistant knew exactly what was meant and he brought down the work. Notably, when Sterndale Bennett first went to Leipzig, whilst still a student at the RAM, it was his playing of Beethoven that was regarded as one of his best credentials.

Sterndale Bennett made his debut with the Philharmonic Society on 11 May 1835 playing his second piano concerto. In May 1836 he travelled with Carl Klingemann and J. W. Davison to Germany and in a letter to Attwood dated Düsseldorf, 28 May 1836, Mendelssohn expresses his admiration for Sterndale Bennett:

I think him the most promising young musician I know, not only in your country but also here, and I am convinced if he does not become a very great musician, it is not God's will, but his own.... If however he should like to live on the continent for a while, and if he should stay at Leipzig, I need not say that I should feel most happy to spend some time with such a musician as he is, and that at all events I shall always consider it as my duty to do everything in my power to assist him in his musical projects, and in the course of his career, which promises to be a happy and blissful one.<sup>17</sup>

On a longer visit to Germany in October, Mendelssohn welcomed him to Leipzig where he met Robert Schumann, whom he later referred to as 'my dear personal friend.'<sup>18</sup> A lasting friendship was formed between the pair and Schumann wrote in the *Neue Zeitschrift für Musik*: 'Were there many artists like Sterndale Bennett, all fears for the future progress of our art would be silenced.'<sup>19</sup> Schumann and Sterndale Bennett discovered that they both held a similar musical philosophy; they venerated the classics and abhorred virtuosi; Sterndale Bennett indirectly referred to this in a lecture:

---

<sup>16</sup> J. R. Sterndale Bennett. *The Life*. 33.

<sup>17</sup> Quoted from J. R. Sterndale Bennett. *The Life*. 41.

<sup>18</sup> William Sterndale Bennett: 'On the General Prospects of Music in England.' London Institution, 6 May 1858. *Lectures on Music*. Vol. 1. Unpublished manuscript in library of Barry Sterndale Bennett, Longparish, Hampshire.

<sup>19</sup> Robert Schumann. *Neue Zeitschrift für Musik* 6 (1837): 65.



I cannot allow (Schumann) to be confounded with the musicians of the present romantic school, who are endeavouring to turn day into night. I know Schumann to have been a sincere lover of all that was pure and great in music; his pen has oft shown his appreciation of the great masters.<sup>20</sup>

As a result of Mendelssohn's support, Sterndale Bennett was asked to play at the Gewandhaus. Sterndale Bennett's performance of his Concerto No. 3 in C minor, Op. 9, on 19 January 1837, established a position of eminence for him in Germany. Recalling the warmth with which Sterndale Bennett was received by the Leipzig public, Mendelssohn wrote in a letter to his sister: 'Bennett played his C minor Concerto amidst the triumphant applause of the Leipzigers, whom he seems to have made his friends and admirers at one stroke; indeed, he is the sole topic of conversation here now.'<sup>21</sup> Regarding the same performance Robert Schumann wrote:

After the first movement, a purely lyrical piece, full of fine human feeling, such as we meet with only in the best master-works, it became clear to all, that they had here to do with an artist of the most refined nature. Still, he was not rewarded with that general thunder of applause, such as only bold virtuosos excite. Expectation was visibly awakened, more was demanded, people wished to make the Englishman understand that he was in the land of music. Then came the romance in G minor – so simple that the notes can almost be counted in it. Even if I had not learned from the fountain-head, that the idea of a fair somnambulist had floated before our poet while composing, yet all that is touching in such a fancy affects the heart at this moment. The audience sat breathless, as though fearing to awaken the dreamer on the lofty palace roof; and if sympathy at moments became almost painful, the loveliness of the vision soon transformed that feeling into a pure artistic enjoyment. And here he struck that wonderful chord, where he imagines the wanderer, safe from danger, again resting on her couch, over which the moon-light streams. This happy trait set at rest all doubt respecting our artist, and in the last movement the public gave itself wholly up to the delight we are accustomed to receive from a master, whether he leads us on to battle or to peace.<sup>22</sup>

---

<sup>20</sup> William Sterndale Bennett: 'On the General Prospects of Music in England.' London Institution, 6 May 1858.

<sup>21</sup> Quoted from Felix Mendelssohn: *Felix Mendelssohn: Letters*. New York: Vienna House, 1972. 89.

<sup>22</sup> Quoted from J. R. Sterndale Bennett. *The Life*. 56.



This commentary by Schumann reinforces the idea that Sterndale Bennett's playing was detached, scholarly and unaffected and a review of the performance Sterndale Bennett gave on 23 January 1845 in the Greenwich Lecture Hall of the Fantasy in A major, Op. 16, supports this observation. The reviewer wrote that 'The instrumental treat of the evening....was Sterndale Bennett's masterly fantasia on the piano-forte; such sterling playing, so masculine, yet so replete with the most refined and delicate taste, is a refreshing contrast to the hop, skip, and jump style of certain clever and expert, but tricky performers.'<sup>23</sup>

In July 1837 Sterndale Bennett returned to England and commenced his career as a teacher, teaching both privately and at the Royal Academy of Music. From this period there is a decline in his productivity as a composer. Colles attributes this to 'the stultifying influence which a professional life involving a great deal of teaching could not fail to exert on a sensitive musical nature.'<sup>24</sup> However, there were two more visits to Leipzig where he received similar acclaim to his first visit.

Towards the end of 1841 Sterndale Bennett became engaged to his pupil Mary Wood and they were married on 9 April 1844. It now became even more necessary for Sterndale Bennett to devote more time to teaching as it provided him with a much needed income. He failed to obtain the professorship at Edinburgh University, despite Mendelssohn's recommendation, and he continued to play at the Philharmonic Concerts. Between 1842 and 1856 he gave a series of concerts which explored the chamber music and piano repertoire entitled 'Classical Chamber Concerts.'<sup>25</sup> These recitals first took place at his own home and then at the Hanover Square Rooms. The following comment in *The Musical World* suggests that it was unusual to hear much of the music in public concerts and for it to be played by professional musicians:

Sterndale Bennett was the originator...of those performances of classical chamber music, by the great composers for the pianoforte...of works once confined to the

---

<sup>23</sup> Anon. *Dramatic and Musical Review*. 4/149 (1 February 1845): 63-4.

<sup>24</sup> H. C. Colles. 'Sir William Sterndale Bennett' *Grove's Dictionary of Music and Musicians*. Edited by E. Blom. Vol. I (1954): 625-8.

<sup>25</sup> For a list of pianoforte works performed at the concerts, see Appendix B



student's library, although acknowledged superior to anything else belonging to this special and important branch of the art, are now widely diffused and popular, it is certainly due to Sterndale Bennett.<sup>26</sup>

During the 1850s several important appointments were offered to him: in 1853 he turned down the conductorship of the Leipzig Gewandhaus; in November 1855 he succeeded Wagner as conductor of the Philharmonic Society and, in March 1856 he was elected professor of music at Cambridge University, where he gave public lectures and instituted examinations for music degrees, replacing the exercises which had previously been the only requirement. On 30 June 1856 he was awarded the Mus.D degree and shortly after, was made a life Fellow of St. John's College. In May 1858 he resigned from the RAM and conducted the Leeds Festival. His wife died on 17 October 1862.

In 1866 he was offered and accepted the position of Principal of the Royal Academy of Music, although due to the onerous administrative duties he had to withdraw from conducting the Philharmonic concerts. Sterndale Bennett was by now a prominent public figure in British musical life and he was also highly regarded in Germany. Many honours were bestowed on him: in 1867 he received an honorary MA of Cambridge University; a DCL of Oxford University in 1870 and on 24 March 1871 he was knighted, having been recommended by the Prime Minister, Gladstone.

Sir William Sterndale Bennett died on 1 February 1875 and on 6 February 1875 he was buried in Westminster Abbey.

## 1.1 The London Pianoforte School

The term 'London Pianoforte School,' was invented by Alexander Ringer<sup>27</sup> to describe the period at the turn of the eighteenth-century when both foreign and indigenous London-based composers were developing pianistic styles in exciting

---

<sup>26</sup> *The Musical World*. 13. (27 March 1852): 194.

<sup>27</sup> Alexander Ringer. 'Beethoven and the London Pianoforte School.' *The Musical Quarterly* 56/4 (1970): 742 – 758.



ways. Although the term is a modern formulation, it is useful for describing this grouping of composers. What was the relationship between these immigrants and native composers?

Many writings of the period refer to an English school of piano music, which suggests that the idea existed during the nineteenth-century. The term was then extended back in time by Nicholas Temperley, to start at 1766, the year when J. C. Bach became the first composer to mention the 'piano forte' on the title page.<sup>28</sup> Temperley also included the London careers of Ries and Kalkbrenner, who moved towards a more bravura type of playing. Their playing met with disapproval from the elderly J. B. Cramer and other members of the School, including Sterndale Bennett. Kalkbrenner refers to an English school with regard to pedalling in his 1830 treatise. (See page 53).

London was an important centre for performance, piano teaching and composition, and, also for piano manufacturing. The city was a dominant political and economic centre and music was 'the favourite art of the middle classes.'<sup>29</sup> For these reasons it was also a cynosure for Continental musicians, such as Clementi's students Berger, Klengel and Bertini who all published piano music in London. This cosmopolitan environment as well as access to publications by Continental musicians likewise acted as a stimulus to English-born musicians.

Much of the piano music composed and published in London was intended for use there, regardless of whether or not the composers were English-born. Haydn's Sonata in C major, H. XVI/50 makes use of two features of London pianos, the sustaining pedal and the extended compass. Temperley's inclusion of Haydn is also justified historically as Sterndale Bennett also links him to

---

<sup>28</sup> J. C. Bach. *Sonata in E major, Op. 5, No. 5*. London: Welcker, 1766.

<sup>29</sup> Arnold Hauser. *The Social History of Art*. Vol. 3. London: Routledge and Kegan Paul, 1958. 82.



London: 'Haydn like Handel is closely connected with the English musical public, by means of the great works he wrote specially for this country.'<sup>30</sup>

Muzio Clementi dominated London's musical life, seizing upon the piano's brilliance and expressive powers and becoming an established pianist, concert director, piano manufacturer, teacher, music publisher, editor and composer. As an editor, Clementi edited works by Scarlatti, Handel and Bach and because of this he played an important part in the revival of Baroque Keyboard Music, as did Moscheles who gave 'historical recitals' where he played the works of J. S. Bach, Handel and Scarlatti - sometimes on the harpsichord.<sup>31</sup> Clementi's edition of Scarlatti sonatas published on 6 June 1791 and entitled *Scarlatti's Chefs d'Oeuvre, for the Harpsichord or Piano-forte; Selected from an Elegant Collection of Manuscripts, in the Possession of Muzio Clementi* is an example of a romantic interpretative edition, with the editorial expression marks portraying something of Clementi's performance style.

Clementi's thoughts on performance are further documented in his 1801 treatise *Introduction to the Art of Playing on the Pianoforte*. Although written before Sterndale Bennett's birth, the treatise is valuable in identifying interpretation issues in English music and it is frequently referred to in this thesis. Many interpretative issues discussed in Clementi's treatise can be found in his Sonata in F minor, Op. 13, No. 6, published in London in 1785, which utilises the characteristics of the piano through strong dynamic contrasts, sforzandi, and in a later edition, pedal effects.

John Field also capitalised on the characteristics of the English piano, his nocturnes displaying many indicative fingering and pedal markings that offer us clues to nineteenth-century tonal and musical practices. The nocturne form was developed from aspects of Dussek's utilization of the piano's resources. Also from Dussek can be traced the 'song without words' style, whereby the right

---

<sup>30</sup> William Sterndale Bennett: 'On the Music for the Theatre Composed by Natives of Germany.' London Institution; 1864. *Lectures on Music*. Vol. ii. Unpublished manuscript in library of Barry Sterndale Bennett, Longparish, Hampshire.

<sup>31</sup> *The Musical World*, 4/155 (1837): 184.



hand has a cantabile melody and an accompaniment figure. Temperley traces this development from Dussek, through the works of Clementi, (for example in Ex. 70 from *Gradus ad Parnassum*), Cramer and Potter (in several of the Studies), to the first book of Mendelssohn's *Lieder ohne Worte* which was first published in England by J. A. Novello with the title 'Original Melodies for the Pianoforte.'

To Clementi and Cramer, George Hogarth attributed 'the comparative purity of the English school of the piano-forte' and wrote that through their influence:

Students thus imbued with solid knowledge and good taste, are in little danger of being corrupted by the shallow and frivolous style which, springing from Vienna and Paris, is spreading itself over Europe. Our principal public performers, Mrs (Lucy) Anderson, (Charles) Neate, Potter, and Bennett...belong to the school of these great masters...The florid and showy style, fashionable at Vienna and Paris, has its votaries here also; but their number is comparatively small...<sup>32</sup>

Although Hogarth's intolerance of the Continental style is clearly chauvinistic, his comment on an English style of playing is supported by Friedrich Wieck's 1831 appreciation for English pianism. He wrote in his diary that he had trained his daughter Clara 'as far as music is concerned in the magnificent school of Field, to which the so-called Viennese school always seems to me entirely subordinate, without neglecting the fashionable piquant and frivolous French method.'<sup>33</sup> The 'purity of the English school of the piano-forte'<sup>34</sup> also has its roots in the Viennese Classics, Cipriani Potter and Sterndale Bennett being champions of the music of Mozart and Beethoven. They both found more appreciation for their own compositions in Germany, than in London.

English pianos also differed to Continental instruments and were highly regarded by many composers on the Continent. Beethoven was presented with a Broadwood grand in 1818 and Cipriani Potter helped to set it up. In 1828 Hummel recognized two principal types of piano, the English and the Viennese.

---

<sup>32</sup> George Hogarth: *Musical History, Biography and Criticism*. London, 1835. 420.

<sup>33</sup> Quoted from Berthold Litzmann. *Clara Schumann. An Artist's Life – according to diaries and letters*. London: Macmillan and Co., 1913. 112.

<sup>34</sup> George Hogarth: *Musical History, Biography and Criticism*. 419-20.



The English instrument had the advantage in power, fullness of tone (particularly in the bass) and brilliance; the Viennese instrument was favoured for its delicacy and lightness of touch.

The immigrant and native composers in the 'London Pianoforte School' benefited from being exposed to a great variety of nationalistic styles. Although the term was coined in the twentieth-century, the writings of the period suggest that there *was* an English style of performance. Furthermore, many pianistic forms have their origins in the School. Many of the composers played a part in the Baroque revival during the nineteenth-century through producing editions of the music and through performance. The 'purity' of Mozart, and of Clementi (*vide* Hogarth) came to represent a past style of composition revered by Sterndale Bennett and by others like him.

## **1.2 The Influence of Baroque Keyboard Music in the Piano Music and Career of Sterndale Bennett**

Throughout his life, Sterndale Bennett studied and played the music of Baroque composers, in a time when Baroque music was not often played in public recitals. However, Sterndale Bennett considered the study of this music a necessary part of the performer's education and his views on Baroque keyboard music were clearly expressed in the lectures given at Cambridge University. He writes:

The harpsichord music of Scarlatti, Bach and Handel must be reckoned amongst the most learned music extant but its learning is even exceeded by the poetic fancy which it developed. Let it however be remembered that no Broadwood pianoforte existed in the time of Scarlatti, and that the absence of sustaining power in the instruments then in vogue led to the adoption of a style of passage which has been a measure superseded by subsequent composers. Nevertheless the beauty of the harmonical progression in these now ancient compositions has not been improved upon and whilst the Art remains these

remarkable pieces must survive – I do recommend these pieces as introductory to later Masters. They must be taken in hand when the pupil is materially advanced.<sup>35</sup>

The revival of Baroque music played a major part in Sterndale Bennett's career and the influence of Scarlatti is traced by Schumann and Davison in the *Suite de Pièces*. That Sterndale Bennett regarded himself as a promoter of Bach's music can be seen in a letter of 1859 to Joseph Gattie in which he comments that 'I am now working hard and have done so for a long time past, to bring forward John Seb. Bach.'<sup>36</sup>

In 1849, Sterndale Bennett formed the Bach Society and for many years directed its concerts. The Society's third performance of the *St Matthew Passion* on 23 March 1858, attended by Prince Albert, produced a

Bach mania, which very recently has pervaded all classes of the musical community – perhaps even more in this country than in Germany. Decidedly the music of John Sebastian Bach is becoming popular – which, if popularity be its just due, is not a bit too early, seeing that the composer has been dead nearly one hundred years and ten.<sup>37</sup>

Sterndale Bennett's own edition of the *St Matthew Passion* was published under the auspices of the Bach Society by Novello, Ewer & Co., in 1862.

### 1.2.1 *Suite de Pièces, Op. 24*

The influence of Baroque music is most easily traced to the *Suite de Pièces Op. 24*. Composed in 1842, the word 'suite' is used not in the eighteenth-century style to describe a group of dances, but a set of pieces linked by their exuberant and demanding style, referred to by Sterndale Bennett as 'bravuras.'<sup>38</sup> This eighteenth-century influence is also noted by Schumann who indirectly raises the

---

<sup>35</sup> William Sterndale Bennett. *Lectures on Music*. Unpublished manuscript in library of Barry Sterndale Bennett, Longparish, Hampshire.

<sup>36</sup> This letter is in Sheffield Archives, Miscellaneous Documents, Callmark: 6318/18.

<sup>37</sup> *The Musical World*. 25 (19 June 1858): 392.

<sup>38</sup> Letter from William Sterndale Bennett to M. A. Wood, Leipzig, 2 February, 1842.



issue of a composer studying the great composers of the past and traces the influence of Scarlatti on the Suite.

The resemblance of his compositions to those of Mendelssohn has often been remarked; but those who think they have sufficiently designated Bennett's character by such a remark, do him great injustice, and betray their own want of judgement. Resemblances are common between different masters of the same epoch. In Bach and Handel, in Haydn, Mozart and Beethoven in his earlier period, we find a similar aim, like a bond of union between them, and which often outwardly expresses itself, as though one were calling unto the other. But this inclination of one noble mind to another should never be misnamed imitation, and Bennett's likeness to Mendelssohn is involuntary. Yet Bennett's works have continued to increase in originality; and in the one that lies before us, we are merely reminded of the artistic striving that inspires him in common with Mendelssohn. We think more frequently of older masters, into whose nature the English composer seems to have penetrated. The study of Bach and of Domenico Scarlatti, whom Bennett prefers among pianoforte composers, has not been without influence on his development. And he is right to study them; for he who desires to be a master can only learn this from masters.<sup>39</sup>

The change in composition is also noticed by Davison who more specifically connects the fifth piece, *Presto agitato*, to Scarlatti:

In this work Mr. Bennett has altogether abandoned the accompanied song style which characterises the majority of his previous compositions for piano solo. We are not sorry for this, since, in addition to its rescuing him from the accusation of monotony, we find in the *Suite de Pieces* a strength and energy which are not compatible with the style we have alluded to. The fifth piece reminds us, we know not why, of some of the quaint lessons of Domenico Scarlatti.<sup>40</sup>

In what ways, could the fifth piece be regarded as being like a Scarlatti sonata? Firstly, the piece is marked *assai staccato* which can be seen as being imitative of the harpsichord. Secondly, the register used in the piece is similar to that used by Scarlatti in his sonatas and the writing is mostly in two parts, toccata-like, with clearly defined cadence points. This *moto perpetuo* style is similar to Scarlatti's

---

<sup>39</sup> Robert Schumann: *Schumann on Music: A Selection from the Writings*. Translated and edited by Henry Pleasants. New York: Dover Publications Inc., 1988. 118.

<sup>40</sup> J. R. Sterndale Bennett. *The Life*. 130.



in his Sonata in B flat major, K. 545. Thirdly there are influences of Spanish rhythms and chord clusters, for example Sterndale Bennett's rhythm used in bars 39-41 being a foreshortened rhythm of the opening bars of Scarlatti's Sonata in C, K. 420. These factors were probably what writers were referring to when describing the movement as 'Scarlatti-like.'

During the nineteenth-century Baroque music saw a revival in England. Sterndale Bennett's predecessor Clementi, and his colleague Moscheles, played a part in this revival through preparing editions of Baroque music and performing it. Sterndale Bennett edited Bach<sup>41</sup> and formed the Bach society and the influence of Baroque music, while superficial, can be clearly identified in his music.

### 1.3 Mozart Reception in Nineteenth-Century England

During the 1820s performances of Mozart began to form an essential part of London concert life. J. W. Davison considered Mozart to be 'the greatest genius that the art of music has possessed.'<sup>42</sup> Two further champions of this 'genius' were J. B. Cramer and Cipriani Potter. At a public dinner held to mark his retirement in 1835, Cramer played 'a work by his favourite author, Mozart's Fantasia in C minor'<sup>43</sup> and in his concerto performances he frequently mixed movements of Mozart's concertos with those of his own, for example, he combined his own Concerto No. 5 in C minor with Mozart's K. 491. This Cramer/Mozart concerto is reviewed enthusiastically by a reviewer in 1828 who observes that the two concertos 'acted like a charm on the whole audience... (who)...were all alike affected by the beauty of the music...and still more so by the manner in which it was executed...'<sup>44</sup> Another critic observed that these performances demonstrated a style 'in which feeling, not wonder, predominates.'<sup>45</sup> Cramer's interpretation of Mozart was reviewed enthusiastically

---

<sup>41</sup> For a list of Bach's works edited by Sterndale Bennett, see Appendix D

<sup>42</sup> *The Musical World*. 22 (1847): 422.

<sup>43</sup> *Monthly supplement to the Musical Library*. 2 (1835): 76.

<sup>44</sup> William Ayrton, (ed). *Harmonicon*. 6 (1828): 89.

<sup>45</sup> *The Quarterly Musical Magazine and Review*. 10 (1828): 87.



by Moscheles who wrote that 'Cramer sings on the piano in such a manner that he almost transforms a Mozart andante into a vocal piece...'<sup>46</sup> however, Moscheles did object to Cramer's employment of 'his own and frequently trivial embellishments.'<sup>47</sup>

Sterndale Bennett's teacher, the esteemed pianist Cipriani Potter, who joined the piano department of the Royal Academy of Music when it opened in 1823, could claim to be a grand pupil of Mozart as he studied with Mozart's composition student, Thomas Attwood. Potter gave nearly half the known performances of Mozart's concertos heard in London during the 1820s. During the 1830s at his benefit concerts he gave premières of Mozart's Concerto in G major, K. 453 in 1831; A major, K. 488 in 1837; B flat, K. 456 in 1840 and D major, K. 451 in 1841.

Potter's performances were often favourably reviewed by critics and in 1836 his performance of the C minor concerto was 'distinguished by brilliant execution, good taste in his ornaments, particularly in the *andante*, and by a well-constructed and characteristic cadenza to the first movement.'<sup>48</sup> Cipriani Potter was also active as an editor of Mozart's works and in the same year Coventry & Hollier published Potter's edition of the same concerto. Potter's première performance of the Concerto in B flat in 1840 was described in *The Musical World* as maintaining 'the standard of good taste' in the 'selection of great works by great authors.' For this he 'commands the gratitude of all who hope for the future glory of the English as a musical people....'<sup>49</sup>

Sterndale Bennett was another advocate of the music of Mozart, giving a performance in 1838 of the Concerto in E flat, K. 449. This performance is reported in his biography where it is noted that Sterndale Bennett had to construct a full score by copying the orchestral parts, a task described as

---

<sup>46</sup> Charlotte Moscheles (ed.), *Recent Music and Musicians as Described in the Diaries and Correspondence of Ignatz Moscheles*. Translated by A. D. Coleridge. New York: Henry Holt and Company, 1889. 34.

<sup>47</sup> Charlotte Moscheles (ed). *Recent Music and Musicians*. 34.

<sup>48</sup> *The Musical World*. 1 (1836): 76.

<sup>49</sup> *The Musical World*. 13 (1840): 388.



‘doubtless a labour of love.’<sup>50</sup> William Ayrton describes Sterndale Bennett’s performance of Mozart’s Concerto in D minor on May 15 1848 and states that cadenzas and embellishments were added ‘with rare taste and discretion. His performance was in true keeping with so noble and dignified a composition.’<sup>51</sup> Ayrton concluded that the concerto had not been ‘so admirably executed’<sup>52</sup> since Mendelssohn made his début at the Philharmonic Society.

A further example of Sterndale Bennett as an advocate of Mozart can be found in his lectures. One example, from a lecture given at Cambridge University during 1871 recommends that the adoption of a model for study must come as a result of ‘much self-control and patient study’ and Sterndale Bennett extolled the virtues of Mozart for this purpose. He went on to write:

Another immensely strong claim Mozart makes upon your attention and study, and that is in broad rhythm, which few composers can manage with complete success. I know of no Composer, with perhaps the exception of Beethoven who gives us such specimens of the real “Adagio.” Take for instance the Adagio from the stringed quintet in G minor – a small sonata in E flat beginning with such a movement and ending with a minuet – take an Adagio in B minor for the pianoforte, published separately.... Let it not be forgotten that Mozart did more for P.F. music on a large scale than anyone who came before him – no further proof is wanting than to look at his more than 20 concertos for the pianoforte and orchestra.<sup>53</sup>

A further lecture example occurs in the first lecture Sterndale Bennett gave to the Sheffield Literary and Philosophical Society, dated 27 April 1859. Sterndale Bennett played a Mozart ‘Air and Variations’. He said to his audience that ‘I am anxious to draw your attention to the fact that there is a large amount of pianoforte music made purposely for home enjoyment, for instance his many pianoforte (solo) sonatas, also those with violin accompaniment, his trios &

---

<sup>50</sup> J. R. Sterndale Bennett. *The Life*. 69.

<sup>51</sup> J. R. Sterndale Bennett. *The Life*. 187.

<sup>52</sup> *The Times*. (London) 28 May 1848.

<sup>53</sup> William Sterndale Bennett. *Lectures on Music IV*. Unpublished manuscript in library of Barry Sterndale Bennett, Longparish, Hampshire.



quartets, airs & var(iatio)ns & c, not forgetting his smaller vocal pieces, by which I mean those not belonging to his magnificent operas.’<sup>54</sup>

During the nineteenth-century many composers of the London Pianoforte School gave performances of Mozart’s piano music and often these were reviewed enthusiastically by critics. Sterndale Bennett’s teacher, Cipriani Potter introduced many of the Mozart concertos to London audiences and often a concerto performance would involve the construction of a full score. As an advocate of Mozart, Sterndale Bennett gave frequent performances of his music to critical acclaim, and also promoted his music through his lectures.

---

<sup>54</sup> Nicholas Temperley (ed). *Lectures on Musical Life: William Sterndale Bennett*. Woodbridge: The Boydell Press, 2006. 164.

## 2.0 Sources, Publishing Practices and Publications in Nineteenth-Century London

In nineteenth-century London the number of music publishers rose from 119 firms in 1830, to 171 in 1850 and 194 in 1870.<sup>1</sup> There was an increased demand for music and the rise in the number of music publishers owes much to the availability of English music education at all levels, as well as choral and competitive festivals, advances in instrumental technology, the affordability of pianos, the expansion of the musical press and the demand for congregational church music. ‘By the end of the century music had itself become an important national industry’<sup>2</sup> and this was the environment in which Sterndale Bennett published his music.

An interesting summary on music printing in nineteenth-century England appeared in the Monthly Supplement to the *Musical Library*<sup>3</sup> around the time Sterndale Bennett established his relationship with Coventry & Hollier. The article ‘On the Various Processes Applied to Printing Music’ commences with a short history of music printing methods, followed by a summary considering the merits and defects of the three main methods: intaglio (engraving), lithography, and relief printing (typography).

The anonymous author considers printing from intaglio plates to be rapid, cheap and reliable. It was produced by the use of a punch on pewter plates:

A considerable stride in the diffusion of musical works was however made, when the art of punching musical characters upon pewter plates was introduced. Instead of scraping out the characters with a graver, they are in this way struck at a single blow; and the uniform appearance of the notes is secured by the uniformity of the punches. This is the process by which the greater part of the music of our own country and of Europe generally, is now

---

<sup>1</sup> These figures are based on a count of publishers listed in: J. A. Parkinson. *Victorian Music Publishers: An Annotated List*. Detroit: Harmonie Park Press, 1990.

<sup>2</sup> E. D. Mackerness. *A Social History of English Music*. London: Routledge and Kegan Paul, 1964. 198.

<sup>3</sup> Anon. *Musical Library*. Supplement 1 (April 1834): 1-4.



produced. The punching is a rapid and cheap process – even more rapid and cheaper than that of arranging moveable characters (i.e. musical type).<sup>4</sup>

Lithography was considered less reliable and was similar in cost:

Attempts have been made to supersede pewter plates by the lithographic printing of music; but it does not appear to us that this mode has any essential advances over the other. The lithographic press is a more uncertain instrument than the rolling press. In each process, the manual labour of printing off the copies, involving considerable nicety and attention, is a source of constantly recurring expense.<sup>5</sup>

Typography (moveable type) had an advantage over these other methods as it was rapid, cheap and reliable, especially for long print runs, however, the author would naturally be biased as it was the method used to produce the *Musical Library*. It was used predominantly for choral music:

In printing music from the surface of moveable types, or stereotype plates, either by the printing press or printing machine, the operation is rapid and certain; the market may be supplied at once to the extent of the demand; - and the consumer may receive the full costs of mechanical improvements, in the diminished cost of the article produced. Such a work as the 'Musical Library' could only be undertaken with the aid of musical typography.

Sterndale Bennett's publisher, Coventry & Hollier therefore had three different basic methods of music printing available: 1, the engraved plate, which was tried and tested and could produce plates quickly and relatively cheaply; 2, lithography, which offered no financial savings over other methods and was uncertain and experimental; 3, typography, which was reliable, quick, potentially inexpensive yet aesthetically imperfect, with the option of stereotype for large print runs.

The *Musical Library* article makes it clear that engraving was the most reliable method for printing musical notation and Coventry & Hollier used it for this reason. The process of producing an engraved plate for printed music in the nineteenth-

---

<sup>4</sup> Anon. *Musical Library*. Supplement: 3.

<sup>5</sup> Anon. *Musical Library*. Supplement: 3.



century involved metal punches on pewter, including punches for slurs and a single punch for the note with its stem, which minimised the use of more traditional engraving tools.

