'doing the work'), the complex interaction of politics and national identity (as has been seen, there is nothing inherently 'right-wing' about German nationalism), and the relation between composition and reception in the construction of a national music. One thing is certain: fruitful future work in this field not only requires musicologists to engage with the concerns of other disciplines, but a two-way traffic too, in which the complexities of musical history, discourse and culture are fully acknowledged.

James Garratt

Muzio Clementi: Studies and Prospects. Ed. by Roberto Illiano, Luca Sala, and Massimiliano Sala. pp. xxviii + 473. Muzio Clementi: Opera omnia, 61. (Ut Orpheus, Bologna, 2002, €90. ISBN 88-8109-448-7.)

'As a musician, his works most eloquently speak for him now, to all who possess real taste for the art, and will transmit his name to distant ages. Fashion has for a moment neglected them, but time . . . will preserve and restore his compositions.' If these obituary predictions from the *Harmonicon* of 1832 (cited on pp. 92–3 of this book) have hardly been realized, it is certain that Clementi has never had it so good as he does now. A modern collected edition is finally under way, with half of the projected sixty volumes now available, a substantial monograph by Anselm Gerhard has recently appeared (*London und der Klassizismus in der Musik: Die Idee der "absoluten Musik" und Clementis Klavierwerke* (Stuttgart and Weimar, 2002)), and many other scholars are currently occupied with Clementi's output and activities.

The present volume, somewhat unusually appearing under the umbrella of the collected edition, contains twenty-seven essays that represent many strands of this research. It would seem that, once again, the prospect of a major milestone—in this case the 250th anniversary of the composer's birth—has prompted a higher level of scholarly engagement. In Clementi's case, though, such a bustle has been preceded by virtual silence. What emerges very readily from this collection is Clementi's fundamental significance as a figure in the history of music. Leaving aside for now the question of his creative achievement (although it might be argued that this volume does the same), we can see that he was a publisher, instrument manufacturer, and entrepreneur of the first rank. Further, his many peregrinations through Europe allow us to entertain connections between geographical and aesthetic spheres that can too easily be perceived as largely separate. So how could such an important figure have been so consistently ignored?

In one respect, there is no mystery here. Clementi is entirely typically a victim of an extraordinary historiographical tradition that allows the greatest significance for just three contemporaries, all associated with one city, Vienna. Then there are the particular circumstances that may be summed up under the rubric of bad luck: the loss of autograph materials of his symphonies, thrown away by a servant, the open wound to Clementi scholarship represented by Mozart's cutting remarks, and the associations with terminal major-key nursery-rhyme boredom deriving from youthful encounters with the sonatinas. Too rarely have the sonatinas led to the sonatas, so that even highly literate musicians may remain unaware of the riches they and other substantial keyboard works contain. In these respects, as well as in the pedagogical and commercial connections that inevitably taint our composer, he has a decidedly awkward image. Indeed, the editors' preface notes that Clementi has been 'imprisoned in his role as "father" of modern piano technique and keyboard teaching' (p. ix).

The editors also identify the undoubted 'gap . . . in musical historiography' that their volume can only help to bridge. The individual contributions have been nicely organized on the basis of various areas of activity, both in terms of country (Italy, England, Austria and Switzerland, France) and of aspects of the career, while a final section examines patterns of reception and emigration. Here contemporary critical responses to Clementi by Johann Baptist Schaul and Giacomo Gotifredo Ferrari are considered by Giacomo Fornari and Marco Tiella respectively. The final essay, by Andrzej Starz, takes the career in Britain of the Polish composer Feliks Janiewicz as a parallel case to that of Clementi and of course many other, predominantly Italian, musicians.

The geographically based chapters present material that is not always spectacular in its impact but is reliably absorbing. With little known about the composer's Roman years (1752