In the 1830s the term ‘punched’ was used to describe the process of producing a plate.<sup>6</sup> Sterndale Bennett used the word ‘stamped’ when referring to the engraving process, which in many ways is a more accurate description of the physical technique used to make an engraved plate: ‘Please have the enclosed stamped – either in two plates or one.’<sup>7</sup>

The physical make up of the plate was usually an alloy of lead, tin and antimony<sup>8</sup> which was softer than a copper or zinc plate. This allowed the characters to be stamped rapidly and easily. The softness of the metal made it easier to make corrections or changes, through beating flat the area that needed to be changed, from the back of the plate. Then the flattened area was re-engraved.<sup>9</sup>

Nearly all of Sterndale Bennett’s music was printed directly from original plates. The majority of the title pages were also printed using the same means, however sometimes lithography was used for the title page and engraving for the music. An example of this is the Genevieve (Notturmo), which was advertised in *The Musical World* as a new publication on 28 May 1840.<sup>10</sup> The firm Chabot produced the lithographed title page for Coventry & Hollier and on the same page of *The Musical World* they advertised their own business:

---

<sup>6</sup> See *Musical Library*. Supplement: 1-4.

<sup>7</sup> Library of Barry Sterndale Bennett, White Windows, Longparish. Callmark: XVI, 330.

<sup>8</sup> William Gamble. *Music Engraving and Printing: Historical and Technical Treatise*. London: Sir Isaac Pitman & Sons, 1923. 83.

<sup>9</sup> Rosemary Williamson. *William Sterndale Bennett (1816 – 75) and his Publishers: Some Aspects of the Production of Music in Mid-Nineteenth-Century England*. Ph.D. Dissertation. University of Nottingham, 1995. 169.

<sup>10</sup> Advertisement. *The Musical World*. 13/219 (28 May 1840): 343.



TO MUSIC PUBLISHERS, & C. Plain titles printed at 2s per hundred: with Ornamental and Scroll-work, 3s per hundred; titles with Drawings, Portraits, & C., 4s per hundred. These titles are executed and printed from zinc by a process superior to any yet employed, serving a greater number of perfect impressions than have been hitherto obtained, thereby saving the expense of re-drawing when a long number is required. Chabot's Lithographic & Zincographic Office, Nine-and-a-Half- Skinner-street, Show-hill.

The title page of *Genevieve* belonged to the second category – 3 shillings per hundred. Zincography was a term used to describe a type of lithography which used a zinc plate as the printing surface and the ornate title page of *Genevieve* is an example of lithography using zinc plates.

During the 1850s there was a move away from the printing of music with engraved plates to transfer lithography, in which the image originated in an engraved plate but was actually printed by a lithographic stone. This process involved making a print from the engraved plate, with greasy ink on to transfer paper, which was then impressed onto a lithographic stone or zinc plate, from which the run was made.<sup>11</sup> The vocal score of the *Ode Written Expressly for the Opening of the International Exhibition* was published using this method by Lamborn Cock, Hutchings & Co. in May 1862. The *Praeludium* was also produced this way in July 1861 and from then on transfer lithography was frequently employed by Sterndale Bennett's publishers.

The main advantage of transfer lithography was that only one impression needed to be made from the original engraved plate in order to produce a print run. The original plate therefore often had a long life as it received little wear, which resulted in financial savings for the publisher. When Sterndale Bennett died in 1875, transfer lithography was the usual process for printing sheet music.

The publishing practices of the nineteenth-century are reflected in Sterndale Bennett's own music. When he first established a relationship with Coventry & Hollier his music was engraved, however from the 1850s, transfer lithography was

---

<sup>11</sup> Rosemary Williamson. *William Sterndale Bennett (1816 – 75) and his Publishers*. 185.



used increasingly for the publication of his sheet music, probably due to the financial savings for the publisher.

## 2.1 Sterndale Bennett's Sources and Editions

Multiple editions of Sterndale Bennett's works were published during his lifetime giving rise to a number of questions. Why did the composer release his works in more than one country, and why more or less simultaneously? Who was responsible for the editions: Sterndale Bennett, the copyist, publisher, or engraver? If not the composer, under whose authority were readings permitted?

Publishing for Sterndale Bennett was a complex task. Publishers had to be contacted, prices agreed, dates of release set, manuscripts prepared for the engraver, and proofs corrected. When Sterndale Bennett entered the international publishing market in 1833, methods and options for dealing with music publishers were firmly established. Rights to publication in other countries could be sold directly to the foreign publisher by the composer; they could be offered to a subject of the foreign country who would then find a publisher, or they could be tendered to a publisher in England who would then sell them in turn to an associate abroad. Financial rewards were generally limited to what could be achieved from the initial sale of rights.<sup>12</sup>

For Sterndale Bennett there were two main reasons for international publication. Firstly, by selling the same work to different publishers he could increase his income from that work and, secondly, by publishing the work legally in different countries he could avoid pirated copies that would remove his control over the printed text. Unusual amongst nineteenth-century British composers is that most of Sterndale Bennett's music was published in Germany as well as in England. In 1836 Sterndale

---

<sup>12</sup> Simon Nowell-Smith. *International Copyright Law and the Publisher in the Reign of Queen Victoria*. Oxford: Oxford University Press, 1968. 50 – 51. A discussion of contractual options available to nineteenth-century authors is found in: Robert L Patten. *Charles Dickens and His Publishers*. Oxford: Oxford University Press, 1978. 18 – 27.



Bennett established a lifelong association with the Leipzig publisher Friedrich Kistner and some works were published in Germany prior to release in England.

Although Sterndale Bennett tried to oversee the production of all his editions there are occasions when he left the responsibility to other musicians. The Suite de Pièces Op. 24 was partially overseen by Mendelssohn (see page 31) and Sterndale Bennett took a keen interest in the process. When Arthur O'Leary edited the Capriccio in D minor, Op. 2, he claims in the preface, dated March 1875, that the edition 'was begun under the Author's auspices, and with his sanction. It was my privilege to submit him the earlier proofs on the last occasion I had the happiness of seeing him, and hear him express his entire approval of the manner it was proposed to bring out the present collection of his works.'<sup>13</sup> The revisions are very minor which suggests that Sterndale Bennett trusted O'Leary implicitly to produce a faithful edition.

### **2.1.1 Manuscripts and sketches**

Almost all of Sterndale Bennett's manuscripts are now missing. Once a work was published Sterndale Bennett saw no need to retain the autograph and often gave it to a person important in the work's conception. One clearly defined group of autographs are those which were used, and subsequently retained as printer's models, by Kistner. These are listed in the copies of Sterndale Bennett's letters to Kistner which were made for J. R. Sterndale Bennett by Carl Gurckhaus, a director of the firm. They were probably destroyed during the bombardment of Leipzig by allied forces in 1943. Gurckhaus' list does, however, provide evidence that in 1882, autograph manuscripts of the following works were in the firm's possession:

Piano Sonata in F minor Op. 13

3 Romances for the Pianoforte Op. 14 (only nos. 2 and 3)

Overture: The Naiades Op. 15 (piano duet arrangement)

Allegro Grazioso Op. 18 (incomplete, probably an early version)

---

<sup>13</sup> William Sterndale Bennett. *Sterndale Bennett's Pianoforte Works* Vol. 1. London: Lamborn Cock, 1875. Preface.



Caprice for the Pianoforte, with Orchestra Accompaniments Op. 22

Six Songs Op. 23

Suite de Pièces Op. 24

Fantasia-Overture Paradise and the Peri Op. 42

Very few sketches survive from Sterndale Bennett's earlier years; however sketches do survive for many of the later works, most notably for the piano sonata *Die Jungfrau von Orleans*, Op. 46.<sup>14</sup>

### 2.1.2 Initial publications

The success of Sterndale Bennett's Piano Concerto No. 1, Op. 1 at an Academy concert at the Hanover Square Rooms on 30 April 1833, launched Sterndale Bennett's career as a composer. A review in the *Morning Post* urged 'the Patrons of the Institution to publish it, and present the author with the produce of the sale, as a reward of his precocious talent, good conduct, perseverance, and industry'<sup>15</sup> and it was generally declared a credit to the Academy's teaching methods. It was published by Cramer, Addison, and Beale in June 1833 and the title page states that the composition is 'Published by the express Direction of the Committee of the Royal Academy of Music.'<sup>16</sup>

In 1835 Sterndale Bennett's fellow-student, the double bass player James Howell, who had a music-publishing business in London between about 1833 to 1837, published Sterndale Bennett's Capriccio in D minor, Op. 2. 1835 also saw Sterndale Bennett establish a relationship with Coventry & Hollier which was to be his exclusive English publishing firm for the next 23 years.

---

<sup>14</sup> See Rosemary Williamson. *William Sterndale Bennett: A Descriptive Thematic Catalogue*. Oxford: Clarendon Press, 1996. 297-306.

<sup>15</sup> Anon. *Morning Post*. 1 April 1833. Newspaper cutting from William Sterndale Bennett's scrapbook.

<sup>16</sup> William Sterndale Bennett. *First Concerto for the Pianoforte*. Piano score. London: Cramer, Addison & Beale, 1833. Title page.



### 2.1.3 Coventry & Hollier

The partnership between Charles Coventry and John Hollier was created in 1834. Their premises were at 71 Dean Street, Soho and the firm published works by Bach, Beethoven, Clementi, Corelli, Czerny, Dussek, Handel, Haydn, Hummel, Kalkbrenner, G. A. Macfarren, Mozart, Potter, Spohr, Steibelt, and S. S. Wesley. The firm also initiated the composition of Mendelssohn's Six Organ Sonatas, Op. 65, which were published simultaneously by Brietkopf and Härtel in Leipzig, and Coventry and Hollier in London in 1845.<sup>17</sup> Sterndale Bennett came to the firm in October 1835 when the Six Studies in the Form of Capriccios, Op. 11 were published. The last work of Sterndale Bennett's to be published by Coventry & Hollier before the partnership collapsed was the 'Introduzione e Pastorale, Op. 28, No. 1 in 1846. After this Charles Coventry retained all of Sterndale Bennett's copyrights and continued in business at Dean Street. John Hollier became involved with Addison & Hodson, which became Addison & Co. from about 1848 to 1850 and Addison & Hollier in 1851.<sup>18</sup> In 1856 the firm became Addison, Hollier & Lucas and then in 1863 the firm was renamed Addison and Lucas.

### 2.1.4 Charles Coventry

Few copies of Sterndale Bennett's works bear the single imprint of Coventry alone. The most likely reason for this is that there would have been a stock of printed music with the Coventry & Hollier imprint and this would have continued to be sold.

Owing to financial difficulty, Coventry was forced to sell his copyrights and stock-in-trade at auction in 1851. The auction firm used was J. Fuller of 161, Albany Street, Regent's Park and the sale was advertised and reported in *The Musical*

---

<sup>17</sup> Peter Ward Jones. 'Mendelssohn and his English Publishers.' *Mendelssohn Studies*. Edited by R. Larry Todd. Cambridge: Cambridge University Press, 1992. 252.

<sup>18</sup> John A. Parkinson. *Victorian Music Publishers: An Annotated List*. Detroit Studies in Music Bibliography. Detroit: Harmonie Park Pr. 1990. 4.



*World*.<sup>19</sup> A report on the sale states that Sterndale Bennett's works amounted to almost 800 plates, which were sold as one lot, for 9s. 6d. per plate, to Leader & Cock.<sup>20</sup>

### **2.1.5 Leader & Cock Associates and Successors**

The music publishing business owned by Frederick Christopher Leader and James Lamborn Cock had premises at 63 New Bond Street. In September 1850 they published early parts of Sterndale Bennett's Beethoven edition and in January 1851 acquired the copyrights to his original works from Charles Coventry. Sterndale Bennett established a close and lifelong friendship with James Lamborn Cock whom he named guardian to his three children in a Will of 1862 following the death of his wife.

The firm published a wide range of music including piano music, songs, and partsongs. Contemporary British composers listed in their catalogue included Parish Alvers, John Barnett, William Callcott, Michael Costa, W. H. Cummings, W. G. Cusins, W. H. Holmes, John Hullah, G. A. and Walter Macfarren, Arthur Sullivan, John Thomas, and Thomas Wingham. In addition, Beethoven, Clementi, Dussek, Handel, Haydn, and Mozart were represented. On becoming owners of Sterndale Bennett's copyrights, Leader & Cock came to an agreement with Addison & Hollier to share rights to Sterndale Bennett's works. Works were printed or reprinted with both firms named on the title page, with the firm which owned the copyright listed first: hence either 'Leader & Cock and Addison & Hollier' or 'Addison & Hollier and Leader & Cock.'

During their careers Lamborn Cock and Robert Addison made partnership changes and in due course Addison merged with Lamborn Cock to form Lamborn Cock, Addison & Co. Following Addison's death on 17 January 1868 his copyrights were sold and all the Sterndale Bennett copyrights were purchased by Lamborn Cock.

---

<sup>19</sup> Advertisement. *The Musical World*. 26/2 (11 January 1851): 32.

<sup>20</sup> Anon. *The Musical World*. 26/5 (1 February 1851): 65.



### 2.1.6 Breitkopf & Härtel and Friedrich Kistner

Three days after Sterndale Bennett's arrival in Leipzig on 29 October 1836 he presented himself with a letter of introduction to Hermann Härtel. As a result of this meeting Breitkopf & Härtel published two of his works: the Fantasia in A major, Op. 16, in 1837 and the 'Genevieve' Nocturne in 1840. Not long after, on 23 November 1836 Sterndale Bennett was introduced to Friedrich Kistner by Robert Schumann, whereupon Kistner took the initiative in their business relationship. On 1 December he gave Sterndale Bennett proofs of the Three Musical Sketches, Op. 10, which had been copied from the earlier published English edition by the firm's engraver. This was the beginning of a long and successful relationship which resulted in the publication of the majority of Sterndale Bennett's most important works in Germany, some being published by Kistner before they appeared in England.

The business relationship between Sterndale Bennett and Kistner is well documented through 49 surviving letters, dating from June 1837 to May 1874. The letters<sup>21</sup> exist as copies made by Carl Gurckhaus for J. R. Sterndale Bennett in 1882. They reveal that Sterndale Bennett was involved personally in the production of the Kistner editions. Sterndale Bennett stresses that the text of the English and German editions should be the same, and, particularly during the 1840s, that they should be published on the same day, thus securing copyright in both countries. At the end of the 1882 copy of Sterndale Bennett's letters to Kistner, Gurckhaus writes 'Als Stichvorlagen hatte ich zum grössten Theil nur englische Ausgaben oder Copieren.'<sup>22</sup> This statement is clarified in the letters, which show that Sterndale Bennett usually sent the proofs, or most recent print, of the English edition to Kistner, rather than the manuscript. The letters show that Sterndale Bennett was unconcerned about the financial side of his transactions with Kistner and in most cases he left Kistner to decide on the price of the German copyright. Sterndale Bennett often took payment in sheet music in lieu of cash.

<sup>21</sup> The callmark J. R. Sterndale Bennett assigned to these letters is VIIB.

<sup>22</sup> 'as printers' models I had for the most part only English editions or copies.'



Correspondence regarding the Sextet for Piano and Strings Op. 8 shows that Sterndale Bennett had intended to send the Sextet to Kistner several years earlier than its eventual arrival in May 1845. Over the next seven months Sterndale Bennett sent at least two successive sets of proofs of the English edition to Kistner, instructing him that ‘*Every mark and every note must be exactly alike.*’<sup>23</sup> On 23 December 1845 he was still attempting to get the two editions to match and listed in a letter to Kistner eight errors he had found in the latest set of English proofs, so that Kistner could correct his own proofs. These efforts resulted in near-identical editions, but inevitably, there are minor discrepancies. The correspondence also shows that Sterndale Bennett wanted the Sextet to appear in London and Leipzig on the same day, but it was eventually published in Germany in February and in England in March 1846.

Generally Kistner’s editions were printed for the German market. The Piano Sonata Op. 13, Fantasia, Op. 16 and Caprice, Op. 22, all dedicated to German friends and published in Germany, had no parallel English editions, though the London-based firm Wessel & Co., brought out unauthorized editions of all three works, which they copied without Sterndale Bennett’s permission from the German editions. This resulted in the musical press commenting about the injustices which could result from the lack of international copyright legislation. Under Sterndale Bennett’s supervision Coventry & Hollier published an authorised edition of Op. 22, but the English editions of Op. 13 and 16 only returned to Sterndale Bennett’s control when Lamborn Cock purchased the plates from Wessel’s successor Ashdown & Parry.

### **2.1.7 Simon Richault**

During the 1850s Sterndale Bennett had a brief association with the important Parisian music publisher Simon Richault. Seven works (Three Musical Sketches, Op. 10; Six Studies in the Form of Capriccios, Op. 11; Rondo Piacevole, Op. 25; Theme

---

<sup>23</sup> Sterndale Bennett to Kistner. Letter dated London, 24 July 1845.



and Variations, Op. 31; Sonata Duo in A major for Piano and Cello, Op. 32; Piano Concerto No. 4 in F minor, Op. 19 - Barcarole; Genevieve - Romance for Piano) published by Richault in 1856 were modelled on English editions; however an alternative reading is found in the solo piano arrangement of the Barcarole from Op. 19, whereby a tremolo is notated in the left hand between the F natural and G sharp, bars 61 and 62.

## **2.2 Source Studies of Selected Compositions**

### **2.2.1 Three Musical Sketches Op. 10**

There is no extant autograph manuscript for the Three Musical Sketches Op. 10. Published in England during 1836 by Coventry & Hollier, the Sketches are one of the first of Sterndale Bennett's works to be published in Leipzig by Kistner. The title page of this German edition mentions Coventry & Hollier as the English publisher of the work. Although there are several minor alternative readings, Sterndale Bennett wrote in his diary, 1 December 1836, that Kistner had brought him proofs 'reprinted from the English copy.' A revised reprint, called a 'Second Edition, Fingered & Corrected by the Author' was published by Coventry & Hollier in 1839 and cites the German edition published by 'Leipzig F. Kistner' on the title page. A comparison of the two English editions shows that the music is from the same plates, yet fingerings, numerous new expression marks, some extra pedal markings and metronome markings have been added. The metronome markings are: 1. Quaver = 126; 2. Minim = 88; 3. Crotchet = 108.

In 1851 a further English edition appeared when Leader & Cock acquired the copyright. The title page and music have been totally re-engraved. There are also further revisions of the music. Notably, most of the staccato markings in No. 3 are replaced by the instruction 'e non legato.' The French edition, published by Richault 1855/56, corresponds exactly with this edition.

### 2.2.2 Allegro Grazioso Op. 18

Sterndale Bennett refers to the work in his Diary on 16 December 1838 as ‘...have been writing a little Caprice in A major which I do not dislike altogether.’ The following day on 17 December 1838 he refers to it again: ‘Have finished my Caprice which I call “Allegro Grazioso”.’ The piece was first published by Kistner in March 1839. It is likely that Sterndale Bennett was able to supervise publication as he was in Leipzig until 2 March 1839. On his return to London, Sterndale Bennett would have supervised its publication by Coventry & Hollier. The printer’s model was probably Kistner’s edition and there are no significant differences between the two editions. A reprint with minor corrections was issued by Addison, Hollier & Lucas between 1856 and 1862.

In 1882 Carl Gurckhaus described an incomplete autograph manuscript of this work still in the possession of the Kistner publishing house, which he described as ‘(Op.) 18. Rondo capr. (unvollständig) steht 10/11 1838 Leipzig.’<sup>24</sup>

### 2.2.3 Suite de Pièces Op. 24

The Suite de Pièces was first published in Germany in May 1842. In a letter dated Mainz, 9 March 1842 Sterndale Bennett asked Mendelssohn to oversee the final stages of the proofs:

I most especially wished to ask the favour of your playing over Six pieces (which Kistner is now engraving) and to see that they do not publish *all* the wrong notes which I am afraid in the hurry of writing them out, I made. And will you also be so good as to mark any *Pia.* or *For.* which you may think necessary, for I know I have not marked them sufficiently and I fear I shall not (be) able to correct the proofs and send them back in time to be printed. Do pray excuse this most *inhuman* request... They will send you the *last proof* so that I hope you will have no Engraver’s errors to correct, but *only mine*, which I fear will be many.

---

<sup>24</sup> Carl Gurckhaus to J. R. Sterndale Bennett. Library of Barry Sterndale Bennett. Call mark VIIB, 66.



The English publication was prepared under Sterndale Bennett's supervision from the German edition, published on 25 July 1842 by Coventry & Hollier. Geoffrey Bush gives a list of variants between the two editions in *Sterndale Bennett: Piano and Chamber Music*.<sup>25</sup> A further letter from Sterndale Bennett to Kistner (Southampton, 10 October 1842) mentions that Sterndale Bennett will send Kistner an English copy of the Songs and the *Suite de Pièces* 'and you would see some corrections and *finger marks* which might be added to your edition.' A German reprint from the same plates used for the English edition, yet with some corrections, occurred before 1851.

The copyright was sold to Cock by Addison & Lucas in 1865. Between 1866 and 1869 a reprint with a new title page, yet no further revisions to the music, appeared. This was produced by Lamborn Cock, Addison & Co.

#### 2.2.4 Preludes and Lessons Op. 33

An autograph manuscript signed and dated March 3, 1853 was presented to the Bodleian Library, Oxford by Mrs. Marjorie Howe in 1966. It lacks many of the pedal markings, fingerings and expression markings found in the first edition as well as the titles of Lessons 5, 14 and 25. Lesson 29 exists in two manuscript versions, the latter of which has been published. At the foot of the first Prelude, Sterndale Bennett writes that the bracket should indicate a tie rather than a bind. 'Mem. – I wish the brackets could be introduced instead of the bind – where notes are to be tied – could this be possible throughout the work. I have used it in the first Prelude.' These marks do occur in the first edition. This was published in 1853 by Leader & Cock and Addison & Hollier, and in 1856 there was a revised reprinting to enable the work to be sold in two parts. The tempo indication 'Armonioso brillante' is added to Lesson 23. Lesson 19, in this edition, contains an additional repeat in the second half, with first and second time endings. After Sterndale Bennett's death, the copyright was

---

<sup>25</sup> William Sterndale Bennett. *Musica Britannica – A National Collection of Music XXXVII. Sterndale Bennett Piano and Chamber Music*. Transcribed and edited by Geoffrey Bush. London: Stainer and Bell Ltd., 1972. 162-3.



sold by Lamborn Cock to Ashdown & Parry in 1877. In 1854 Kistner published the first German edition which does not alter appreciably the English edition. Leader & Cock and Addison & Hollier are both cited on the title page. The titles of individual pieces are translated into German, yet Lessons 21 and 28 are untitled. Lesson 22 is not preceded by the Tennyson quotation. In 1861 a new edition appeared published by Leader & Cock and Addison, Hollier & Lucas. In this edition the title of each lesson is applied to both the prelude and the lesson. All the pieces have additional marks of phrasing and expression. Additional fingerings are also added, representing further thoughts on the work by the composer. Preludes and Lessons 5, 19 and 25 are re-engravings. Arrangements of twelve of the lessons (Lessons 4, 3, 15, 6, 25, 10, 9, 26, 11, 13, 19 and 20) were made in 1870 as piano duets with *ad lib.* accompaniments for flute, violin and cello by W. H. Callcott and published by Lamborn Cock & Co. Later, in 1873, the same arranger and publisher produced four of the lessons for Harmonium or Chamber-Organ.

### 2.2.5 Die Jungfrau von Orleans Op. 46

The autograph manuscripts, sketches and proof corrections are all in the Odling<sup>26</sup> collection to which access is currently unavailable. Rosemary Williamson describes them in detail in *William Sterndale Bennett: A Descriptive Thematic Catalogue*.

The ‘Maid of Orleans’ sonata was published in London during May 1873 by Lamborn Cock. A postcard dated 12 December 1873 from Sterndale Bennett to his son J. R. Sterndale Bennett mentions that ‘They have stamped 1150 copies of the Sonata.’ This was considered an unusually high number of copies for a sonata. *The Musical Standard* considered that its publication was as important to musicians as a new novel by Dickens or Thackeray was to the literary world.<sup>27</sup>

---

<sup>26</sup> This half of the family collection passed from Sir William Sterndale Bennett to his daughter, Elizabeth Donn, who married Thomas Case in 1870. It then passed from Thomas and Elizabeth Case, through to their grandson, Thomas Odling.

<sup>27</sup> *The Musical Standard*. 19/468 (19 July 1873): 43-4.



A letter to Carl Gurckhaus dated 11 August 1873 shows that Sterndale Bennett sent him a copy and correspondence regarding a German edition continued until Sterndale Bennett's death. This eventually appeared, published by Kistner, in 1876. Differences between the two editions include the Schiller quotations appearing in German only and the movement titles being in German. Compared to the English edition there are some minor alternative readings. There is an error in bar 31 of the third movement as the word 'cantabile' should read 'calando.'

### **2.3 A Summary of Sterndale Bennett's Editions of other Composers' Works**

Sterndale Bennett edited works by Handel, Bach, Beethoven, Mendelssohn, Hummel, Duvernoy and possibly Weber. His series 'Classical Practice for Pianoforte Students' is described below.

In 1847 Sterndale Bennett produced an edition of *Acis and Galatea* published by Cramer, Beale & Co., for the Handel Society. The English Handel Society had been formed in 1842 and their aim was to publish all Handel's works in score 'carefully collated with the original MSS.'<sup>28</sup> By January 1848 the Society had collapsed due to lack of subscribers, but Cramer, Beale & Co., continued to support the production of editions until 1858, by which time sixteen volumes had been published.

In October 1849, Sterndale Bennett instigated the formation of the English Bach Society whose aims were to establish a collection of Bach's works for the use of Society members and to promote Bach's music through publications and performances.<sup>29</sup> The choral parts and the chorales of Sterndale Bennett's edition of *St. Matthew Passion* were published by Leader & Cock in 1858 and the vocal score by Lamborn Cock, Hutchings & Co. in 1862. The model for the latter was the German edition of the vocal score published in Berlin by Schlesinger in 1830. Work

---

<sup>28</sup> *The Musical World*. 17/48 (1 December 1842): 383.

<sup>29</sup> J. R. Sterndale Bennett. *The Life*. 203-4.



began on editing Bach's *Das wohltemperierte Clavier* in 1852. The first book (Preludes and Fugues Nos. 1 – 24) was completed by April 1861 and published both as a single bound volume and as individual Prelude and Fugue pairs. The second book was left incomplete. Following Sterndale Bennett's death, Frederick Westlake edited six further preludes. A further eight never appeared in this edition.

The series of Beethoven's Works published by Leader & Cock and Lamborn Cock, Addison & Co can be divided into three parts: 1. the solo piano works and works for piano duet; 2. the Piano Trios, published in score for the first time in England; 3. the violin sonatas, Op. 12. An article in *The Musical World* dated 6 March 1852 shows that the publishers intended the series to include all the violin sonatas and also the cello sonatas. It is not known why these were not included.

The Chorale Book for England was edited jointly with Otto Goldschmidt and published by Longman, Green, Longman, Roberts and Green in 1863. A congregational edition, with melodies only, was also published.

Further works edited by Sterndale Bennett include Hummel's Grand Capriccio in F, Op. 49; 15 Études pour piano by Duvernoy, and, according to the advertisement on the final page of Westlake's edition of Bach's *Das wohltemperierte Clavier*, nos. 29, 30, and 37, published by Lamborn Cock in 1878, a selection of works by Weber. However no pieces from the edition have been found. A list of Mendelssohn's works edited by Sterndale Bennett is found in the appendix.

### **2.3.1 Classical Practice for Pianoforte Students**

Classical Practice is a series of ten keyboard works, edited by Sterndale Bennett and mostly eighteenth-century sonatas, which were out of print at the time of publication. The full title explains the purpose of the series: *Classical Practice for Pianoforte Students, Selected from the Most Celebrated Composers Ancient and Modern. Intended as Preparatory Studies to the More Abstruse and Difficult Compositions Belonging to the Present School of Pianoforte Playing.*



The first nine titles were published between 1839 and 1847 by Coventry & Hollier. In 1851 Lamborn Cock obtained the copyrights and printed the tenth work in the series, the publication date of which is uncertain.

A reviewer of the third work describes Sterndale Bennett's editorial method: 'In this edition of Pianoforte Works, the editor has had rather more trouble than usually falls to the lot of editors, their labour in general not extending beyond the correction of the proofs; in the present case, not only that duty, but the selection of pieces, and marking the fingering to any awkward passages – also devolves upon him – and very well has it been performed.'<sup>30</sup> It appears that Sterndale Bennett based his edition on earlier printed versions. The model of the fourth volume in the series was the edition of Pinto's two Op. 3 sonatas published in London by J. & H. Caulfield in 1801 and the actual copy used by Sterndale Bennett has survived being in the Rowe Music Library, King's College, Cambridge. A study of this edition reveals that the casting-off marks correspond with the layout of Sterndale Bennett's edition and editorial annotations are in his hand. These mostly apply to the first movement and include alterations to tempo and occasional additional expression markings. A comparison of Sterndale Bennett's edition with the Rowe Library copy shows that further editorial changes occurred at the proof stage.

The contents of the Classical Practice series are:

1. Clementi: Sonata in G major, Op. 40, No. 1
2. Dussek: Sonata in C minor, Op. 35, No. 3
3. Haydn: Sonata in E flat major, Op. 78
4. Pinto: Sonata in A major, Op. 3, No. 2
5. Clementi: Sonata in B minor, Op. 40, No. 2
6. Bach: Sonata in A minor - No. 2 of the *Suites anglaises*
7. Woelfl: Introduction, Fugue, and Sonata in C minor, Op. 25
8. Dussek: Sonata in E flat major, Op. 44 'The Farewell'

---

<sup>30</sup> *The Musical World*. 15/273 (17 June 1841): 393.



9. Clementi: Sonata in D minor, Op. 40, No. 3

10. Paradies: Sonata No. 3 in E major

### 2.3.2 Sterndale Bennett's Editions of Beethoven

Leader & Cock announced on 27 April 1850 that under Sterndale Bennett's editorship they had 'in immediate course of publication a New and Complete Edition of Beethoven's Works... This edition will be engraved and printed in a very superior manner to any yet published. Three or four of the most favourite of the Pianoforte Sonatas will be ready in a few days; the others will follow immediately.'<sup>31</sup> Sterndale Bennett's editorial method is limited to supplying metronome markings and occasional additional expression markings. Fingerings are not added. In 1877 the copyright of the piano sonatas in this edition was purchased by Ashdown and Parry and a revised reprint with fingerings added by Walter Macfarren was published.

### 2.3.3 Sterndale Bennett's Editions of Mendelssohn

Each Mendelssohn work edited by Sterndale Bennett was published with a uniform title page headed 'Mendelssohn's Works, edited by William Sterndale Bennett' followed by the title of the individual work. Most title pages also mention that the edition has been 'Printed (or 'engraved') from the German edition.' As with Sterndale Bennett's edition of the Beethoven sonatas, there are no fingerings. A note in a copy of *Lieder ohne Worte* Op. 19 by Sterndale Bennett's grandson, Robert Sterndale Bennett, states that the chief model for Sterndale Bennett's spaciouly printed edition of Mendelssohn's most popular piano works, published by Leader & Cock between 1855 and 1861, was the German edition published by Simrock (No. 3041). Rosemary Williamson observes that 'it seems that Bennett's intervention was minimal, probably requiring no more work than checking the proofs.'<sup>32</sup> A comparison of the editions reveals minor differences with no disparity between the

<sup>31</sup> Advertisement. *The Musical World*. 25/17 (27 April 1850): 267.

<sup>32</sup> Rosemary Williamson. *William Sterndale Bennett: A Descriptive*. 506.



editions in No. 2. 'Andante espressivo.' Musical examples below are from Sterndale Bennett's edition.

### Table 1. Textual Commentary

#### Mendelssohn: *Lieder ohne Worte* Op. 19

##### No.1. Andante con moto

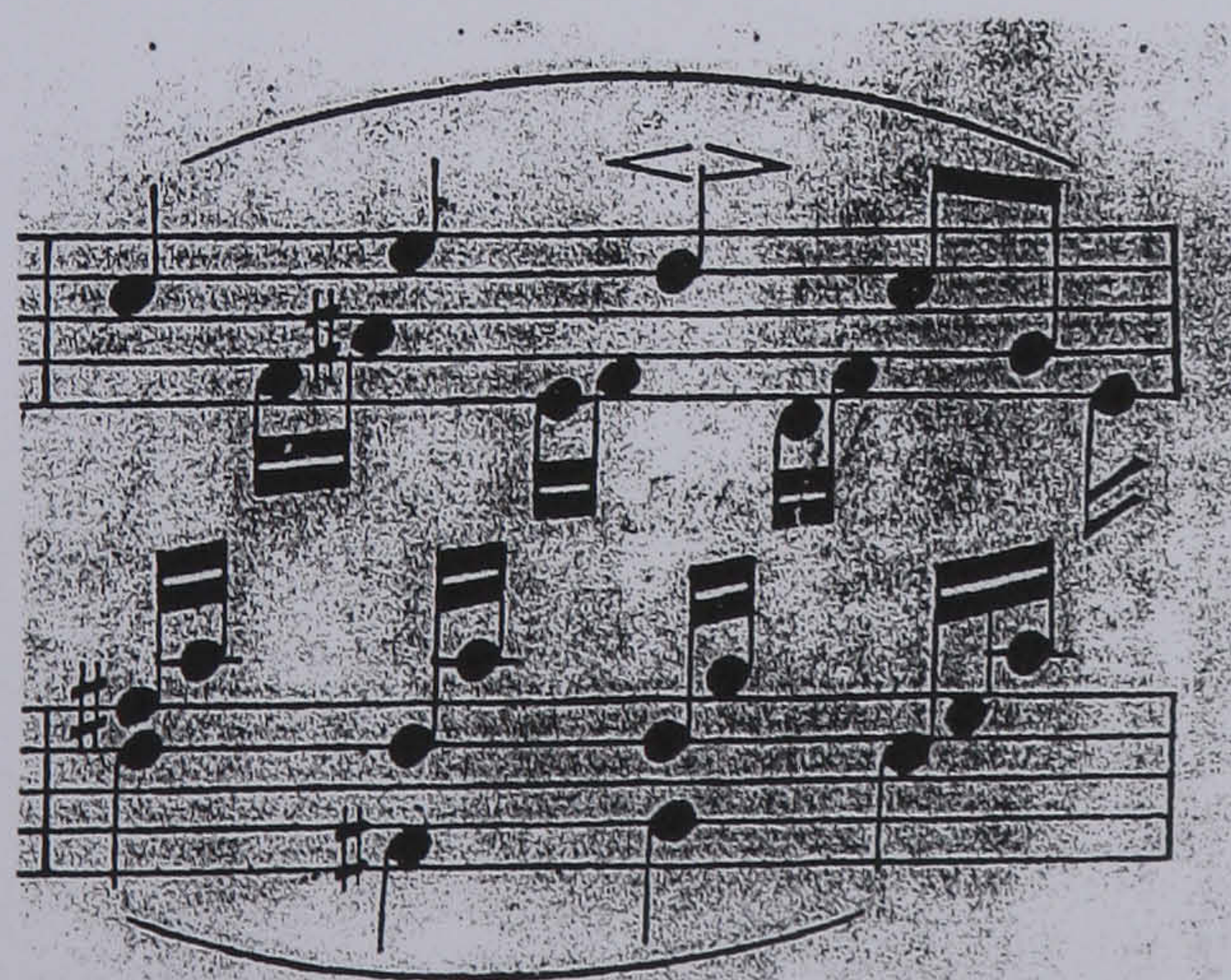
Bar 4:

LH: slurred (Simrock)



Bar 11:

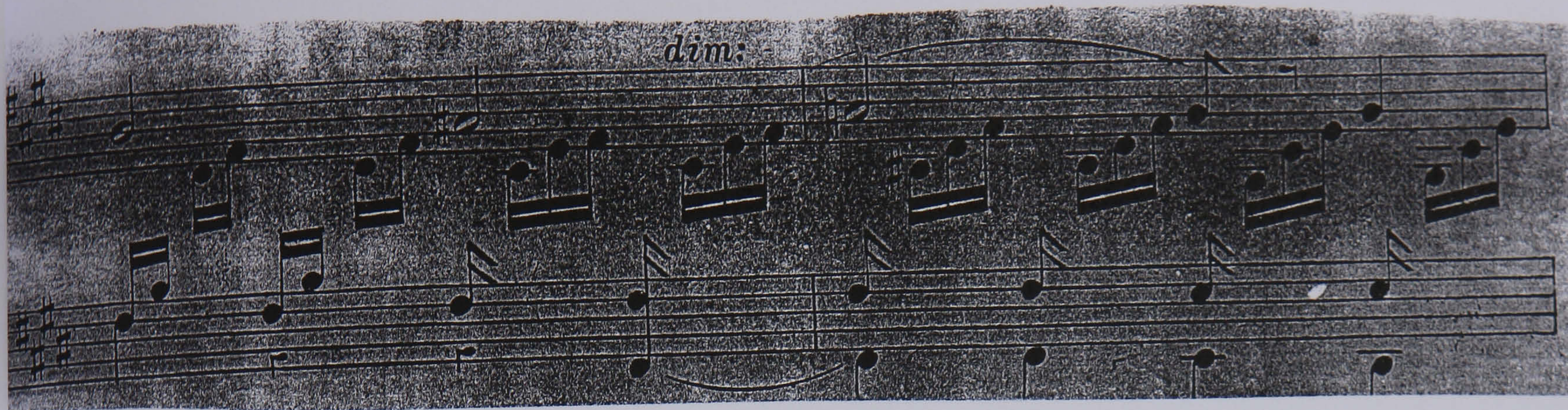
LH: missing A #  
(Simrock)



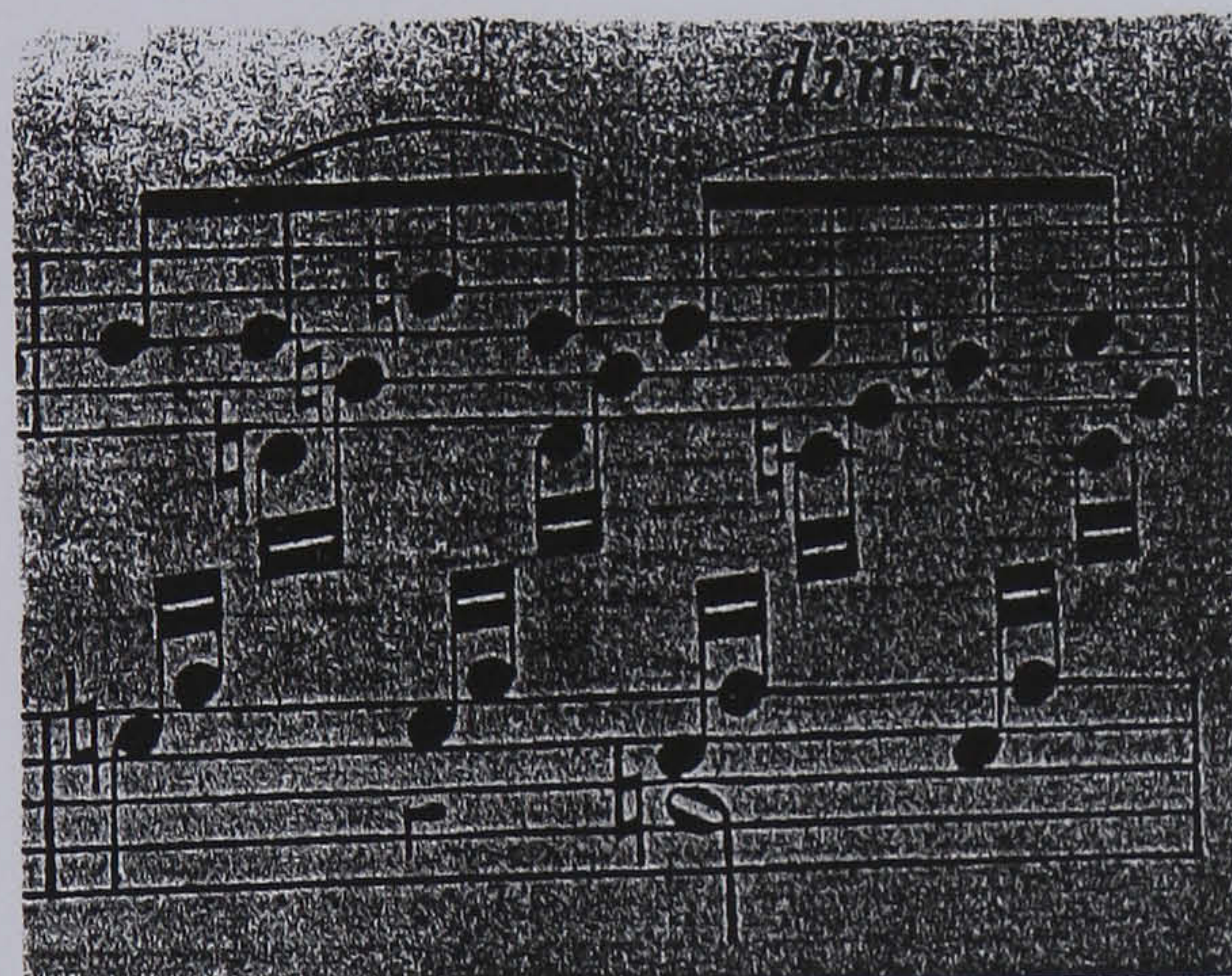


Bars 12 – 13:

RH: slurred (Simrock)

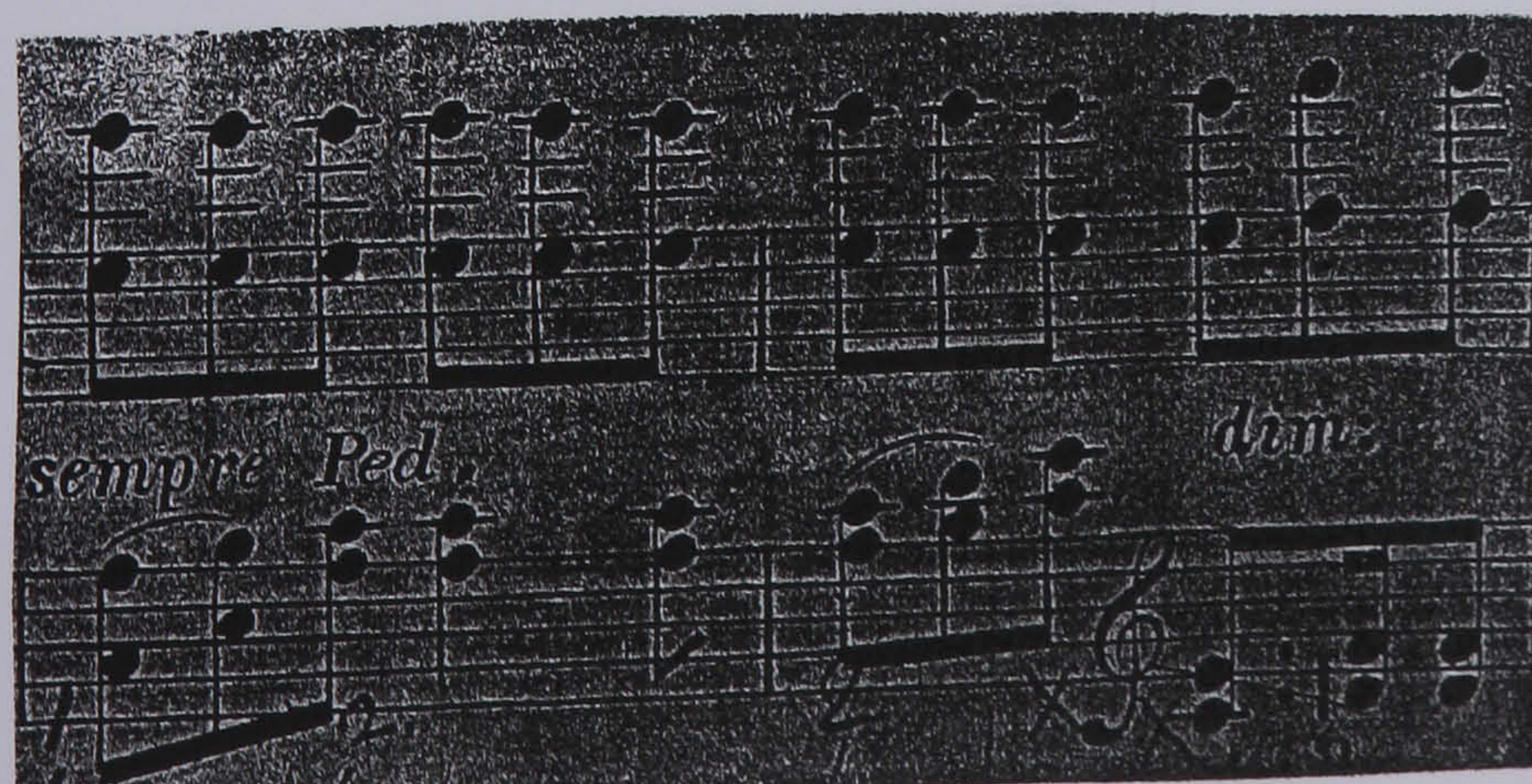


Bar 24:

RH: first quaver,  
staccato (Simrock)No. 3. Molto allegro e vivace

Bars 51 – 52

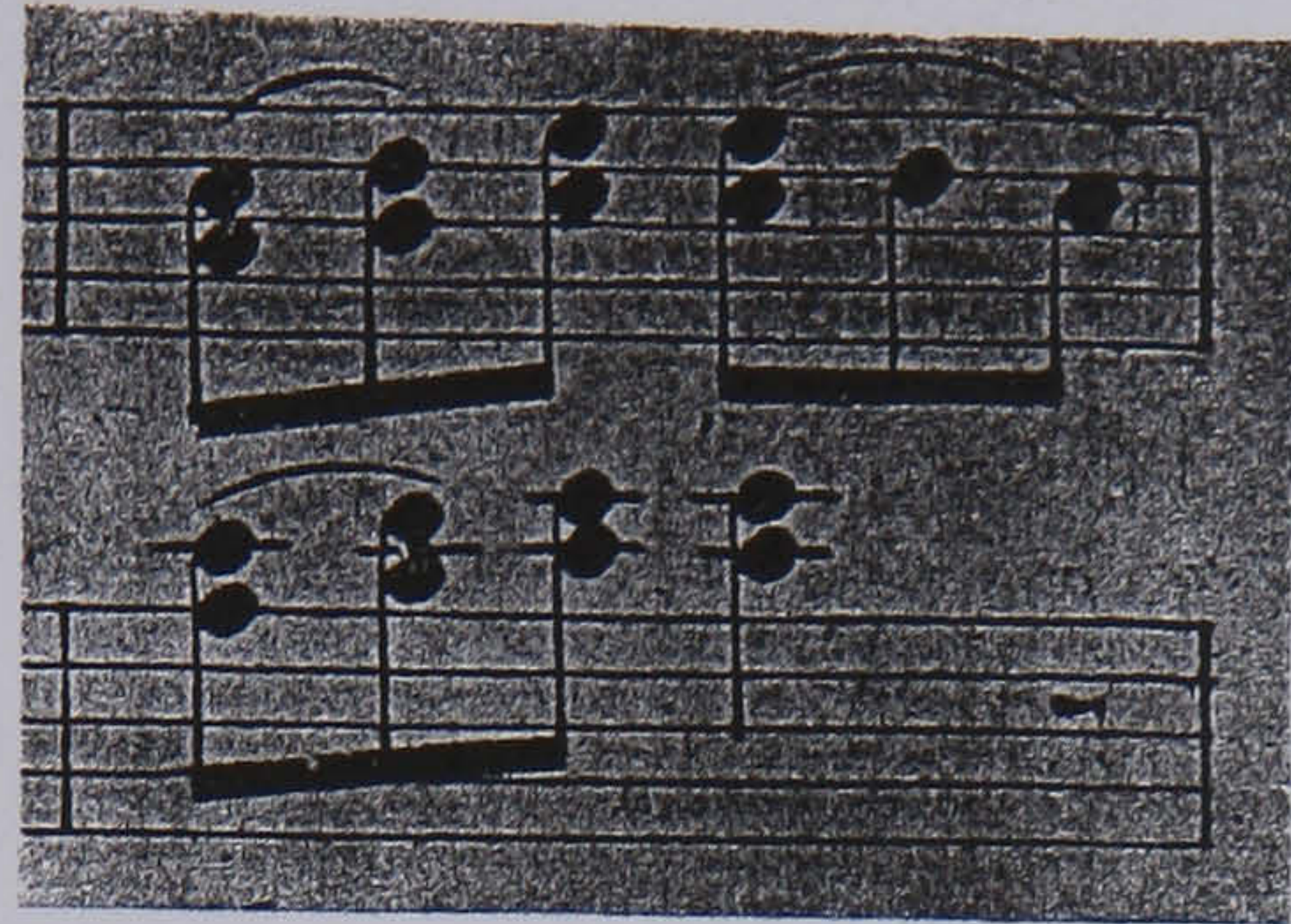
LH unslurred (Simrock)



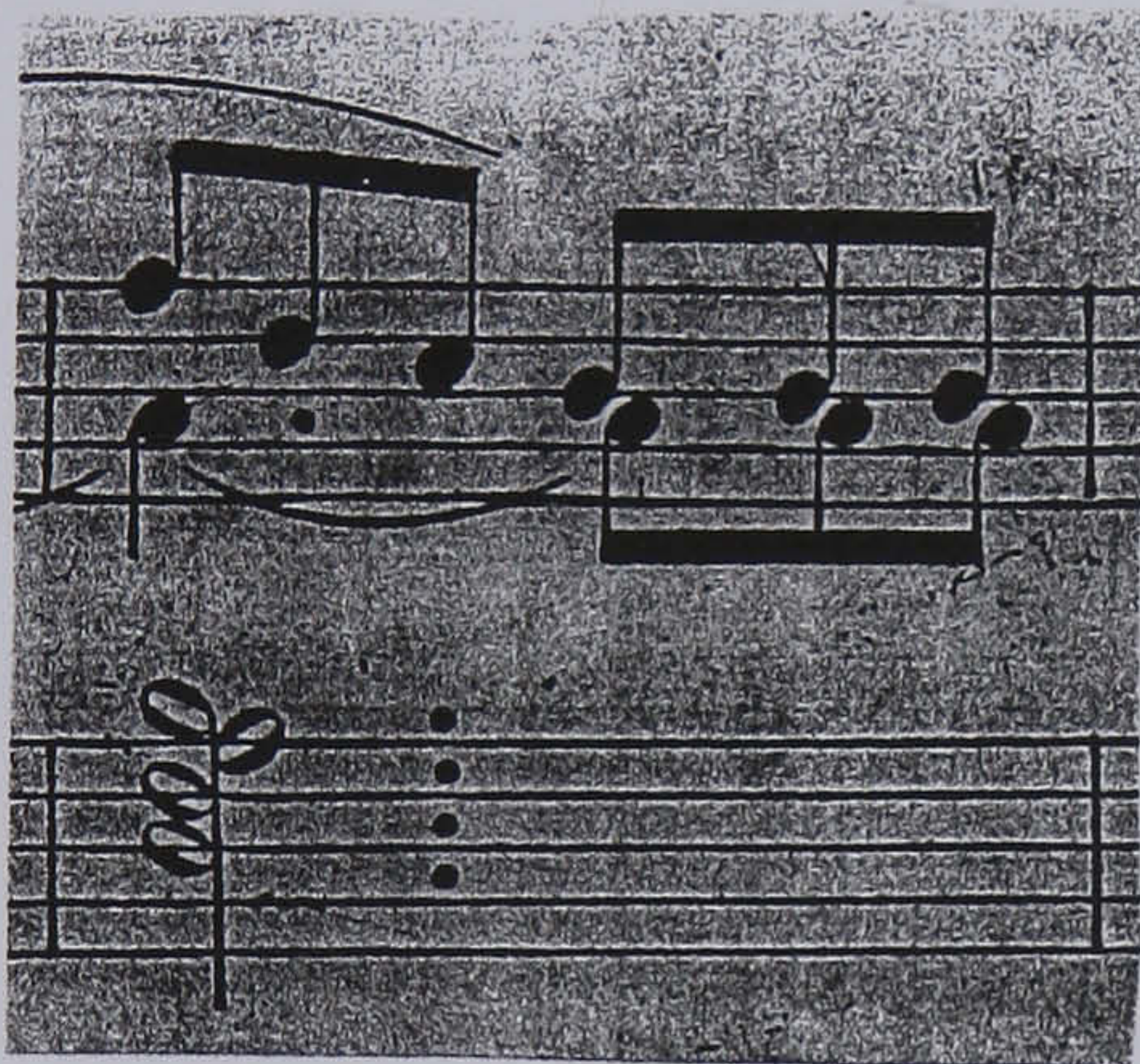


Bar 56:

LH unslurred (Simrock)

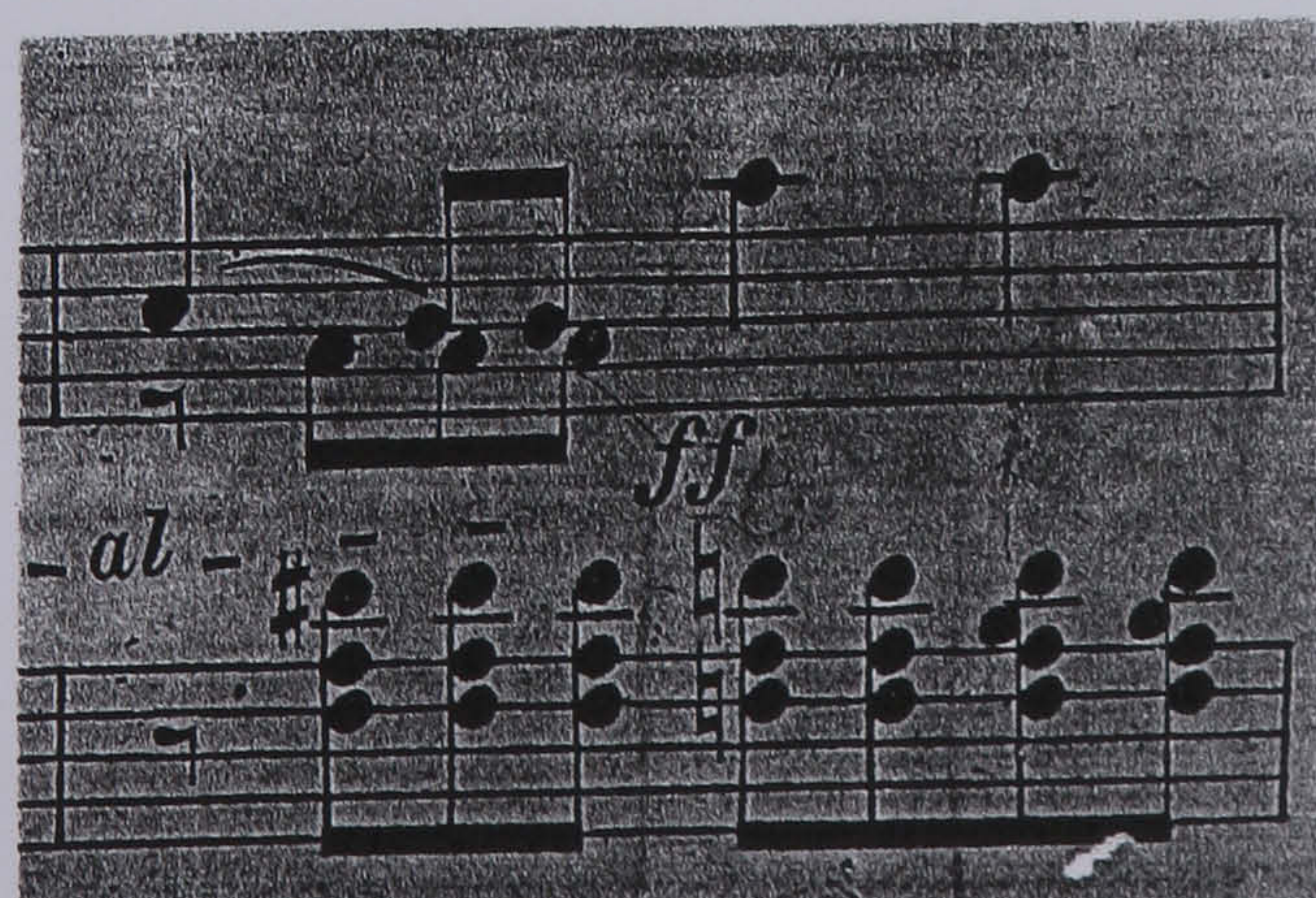


Bar 58:

RH dotted rhythm  
(Simrock)No. 4. Moderato

Bar 23

RH unslurred (Simrock)



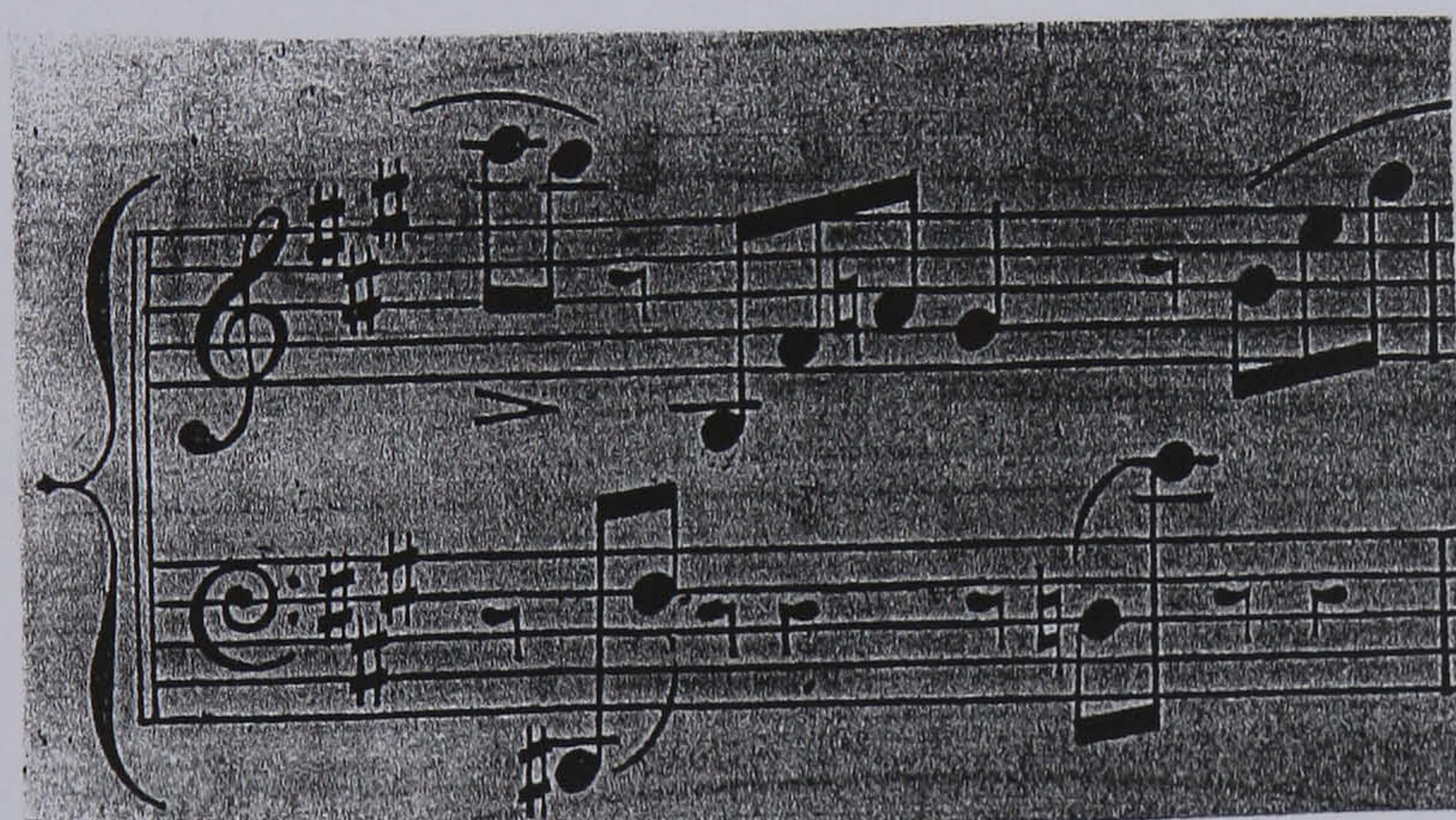


Bar 24

RH slurred (Simrock)

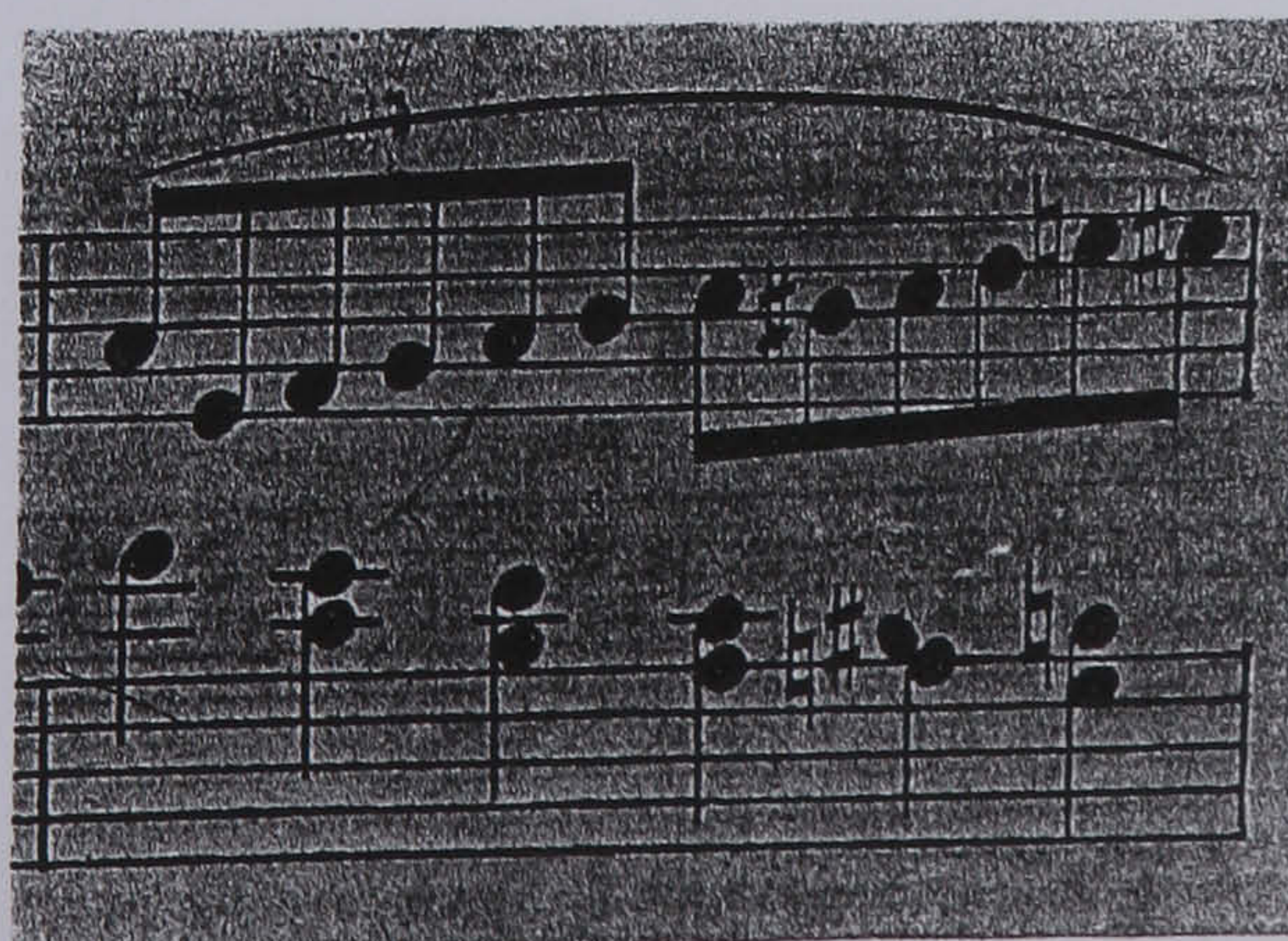
No. 5. Piano agitato

Bar 43

RH (B F# A G #) slurred  
(Simrock)

Bar 80

LH slurred (Simrock)





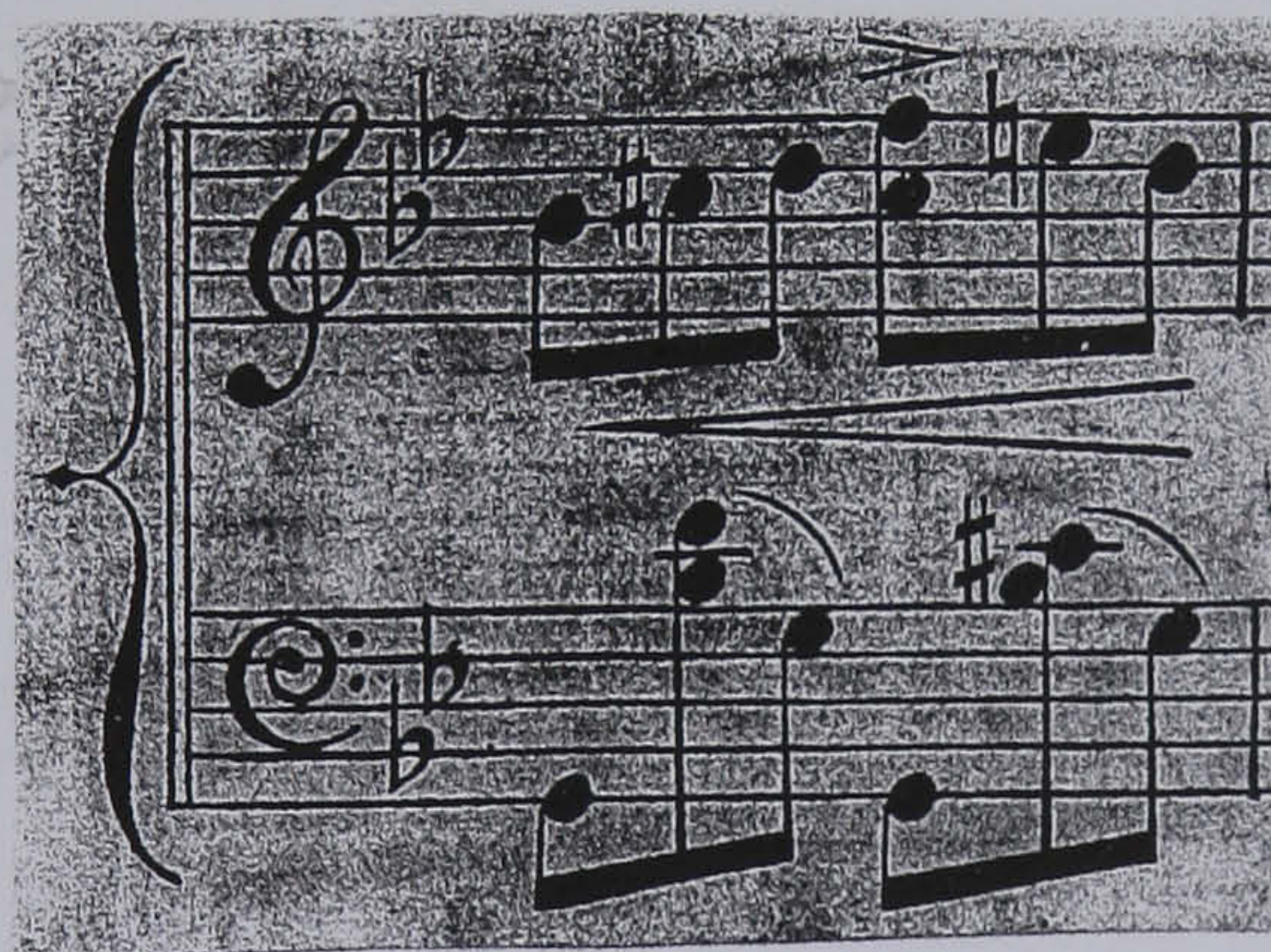
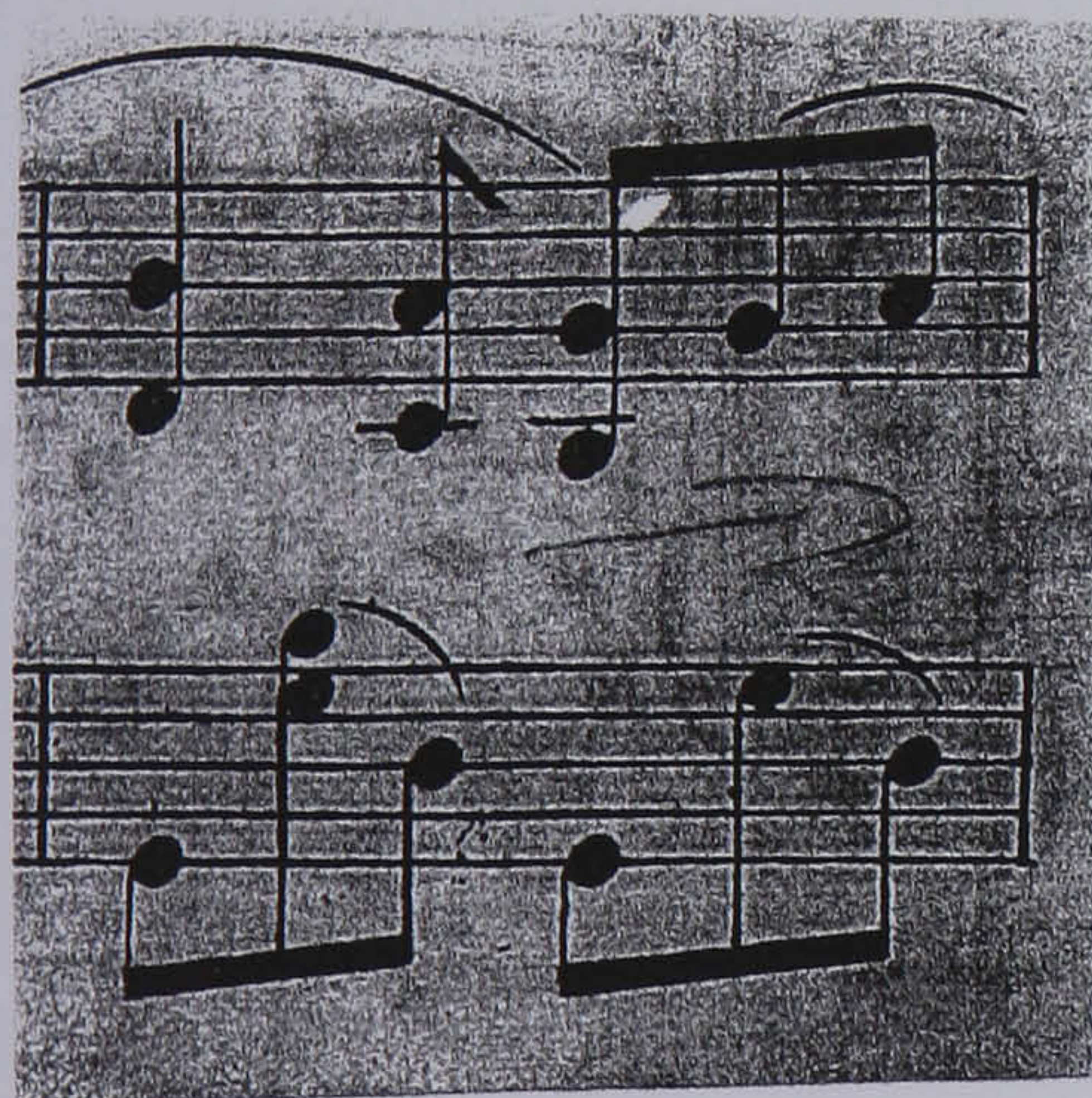
No. 6. Andante sostenuto*In a Gondola**Venetianisches Gondellied (Simrock)*

Bar 10:

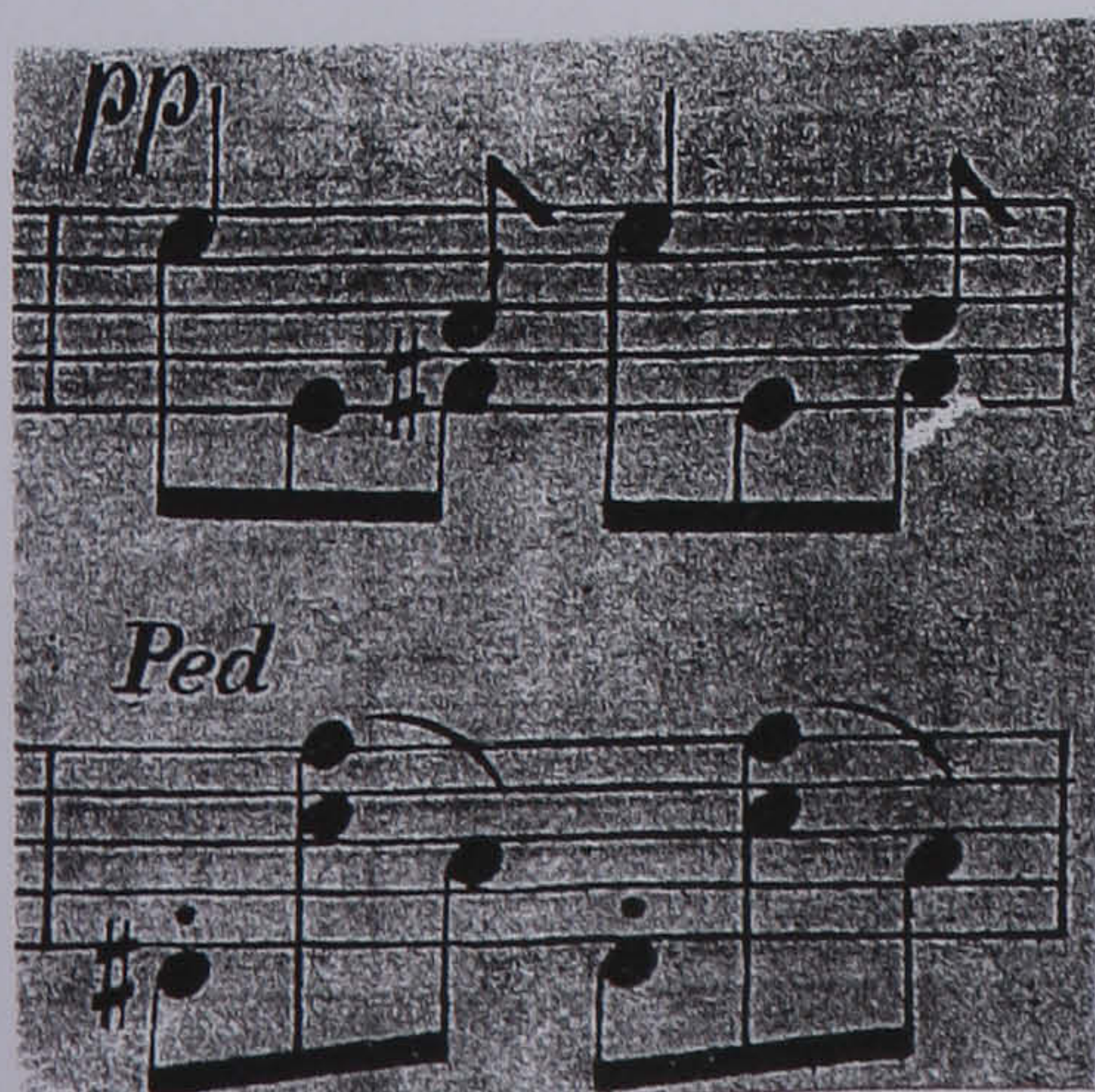
RH (5<sup>th</sup> quaver beat)  
staccato (Simrock)

Bars 13 – 14:

RH slurred (Simrock)



Bars 22 – 23:

Pedal release indicated  
end of bar 23. (Simrock)



Bar 25:

RH (D quavers) slurred  
(Simrock)

Bars 44 – 46:

RH accents (Simrock)



The Simrock edition indicates *Fine* at the end of the opus.

It is clear that for the most part our knowledge of Sterndale Bennett's works relies heavily on published editions and re-issues. Sterndale Bennett's publishers were Kistner and Breitkopf & Härtel in Germany, and Coventry & Hollier and Leader & Cock in England, and Richault in France. Some works were published in Germany prior to publication in England and often Sterndale Bennett could oversee the preparation of the German edition in Leipzig, or, he could exercise control over simultaneous publication either by checking proofs or sending corrected proofs of a



recently prepared edition as a model. Occasionally he would trust one of his respected colleagues to oversee an edition, as is the case with the Suite de Pièces Op. 24 and Mendelssohn. The eventual introduction of transfer lithography meant that the original engraved plate received little wear. This allowed for revisions of subsequent editions to be made easily and without much expense.

Case studies of selected compositions show a continuous involvement by Sterndale Bennett in later editions of his piano music. His wider involvement is revealed in his editions of the works by other composers, though his style of editorial intervention is on the whole minimal, in line with his conservative approach to performance.



### 3.0 Nineteenth-Century Pianism

In nineteenth-century London many different types of pianism existed within the members of the 'London Pianoforte School.' These various styles caused J. R. Sterndale Bennett to write:

Bennett learnt the piano at a time of some perplexity. During the years of his apprenticeship a new school of playing, with new music to correspond with it, came into vogue on the continent, and a dazzling brilliancy of performance was, or seemed to be, the one object which the majority of rising pianists had in view. The taste of this country was thereby rapidly affected. Academy students who desired to devote themselves to the music of the Great Masters and their legitimate followers found sufficient encouragement, but even in Tenterden Street there was a divergence of interests. Davison found Bennett, towards the end of his Academy life, exerting an active influence, and leading a small party of students who were pledged to what they considered the 'classical' side of pianoforte music.<sup>1</sup>

An examination of the music and contemporary sources reveals differing approaches to such matters as pedalling, tempo rubato and arpeggiation.

### 3.1 The Pianos

In the nineteenth-century pianos existed in two main forms, English and Viennese. Due to their complex action, key depth was greater on English instruments and therefore were heavier in touch and slower in repetition than their Viennese counterparts. The keys were also slightly wider, the strings thicker, and the hammers larger and more padded. These features, along with an extended compass, iron braces and triple stringing led to the development of robust sturdy instruments.

English dampers were made of woven cloth that rested lightly on the strings. They did not damp rapidly and allowed further tonal reverberation which resulted in rich full-bodied tone and a wide dynamic range. Describing the

---

<sup>1</sup> J. R. Sterndale Bennett. *The Life of William Sterndale Bennett*. Cambridge: Cambridge University Press, 1907. 33.



characteristics of the two different instruments in 1830, Frédéric Kalkbrenner wrote:

The instruments of Vienna and London have produced two different schools. The pianists of Vienna are especially distinguished for the precision, clearness and rapidity of their execution; the instruments fabricated in that city are extremely easy to play, and, in order to avoid confusion of sound, they are made with mufflers up to the last high note; from this results a great dryness in sostenuto passages, as one sound does not flow into another. In Germany the use of the pedals is scarcely known. English pianos possess rounder sounds and a somewhat heavier touch; they have caused the professors of that country to adopt a grander style, and that beautiful manner of *singing* which distinguishes them; to succeed in this, the use of the loud pedal is indispensable, in order to conceal the dryness inherent to the pianoforte.<sup>2</sup>

This rather simplistic account of piano playing suggests that all Viennese pianists played very neatly. Kalkbrenner exaggerates heavily when he states that the pedals were ‘scarcely known’ in Germany as much of the repertoire demands their use. Much evidence exists to show that pianists used the pedals regularly in performance.

Hummel, a Mozart pupil and a representative of the Viennese piano and style of piano playing, also explains the attributes of the two instruments:

Piano-fortes, generally speaking, are constructed on two different plans, the German or Vienna, as it is termed, and the English; the former is played upon with great facility as to touch, the latter with considerably less ease. Other modes of construction are compounded of these two....

It cannot be denied but that each of these mechanisms has its peculiar advantages. The German piano may be played upon with ease by the weakest hand. It allows the performer to impart to his execution every possibly degree of light and shade, speaks clearly and promptly, has a round, fluty tone, which in a large room contrasts well with the accompanying orchestra, and does not impede rapidity of execution by requiring too great an effort. These instruments are likewise durable, and cost but about half the price of the English pianoforte.

---

<sup>2</sup> Frédéric Kalkbrenner. *Complete Course of Instruction for the Piano Forte*. London: Cramer, Addison & Beale, c. 1835. 10.



To the English construction however, we must not refuse the praises due, on the score of its durability and fullness of tone. Nevertheless this instrument does not admit of the same facility of execution as the German; the touch is much heavier, the keys sink much deeper, and, consequently, the return of the hammer upon the repetition of a note, cannot take place so quickly.

Whoever is yet unaccustomed to these instruments, should not by any means allow himself to be discomposed by the deep descent of the keys, nor by the heaviness of the touch, only let him not hurry himself in the time, and let him play all quick passages and runs with the usual lightness of finger; even passages which require to be executed with strength, must, as in the German instruments, be produced by the power of the fingers, and not by the weight of the arms; for as this mechanism is not capable of such numerous modifications as to degree of tone as ours, we gain no louder sound by a heavy blow, than may be produced by the elasticity of the fingers.

In the first moment, we are sensible of something unpleasant, because in forte passages in particular, on our German instruments, we press the keys quick down, while here, they must be only touched superficially, as otherwise we could not succeed in executing such runs without excessive effort and double difficulty. As a counterpoise to this however, through the fullness of tone in the English pianoforte, the melody receives a peculiar charm and harmonious sweetness.

In the mean time, I have observed that, powerfully as these instruments sound in a chamber, they change the nature of their tone in spacious localities; and that they are less distinguishable than ours, when associated with complicated orchestral accompaniments; this, in my opinion, is to be attributed to the thickness and fullness of their tone.<sup>3</sup>

Hummel's comments reveal that tone should be produced by the fingers and not through the weight of the arm. Bettina Walker, Sterndale Bennett's student, furnishes us with insights into the technical training Sterndale Bennett required from his students and her comments suggest that his tone, like Hummel's, was largely produced from the fingers. However her evidence needs to be treated with caution as she was clearly not a very good student. She states that Sterndale Bennett gave his students:

---

<sup>3</sup> Johann Nepokuk Hummel. *A Complete Theoretical & Practical Course of Instructions on the Art of Playing the Pianoforte*. Anonymous translation. London: Boosey, 1829. Pt. III; 64 – 65.



Bach's *Clavier bien tempéré*, as a study for bringing strong firm tone from the fingers. He also gave me much of Dussek, Clementi, Moscheles, and Hummel for scale-passages and rapid playing....In using the preludes and fugues of Bach's *Clavier bien tempéré* as finger-exercises, he made me bring out every single tone as clearly and distinctly as if each note were a separate step of a stair – lifting the fingers well, and taking great care that the action or exertion should come right from the knuckle-joints. He often said that when the *fingers* are tired, it is a sign that one has practised well; and he constantly warned me from letting any other part of my body become engaged in the work – it took, he said, from “the strength that ought to be in the fingers.”<sup>4</sup>

Furthermore, Hummel's second and last paragraph are particularly interesting as when Sterndale Bennett performed his C minor Concerto triumphantly at the Gewandhaus in Leipzig on 19 January 1837, he commented the following day: ‘Last night I played in the concert at the Gewandhaus, and according to all accounts made a satisfactory *début*. I did not play so well as I can do when I am thoroughly comfortable. I had a bad *clavier*, not *strong* enough.’<sup>5</sup> Perhaps Sterndale Bennett felt that he was overpowered by the orchestra on this occasion? It is likely that the instrument used was a Viennese instrument, as for his second appearance two years later in 1839, when he performed his Barcarolle, Broadwood shipped over one of their pianos. This piano was then apparently retained by Breitkopf and Härtel and was used as a model to be followed in the manufacture of their own instruments.<sup>6</sup> Evidently Sterndale Bennett liked the sturdiness of Broadwood's instruments and found the power and range of tone they could deliver beneficial in recital and concerto playing.

In 1873 Hallé, Hans von Bülow and Franklin Taylor played Sterndale Bennett's ‘The Maid of Orleans’ sonata to the composer. Mr. George Case recalled that on the occasion of von Bülow's visit, Sterndale Bennett played a few bars of each movement and then von Bülow sat at the instrument.

---

<sup>4</sup> Bettina Walker. *My Musical Experiences*. Amsterdam: Fredonia Books, 2001. Reprinted from the 1890 edition. 16 – 17.

<sup>5</sup> J. R. Sterndale Bennett. *The Life*. 57.

<sup>6</sup> J. R. Sterndale Bennett. *The Life*. 76.

---



The latter (Hans von Bülow) had scarcely started playing when he raised his hands off the keys and with a surprised look said to Bennett, ‘However can you manage to play on this piano?’ The pianoforte, though in excellent preservation, was twenty-two years old, and had the very deep and resisting touch of the Broadwood Grands of its day, which touch Bennett himself liked for his own playing. The black keys, moreover, were narrower than in later instruments. It was certainly a very difficult pianoforte to play on, and Dr. von Bülow was not the first great pianist from abroad who had found it so. Bennett had preserved it, by using it moderately, and by annually giving it a long period of rest. It was his habit, during the London season, when it would have been liable to harder usage, to send it into retreat at Broadwood’s and to have a new one as a temporary substitute.<sup>7</sup>

From the above we can presume that Sterndale Bennett possessed an 1851 Broadwood. Comments by Sterndale Bennett in his Lectures show that he was aware that the modifications in instruments led to a change in the way they were played. In a section entitled ‘Fashion’ in performance he wrote:

The change in performance (of the present day) has been more gradual and more traceable than the change in composition. Let us take the pianoforte as the most universally used instrument. But how has it changed its character in the last thirty or forty years! – more keys, thicker strings (therefore having more resistance), inducing, if I may use the expression, harder playing. And yet it is a great question whether the public really get more enjoyment of the instrument than in the days of Clementi, Cramer & Dussek. With the piano of their time, they learned to draw out the tone in a tender manner, as was taught to them by their early studies on the harpsichord.<sup>8</sup>

### 3.1.1 Compass

The changes that took place in the design of the English piano occurred very rapidly and instruments of one decade vary significantly to those of another. Until the end of the 1780s five octaves from FF to f3 were normal, but in 1790 Broadwood extended the compass to five and a half octaves (FF – c4) and then, probably in 1794, to six octaves (CC – c4). A letter of Broadwood dated 1793 states that ‘We now make most of the Grand Pianofortes in compass to CC in alt.

---

<sup>7</sup> J. R. Sterndale Bennett. *The Life*. 443.

<sup>8</sup> William Sterndale Bennett. *Lectures on Music*. Unpublished manuscript in library of Barry Sterndale Bennett, Longparish, Hampshire.



We have made some so for these three years past, the first to please Dussek, which being much liked Cramer Jr. had one off us so that now they are become quite common.’<sup>9</sup> The piano in question may have been that which Broadwood sold to Dussek on 20 November 1789.<sup>10</sup> Keyboard compass continued to expand and by the 1830s most makers were producing pianos with a similar or identical range of six and a half octaves. In 1851 William Pole, in his description of the pianos at the Great Exhibition, noted that ‘one in the Exhibition, made by Mott, has seven and a half octaves...but it is doubtful whether more than six and a half will be generally used.’<sup>11</sup> Pole’s final comment was proved wrong and a seven octave compass from AAA to a4 was adopted as standard on concert instruments until the 1870s.

The gradual extension of the keyboard’s compass needs to be considered in performance as a shortage of notes often meant that a composer had to alter his intentions. Clementi never notated bass notes below FF in spite of the fact that pianos with a larger range were common in England. His restraint would most probably have been commercially motivated as many publishers were cautious about using extra notes until they were widely available. There is also evidence that players were expected to make their own adjustments if they had instruments of smaller compass than the music required. Cipriani Potter remarked in his *Enigma Variations*: ‘N.B. Some of the passages the Author has not considered necessary to arrange for the Piano-Fortes to C *only* as they may be played an octave lower.’<sup>12</sup> Sterndale Bennett exceeded his usual six-octave compass to EE in 1836 in ‘The Millstream’ and went beyond the treble notes of his piano (f4) at the climax of his *Toccata*.

---

<sup>9</sup> Alfred James Hipkin’s notebooks, quoted in David Wainwright. *Broadwood by Appointment*. London: Quiller Press, 1982. 75.

<sup>10</sup> David Wainwright. *Broadwood*. 75.

<sup>11</sup> Quoted from David Rowland. *The Cambridge Companion to the Piano*. Cambridge: Cambridge University Press, 1988. 46.

<sup>12</sup> Cipriani Potter. *The Enigma Variations and Fantasia on a Favourite Irish Air for the Piano Forte in the Style of Five Eminent Artists*. London: T. Boosey & Co. n.d.



Example 1: Sterndale Bennett. *Three Musical Sketches Op. 10*; 'The Millstream,' Coventry & Hollier. Bars 76 – 77.

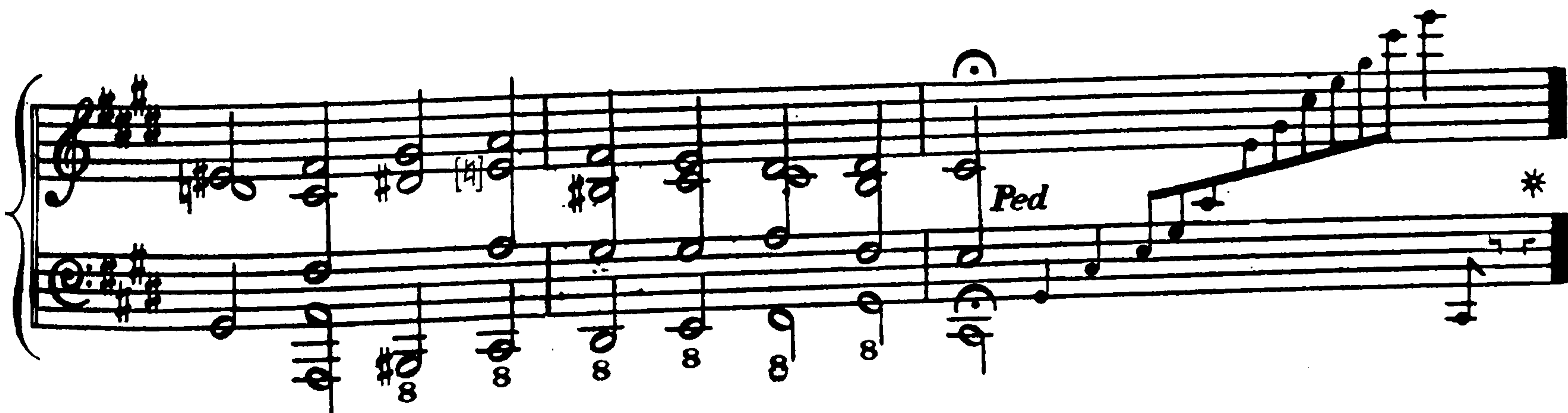


Example 2: Sterndale Bennett. *Toccata Op. 38*; Lamborn Cock & Co. Bars 74 – 75.



On the modern piano the pianist would have to decide whether to complete the octaves marked in Prelude No. 10 from *30 Preludes and Lessons*.

Example 3: Sterndale Bennett. *Preludes and Lessons for the Pianoforte, Op. 33*; 'Prelude No. 10,' Leader & Cock and Addison & Hollier. Bars 3 – 4.





The author's personal preference on this occasion would be to play the octave, as Sterndale Bennett would have done the same had these notes been generally available on instruments of his period. An example in the recordings where the octaves are completed occurs in the fourth movement, 'Presto agitato' of the Fantasy in A major Op. 16 where Sterndale Bennett has indicated '8' underneath the bass F sharp.

**Example 4: Sterndale Bennett. *Fantasy in A major Op. 16*; 'Presto agitato,' Wessel & Co. No. 5752. Bars 224 – 226. CD 4, Track 6.**



This problem of note restoration also faced nineteenth-century pianists and when performing the concertos and other works of Mozart and Beethoven a decision had to be made whether or not to use the extended compass. Although it is likely that this practice met with general approval, Mendelssohn's avoidance of any additions to Mozart's text in 1833, when he performed Mozart's Concerto in D minor, K. 466, was praised by the critic who wrote:

The scrupulous exactness with which he (Mendelssohn) gave the author's text, without a single addition or *new reading* of his own, the precision in his time, together with the extraordinary accuracy of his execution, excited the admiration of all present.<sup>13</sup>

### 3.2 Pedalling

The pedal effects achieved on a nineteenth-century piano differ considerably from the outcomes achieved on the modern piano. A nineteenth-century

<sup>13</sup> *The Harmonicon*. 11 (1833): 135.



Broadwood had much greater clarity in the bass and it is therefore possible to hold the pedal down for longer without ‘muddy’ sounds being created. A feature often mentioned in the reports of Sterndale Bennett’s own playing is ‘purity.’<sup>14</sup> Although it is difficult to define ‘purity’ one can assume that it applied, among other things, to a refined pedal technique. To achieve ‘purity’ in pedalling it is important not to mix different chords without reason and this is dependent on a perceptive ear.

Studying early pedal indications is invaluable to our understanding of nineteenth-century English aural aesthetics. It is interesting for the modern pianist to explore notated pedallings on period instruments as this often allows the purpose of the markings to be understood. Various factors need to be taken into consideration when adapting early indications to the modern instrument such as the dissonance of the passage, tempo, dynamic and texture as well as the acoustical properties of the room in which the music is performed.

### 3.2.1 Sustaining Pedal

In 1830 Kalkbrenner described English pianos and the approach to pedalling used by several members of the London Piano School:

English pianos possess rounder sounds and a somewhat heavier touch; they have caused the professors of that country to adopt a grander style, and that beautiful manner of *singing* which distinguishes them; to succeed in this; the use of the loud pedal is indispensable, in order to conceal the dryness inherent to the pianoforte.<sup>15</sup>

Dussek, Field and J. B. Cramer, the heads of that school which Clementi founded, use the loud pedal, while the harmony remains unchanged; Dussek in particular, was remarkable in this for he kept the mufflers almost constantly lifted when he played in public.<sup>16</sup>

---

<sup>14</sup> J. R. Sterndale Bennett. *The Life*. 214.

<sup>15</sup> Frédéric Kalkbrenner. *Complete Course*. 10.

<sup>16</sup> Frédéric Kalkbrenner. *Complete Course*. 10.



Kalkbrenner's comments provide insights into the use of the sustaining pedal in nineteenth-century London. The pianist-composers, Clementi, Dussek, Field and Cramer, were notable in his opinion for their approach to the sustaining pedal. These composers, with the exception of John Field, are also mentioned by Czerny:

- a. *Clementi's style*, which was distinguished by a regular position of the hands, firm touch and tone, clear and voluble execution, and correct declamation; and partly also, by great address and flexibility of finger.
- b. *Cramer and Dussek's style*. Beautiful cantabile, the avoiding of all coarse effects, an astonishing equality in runs and passages, as a compensation for that degree of volubility which is less thought of in their works, and a fine legato, combined with the use of the pedals.<sup>17</sup>

Czerny's description is significant as he carefully isolates Clementi from the other composers as his approach to pedal, in Czerny's opinion, belonged to an earlier generation:

Mozart, Clementi, and their contemporaries could not have made use of it (the pedal) as it was not then invented. It was only at the beginning of this century that Beethoven, Dussek, Steibelt, &c. brought it into general use; and even Clementi has employed it very frequently in his later works.<sup>18</sup>

Czerny is mistaken when he states that Clementi could not have used the pedal 'as it was not then invented' although it is true that pedal indications are missing in Clementi's earlier works. Indeed the first edition of Clementi's *Introduction to the Art of Playing on the Pianoforte* (1801) makes no reference to the pedals; however, the fifth edition of 1811 mentions them briefly: 'Ped: signifies to put down the pedal, which raises the dampers; and this mark \* to let it go again.'

---

<sup>17</sup> C. Czerny. *Complete Theoretical and Practical Piano Forte School Opus 500*. 3 Volumes. London, R. Cocks & Co., 1838-9. II: 100.

<sup>18</sup> C. Czerny. *Complete Theoretical*. III: 62-4.



Clementi's earliest pedal markings are rudimentary, very infrequent and support Kalkbrenner's observation cited above. Pedal indications first appear in his opus 37 sonatas, composed 1798. The Sonata in C major, Op. 37, No. 1, has two instances which require the sustaining pedal to be depressed.

**Example 5: Clementi. *Sonata in C major, Op. 37, No. 1*; 'Allegro di molto,'  
Longman & Broderip. Bars 76 – 86.**

**Example 6: Clementi. *Sonata in C major, Op. 37, No. 1*; 'Allegro di molto,'  
Bars 238 - 48.**

Both examples work well on a period instrument as the bass pedal note absorbs the non harmonic treble notes and produces a pleasant harmonic shimmer, providing the 'dolce' indication is followed. The effect can be simulated on a modern piano if flutter pedalling is used. (See page 66 for a discussion of flutter pedalling) Although there is no release mark for the pedal, as Clementi indicates



in his 1811 treatise, it is probable that Clementi expected the pedal to be terminated at the repeat sign.

Similar to Clementi's indications are Sterndale Bennett's markings in the *Allegro Grazioso* Op. 18. At a soft dynamic level, semiquaver non-harmonic notes are kept in the pedal by Sterndale Bennett, creating, if the *p Cantabile* suggestion is followed, a slight haze of sound. The same effect at a louder dynamic level would undoubtedly become 'muddy.'

**Example 7: Sterndale Bennett. *Allegro Grazioso* Op. 18; Coventry & Hollier. Bars 52 – 53.**

The musical score for Example 7 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It is marked *Cantabile.* and *p*. The lower staff is in bass clef with the same key signature and time signature. It is marked *Ped.* and *Poco riten.*. The music features semiquaver non-harmonic notes in the right hand and a steady accompaniment in the left hand.

A further example occurs in the Sonata in D major Op. 37, No. 3. Here Clementi is specific about where the pedal should, and should not be used. Passages in the sonatas where 'without Pedal' is marked are generally harmonically complex and often contain some indications for staccato playing. Again this would tend to suggest a degree of flexibility where nothing is indicated. Here there is a conscious contrasting of blurred and clear passages.

**Example 8: Clementi. *Sonata in D major* Op. 37, No. 3; 'Finale – Presto,' Longman & Broderip. Bars 216 - 257.**

The musical score for Example 8 consists of three systems of music. The first system is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It is marked *dolce* and *open Pedal*. The second system is in bass clef with the same key signature and time signature. It is marked *f* and *p*. The third system is in treble clef with the same key signature and time signature. It is marked *without Pedal* and *sf*. The music features complex passages with staccato playing and dynamic contrasts.



The Waltzes Op. 38 have similar examples to the Sonatas Op. 37. In the seventh waltz the pedal marking is similar to those indicated in Opus 37 since the harmony remains the same and the dynamic level is soft. In the ninth a pedal sign occurs on the *fz* which reinforces the accent and sustains the F major chord for the two bars.

**Example 9: Clementi. *Twelve Waltzes for the Piano Forte Op. 38; 'No. 7: Allegro con spirito,'* Clementi & Co. Bars 32 – 40.**

The musical score for Example 9 consists of two systems of piano notation. The first system features two staves. The upper staff begins with a 'ten' marking. The lower staff has a 'Ped' marking followed by a 'dim' marking and a 'p' dynamic marking. The second system also has two staves. The upper staff starts with a 'loco' marking. The lower staff contains a 'Cres' marking with an asterisk, followed by an 'mf' marking and a 'p' dynamic marking.

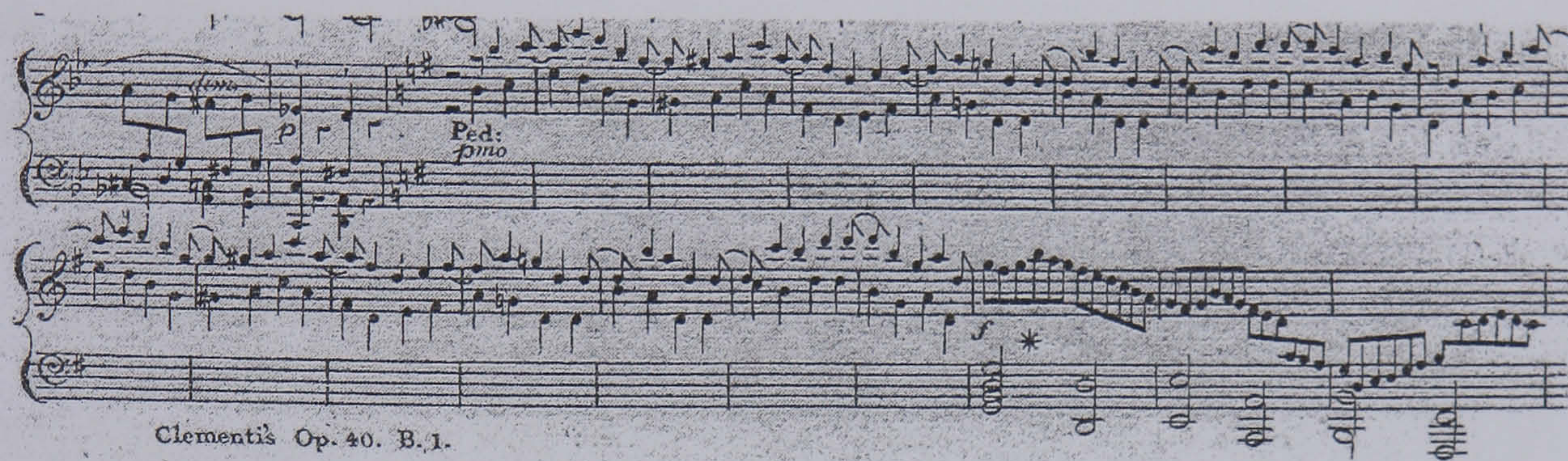
**Example 10: Clementi. *Twelve Waltzes for the Piano Forte Op. 38; 'No. 9: Allegro molto,'* Bars 52 – 65.**

The musical score for Example 10 is divided into two parts. The first part is a close-up of a few notes on two staves, with a 'Ped' marking. The second part is a full system of two staves. It features several 'fz' (forzando) markings and 'Ped' markings. There are also asterisks (\*) placed above certain notes in both staves.



Clementi's Sonata in G major Op. 40, No. 1, composed four years later in 1802 includes an example that was to become a feature of Clementi's pedalling style. The pedal is used to accompany soft passages in the treble register of the piano. On a Broadwood piano this indication produces a carillon-like effect.

**Example 11: Clementi. *Sonata in G major, Op. 40, No. 1*; fourth movement. Longman & Broderip.**



A similar example arises in Haydn's 'English' Sonata in C major, Hob. XVI/50, dedicated to Theresa Jansen Bartolozzi, a gifted pupil of Clementi. Both Clementi's indication in Opus 40, No. 1 and Haydn's example involve a mixing of chords, yet excessive blurring of harmonies is avoided through the 'pp' markings. This mixing of chords at soft dynamic levels is discussed by Czerny. The instruments he is referring to would date from 1838-9 by which time the pianos had become much more resonant and the risks of harmonic blurring greater.

In passages which are to be played with extreme softness and delicacy, the pedal may occasionally be held down during several dissonant chords. It produces in this case the soft undulating effect of the Eolian Harp, or of very distant music.<sup>19</sup>

This considered dynamic level would presumably have been one of C.P.E Bach's 'necessary precautions' when he wrote: 'The undamped register of the fortepiano is the most pleasing and, once the performer learns to observe the necessary

<sup>19</sup> C. Czerny. *Complete Theoretical*. III: 61.



precautions in the face of its reverberations, the most delightful for improvisation.<sup>20</sup>

Clementi often added pedal marks when he revised works published earlier. This would suggest that he was conscious of the manner in which his contemporaries were using the pedal in their compositions and performances. His Sonata in F minor, Op. 13, No. 6 was first published in 1785 and his revision of 1807/08 includes a pedal indication in bar 67 which lacks a release mark.

**Example 12: Clementi. *Sonata in F minor, Op. 13, No. 6*; 'Allegro agitato e con espressione,' Schirmer. Bars 66 – 70.**

The pedal indication occurs on chord V of V during a false recapitulation passage. It can be depressed into bar 70 and then gradually released letting the motif in the dominant minor unfold as the sound gently clears. The two bars before the pedal mark are also preparations for the dominant and can either be played with or without pedal. The pedal indicated by Clementi provides a special lustre.

The next group of composers mentioned by Czerny is Cramer and Dussek. J. B. Cramer observed that the sustaining pedal 'serves to make the tones smoother

<sup>20</sup> C. P. E. Bach. *Essay on the True Art of Playing Keyboard Instruments*. Translated and edited by William J. Mitchell. New York: Norton, 1949. 431.



and to blend them one with another.’<sup>21</sup> Making ‘tones smoother’ and blending ‘them one with another’ would have meant that the sustaining pedal would have been used to aid legato and produce tone that could not be produced by the fingers alone. The pedal had generally not been used to create a legato line or to connect changing chords as this was generally done by the fingers. Nevertheless in Mozart’s Adagio in B minor, K. 540 in bar 19, pedal is needed to connect the major tenth between A and C sharp.

**Example 13: Mozart. *Adagio in B minor*; Henle Verlag. Bar 19.**



J. W. Davison in a review of one of Sterndale Bennett’s chamber concerts remarks ‘Sure no such legato playing has been heard since the days of Dussek and Cramer.’<sup>22</sup> It is therefore possible that Sterndale Bennett used the sustaining pedal to achieve legato.

Using the sustaining pedal for aiding tone production was also recognised by Czerny who wrote: ‘By means of this pedal, a fullness can be attained which the fingers alone are incapable of producing.’<sup>23</sup> Sterndale Bennett’s own pedal instructions in the fourth movement of the Fantasy in A major, Op. 16, bars 56 and 57 provide an example where he retains the same harmony in the pedal and also using the pedal for sonority. These bars occur at a moment of intense drama and this is increased through the use of the pedal which sustains the

<sup>21</sup> J. B. Cramer. *Praktische Pianoforte-Schule*. Berlin: Lischke, 1826. 46.

<sup>22</sup> J. R. Sterndale Bennett. *The Life*. 187.

<sup>23</sup> Carl Czerny. *Complete Theoretical*. Supplement. 2.



arpeggiations. The pedal indications add richness to the sound as a result of sympathetic vibration, a feature that Dussek used in his works. Sympathetic vibration can be used to create 'singing tone' and, as mentioned, Christian Kalkbrenner in 1830 considered that it was the use of the sustaining pedal 'which so distinguishes the playing of the English school.'<sup>24</sup>

Sterndale Bennett's tone production was regarded as special. Kellow Pye describes 'the tone of his touch as marvellous'<sup>25</sup> and H. C. Banister, described by J. R. Sterndale Bennett as 'a man of acute sense and fine musical intelligence' recalls the following story on his first meeting with Sterndale Bennett:

I was standing near him in a Window, and, while thinking of something he had said, did not notice that he had left my side. Suddenly I was startled and could not, I assure you, realize what had happened. He had gone to the pianoforte and touched the keys. I had not the least idea, on the first impression, what the instrument was. It might, for all I knew, have been an organ or anything else. The sound produced was quite new to my experience.<sup>26</sup>

The sonority that Sterndale Bennett achieved through his pedal markings, such as those in the Fantasy, combined with his touch, must have been unique. Indeed Schumann considered Sterndale Bennett's playing second only to Mendelssohn's: 'And in what a way do they both play the pianoforte, like angels and with no more assumption than children.'<sup>27</sup>

**Example 14: Sterndale Bennett. *Fantasy in A major Op. 16; 'Presto Agitato,'* Wessel & Co. No. 5752, Bars 56 – 57.**

<sup>24</sup> Frédéric Kalkbrenner: *Complete Course*. c. 1835.

<sup>25</sup> J. R. Sterndale Bennett. *The Life*. 186.

<sup>26</sup> J. R. Sterndale Bennett. *The Life*. 186.

<sup>27</sup> J. R. Sterndale Bennett. *The Life*. 215.



The pedal markings in Dussek's "Adieu" Sonata in E flat major, Op. 44 have several functions: to reinforce the resonance of the piano's treble register; to sustain arpeggios spread over a large range of the keyboard, as well as extended left-hand figurations; to heighten crescendos; and to emphasise accents. The pedal is not indicated where the texture can be achieved through finger legato but is used for holding bass harmonies. Where passages with mixed harmonies do occur, the dynamic level is always piano or pianissimo. In louder passages that have harmonic changes, changes of pedal are indicated for each chord. At the end of the piece a tonic chord, spread four and a half octaves over the pianos register, is held over four bars. These later, precise and mature markings suggest that Dussek had intended the use of the pedal in previous compositions, but had not indicated it. Indeed it would not have been possible to achieve the left hand notation used in the second movement of the Sonata Op. 35, No. 3 without the pedal.

**Example 15: Dussek. *Sonata Op. 35, No. 3*; Corri, Dufsek & Co. 'Adagio Patetico ed Espresivo,' Bars 67-73.**

The Prelude Op. 31 also requires the pedal to sustain the arpeggio figurations written in small notes.



Example 16: Dussek. *Prelude in C, Op. 31*; L. Lavenu. Opening.

36

Lento.

PRELUDE. 3.  
in C.

Left hand figurations of this type were becoming well-established in pianistic writing and form an essential characteristic of the Nocturne whereby a low bass note is caught in the pedal leaving both hands free to move about the higher registers of the keyboard. Patrick Piggott writes that in Field's 'few extant manuscripts the pedalling is usually marked in full, but in the early editions of his works indications of pedalling are sparse, and often so carelessly printed that one can regard them only as a very rough guide to the composer's intentions.'<sup>28</sup> The pedal indication at the end of Nocturne No. 4 in A major is a beautiful effect on a period Broadwood, where it is possible to follow his depress and release markings, as by the time the last chord is played, little of the previous harmonies linger due to the different sonorities the Broadwood possessed throughout its different registers. This difference in register between the right hand and the left hand is an exquisite example of how a *perdendosi*, that can only be faked on a modern piano, is almost unavoidable on the Broadwood.

Example 17: Field. *Nocturne No. 4 in A major*; Stainer & Bell Ltd. Bars 71 – 72. CD 1, Track 6.

<sup>28</sup> Patrick Piggott. *The Life and Music of John Field 1782 – 1837. Creator of the Nocturne*. London: Faber and Faber, 1973. 110.



Performance on the modern piano of this ‘perdendosi’ passage requires flutter pedalling to avoid the blurring of harmonies caused by the more sustaining treble register of the modern piano and to achieve the decrescendo. Through flutter pedalling the bass notes vibrations are maintained but reduced and the smudging of the treble non-harmonic notes is minimised.

The pedal markings in the fifth Nocturne indicate that the tonic pedal should be maintained throughout the bar. Even on an early nineteenth-century piano a slight haze of pedalled tone is produced. The pedal also aids the legato of the bass figures due to the sympathetic vibrations of many simultaneous sounding strings, and bearing a similarity of purpose to the pedal instructions of Dussek and Cramer.

### 3.2.2 Syncopated Pedalling

Syncopated pedalling is a technique whereby the pedal is raised at the moment a chord or note is played, or very shortly afterwards, and depressed again immediately. It allows the pianist to produce a seamless legato, even in passages where full chords in both hands mean that all fingers have to be removed from the notes prior to the next chord being played. (N.B. You have to catch the new harmony with the fingers though before the pedal is fully sustained again). Syncopated pedalling is suggested by the markings in Clementi’s *Fantasia* Op. 48, composed in 1821.

**Example 18: Clementi. *Fantasia* on “*Au Clair de la Lune*, Op. 48; Clementi & Co. Bars 16 – 22.**

The image displays two systems of musical notation for a piano piece. Each system consists of a treble clef staff and a bass clef staff. The notation includes various note values, rests, and dynamic markings such as *fz*, *p*, and *f*. Pedal markings are indicated by the word 'PED' with an asterisk (\*) and a vertical line pointing to the bass staff. The first system shows a sequence of chords and notes with syncopated pedalling, where the pedal is raised and depressed frequently. The second system continues this pattern, showing a mix of chords and single notes with similar pedalling instructions. The overall style is characteristic of early 19th-century piano music.



In bars 2 and 3 of the above example, the pedal release sign \* is consistently placed on the beat. The delay of the release sign from the end of bar 2 to the beginning of bar 3 is particularly noteworthy as he clearly marks the pedal change to allow for clearing the previous chord before catching the new harmony, rather than simply coinciding with the change of harmony. Although Clementi's markings are not without their problems, Clementi gave attention to the precise moments at which the pedal should be used. These markings also suggest that Clementi was no longer content with legato and tone produced by fingers alone. The pedal also allowed Clementi to obtain richer sonorities.

As late as 1913 Sterndale Bennett's student Tobias Matthay wrote the following about syncopated pedalling which suggests that many pianists were reluctant to adopt the technique:

I think it must be taken for granted that even the most primitive and antediluvian of teachers have now at least some hazy sort of notion as to the nature and importance of 'syncopated' pedalling.<sup>29</sup>

Although Matthay's comments need to be treated with caution as he was far too evangelical, it is likely that many pianists even in Sterndale Bennett's time had not adopted syncopated pedalling. Moscheles advice in his *Studies Op. 70* published 1827 - 'Previous to a change of harmony the Pedal must be carefully taken off, and again used at the beginning of a new one'<sup>30</sup> suggests that he did not employ the technique and was therefore old-fashioned.

---

<sup>29</sup> Tobias Matthay. *Musical Interpretation*. Boston: Boston Music Co., 1913. 131.

<sup>30</sup> I. Moscheles. *Studies for the Piano Forte Op. 70*. London: S. Chappell and J. B. Cramer & Beale, 1827.



**Example 19: Moscheles. *Studies, Op. 70; 'No. 9. Cantabile moderato ed espressivo.'* S. Chappell and J. B. Cramer & Beale. Bars 9 – 12.**

The image displays two systems of musical notation for a piano study. The first system covers bars 9-12, featuring a treble clef with a key signature of two flats and a common time signature. The music includes various ornaments, fingerings (e.g., 3, 2, 1, 4, 3, 2, 3, 3, 2, 3), and dynamic markings like 'p'. Pedal markings 'Ped:' with asterisks are placed below the bass line. The second system covers bars 13-16, starting with a 'Calando' marking. It continues with similar notation, including ornaments, fingerings, and 'Ped:' markings with asterisks.

Moscheles' remarks if followed exactly would mean that the pedal would be raised before the change of harmony, not with it. The pedal markings in the score show that the release signs are consistently placed before the end of the beat.

The same is true for the markings in Sterndale Bennett's *Fantasy in A major* where the release signs are also indicated before the end of the bar. These markings could also reflect the less efficient damping of the earlier pianos on which there was less distinction between when the sustaining pedal was depressed and when it was not. Perhaps Sterndale Bennett here wanted the more articulated style that inevitably results from pedalling on the beat. Sterndale Bennett would have been aware of syncopated pedalling in the performances of his contemporaries, though there are no indications for it in his music.

### 3.2.3 Flutter Pedalling

A refinement of syncopated pedalling is 'flutter' pedalling in which the pedal is released and then immediately depressed again so that some, but not all, of the sound of the strings is dampened. It is particularly useful to clear tone in passages where a bass note is sustained underneath changing harmonies in higher registers, which need to be dampened as more time is required to damp the larger bass strings, than those in the treble. Musically, flutter pedalling does not interrupt the flow of the phrase and allows it to be performed in a continuous manner. The short and quick flutters of the pedal often damp the higher notes yet,



allow the vibration of the larger bass strings to continue, albeit with decreased intensity. For example, on the modern piano flutter pedalling is appropriate in the Fantasy in A major, bars 178 – 180 where chord V 7 of V descends the keyboard in a diminuendo.

**Example 20: Sterndale Bennett. *Fantasy in A major*; ‘Moderato con grazia.’  
Bars 178 – 180.**

The image shows two systems of musical notation. The first system consists of two staves: a treble clef staff with a descending melodic line of eighth notes, and a bass clef staff with a chordal accompaniment. The second system is a grand staff with treble and bass clefs. The treble clef staff has a descending melodic line, and the bass clef staff has a chordal accompaniment. The second system includes a 'Dim.' marking and a 'Ped.' marking.

Flutter pedalling may have been used by Dussek as Chaulieu wrote regarding Dussek's use of pedal:

Now, how Dussek used it; that was at first a mystery; and while some said that he never left it, others claimed, with some reason, that he made it move like the handle of a knife-grinder.

Indeed, he used it in this manner: - the foot always placed on the lever, an elastic pressure, so to speak, permitted him to make the strings vibrate all the more strongly. Yet he had his leg still, and could therefore infinitely vary the pressure on the pedal.<sup>31</sup>

It is likely that Dussek in some way created the effect of constant pedalling, without unduly blurring the sound, through continuous flutter pedalling hence, the pedal moving like 'the handle of a knife-grinder.' Later in his article Chaulieu compares the method of pedalling to 'breathing:'

<sup>31</sup> C. Chaulieu. 'Des Pédales du piano.' *Le Pianiste* 9 (1833-4): 132.



Composers in general are not very careful as regards the indication of the pedals, and particularly so when marking its release. There is, moreover, a very important movement of the foot, which could be called Breathing, in comparison with the action of the singer's lungs. This movement is performed by raising and putting down the foot again immediately, in such a manner that the confusion ceases while the action of the pedal appears uninterrupted.<sup>32</sup>

Chaulieu was influential in the musical life of Paris during the earlier nineteenth-century and would have heard all the most influential pianists of the day there. At the time of his writing this description, Dussek had been dead for over twenty years, so it is remarkable that he was singled out as a model for pedalling.

Pedalling in nineteenth-century London evidently went through several phases. Pianists such as Dussek and Field established the use of the pedals as fundamental to the performance of their piano music. Their technique was then extended by Sterndale Bennett's contemporaries and during this time an increasing emphasis on pedalling is expressed in the publications of the period. Around 1830 Moscheles observed that 'All effects now it seems must be produced by the feet - what is the good of people having hands?'<sup>33</sup>

As pianists searched for richer sonorities they began to utilize the sustaining pedal for large proportions of the music. This constant pedalling, especially in music whereby the harmonic and melodic writing was becoming more chromatic, drew attention to the technique of pedalling and how the pedal should be raised and then immediately depressed again at each change of harmony. To achieve these aims, pianists used syncopated pedalling and its refinement, flutter pedalling.

### 3.2.4 The 'Soft' Pedal (Una Corda)

There is ample evidence that some members of the London Pianoforte School used the soft pedal. Although no mention is made of it in the music or didactic

---

<sup>32</sup> C. Chaulieu. 'Des Pédales.' 132.

<sup>33</sup> Charlotte Moscheles (ed). *Recent Music and Musicians as Described in the Diaries and Correspondence of Ignatz Moscheles*. Translated by A. D. Coleridge. New York: Henry Holt and Company, 1889. I: 247.



material by Clementi, there are frequent references to it by Cramer. His *Instructions for the Pianoforte* states that:

The left hand pedal serves to move the keyboard from left to right, and takes off one or two strings from the hammers; it is chiefly used in Piano, Diminuendo, and the Pianissimo passages. As the left hand pedal is only used in soft passages, it does not require any particular mark.<sup>34</sup>

However examples can be found in his music and *A Grand March*, composed 1799, has the following direction at the beginning of the Pastorelle:

NB. These marks \* signify the right pedal must be used and these + where it is to be raised. The piano (soft) pedal must be kept down the chief part of this first movement and only raised when the *ffor* occurs.

The two page movement would therefore have the soft pedal depressed for most of the movement as the *ff* indication occurs only in five places and only for chords of a quaver's duration. His later works also have indications where the soft pedal is to be used for long durations.

The following quotation would suggest that John Field's use of soft pedal was infrequent and he achieved soft dynamic tone colours through fingers alone: 'His use of the pedal was moderate. He never used the una-corda to play *pp* or diminuendo. The fingers did these.'<sup>35</sup> This quotation is reinforced because John Field does not mark una corda in his music.

Kalkbrenner's *Méthode* speaks wholeheartedly in favour of the soft pedal which 'produces a marvellous effect in all diminuendo passages, and may be used when a composer has marked a diminuendo, morendo, or pianissimo.'<sup>36</sup> With Kalkbrenner's technique we see a style of pianism developing that was full of unwarranted use.

---

<sup>34</sup> J. B. Cramer. *Instructions*. 43.

<sup>35</sup> Related by Field's pupil Dubuk in H. Dessauer. *John Field, sein Leben und seine Werke*. Langensalza. 1912. 44.

<sup>36</sup> F. Kalkbrenner. *Complete Course*. II: 10.







### 3.3 Tempo Flexibility

And again, reverting to the question of time in music, and especially in the old classical composers, he (Sterndale Bennett) often repeated that there was more gain than loss in taking a movement somewhat slowly. On one occasion I remember I was playing Beethoven's Sonata Op. 7 No. 4<sup>38</sup> and in the second part of the first movement, where a motive in A minor modulates into D minor, and beginning *pp*, gradually works up to a climax marked *ff*, I increased the rapidity of the beat in proportion as I got up to the *crescendo*. He did not stop me at the moment, as almost any other musician would have done, but when a suitable place for a pause occurred, pointing to the bars where I had hurried the time,<sup>39</sup> he asked me what reason I had for doing so. I replied 'It is very intense, it is very insistent; I feel as if it *must* get on.' 'I am glad,' he replied, 'that you have the keen feeling for beauty there which makes you try to hurry on; but remember, it is not merely quickening the time that the feeling of intensity shows itself. It is by means much less obvious, much deeper-lying than this, that such an impression is conveyed. It must be done by the tone, the turn of the phrase. Think well over this,' he added.<sup>40</sup>

Bettina Walker's recollection from one of her lessons with Sterndale Bennett provides us with an insight into her teacher's views on tempo alterations during passages of dynamic gradation. His advice to her: 'it is not *merely* quickening the time that the feeling of intensity shows itself,' indicates that Sterndale Bennett possibly considered tempo fluctuations within a movement acceptable.

Like Walker, Feski refers to the practice of frequent tempo fluctuations during tonal increases and decreases:

Ritardando and accelerando alternate all the time. This manner has already become so fixed in the minds of the musical public that they firmly believe a diminuendo must be slowed down and a crescendo speeded up; a tender phrase (e.g. in an allegro) will be performed more slowly, a powerful one faster. At times this kind of treatment may well

---

<sup>38</sup> Presumably this is Beethoven's Sonata No. 4 in E flat major, Op. 7.

<sup>39</sup> Note the nineteenth-century usage of time meaning tempo.

<sup>40</sup> Bettina Walker. *My Musical Experiences*. Amsterdam: Fredonia Books, 2001. 33 – 34.



be applicable; but how to determine where requires very deep insight into the composition and very correct feeling.<sup>41</sup>

Feski also opines that the structure of the composition was an important factor in determining modifications in tempo.

In view of these nineteenth-century performance traditions, it is noteworthy that Sterndale Bennett indicates ritardando markings after long crescendos in the *Fantasy in A major Op. 16*. An example of this is in a passage from the first movement, *Moderato con Grazia*, bar 43 where, after a crescendo of two bars length, ritardando is marked one bar after its climax.

**Example 22: Sterndale Bennett. *Fantasy in A major, Op. 16*; ‘Moderato con Grazia,’ Wessel & Co. No. 5752. Bars 40 – 44.**

The image displays a musical score for Example 22, consisting of two systems of music. The first system shows two staves (treble and bass clef) with a key signature of one sharp (F#). The music features a crescendo of two bars, followed by a ritardando marking. Performance markings include 'Grazia' and 'Esp:'. The second system continues the music, with a 'pp' marking and a 'Rit:' marking. The score is annotated with 'do.' and 'Grazia' and 'Esp:' markings.

A further example is in bars 77-84.

<sup>41</sup> J. Feski. *Caccilia*. 15 (1833): 270. Quoted from Clive Brown. *Classical & Romantic Performing Practice, 1750 – 1900*. Oxford: Oxford University Press, 1999. 384.



Example 23: Sterndale Bennett. *Fantasy in A major*; 'Moderato con Grazia,'  
Bars 78 – 83.

The image shows a musical score for a piano piece. It consists of four staves. The top two staves are the right hand, and the bottom two are the left hand. The music is in A major (one sharp) and 2/4 time. The tempo is 'Moderato con Grazia'. The score shows a crescendo starting around bar 78, marked with 'Cres.' and a dotted line. The music features flowing sixteenth-note passages in the right hand and a more rhythmic accompaniment in the left hand. A ritardando is marked 'Rit.' with a dotted line starting around bar 82. The piece ends with a final chord in the left hand.

Sterndale Bennett may have specified these ritardandi to counteract the trend for nineteenth-century performers to increase tempo during crescendo passages. In my recording I increase the tempo during the crescendo marked in the example above because as the music gets louder and ascends the keyboard the slight accelerando increases the level of excitement. This accelerando is counteracted by the ritardando indicated in bar 82. Sterndale Bennett may have considered tempo fluctuations in longer movements more acceptable than in shorter pieces and the significant duration of the movement is a further reason for my decision to alter the tempo. Indeed, Clive Brown astutely observes that 'a degree of deviation from absolutely mechanical adherence to a constant beat is inevitable in a musically effective performance of any reasonably extended piece, even if the performer's primary intention is to adhere strictly to the initial tempo.'<sup>42</sup> This was likely to have been Sterndale Bennett's aim.

<sup>42</sup> Clive Brown. *Classical & Romantic Performing Practice, 1750 – 1900*. Oxford: Oxford University Press, 1999. 375.



Sterndale Bennett's *30 Preludes and Lessons* are a set of short teaching pieces and it is notable that out of its sixty individual compositions, ritardandi are only marked at the ends of pieces and only on three occasions. The ritardando at the end of Prelude 2 occurs concurrently with a diminuendo.

**Example 24: Sterndale Bennett. *Preludes and Lessons Op. 33*; 'Prelude 2,' Leader & Cock and Addison & Hollier.**

A further example is at the end of Prelude 16.

**Example 25: Sterndale Bennett. *Preludes and Lessons*; 'Prelude 16,' Bars 3-5.**

Perhaps Sterndale Bennett was trying to counteract unnecessary changes in tempo at the ends of compositions and expected teachers to make sure their students only slowed down at the ends of pieces where ritardandi were specifically marked. This performance tendency is discussed by Sir George Grove when referring to Mendelssohn's own playing and position on tempo flexibility.



Strict time was one of his hobbies. He alludes to it, with an eye to the sins of Hiller and Chopin, in a letter of May 23<sup>rd</sup>, 1834, and somewhere else speaks of ‘nice strict *tempo*’ as something particularly pleasant. After introducing some *rallentandos* in conducting the introduction to Beethoven’s second symphony, he excused himself by saying that ‘one could not always be good,’ and that he had felt the inclination too strongly to resist it. In playing, however, he never himself interpolated a *ritardando* or suffered it on anyone else. It specially enraged him when done at the end of a song or other piece. ‘Es steht nicht da!’ he would say; ‘if it were intended it would be written in – they think it expression, but it is sheer affectation.’<sup>43</sup>

The violinist Joachim remarked about Mendelssohn’s approach to tempo modification: ‘Mendelssohn, who so perfectly understood the elastic management of time as a subtle means of expression, always liked to see the uniform *tempo* of a movement preserved as a whole.’<sup>44</sup> Joachim’s observation illustrates that the word ‘strict’, as used in the quote above by Sir George Grove, needs to be interpreted with care and seen as a relative term. In fact Czerny wrote regarding nineteenth-century performance practice: ‘tempo rubato, (that is the arbitrary retardation or quickening of the degree of movement) is now often employed even to caricature.’<sup>45</sup>

Czerny describes the changes in tempo, employed by nineteenth-century soloists in performances of first movements from Hummel’s concertos, in which they used allegro for the first subject and andante for the second, whereas ‘Hummel himself performed his compositions in such strict time, that we might nearly always have let the metronome beat time to his playing.’<sup>46</sup> From Czerny’s description we can speculate that Hummel’s tempo rubato was in a very subtle manner compared to other nineteenth-century performers, although Czerny’s comment should not be taken too literally as Hummel himself wrote that metronomic strictness was not always necessary nor truly artistic:

---

<sup>43</sup> Cited in Clive Brown. *Classical & Romantic Performance*. 384 – 385.

<sup>44</sup> Joseph Joachim and Moser, Andreas. *Violinschule*. 3 vols. Berlin, 1902. III:228.

<sup>45</sup> Carl Czerny. *Complete Theoretical and Practical Piano Forte School: Second Supplement*. London: R. Cocks & Co., 1839. 29.

<sup>46</sup> Carl Czerny. *Complete Theoretical*. 29 – 30.



Many persons still erroneously imagine, that, in applying the metronome, they are bound to follow its equal and undeviating motion throughout the whole piece, without allowing themselves any latitude in the performance for the display of taste or feeling.<sup>47</sup>

Czerny's observation regarding the obvious differences in speed between the first and second subjects may have also been noted by Sterndale Bennett as both the Fantasy in A major Op. 16 and the Sonata in F minor Op. 13, have *A tempo* indicated at the second subject entry. Therefore, Sterndale Bennett clearly considered it necessary to try and prevent this common nineteenth-century performance practice.

Sterndale Bennett's Italian term indications are comparable with von Bülow's written recommendations in his instructive edition of Beethoven's piano sonatas. With reference to a passage in the first movement of Beethoven's Sonata Op. 81a, von Bülow writes:

In general, one fundamental tempo, one fundamental mood should be maintained throughout. Only it should never rule with tyrannical rigidity, but should grant to every psychical delicacy of the compositions its rights; thus, therefore, elastically adapting itself to the various emotional sensations, about which, however, in the last instance, only the "undefinable" educated artistic taste, and, finally, also the individual temperament decides.<sup>48</sup>

Two further interpretative remarks by von Bülow on Tempo Rubato can be found in the last movement of Op. 54 and the first movement of Op. 90. In the Allegretto of the Sonata in F major, Op. 54, bar 80, he warns the pianist in footnotes against the use of rubato: 'the author's direction "*espressivo*" must not tempt to a sentimental conception or to a *tempo rubato*'. Referring to the last nine bars of the first movement of Op. 90 he writes in the footnotes: 'this closing refrain, or epilogue, may be played somewhat broader, as if accompanied by a

---

<sup>47</sup> J.N. Hummel. *A Complete Theoretical and Practical Course of Instructions, on the Art of Playing the Piano Forte*. London: T. Boosey, 1828. III: 65.

<sup>48</sup> L. van Beethoven. *Sonatas and other Works for the Pianoforte*. 'Instructive Edition of Classical Pianoforte Works, with Explanatory Remarks for Teachers and Pupils by Hans von Bülow,' vol. iv, part I, trans. J. H. Cornell. Stuttgart and Berlin: J. G. Cotta'sche Buchhandlung Nachfolger, 1891. 45.



deep inspiration, but in an even *ritenuto* rather than with *rubato*.<sup>49</sup> von Bülow also raises in the above quotes the difficulty of defining *tempo rubato* through descriptive terminology and musical notation.

The above descriptions suggest that von Bülow's *tempo* modifications were subtle and came within the confines of an 'educated (nineteenth-century) artistic taste' which dictated acceptable margins of *tempo* flexibility. Nevertheless in practice his performance style may have been markedly different. A concert review in *The Musical Times* (1884) implies that von Bülow employed *tempo* fluctuations too frequently and very noticeably:

After this bathos, Sterndale Bennett's Sonata "The Maid of Orleans" was as sunshine following mist and storm, though the work was not improved by the player's exaggerated expression and an over-indulgence in the *rubato*-style.<sup>50</sup>

Clearly, Sterndale Bennett was not alone in preferring a performance where expression came from means other than such superficial tendencies as *tempo* modification.

Composers in the London Pianoforte School such as Dussek and Clementi also tried through musical terms and notation to express *tempo rubato*. An anonymous review in *Le Pianiste* (March, 1834) suggests that Dussek must have used *rubato* frequently but was unsuccessful in his attempts to notate it:

Dussek very much liked the *Rubato*, although never wrote the word in his music; Dussek tried to make it visible by means of (notating) syncopation; but, when one faithfully executed these syncopations, one was far from rendering his suave and delectable manner. He renounced this method, and contented himself with writing the expression *espressivo*.<sup>51</sup>

Obviously strict adherence to Dussek's scores would produce a result significantly different from what he intended – the notation was there to

---

<sup>49</sup> Richard Hudson. *Stolen Time: The History of Tempo Rubato*. Oxford: Oxford University Press; 1994. This edition, 2004. 287.

<sup>50</sup> Anon. 'Dr. Hans Von Bülow's Recital.' *The Musical Times*. 25 (1884): 337.

<sup>51</sup> *Le Pianiste*. 1/5 (1834): 78.



represent an approximation of the amount of delay expected of the performer. Examples of Dussek's notations can be found in the slow movement of his L'Invocation Sonata, Op. 77 in F minor. Furthermore it is significant that the term *espressivo* was intended to have a further implication of tempo flexibility. Similarly, when Sterndale Bennett indicates *espressivo* in the Capricciosa movement from the Suite de Pièces, Op. 24, he might well have expected tempo rubato. (Note also that in Example 22, *Esp.* and *Rit.* are indicated simultaneously).

**Example 26: Sterndale Bennett. *Suite de Pièces, Op. 24; 'Capricciosa,'* Stainer and Bell Ltd. Bars 20 - 23.**

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a crescendo followed by a slowing down in the espressivo and diminuendo bars. The score includes markings for 'Espress.' and 'dim.'.

The above example could involve a quickening of the tempo during the crescendo followed by a slowing down in the *espressivo* and *diminuendo* bars. After the crescendo in bar 23, the original speed would then be resumed. In bar 21 the arpeggio sign would further delay the melody, providing further support that Sterndale Bennett's indication *espressivo* may imply rubato.

The anonymous review regarding Dussek's attempts to represent rubato through notating syncopation is a notational feature identified in the works of Clementi by Leon Plantinga who also notes that 'tempo rubato seems to have been peculiarly associated with the minor mode.'<sup>52</sup> In the minor episode of the rondo of the Op. 9, No. 2 sonata, the syncopated rhythm alternates between the three parts simultaneously.

<sup>52</sup> Leon Plantinga. *Clementi: His Life and Music*. London: Oxford University Press, 1977. 91.



**Example 27: Clementi. *Sonata Op. 9, No. 2*. Bars 55 – 59.**

Minore

55

sempre legato

59

### 3.3.1 Rhythmic Flexibility Over a 'Strict' Accompaniment

Rhythmic flexibility involves the rhythmic alteration of melody notes while essentially preserving the strict time of the accompaniment. It was used as an expressive tool in piano playing during the nineteenth-century and is referred to in many writings albeit in general terms.

Adolphe Christiani in 1885 mentions the importance of rubato in *The Principles of Expression in Pianoforte Playing* and admires the use of rubato in Thalberg's piano playing:

When Thalberg played a melody, it stood out in bold dynamic relief; not because he pounded, but because he kept the accompaniment duly subdued. And when he accelerated, retarded, or embellished his melody, the accompaniment proceeded with steady, unwavering precision, unaffected by the emotion displayed in the solo parts.

This method, far from being stiff or rigid, is not only rational and musical but beautiful and highly artistic; never provoking and exasperating, as out-of-time playing with both hands, but always gratifying, attractive, and possessing a peculiar charm, which would be entirely lost, if the accompaniment were dependent on the melody, instead of independent of it.<sup>53</sup>

<sup>53</sup> A. Christiani. *The Principles of Expression in Pianoforte Playing*. New York: Harper & Bros., 1886. 298.



Christiani considered Thalberg's application of rubato as a style to be emulated yet he omitted significant details for a full understanding and appreciation of this technique. It is unlikely that Sterndale Bennett would have admired this feature of Thalberg's performance and his son recalls that when Thalberg played to Sterndale Bennett and Mendelssohn he 'would not mind their rallying him about certain features of his music or performance; but would himself jest back, and enjoy what they said in the most good-humoured way.'<sup>54</sup> Sterndale Bennett's own comments on time are restricted to comments written for an unpublished and unfinished piano instruction book.

There can scarcely be too much said in pressing upon the pupil the importance of not only becoming acquainted with comprehending time as a sum of arithmetic, but that it should become a positive musical feeling and that it should be an actual distress to the ear that any bar should be robbed of a portion of its value.

In making the pupil count the value of notes, it is not sufficient that the syllables one two three four be counted, but that the pronouncing of these syllables should be made to consume so much actual time as will represent the real value of the bar.<sup>55</sup>

Although at face value, one would assume that Sterndale Bennett wanted each beat of the bar to be played with metronomic strictness; this was unlikely to have been the case for his own playing as sometimes Sterndale Bennett's notation precludes the possibility of playing the rhythms precisely as notated. An example of this occurs in the Impromptus Op. 12.

---

<sup>54</sup> J. R. Sterndale Bennett. *The Life*. 142.

<sup>55</sup> William Sterndale Bennett. *Notes Towards An Instruction Book On Playing the Piano*. Unpublished manuscript. Library of Barry Sterndale Bennett. Whitewindows. Longparish.



**Example 28: Sterndale Bennett.**

*Impromptus Op. 12; No. 3: 'Presto,'*

Coventry & Hollier. Bars 16 to 20.

In bar 16 I would play the left-hand as triplet semiquavers: hence the left hand demisemiquaver would coincide with the last semiquaver triplet of the right hand. In bar 18 I would play the right hand demisemiquaver as a triplet semiquaver so that it would coincide with the left hand, therefore preserving the inner right hand triplet semiquaver movement.

Rhythmic flexibility of the melody, with steadiness of the accompaniment, is seen as desirable in Sterndale Bennett's teacher's description of orchestral practice in England. Cipriani Potter writes:

It frequently occurs that a concerto player allows himself many licences in time, and which a good orchestra, *unfortunately*, is too often obliged to submit to; but a great performer who accustoms himself to these licences, will never be a good leader, because he is deficient in that important requisite – *precision*. These licences in the time are often mistaken for the “Tempo Rubato,” which is a great beauty in the execution of a *cantabile* passage, or an *Adagio*; but the accompaniment should always be executed in strict time, leaving the solo performer to his own peculiar division of the bar. It is impossible to accompany some singers, from their abuse of the “Tempo Rubato” hence, the expression they introduce becomes a caricature of the intention of the author.<sup>56</sup>

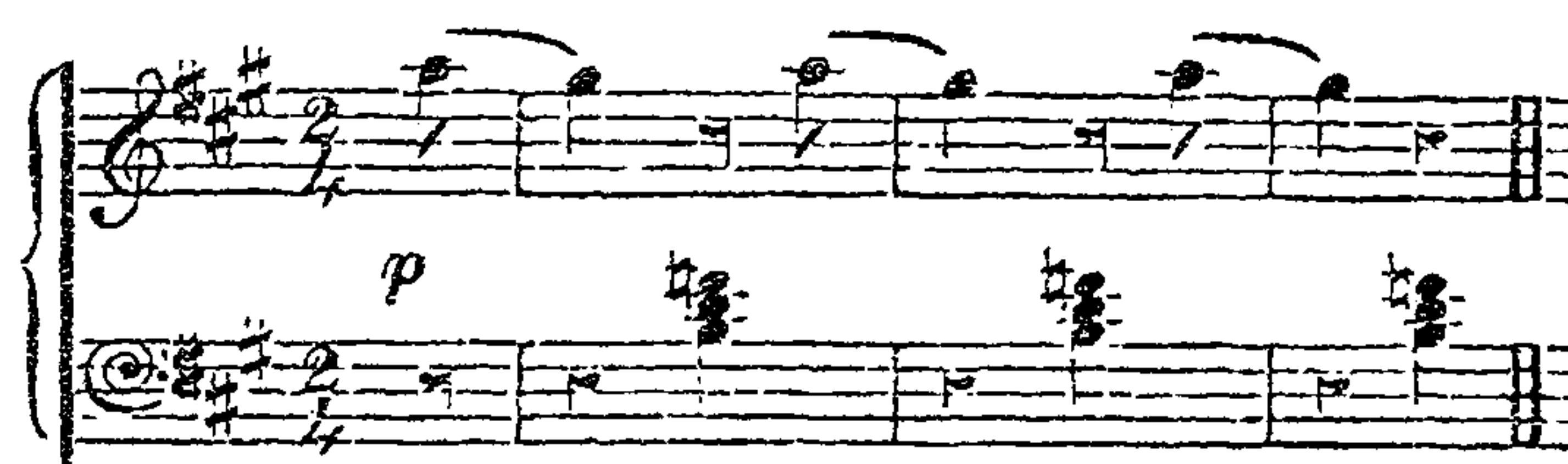
<sup>56</sup> C. Potter. ‘Companion to the Orchestra; or Hints on Instrumentation.’ *The Musical World*. 4/41 (1886): 4.



This comment implies that the rhythmic alterations of some soloists during the first half of the nineteenth-century were so extreme that the accompaniment could no longer be played in time. Potter seems to express a preference for judicious rhythmic modification of the melody that would allow the accompaniment to continue unaltered; yet again the ‘peculiar’ divisions of the bar that he considered appropriate are not discussed.

This lack of detail is also found in Caroline Reinagle’s *A Few Words on Pianoforte Playing*:

*Tempo rubato* implies robbing one bar, or part of a bar, for the sake of enriching another which is considered of greater importance. The notes hurried over are often mere accompaniment. In the following passage, the bass may be played somewhat sooner than it is strictly wanted, and the time thus gained will be bestowed on the melody, particularly on the smooth A. The little phrase may perhaps have the most pressure in the second bar; in the first it will be played simply; in the last it may be played *smorzando*, which expresses a great deal more than other similar terms. *Smorzando* is not merely slackening, nor diminishing – it may be neither – but it seems to show that the feeling has attained its greatest height, and is indeed too intense to vent itself with force.<sup>57</sup>



From Beethoven's Sonata, No. 2, Op. 2.

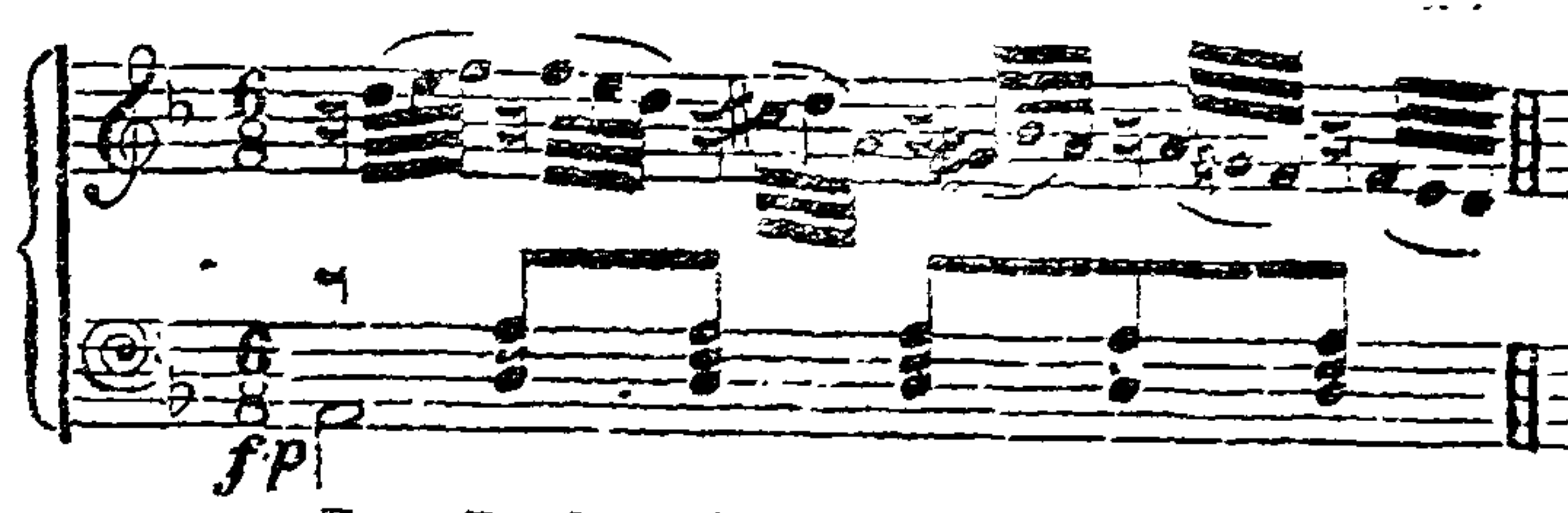
Reinagle clearly describes the basic theory of robbing and returning time yet her descriptive terminology is unclear. Following this she provides another explanation from Beethoven's Sonata in D minor Op. 10, No. 3; however again her intention is still vague:

In the following bar, the time is not stolen from the accompaniment; but the fourth group of notes, and, to a less degree, the third, seize, in right of their evidently stronger

<sup>57</sup> Caroline Reinagle. 'A Few Words on Piano Playing.' *The Musical Times*. 10 (1842): 242.



expression, on a short portion of time not justly belonging to them, or which the remainder must be robbed.<sup>58</sup>



From Beethoven's Sonata, No. 3, Op. 10.

Here Reinagle is more than likely advising that the g sharp and b flat in the fourth group of demisemiquavers and the c sharp in the third group ought to be lingered on due to their dissonance, while the accompaniment remains steady.

Franklin Taylor's 1897 description of rubato describes a style of playing in which there would have been obvious asynchrony between melody and accompaniment. Firstly he describes the alterations to melody notes by performers and secondly he illustrates a compositional style shown in the accompanying example that produces a similar effect.

There still remains to be noticed one more modification of tempo, which is of the greatest service to the expression when suitably introduced, but which requires great caution and sound judgement in use, since it is more liable than any variation of speed to degenerate into affectation. This is the tempo rubate (literally "robbed time"), in which one part of a phrase is quickened, and another slackened in proportion, so that the general march of the rhythm is undisturbed, and the duration of the whole phrase remains the same as it would have been if played in strict time throughout. Such variations are too delicate and subtle to be expressed in notation, and the effect must depend for its success entirely on the discretion of the player, but it should be observed that any independent accompaniment to a rubato phrase must always keep strict time, and it is, therefore, quite possible that no note of a rubato melody will fall exactly together with its corresponding note in the accompaniment, except perhaps, the first note in each bar. The following is a good example of rubato melody with strict accompaniment.<sup>59</sup>

Ex. 148. CHOPIN, Op. 52.

<sup>58</sup> Caroline Reinagle. 'A Few Words.' 242.

<sup>59</sup> Franklin Taylor. *Technique and Expression in Pianoforte Playing*. London: Novello & Co., 1897. 221.



The example given has an irregular number of notes to be performed independently above a regular bass and further examples of this type of writing can be found in the Nocturnes of John Field.

**Example 29: Field. *Nocturne No. 2 in C minor*; Stainer and Bell. Bar 92.**

The musical score for Example 29 consists of two systems of staves. The first system shows a treble staff with a melodic line and a bass staff with a regular bass line. The second system shows a treble staff with a melodic line and a bass staff with a regular bass line. The second system includes a bracketed '5' and a 'cresc.' marking.

**Example 30: Field. *Nocturne No. 4 in A major*. Stainer and Bell. Bar 20.**

The musical score for Example 30 consists of two systems of staves. The first system shows a treble staff with a melodic line and a bass staff with a regular bass line. The second system shows a treble staff with a melodic line and a bass staff with a regular bass line. The second system includes a '5' marking, a 'cresc.' marking, and a 'Ped.' marking with an asterisk.

It is also likely that in performance such examples may often have occurred as improvised flourishes in performance by the composers themselves.

The above descriptions of rubato reveal that within a framework of relative strictness, a certain degree of rhythmic modification was considered desirable and essential for expressive playing. It is therefore possible that frequently the underlying tempo of a work may have been more flexible than is implied by a



face-value interpretation of all quotations in this chapter. Tobias Matthay describes two forms of rubato:

The most usual is that in which we emphasise a note (or number of notes) by giving more than the expected Time-value, and then subsequently make-up the time thus lost by accelerating the remaining notes of that phrase or idea so as to enable us accurately to return to the pulse...In the opposite form of Rubato...we begin with a pushing-on or hurrying the time. This we must necessarily follow up by retarding the subsequent notes of the phrase.<sup>60</sup>

The theory of compensation was logical to teachers like Reinagle and Matthay – Sterndale Bennett’s student - as it imposed limitations on their students. Often many phrases require a quickening and slackening of tempo anyway.

Such factors were not taken into account by some 20<sup>th</sup> Century musicians and lexicographers who interpreted the word ‘strict’<sup>61</sup> very literally. In 1928 John McEwen published results based on evidence preserved on Duo-Art piano rolls concluding that rubato was a purely theoretical concept. By measuring the distance between perforations (and therefore note lengths and positions) he sought to discover, among other things, whether when ‘playing an independent accompaniment to a rubato melody or phrase’, the artists kept strict time in the accompaniment. McEwen found that the tempo of the pianist’s accompaniments fluctuated and therefore concluded that theories of rubato with strict time in the accompaniment were, as Robert Philip describes it, ‘inventions of theoreticians, rather than reflections of actual practice.’<sup>62</sup> Therefore, the word ‘strict’ in the context of tempo and rhythm to a nineteenth-century musician probably incorporated the slightest degree of flexibility that was still perceived as being strict.

Sterndale Bennett’s piano music requires a considered approach to tempo and rhythmic flexibility and this is reflected in his comments to Bettina Walker and

---

<sup>60</sup> Tobias Matthay. *Musical Interpretation*. Boston: Boston Music Co., 1980. 60.

<sup>61</sup> Franklin Taylor. *Technique and Expression*. 221.

<sup>62</sup> Robert Philip. *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance, 1900 – 1950*. Cambridge: Cambridge University Press, 1992. 46.



the markings in his own music. Comments regarding tempo and rhythmic modification in nineteenth-century sources need to be interpreted with consideration, as some terms must be seen as being relative to nineteenth-century performance, where there was a more liberal approach to this practice.

### 3.4 Arpeggiation

Describing Sterndale Bennett's performance of Mozart's Concerto in D minor on May 15 1848, William Ayrton writes that Sterndale Bennett's cadenzas and embellishments were added:

with rare taste and discretion. His performance was in true keeping with so noble and dignified a composition. His feeling taste, so opposed to the prevailing style of most of the pianists of the present day, reminds us of a great retired performer. That the mantle of J. B. Cramer has fallen upon our countryman is the general opinion. May he long continue to wear and deserve it.<sup>63</sup>

Ayrton's comparison of Sterndale Bennett's performance style to that of Johann Baptist Cramer is significant as the practice of unnotated arpeggiation is referred to in Cramer's 1812 *Instructions for the Pianoforte*:

Chords can be played in two different ways, first in an abrupt manner striking all the Notes at once, which is done chiefly at the end of a piece or a sentence. 2dly in Arpeggio sounding successively the Notes of which the chord is composed, and keeping them down until the time of the chord be filled up. When a chord is to be played in Arpeggio this mark

{ or this }

is generally placed by the side of the Chord... The Notes of a Chord are played with more or less velocity, as the character of the piece requires.<sup>64</sup>

This advice offers an insight into the use of arpeggiation in the period before Sterndale Bennett's birth. As Cramer states that the arpeggio mark is '*generally*

---

<sup>63</sup> J. R. Sterndale Bennett. *The Life of Sterndale Bennett*. Cambridge: Cambridge University Press, 1907. 187.

<sup>64</sup> J. B. Cramer. *Instructions for the Pianoforte*. London: 1812. Appendix, part 4, 42.



placed by the side of the Chord,' he recognises that actual practice differed from that which was notated in the score.

Two different forms of notation are used by Sterndale Bennett to indicate arpeggiation – the vertical wavy line and notation of the arpeggio in small notes. Although these two signs are used, it can be assumed that, as with all types of ornamentation, Sterndale Bennett did not take the time to mark every place where he might have expected arpeggiation to be employed as he would have been familiar with the manner in which chords were normally performed by nineteenth-century pianists.

Cramer considers firm chords to have an 'abrupt manner' and hence believes that their application is best suited at the end of compositions or phrases. This comment could signify some relationship between harpsichord and early piano technique, whereby synchronised chords produced a strong and accented effect - 'abrupt manner' - due to the plucking of the strings. Sterndale Bennett indirectly makes a link between early piano and harpsichord technique and refers to earlier methods of tone production on the period pianos of Clementi, Cramer and Dussek.

*With the piano of their time, they learn(ed) to draw out the tone in a tender manner, as was taught to them by their early studies on the harpsichord.*<sup>65</sup>

In view of this, it is significant that Sterndale Bennett in *Three Musical Sketches* Op. 10, composed 1835/6, indicates accents on spread chords, as this is in complete contrast to Cramer's recommendation for chordal playing.

**Example 31: Sterndale Bennett. *Three Musical Sketches* Op. 10; 'The Millstream,' Coventry & Hollier. Bar 34.**



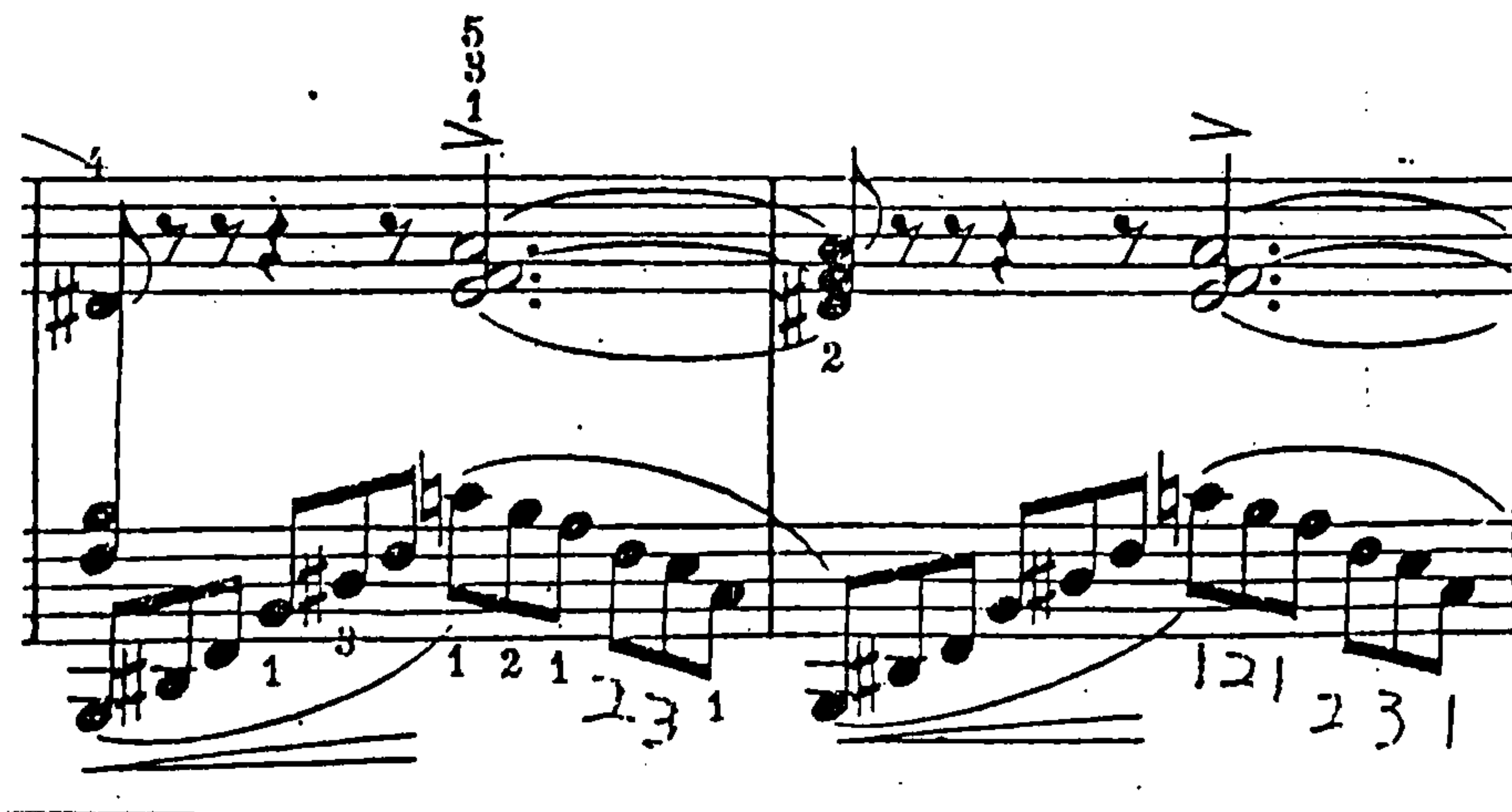
<sup>65</sup> William Sterndale Bennett. *Lectures on Music*. Unpublished manuscript. In library of Barry Sterndale Bennett, Longparish, Hampshire.



However, these accent marks on arpeggiated chords do correlate with Caroline Reinagle's suggestions on chords in her 1855 method *A Few Words on Piano Playing*. She states that 'no chord or octave should be spread, unless it requires an accent; yet not every accented chord should be spread.'<sup>66</sup>

In response to Reinagle's comment it would be possible to arpeggiate the accented chord in bar 41 – 42, where the right hand minims are slurred to a quaver, with the top note 'A' being a tie. The arpeggio would help to emphasise the top note through delaying it slightly. As it would be heard by itself, the ear would be aware that the top note does not change in the following chord.

**Example 32: Sterndale Bennett. *Three Musical Sketches Op. 10*; 'The Millstream.' Bars 41 – 42. CD 4, Track 2.**



As Reinagle takes care to comment on the appropriate use of arpeggiation, it is likely that arpeggiation was ubiquitous in nineteenth-century English piano performance. A letter written by Samuel Wesley in 1829 observes that pianists 'do not put down the Keys simultaneously *which on the Organ should always be done*, but one after another, beginning at the lowest note of the Base.'<sup>67</sup>

The bass register of the nineteenth-century piano is more clearly defined than that of the modern piano which tends to be rather thick. In order to try and

<sup>66</sup> Caroline Reinagle. *A Few Words on Piano Playing*. London: Novello & Co., 1855. 16 – 17.

<sup>67</sup> S. Wesley. Letter dated 1829. British Library. Callmark: Add 31764, f.28.



alleviate the muddy sound often produced in the low register of the modern grand piano, arpeggiation could be used when playing bass chords. However if chords are played together, care has to be taken with pedal and voicing. Voicing should be towards the bottom or top of the chord and this requires lightening the inner notes. In the fifth movement of Sterndale Bennett's *Suite de Pièces*, it is worth noting that even for his instrument he indicates that the low chords in bar 96 should be played 'one after another.'<sup>68</sup>

**Example 33: Sterndale Bennett. *Suite de Pièces Op. 24*. 'Presto agitato,' Stainer & Bell 5687. Bar 96. CD 5, Track 5.**



Sterndale Bennett's use of arpeggiation here contrasts to Reinagle's advice, as accents are not marked. However the arpeggiation does draw attention to these chords. In contrast to Reinagle's comment but validating Wesley's observation, Sigismond Thalberg regarded the employment of arpeggiation to be so natural that he introduced a sign to indicate chords where the notes were to be played simultaneously; however, this sign is indicated rarely in his *L'Art du chant appliqué au piano*.

In agreement with Reinagle's thoughts however, are those of Hans von Bülow who, in his edition of J. B. Cramer's Study No. 1, opposes the employment of arpeggiation when not indicated in the score:

---

<sup>68</sup> S. Wesley. Letter dated 1829. British Library. Callmark: Add 31764, f.28.



The teacher should insist on a systematic *arpeggio* wherever this indication is given, and should just as strictly insist on the avoidance of the mannerism of striking notes *arpeggio* where not specifically so marked. The least concession on this point – at the beginning of teaching – brings ineradicable harm with it.<sup>69</sup>

Further objection to unnotated arpeggiation is emphasised by von Bülow in Cramer's Study No. 44 where he advises that: 'In order to make the piece sound well it is absolutely essential that all intervals should be played perfectly and evenly together'<sup>70</sup> and in Study No. 47 he sternly reproaches any tendency towards arpeggiation stating that: 'If undrilled fingers show any inclination to play the sixths arpeggio this must be checked by the teacher.'<sup>71</sup> This suggests that unnotated arpeggiation was even more frequent in the playing of students and amateurs than in the playing of professionals.

Franklin Taylor also advises against unnotated arpeggiation in his 1877 *Primer of Pianoforte Playing*. He describes the difficulties of playing melodies and accompaniments when they are written to be played by the same hand. Like von Bülow, Franklin Taylor also gives the impression that synchronised chord playing is a skill achieved only after serious technical study:

Melody and accompaniment have frequently to be played by the same hand, and when the arrangement is similar to that shown in Ex. 1, the combination presents no particular difficulty. When, however, it happens that a note of the melody and one of the accompaniment have to be played at the same moment as in Ex. 2, the case is different, and demands special study in order to produce two different qualities of sound in the same hand at the same time.



<sup>69</sup> J. B. Cramer. *Sixty Selected Pianoforte-Studies*, ed. Bulow. H. von Bülow: 'Annotations' to J. B. Cramer, *Sixty Selected Pianoforte-Studies, with Preface, Fingering, Marks of Execution and Explanatory Notes by Hans von Bülow*, trans. C. Bache, 3<sup>rd</sup> edn. Munich: Jos.Aibl., 1889. 3.

<sup>70</sup> J. B. Cramer. *Sixty Selected Pianoforte-Studies*. ed. Bulow 99.

<sup>71</sup> J. B. Cramer. *Sixty Selected Pianoforte-Studies*. ed. Bulow 106.



In such a passage, breaking the first chord of a group – i.e. playing the B or Ex. 2 after the D which accompanies it – must by no means be allowed, although a very common habit in such cases, and an easy method of making a difference in the strength of the two sounds. Playing a chord arpeggio is very rarely permissible unless it is indicated by the composer. In our present case we have to seek to produce as great a difference of tone as possible between melody-notes and those of the accompaniment without separating them in the slightest degree, and this may be accomplished by holding the hand, immediately before sounding the notes, in such a position that the tip of the finger which is to reproduce the strongest tone is on a slightly lower level than that of the other finger.<sup>72</sup>

In 1873 Franklin Taylor and Hans von Bülow went to St. John's Wood to play 'The Maid of Orleans' sonata to Sterndale Bennett. Through their performances of the work, Sterndale Bennett would have been aware of their utilisation of arpeggiation. von Bülow had studied with Frederick Wieck as a child and Franklin Taylor with Clara Schumann, a pianist whom Sterndale Bennett greatly admired. Referring to her playing, Sterndale Bennett had written in his diary, nearly forty years earlier, on 4 November 1836, 'I have made my bow to Miss Clara Wieck, a very *clever* girl and plays capitally.'<sup>73</sup> In another letter he describes her as 'one of the finest players I have ever heard.'<sup>74</sup>

### 3.4.1 Speed and Placement of Arpeggiation

The implications of Cramer's statement that 'The Notes of a Chord are played with more or less velocity, as the character of the piece requires'<sup>75</sup> is that the mood of the composition would affect the speed of the arpeggio. Different speeds of arpeggiation would provide an array of colours and textures and these could be used to create a variety of atmospheres. This again relates closely to harpsichord playing, where the arpeggiation of chords at a variety of speeds was

---

<sup>72</sup> F. Taylor. *Primer of Pianoforte Playing*. Ed. G. Grove, 1<sup>st</sup> edn., 1877. This edn. rev. and partly rewritten. London: 1899. 13.

<sup>73</sup> Quoted from J. R. Sterndale Bennett. *The Life*. 50.

<sup>74</sup> Quoted from J. R. Sterndale Bennett. *The Life*. 124.

<sup>75</sup> J. B. Cramer. *Instructions for the Pianoforte*. London: 1812. Appendix, part 4, 42.



often necessary to enhance the tone of the instrument, due to its rapid decay. This issue is also raised by C.P.E. Bach who wrote:

The keyboard lacks the power to sustain long notes and to decrease and increase the volume of a tone...The conditions make it no small task to give a singing performance of an adagio without creating too much empty space and a consequent monotony due to lack of sonority...The deficiencies of the keyboard can be concealed under various expedients such as broken chords.<sup>76</sup>

In contrast to Cramer's advice, Thalberg, regarding the manner in which a spread should be performed wrote:

The chords that support a melody on the highest note should always be arpeggiated, but very tight, almost together, and the melody note should be given more weight than the other notes of the chord.<sup>77</sup>

Thalberg is here recommending, at face value, an unvarying fast speed which makes the chord sound almost together. This seems dubious for refined pianism, yet the above rule may have been offered to prevent students from making inappropriate arpeggiation which would result in exaggerated syncopation, large gaps between successive melody notes and mixed harmony. It is also possible that slight or very tight arpeggiation was not considered arpeggiation at all.

It is noteworthy that Clara Schumann's edition of Schumann's *Warum?*, Op. 12, No. 3 gives us a clue that she believed that the speed of arpeggio should vary according to the character of the composition. To explain the grace-note arpeggios she states:

*This arpeggio in accordance with the character of the piece, must not be played quickly but as follows:*

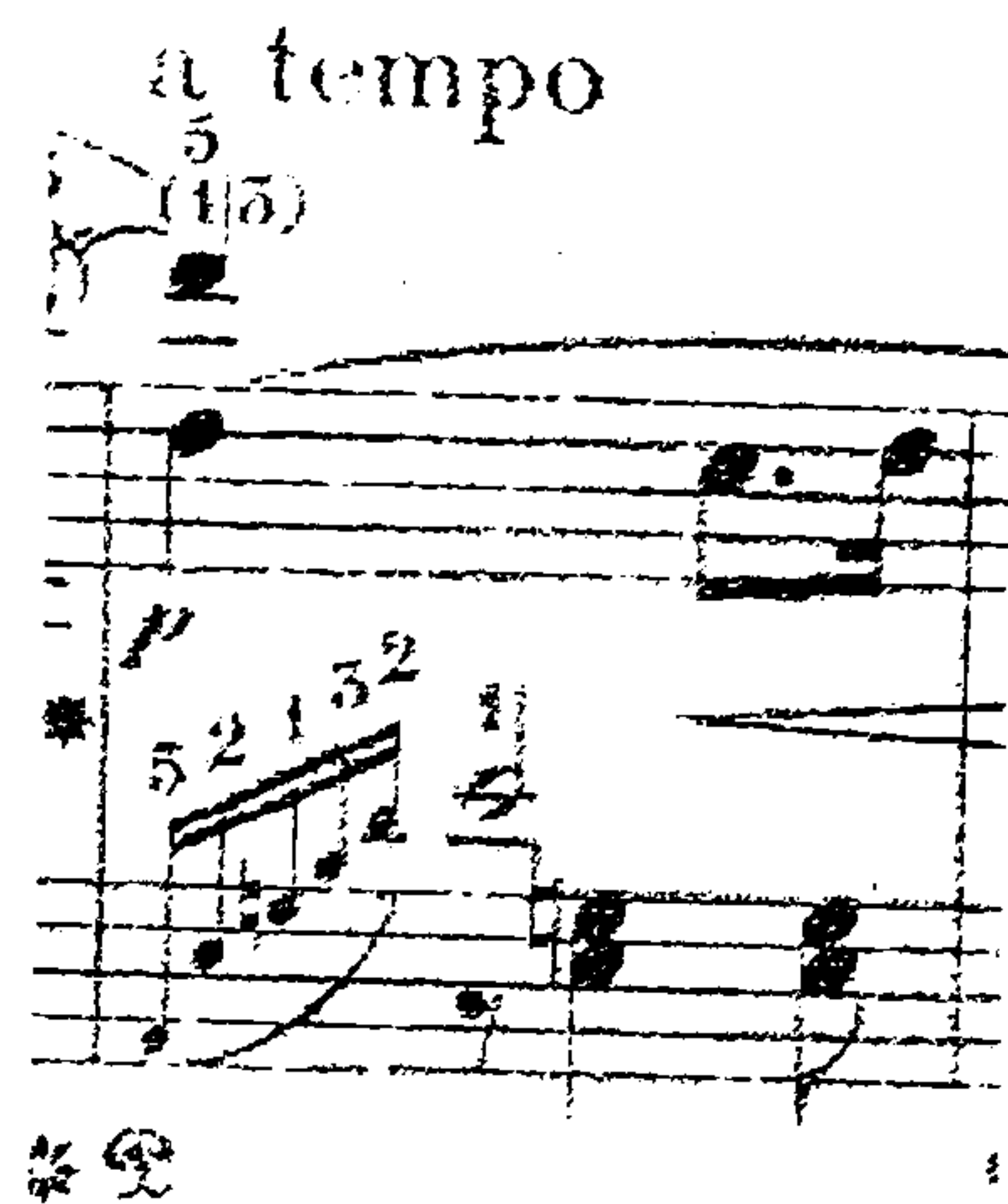


<sup>76</sup> C.P.E. Bach. *Versuch über die wahre Art das Clavier zu spielen*. Translated and edited by William Mitchell. New York: 1949; R/1974. 150.

<sup>77</sup> Sigismond Thalberg. *L'Art du chant appliqué au piano*. Leipzig: Breitkopf & Härtel, c. 1860. Unpaginated.



**Example 34: Schumann. *Warum? Op. 12, No. 3. Klavierwerke* ed. Clara Schumann. Bar 13.**



The above example is also important due to the fact that Clara Schumann evidently intended the arpeggio to start on the beat, rather than before it. To emphasise this she repositions the quaver rest.

Hans von Bülow, like Clara Schumann, also wished the arpeggio to be placed on the beat. His broken chords are notated to be played swiftly so that they will not interfere with the rhythmic pattern of the accompanying parts. In his annotations to Cramer's Study No. 19, he writes:

The directions given in No. 1 regarding the correct manner of playing arpeggio chords find, if need be, their most obvious justification in this and the following study. The acoustic impurity which must result from striking the lower notes of a chord beforehand and sounding them together with notes which belong to another harmony will wound a sensitive ear; and will lead the teacher thenceforth not to tolerate the slightest carelessness on the pupil's part in this respect. The execution is here once more plainly set before the player:





In slower practice eventually thus also<sup>78</sup>



Both these examples seem to aim at stopping the practice of broken chords that are played before the beat and support the idea that the speed of the arpeggio should vary according to the mood of the composition. Through these examples, Clara Schumann and von Bülow are trying to avoid unmusical effects such as mixing of harmonies, broken rhythm and melodic distortion. It is also likely that these examples, as with all advice on arpeggiation, may have been created as boundaries for students and would not necessarily have applied to trained artists.

### **3.4.2 Case Study: Comparison of Editions of Beethoven's 'Sonata Pathétique' in C minor, Op. 13 by Cipriani Potter and Sterndale Bennett.**

Notated evidence of the types of arpeggiation used in nineteenth-century performance can be found in the editions of Beethoven's sonatas by Cipriani Potter and that of his pupil Sterndale Bennett. These three musicians were all associated with the Royal Academy of Music in London. To demonstrate their editorial suggestions for arpeggiation, my study will focus on the 'Sonata Pathétique' in C minor, Op. 13.

Cipriani Potter's edition of Beethoven's 'Sonata Pathétique' Op. 13 reveals many added arpeggios that are not included in Sterndale Bennett's edition of the Sonata, as is demonstrated in the following examples.

---

<sup>78</sup> H. von Bülow. 'Annotations' to J. B. Cramer. *Sixty Selected Pianoforte-Studies, with Preface, Fingering, Marks of Execution and Explanatory Notes by Hans von Bülow*, trans. C. Bache, 3<sup>rd</sup> edn. Munich: Jos. Aibl., 1889. 43.



Example 35: Beethoven. *Sonata Pathétique, Op. 13*; First movement –  
 'Grave,' ed. Cipriani Potter. London: R. Mills. Bars 1 – 3.

L. van BEETHOVEN.  
 Op. 13.

$\text{♩} = 60.$

GRAVE.

The musical score for Example 35 shows the first three bars of the first movement of Beethoven's Sonata Pathétique, Op. 13. It is in C major, 3/4 time, and marked 'GRAVE'. The tempo is indicated as quarter note = 60. The score is presented in two systems, each with a piano (left) and right-hand (treble) staff. The first system includes dynamic markings 'fp' and accents. The second system includes 'fp' and 'sf' markings.

Example 36: Beethoven. *Sonata Pathétique, Op. 13*; First movement –  
 'Grave,' ed. Sterndale Bennett. London: Leader & Cock. Bars 1 – 3.

GRAVE.

The musical score for Example 36 shows the first three bars of the first movement of Beethoven's Sonata Pathétique, Op. 13. It is in C major, 3/4 time, and marked 'GRAVE'. The score is presented in two systems, each with a piano (left) and right-hand (treble) staff. The first system includes dynamic markings 'fp' and accents. The second system includes 'fp' and 'sf' markings.



Both editions arpeggiate the first chord heightening its dramatic effect. It is significant that the chord at the start of bar 2 is not arpeggiated as it gives a contrasting effect. Sterndale Bennett does not spread the chord in bar 3.

**Example 37: Beethoven. *Sonata Pathétique, Op. 13*; First movement – ‘Grave,’ ed. Cipriani Potter. Bar 133.**

The image shows a musical score for Example 37, which is a piano arrangement of Beethoven's Sonata Pathétique, Op. 13, First movement, 'Grave'. The score is for two staves, likely representing the right and left hands. The tempo is marked as 'GRAVE' with a metronome marking of 60. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The score shows bars 133, 134, and 135. Bar 133 starts with a fortissimo (fp) dynamic and features a chord that is arpeggiated. Bar 134 continues with a fortissimo (f) dynamic. Bar 135 ends with a fortissimo (f) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**Example 38: Beethoven. *Sonata Pathétique, Op. 13*; First movement – ‘Grave,’ ed. Sterndale Bennett. Bar 133.**

The image shows a musical score for Example 38, which is a piano arrangement of Beethoven's Sonata Pathétique, Op. 13, First movement, 'Grave'. The score is for two staves, likely representing the right and left hands. The tempo is marked as 'TEMPO *mo*'. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The score shows bar 133. The bar starts with a fortissimo (fp) dynamic and features a chord that is arpeggiated. The notation includes various musical symbols such as notes, rests, and dynamic markings.



Both editions indicate the arpeggio sign only once in this section. This could possibly be to remind the pianist that spread chords could be employed. Again it gives a dramatic effect.

**Example 39: Beethoven. *Sonata Pathétique, Op. 13*; First movement – ‘Allegro molto con brio,’ ed. Cipriani Potter. Bar 280 – 284.**

Musical score for Example 39, showing two staves of music. The top staff has a treble clef and the bottom staff has a bass clef. The music is in B-flat major. The top staff features a series of chords, with a double fermata over the final chord. The bottom staff features a series of eighth notes, with a double fermata over the final chord. The dynamic marking 'ff' is present in both staves.

**Example 40: Beethoven. *Sonata Pathétique, Op. 13*; First movement – ‘Allegro molto con brio,’ ed. Sterndale Bennett. Bar 280 – 284.**

Musical score for Example 40, showing two staves of music. The top staff has a treble clef and the bottom staff has a bass clef. The music is in B-flat major. The top staff features a series of chords, with a double fermata over the final chord. The bottom staff features a series of eighth notes, with a double fermata over the final chord. The dynamic marking 'ff' is present in both staves.



Cipriani Potter arpeggiates the two fortissimo chords whereas Sterndale Bennett does not.

**Example 41: Beethoven. *Sonata Pathétique, Op. 13*; Second movement – ‘Adagio cantabile,’ ed. Cipriani Potter. Bar 9.**



**Example 42: Beethoven. *Sonata Pathétique, Op. 13*; Second movement – ‘Adagio cantabile,’ ed. Sterndale Bennett. Bar 9.**





Cipriani Potter may have indicated these chords arpeggio to enhance the singing quality implied by the terms *cantando* and *con molto espress.* Again there is intermittent use of arpeggio signs.

**Example 43: Beethoven. *Sonata Pathétique, Op. 13*; Second movement – ‘Adagio cantabile,’ ed. Cipriani Potter. Bar 16.**



**Example 44: Beethoven. *Sonata Pathétique, Op. 13*; Second movement – ‘Adagio cantabile,’ ed. Sterndale Bennett. Bar 16.**





Sterndale Bennett does not write an arpeggio sign in front of the chord. Cipriani Potter's indication would emphasise the expressiveness of the six-four chord before it resolves.

**Example 45: Beethoven. *Sonata Pathétique, Op. 13*; Second movement – ‘Adagio cantabile,’ ed. Cipriani Potter. Bar 29.**



**Example 46: Beethoven. *Sonata Pathétique, Op. 13*; Second movement – ‘Adagio cantabile,’ ed. Sterndale Bennett. Bar 29.**





This arpeggio enhances the singing quality. It is surprising however that Potter did not mark the same arpeggio sign at the opening. Sterndale Bennett does not indicate arpeggiation.

**Example 47: Beethoven. *Sonata Pathétique*, Op. 13; Second movement – ‘Adagio cantabile,’ ed. Cipriani Potter. Bar 52 and 59.**

**Example 48: Beethoven. *Sonata Pathétique*, Op. 13; Second movement – ‘Adagio cantabile,’ ed. Sterndale Bennett. Bar 52 and 59.**



These again enhance the singing quality. Again there is intermittent use of arpeggio notation in this section.

**Example 49:** Beethoven. *Sonata Pathétique, Op. 13*; Third movement – ‘Rondo: Allegro non tanto,’ ed. Cipriani Potter. Bars 15 – 23.

**Example 50:** Beethoven. *Sonata Pathétique, Op. 13*; Third movement – ‘Rondo: Allegro non tanto,’ ed. Sterndale Bennett. Bars 15 – 23.



Here the arpeggio signs could heighten the dramatic emphasis of the *fp* marking. The arpeggio also fills out the tone of the bar. Sterndale Bennett does not indicate an arpeggio; this could be so that the tone would die away more quickly.

**Example 51: Beethoven. *Sonata Pathétique*, Op. 13; Third movement – ‘Rondo: Allegro non tanto,’ ed. Cipriani Potter. Bar 75.**



**Example 52: Beethoven. *Sonata Pathétique*, Op. 13; Third movement – ‘Rondo: Allegro non tanto,’ ed. Sterndale Bennett. Bar 75.**



Cipriani Potter's arpeggiation of this octave delineates the compound voices.



Editors would have added arpeggio signs to the composer's original text to gain particular expressive effects. It is possible that Cipriani Potter wished no other arpeggios to be added to the work, however, the sporadic nature of his additions makes this very unlikely. Sometimes arpeggio signs might be used as prompts to remind the player to spread chords or they might be indicated simply to provide an example of when to do so. Often Cipriani Potter notates the arpeggio sign on the first appearance of recurring musical material. It is also likely that some of Sterndale Bennett's indications were inculcated by Potter; however his edition has no arpeggiation indicated in the second and third movements.

Sterndale Bennett's arpeggio additions are more uniform than Cipriani Potter's so it is more likely that he wanted arpeggiation only where indicated. Nevertheless the above examples demonstrate the frequent use of arpeggiation in English nineteenth-century piano performance. As Sterndale Bennett does not indicate as many arpeggio markings on most of the chords above, it is probable that he was trying to encourage a more synchronised style of playing chords.



## Conclusion

Sterndale Bennett's piano music made a significant contribution to London musical life during the nineteenth-century. The immigrant and native composers represented in the 'London Pianoforte School' were exposed to a variety of musical styles with many pianistic styles having their origins within the School. These different styles can be heard in the recordings which juxtapose Sterndale Bennett's music with those of his predecessors and contemporaries. That there was an English style of pianism is amplified, by the examples included here, of the performance practices described in nineteenth-century writings, as well as the differences between the English and Viennese pianos.

Furthermore, many of the composers represented in the School, such as Sterndale Bennett's predecessor Clementi and his colleague Moscheles, played an important part in the revival of Baroque music in nineteenth-century London, through performance and through producing editions of the music. There is a superficial influence of Baroque music in Sterndale Bennett's *Suite de Pièces Op. 24* and he played an important part in the revival of Baroque music through preparing editions of Bach and Handel. 'London Pianoforte School' composers also gave performances of Mozart's piano music to critical acclaim and Sterndale Bennett can be seen as an advocate of Mozart, as he gave frequent performances of his music and promoted Mozart's music through lectures.

A study of the publishing practices of the period reveals that Sterndale Bennett's music was published in England, Germany and France, with some works being published abroad prior to publication in London. Often he could exercise control over this simultaneous publication through the checking of proofs or sending corrected proofs of a recently prepared edition as a model. Occasionally he would trust one of his respected colleagues to oversee the task. The changes in printing methods during the nineteenth-century allowed for subsequent editions to be made easily and relatively cheaply. Case studies of selected compositions reveal that



Sterndale Bennett oversaw some later editions of his piano music. As an editor he edited works by many other composers and a study of these editions reveals minimum editorial intervention.

Contemporary documents and secondary sources when compared to the preserved evidence we have regarding Sterndale Bennett's own stance on pedalling, rubato and arpeggiation, reveal a more conservative approach to piano playing than is prevalent in the writings by Kalkbrenner, and other contemporaries. Sterndale Bennett's use of the term *espressivo* seems to have indicated a degree of tempo modification. A comparison of Sterndale Bennett's edition of Beethoven's 'Sonata Pathétique' Op. 13 with that of his teacher, Cipriani Potter, shows a move away from the ubiquitous arpeggiation prevalent in performances of the period and can be seen to represent a more considered style of performance.



## Bibliography

Abraham, Gerald. 'Modern Research on Schumann.' *Proceedings of the Musical Association* lxxv (1948 – 49): 65 – 75.

Ager, L. 'Composer or Pedant?' *Musical Opinion* 98 (1975): 182.

Bach, C.P.E. *Essay on the True Art of Playing Keyboard Instruments*. Translated and edited by William J. Mitchell. New York: Norton, 1949.

Bannard, J. 'William Sterndale Bennett: A Defence and an Appreciation.' *The Musical Standard* (20 August, 1914): 163.

Bennett, J. 'From my Study' (Bennett, Gade, Hiller). *The Musical Times* 35 (1894): 659 – 62.

Bennett, W. S. *Lectures on Musical Life*. Edited by Nicholas Temperley and Yunchung Yang. Woodbridge: The Boydell Press, 2006.

Bie, Oscar. *A History of the Pianoforte and Pianoforte Players*. Translated from the German by E. E. Kellett and E. W. Naylor. New York: Da Capo Press, 1966.

Blume, F. (ed). 'Carl Reinecke.' *Die Musik in Geschichte und Gegenwart – Allgemeine Enzyklopädie der Musik*. Kassel: Barenreiter-Verlag, 1963.

Boyd, Malcolm. *Domenico Scarlatti – Master of Music*. London: Weidenfeld and Nicolson, 1986.

Brendel, Alfred. *Musical Thoughts and After-Thoughts*. London: Robson Books, 1976.

Brown, Clive. *A Portrait of Mendelssohn*. New Haven: Yale University Press, 2003.



Brown, Clive. *Classical and Romantic Performing Practice 1750 – 1900*. Oxford: Oxford University Press, 1999.

Brown, Howard Mayer and Stanley Sadie. *The Norton/Grove Handbooks in Music: Performance Practice – Music After 1600*. London: W. W. Norton & Company, 1990.

Burton, Anthony. *A Performer's Guide to Music of the Romantic Period*. London: ABRSM Publishing Ltd., 2002.

Bush, G. 'Prophet in his Own Country.' *Composer* 21 (1966): 8 – 11.

Bush, G. 'William Sterndale Bennett, 1816 – 75.' *Music and Musicians* 23/2 (1975): 32 – 4.

Chaulieu, C. 'Des Pédales du piano.' *Le Pianiste* 9 (1833-4): 132.

Christiani, A. *The Principles of Expression in Pianoforte Playing*. New York: Harper & Bros., 1886.

Clementi, Muzio. *Introduction to the Art of Playing on the Pianoforte*. London: Clementi, Banger, Hyde, Collard & Davis, 1801.

Corder, F. 'W. Sterndale Bennett and his Music.' *The Musical Times* 57 (1916): 233-5.

Cramer, J. B. *Praktische Pianoforte-Schule*. Berlin: Lischke, 1826.

Crotch, W. *The Substance of Several Courses of Lectures on Music*. London: Longman, Rees, Orme, Brown, and Green, 1831.

Czerny, Carl. *Complete Theoretical and Practical Piano Forte School Opus 500*. 3 vols. Translated by J. A. Hamilton. London: R. Cocks & Co., 1839.



Davison, H. *Music During the Victorian Era: From Mendelssohn to Wagner. Being the Memoirs of J. W. Davison, Forty Years Music Critic of 'The Times.'* London: W. Reeves, 1912.

Davies, Hibbard Trevor. 'The Slow Movements in the Sonatas of John Field.' *The Music Review* xxii (1961): 89 – 93.

Dibble, Jeremy and Bennett Zon. *Nineteenth-Century British Music Studies*. Vol. II. Aldershot: Ashgate Publishing Ltd, 2002.

Dubal, David. *Reflections from the Keyboard: The World of the Concert Pianist*. New York: Summit Books, 1984.

Dunhill, T. 'The Music of W. S. Bennett.' *Music Student* 8 (1916): 201 – 3.

Dunsby, Jonathan. *Performing Music: Shared Concerns*. Oxford: Oxford University Press, 1996.

Ehrlich, Cyril. *The Piano: A History*. London: J. M. Dent & Sons Ltd., 1976.

Eigeldinger, Jean Jacques. *Chopin: Pianist and Teacher as Seen by His Pupils*. Cambridge: Cambridge University Press, 1986.

Elder, Dean. *Pianists at Play*. London: Kahn & Averill, 1989.

Elkin, Robert. *Royal Philharmonic (Annals of the Royal Philharmonic Society)*. London: Rider and Company, 1946.

Fay, Amy. *Music Study in Germany in the Nineteenth Century*. New York: Da Capo Press, 1980.

Ferguson, Howard. *Keyboard Interpretation from the Fourteenth to the Nineteenth Century*. Oxford: Oxford University Press, 1975.



Fielden, Thomas. 'The History of the Evolution of Pianoforte Technique.' *Proceedings of the Royal Musical Association* 59 (17 January 1933): 35 – 39.

Freemantle, W. T. *Sterndale Bennett and Sheffield, Comprising: An Account of the Bennett Family*. Sheffield: Pawson & Brailsford, 1919.

Gamble, William. *Music Engraving and Printing: Historical and Technical Treatise*. London: Sir Isaac Pitman & Sons, 1923.

Gerig, Reginald R. *Famous Pianists and their Technique*. New York: Robert B. Luce, Inc., 1990.

Haskell, H. *The Attentive Listener: Three Centuries of Music Criticism*. London: Faber and Faber, 1995.

Hauser, Arnold. *The Social History of Art*. London: Routledge and Kegan Paul, 1958.

Herz, Henri. *A Standard Modern Preceptor for the Pianoforte*. London: c.1840.

Hogarth, George. *Musical History, Biography and Criticism*. London, 1835.

Hudson, Richard. *Stolen Time: The History of Tempo Rubato*. Oxford: Clarendon Paperbacks, 1994.

Hummel, Johann Nepomuk. *A Complete Theoretical and Practical Course of Instructions, on the Art of Playing the Piano Forte*. 3 Vols. London: T. Boosey, 1828.

Humphries C. and W. C. Smith. *Music Publishing in the British Isles, from the Earliest Times to the Middle of the Nineteenth Century: A Dictionary of Engravers, Printers, Publishers and Music Sellers, with a Historical Introduction*. Second Edition. Oxford: Blackwell, 1970.



Hutchison, Ernest. *The Literature of the Piano*. London: Hutchinson & Co. Ltd., 1964.

Janson, F. Gustav, ed. *The Life of Robert Schumann: Told in his Letters*. Translated by May Herbert. London: Richard Bentley and Son, 1890.

Joachim, Joseph and Andreas Moser. *Violinschule*. 3 vols. Berlin, 1902.

Kalkbrenner, Frédéric. *Complete Course of Instruction for the Piano Forte*. London: Cramer, Addison & Beale, c.1835.

Keller, Hermann. *Phrasing and Articulation*. Translated by Leigh Gerdine. London: Barrie and Rockliff, 1966.

Kidson, F. *British Music Publishers, Printers and Engravers*. London: W. E. Hill, 1900.

Kirby, F. E. *A Short History of Keyboard Music*. London: Schirmer Books, 1966.

Klein, Hermann. *Thirty Years of Musical Life in London 1870 – 1900*. London: William Heinemann, 1903.

Klindworth, Karl. 'Preface' and 'Explanatory Notes.' Mendelssohn, F. *Lieder ohne Worte*. London: Novello, 1898.

Lebert, S. and L. Stark. *Grand Theoretical and Practical Piano School for Systematic Instruction in All Branches of Piano Playing from the First Elements to the Highest Perfection*. Translated by C. E. R. Muller. New York: White-Smith Music Publishing Co., n.d.

Litzmann, Berthold. *Clara Schumann. An Artist's Life – According to Diaries and Letters*. London: Macmillan and Co., 1913.



Loesser, Arthur. *Men Women and Pianos: A Social History*. New York: Dover Publications Inc., 1990.

Lussy, Mathis. *Musical Expression*. Translated by M. E. von Glehn. London: Novello & Co., c.1885.

Mackerness, E. D. *A Social History of English Music*. London: Routledge and Kegan Paul, 1964.

McEwen, John Blackwood. *Tempo Rubato, or Time-Variation in Musical Performance*. Oxford: Oxford University Press, 1928.

McVeigh, Simon. *Concert Life in London from Mozart to Haydn*. Cambridge: Cambridge University Press, 1993.

Matthay, Tobias. *Musical Interpretation*. Boston: Boston Music Co., 1980.

Matthay, Tobias. *The Visible and Invisible in Pianoforte Technique*. London: Oxford University Press, 1947.

Matthews, Denis. *Keyboard Music*. Harmondsworth: Penguin Books Ltd, 1972.

Moscheles, C. *Life of Moscheles, with Selections from his Diaries and Correspondence*. 2 Volumes. Translated by A. D. Coleridge. London: Hurst & Blackett, 1873.

Newman, William S. *The Sonata Since Beethoven*. Second Edition. New York: W. W. Norton & Company, Inc., 1972.

Niecks, F. *Frederick Chopin as a Man and Musician*. London: Novello Ewer, 1888.

Nowell-Smith, Simon. *International Copyright Law and the Publisher in the Reign of Queen Victoria*. Oxford: Oxford University Press, 1968.



Parkinson, J. A. *Victorian Music Publishers: An Annotated List*. Detroit: Harmonie Park Press, 1990.

Parrott, Isabel. 'William Sterndale Bennett and the Bach Revival in Nineteenth-Century England.' *Europe, Empire, and Spectacle in Nineteenth-Century British Music*. Edited by Rachel Cowgill and Julian Rushton. Aldershot: Ashgate, 2006.

Patten, Robert L. *Charles Dickens and His Publishers*. Oxford: Oxford University Press, 1978.

Peres da Costa, Neal. *Performing Practices in Late-Nineteenth-Century Piano Playing: Implications of the Relationship between Written Texts and Early Recordings*. Ph.D dissertation. University of Leeds, 2001.

Philip, Robert. *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance, 1900 – 1950*. Cambridge: Cambridge University Press, 1992.

Plantinga, Leon. *Clementi: His Life and Music*. London: Oxford University Press, 1977.

Plantinga, Leon. *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*. London: W. W. Norton & Co., 1984.

Plantinga, Leon. *Schumann as Critic*. Yale: Yale University Press, 1967.

Philip, R. *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance: 1900 – 1950*. Cambridge: Cambridge University Press, 1992.

Piggott, Patrick. *The Life and Music of John Field 1782 – 1837: Creator of the Nocturne*. London: Faber and Faber, 1973.



Potter, C. 'Companion to the Orchestra; Or Hints on Instrumentation.' *The Musical World* 4/41 (1886): 1-5.

Rainbow B. *The Land without Music: Musical Education in England, 1800 – 1860, and its Continental Antecedents*. London: Novello, 1967.

Reinagle, Caroline. *A Few Words on Piano Playing*. London: Novello & Co., 1855.

Ringer, Alexander. 'Beethoven and the London Pianoforte School.' *The Musical Quarterly* 56/4 (1970): 742 – 758.

Rink, John. *Musical Performance: A Guide to Understanding*. Cambridge: Cambridge University Press, 2002.

Rosen, Charles. *Piano Notes: The Hidden World of the Pianist*. London: Penguin Books, 2004.

Rosen, Charles. *The Romantic Generation*. London: Harper Collins Publishers, 1996.

Rosenblum, Sandra. *Performance Practices in Classic Piano Music: Their Principles and Applications*. Bloomington: Indiana University Press, 1988.

Rowland, David. *A History of Pianoforte Pedalling*. Cambridge: Cambridge University Press, 1993.

Rowland, David. *Early Keyboard Instruments: A Practical Guide*. Cambridge: Cambridge University Press, 2001.

Rowland, David. 'Early Pianoforte Pedalling: The Evidence of the Earliest Printed Markings.' *Early Music* XIII/I (February 1985): 5-17.



- Rowland, David. *The Cambridge Companion to the Piano*. Cambridge: Cambridge University Press, 2000.
- Rowley, A. 'Sterndale Bennett.' *Musical Opinion* (1948): 494 – 6.
- Salaman, Charles. 'Pianists of the Past.' *Blackwood's Edinburgh Magazine* 170 (1901): 307 – 330.
- Scholes, P. *The Mirror of Music, 1844 – 1944: A Century of Musical Life in Britain as Reflected in the Pages of the 'Musical Times.'* London: Novello, 1947.
- Schonberg, H. C. *The Great Pianists*. New York: Simon & Shuster, 1987.
- Schumann, Robert. *Schumann on Music: A Selection from the Writings*. Translated and edited by Henry Pleasants. New York: Dover Publications Inc., 1988.
- Sterndale Bennett, William. 'Student Diary of William Sterndale Bennett' (pt i). *British Music* 8 (1986): 54 – 65.
- Sterndale Bennett, William. 'Student Diary of William Sterndale Bennett' (pt ii). *British Music* 9 (1987): 55 – 62.
- Sterndale Bennett, William. 'Student Diary of William Sterndale Bennett' (pt iii). *British Music* 10 (1988): 57 – 61.
- Sterndale Bennett, J. R. *The Life of William Sterndale Bennett*. Cambridge: Cambridge University Press, 1907.
- Selden-Goth, G. *Felix Mendelssohn: Letters*. New York: Vienna House, 1945.
- Shaw, George Bernard. *Shaw's Music: The Complete Musical Criticism in Three Volumes*. Edited by D. H. Laurence. London: Bodley Head, 1981.



Spark, W. *Musical Memories*. Second Edition. London: W. Reeves, 1909.

Stanford, Sir Charles Villiers. 'William Sterndale Bennett, 1816 – 1875.' *The Musical Quarterly* 2 (1916): 628 – 57.

Taruskin, Richard. *Text and Act: Essays on Music and Performance*. Oxford: Oxford University Press, 1995.

Taylor, Franklin. *Primer of Pianoforte Playing*. New York: D. Appleton & Company, 1878.

Taylor, Franklin. *Technique and Expression in Pianoforte Playing*. London: Novello, Ewer and Co., 1897.

Taylor, Ronald. *Robert Schumann: His Life and Work*. London: Granada Publishing Ltd, 1982.

Temperley, Nicholas. 'Beethoven in London Concert Life, 1800 – 1850.' *The Music Review* 21 (1960): 207 – 214.

Temperley, Nicholas. *Instrumental Music in England, 1800 – 1850*. Ph.D thesis. University of Cambridge. 1959. 317.

Temperley, Nicholas. 'John Field and the First Nocturne.' *Music and Letters* 56 (1975): 335 – 340.

Temperley, Nicholas. 'London and the Piano, 1760 – 1860.' *The Musical Times* 129 (1988): 289 – 93.

Temperley, Nicholas. 'Mendelssohn's Influence on English Music.' *Music and Letters* 43 (1962): 224 – 33.

Temperley, Nicholas. 'Mozart's Influence on English Music.' *Music and Letters* 42 (1961): 307 – 318.



Temperley, Nicholas. 'Schumann and Sterndale Bennett.' *Nineteenth-Century Music* 12 (1989): 207 – 20.

Temperley, Nicholas. 'The London Pianoforte School.' *The Musical Times* 126 (1985): 25 – 27.

Temperley, Nicholas (ed.). *The London Pianoforte School*. Vols. 1-20. London: Garland Publishing, Inc., 1987.

Temperley, Nicholas. *The Lost Chord: Essays on Victorian Music*. Bloomington: Indiana University Press, 1989.

Thalberg, Sigismond. *L'Art du chant appliqué au piano*. Leipzig: Breitkopf & Härtel, c.1860.

Todd, R. Larry (ed.). *Schumann and his World*. Princeton: Princeton University Press, 1994.

Venino, A. *A Pedal Method of the Piano*. New York: E. Schuberth, 1893.

Wainwright, David. *Broadwood by Appointment: A History*. London: Quiller Press, 1982.

Walker, Bettina. *My Musical Experiences*. Reprinted from the 1890 edition. Amsterdam: Fredonia Books, 2001.

Walker, Ernest. *A History of Music in England*. London: Oxford University Press, 1924.

Ward Jones, Peter. 'Mendelssohn and his English Publishers.' *Mendelssohn Studies*. Edited by R. Larry Todd. Cambridge: Cambridge University Press, 1992. 240-255.



Weitzmann, Carl Frederich. *A History of Pianoforte-Playing and Pianoforte-Literature*. New York: G. Schirmer, 1897.

Williamson, Rosemary. *William Sterndale Bennett: A Descriptive Thematic Catalogue*. Oxford: Oxford University Press, 1996.

Williamson, Rosemary. *William Sterndale Bennett (1816–75) and his Publishers: Some Aspects of the Production of Music in Mid-Nineteenth-Century England*. Ph.D dissertation. University of Nottingham, 1995.



## Discography

Beethoven, Ludwig van. *Beethoven – Bagatelles*. Alfred Brendel, Philips 456 031-2, 1997. Compact disc.

Beethoven, Ludwig van *and* Robert Schumann. *Beethoven – Schumann – Theme and Variations II*. Alfred Brendel, Philips 432 093-2, 1990. Compact disc.

Chopin, Frederic. *Lympany Plays Chopin – An 85<sup>th</sup> Birthday Tribute*. Dame Moura Lympany, Dutton 2CDBP 9715, 2001. Compact disc.

Chopin, Frederic. *Preludes Opus 28 – 7 Etudes*. Dame Moura Lympany, Apex 2564 60158 2, 2003. Compact disc.

Field, John. *Piano Concertos Nos. 1 and 3*. Benjamin Frith, Northern Sinfonia conducted by David Haslam, Naxos 8.3770, 1997. Compact disc.

Field, John. *Piano Music Volume 1 – Nocturnes and Sonatas*. Benjamin Frith, Naxos 8.550761, 1999. Compact disc.

Field, John. *Piano Music Volume 2 – Nocturnes and Sonatas*. Benjamin Frith, Naxos 8.550762, 2000. Compact disc.

Field, John. *Complete Piano Music Vol. 4*. Pietro Spada, Arts 47181-2, 1995. Compact disc.

Field, John. *Nocturnes*. Bart van Oort, Columns Classics 0189, 1997. Compact disc.

Mendelssohn, Felix. *Complete Piano Works – Songs Without Words I*. Martin Jones, Nimbus NI5073, 1979. Compact disc.



Mendelssohn, Felix. *Lieder ohne Worte, Songs without Words*. Daniel Barenboim, Deutsche Grammophon 453 061-2, 1974. Compact disc.

Mendelssohn, Felix. *Piano Works Vol. 5*. Benjamin Frith, Naxos 8.553541. 1999. Compact disc.

Mozart, W.A. *Favourite Works for Piano*. Alfred Brendel, Philips 454 244-2. 1996. Compact disc.

Pinto, George Frederick; Carl Maria von Weber; John Field; John Baptist Cramer; Muzio Clementi. *The London Piano School, Volume 2 – Romantic Pioneers*. Ian Hobson, Arabesque Z6595, 1988. Compact disc.

Scarlatti, Domenico. *Complete Keyboard Sonatas Vol. 5*. Benjamin Frith, Naxos 8.554792, 2002. Compact disc.

Schumann, Robert. *Arabeske, Davidsbündlertänze, Blumenstück, Symphonische Etüden*. András Schiff, Elatus 0927 49612 2, 2003. Compact disc.

Schumann, Robert. *Pletnev plays Schumann*. Mikhail Pletnev, Deutsche Grammophon 474 813-2, 2004. Compact disc.

Schumann, Robert. *Symphonic Etudes – Phantasie in C major*. Bernd Glemser, Naxos 8.557673, 2004. Compact disc.

Schumann, Robert. ‘Warum?’ Carl Reinecke. Archiphon ARC-106. Burton, Anthony. *A Performer’s Guide to Music of the Romantic Period*. London: ABRSM Publishing Ltd; 2002.

Sterndale Bennett, William. *Piano Concertos 1 & 3 – Caprice*. Malcolm Binns, London Philharmonic Orchestra conducted by Nicholas Braithwaite, Lyrita SRCD.204, 1990. Compact disc.



Sterndale Bennett, William. *Piano Concertos 2 & 5 – Adagio*. Malcolm Binns, Philharmonia Orchestra conducted by Nicholas Braithwaite, Lyrita SRCD.205. 1990. Compact disc.

Sterndale Bennett, William. *Piano Concerto No. 4 in F minor etc.* Malcolm Binns, Milton Keynes Chamber Orchestra conducted by Hilary Davan Wetton, Unicorn-Kanchana UKCD 2032, 1990. Compact disc.

Sterndale Bennett, William. *Piano Works Vol. 1*. Ilona Prunyi, Marco Polo 8.223512, 1993. Compact disc.

Sterndale Bennett, William. *Piano Works Vol. 2*. Ilona Prunyi, Marco Polo 8.223526, 1993. Compact disc.

Sterndale Bennett, William. *Piano Works Vol. 3*. Ilona Prunyi, Marco Polo 8.223578, 1993. Compact disc.

Sterndale Bennett, William; Edmund Thomas Chipp; John Baptist Cramer; Ignaz Moscheles. *The London Piano School, Vol. III*. Ian Hobson, Arabesque Z6596, 1988. Compact disc.



## The CD Recordings – Track References

---

*Track:*                      **CD 1. ‘The London Pianoforte School.’**

	Clementi	Sonata in F minor Op. 13, No. 6	
1.		<i>Allegro agitato</i>	7.49
2.		<i>Largo e sostenuto</i>	6.00
3.		<i>Presto</i>	7.29
4.	Field	Nocturne No. 1 in E flat major	3.58
5.	Field	Nocturne No. 2 in C minor	4.02
6.	Field	Nocturne No. 4 in A major	5.34
7.	Field	Nocturne No. 5 in B flat major	3.40
8.	Field	Nocturne No. 8 in E minor	3.06
9.	Field	Nocturne No. 11 in E flat major	6.23
10.	Field	Nocturne No. 12 in G major	2.29
11.	Field	Nocturne No. 13 in D minor	3.56
12.	Potter	Study in A minor	2.07

*Track:*                      **CD 2. Composers Studied by Sterndale Bennett at  
the R.A.M.**

	Beethoven	Bagatelles Op. 126	
1.		<i>Andante con moto</i>	3.24
2.		<i>Allegro</i>	3.03
3.		<i>Andante</i>	2.51
4.		<i>Presto</i>	4.27
5.		<i>Quasi allegretto</i>	2.15
6.		<i>Presto</i>	4.50
7.	Scarlatti	Sonata in B flat major K. 544	5.02
8.	Scarlatti	Sonata in B flat major K. 545	4.14
9.	Mozart	Adagio in B minor K. 540	16.06



Track:

**CD 3. Sterndale Bennett's Contemporaries.**

	Mendelssohn	Lieder ohne Worte Op. 19	
1.		<i>No. 1 in E major</i>	3.44
2.		<i>No. 2 in A minor</i>	2.35
3.		<i>No. 3 in A major</i>	2.45
4.		<i>No. 4 in A major</i>	2.33
5.	Mendelssohn	Sonata in B flat minor	7.02
	Schumann	Symphonic Studies Op. 13	
6.		<i>Theme</i>	1.33
7.		<i>Var. 1</i>	1.24
8.		<i>Var. 2</i>	3.37
9.		<i>Etude 3</i>	1.23
10.		<i>Var. 3</i>	2.35
		<i>Var. 4</i>	“
11.		<i>Var. 5</i>	1.15
12.		<i>Var. 6</i>	1.23
13.		<i>Var. 7</i>	1.52
14.		<i>Etude 9</i>	0.47
15.		<i>Var. 8</i>	1.32
16.		<i>Var. 9</i>	3.07
17.		<i>Finale</i>	7.38
18.		<i>Post. Var. 1</i>	1.48
19.		<i>Post. Var. 2</i>	2.33
20.		<i>Post. Var. 3</i>	1.42
21.		<i>Post. Var. 4</i>	4.02
22.		<i>Post. Var. 5</i>	3.13







CD 1: Tracks 6 and 12; CD 2: 1, 2, 3, 4, 5 and 6; CD 4: Tracks 4, 5 and 6; recorded April 2004, Clothworkers' Centenary Concert Hall, School of Music, University of Leeds. Model D Steinway. Recording Technician: Mr. Hayden Minett.

CD 1: Track 12; CD 2: Tracks 7, 8 and 9; CD 3: Tracks 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21 and 22; CD 4: Track 7, recorded April 2005, Clothworkers' Centenary Concert Hall, School of Music, University of Leeds. Model D Steinway. Recording Technician: Mr. Hayden Minett.

The recordings were made with complete takes where possible. Patched edits have been used where required to eradicate technical problems and obvious errors.



## Appendix A

### List of Sterndale Bennett's Published Piano Works

#### 1. Solo piano

1834	Capriccio in D minor, Op. 2
1835	Six Studies in the Form of Capriccios, Op. 11
1836	Three Musical Sketches, Op. 10
1836	Three Impromptus, Op. 12
1837	Sonata in F minor, Op. 13
1837	Three Romances, Op. 14
1837	Fantasy in A major, Op. 16
1838	Allegro Grazioso, Op. 18
1839	Genevieve Notturmo for Piano
1840	Fandango
1841	L'Amabile e L'Appassionata, Op. 29
1841	Suite de Pièces, Op. 24
1842	Rondo Piacevole, Op. 25
1845	Scherzo, Op. 27
1846	Introduzione e Pastorale Op. 28, No. 1
1850	Tema e Variazioni, Op. 31
1851 or 1852	Rondino, Op. 28, No. 2
1853	Preludes and Lessons, Op. 33
1853	Capriccio, Op. 28, No. 3
1854	Toccata, Op. 38
1854	Minuetto Espressivo
1854	Pas triste, pas gai
1856	January
1856	February
1857	Rondeau à la polonaise, Op. 37
1863	Praeludium
1871	Sonatina
1871	Andante in E major
1873	Die Jungfrau von Orleans, Op. 46

#### 2. Piano duet

1838	Three Diversions, Op. 17
------	--------------------------

#### 3. Piano concertos and works for piano and orchestra

1832	Piano Concerto No. 1, Op. 1
1833	Piano Concerto No. 2, Op. 4
1834	Piano Concerto No. 3, Op. 9
1838	Caprice for Piano and Orchestra in E major, Op. 22
1838	Concerto No. 4, Op. 19



## Appendix B

### Classical Chamber Music Concerts

Catalogue of the Instrumental Music played at Dr. William Sterndale Bennett's Performances of Classical Chamber Music from 1848 to 1856 inclusive.

J.R.S.B. Jan. 11<sup>th</sup>, 1921

Pianoforte Solo	1848	1849	1850	1851	1852	1853	1854	1855	1856
<b>Bach: Suites Anglaises</b>	2								1
--: Ex. Pour le Clavecin		1							
--: 48 Preludes and Fugues		3	2,4		3			1	
--: Fugue, A minor						4			
<b>Bennett, W. S.: Studies Op. 11</b>	2	1			2	1			
--: Rondo Piacevole	2	3	2.4			2			3
--: Suite de Pieces	2		2		2	4		1	
--: Genevieve	3	3	2			2			3
--: Scherzo, E minor	3	3	3.4			1			3
--: 3 Musical Sketches	3	2	3						
--: Intro e Pastorale, Op. 28		1							
--: Allegro Grazioso		1				1			
--: Tema e variazione			4		2		2	1	
--: Capriccio A minor, Op. 28						4	2	1	
--: Prelude and Lessons						4	1	2	1
<b>Beethoven: Moonlight Sonata, Op. 27</b>			3						
--: Sonata, Op. 87							1		



--: Sonata, Op. 24							3		
<b>Clementi:</b> Sonata, B minor, Op. 40								2	
<b>Cramer:</b> Study, E major								2	
<b>Dusseck:</b> Sonata C minor									2
--: Rondo, Invocation Sonata								3	
<b>Handel:</b> Harpsichord Lessons	2	1							
--: Suites de Pieces, H. Blacksmith			2					1	
--: Chaconne with Var. in G					2.4				3
--: Fugue					2				
--: Prelude and Fugue in D minor							1		
<b>Haydn:</b> Sonata in E flat major							2		
Mendelssohn: Lied ohne Worte							2		
--: Prelude and Fugue	1								
--: Movt from temperament	1								
--: Caprice, B minor			1						
--: Prelude and Fugue, D							1		
--: Prelude and Fugue, E minor	2		4						
--: Fantasia on Irish Air									1
--: Lieder ohne Worte	1.3	2.3	1.2.4.		1.3.4.	2.3	2.3	3	
<b>Moscheles:</b> Study in E flat								2	
<b>Mozart:</b>	3					4			



Sonata, A minor								
--: Sonata, F			1					
--: Romance, A flat				1				
--: Tema e var. F				1				
--: Romance							3	
<b>Paradies:</b> Lesson, E minor					2			
--: Harpsichord Lessons						3		
--: Sonata, E major				4				
<b>Potter, C:</b> Study, A minor							2	
<b>Scarlatti:</b> Lesson, D minor							1	
--: Cat's Fugue								3
<b>Schumann:</b> <i>from</i> Clavierstückes, Op. 68						2		
--: 'Abschied' <i>from</i> Waldscenen						2		
<b>Steibelt:</b> Studies							2	



## Appendix C

### Mendelssohn's Works for Piano, Edited by Sterndale Bennett.

The contents of the series, published by Leader & Cock (1855 – 61) and listed in order of publication are:

The Streamlet, Op. 16, No. 3

Capriccio, Op. 16, No. 2

Andante and Allegro, Op. 16, No. 1

Andante and Rondo Capriccioso, Op. 14

Two Musical Sketches:

Andante Cantabile in B flat major; Presto Agitato in G minor

Six Melodies (Two-part songs) Op. 63,  
- piano solo version

Fantasia on an Irish Melody, Op. 15

*Lieder ohne Worte*, bk. 5, Op. 62

*Lieder ohne Worte*, bk. 1, Op. 19

*Lieder ohne Worte*, bk. 2, Op. 30

*Lieder ohne Worte*, bk. 3, Op. 38

*Lieder ohne Worte*, bk. 4, Op. 53

*Lieder ohne Worte*, bk. 6, Op. 67

Wedding March, Op. 61, piano solo version

Wedding March, Op. 61, piano duet version

Three Capriccios, Op. 33, in 3 nos.

Fantasia, Op. 28

Andante Cantabile (B major)  
and Presto Agitato (B minor)



*Lieder ohne Worte*, bk. 2, Op. 30, No. 4  
English version (as appendix)

Rondo brillante, Op. 22



## Appendix D

### Bach's Works, Edited by Sterndale Bennett.

*Das wohltemperierte Clavier*, Nos. 1 – 24, 26, 31, 33, 36, 39, 41, 48 published by Leader & Cock (1852 – 61).

The first book was completed by April 1861 and after each Prelude and Fugue had been separately issued, it was made available in a single bound volume.<sup>1</sup>

*Das wohltemperierte Clavier*, Nos. 25, 27, 28 published by Lamborn Cock, Addison & Co. (1886). Following Sterndale Bennett's death the edition was continued by Frederick Westlake: nos. 29, 30, 32, 34, 35, 37, published by Lamborn Cock (1878). Nos. 38, 40, 42 – 7 appear never to have been completed.

*St. Matthew's Passion*, Choral parts published by Leader & Cock (1858); Chorales: Leader & Cock (1858); Vocal score: Lamborn Cock, Hutchings & Co. (1862); Octavo vocal score: Novello, Ewer & Co. (1872).

---

<sup>1</sup> The advertisement for the single bound volume can be found in *The Musical World* 40/22 (31 May 1862): 351.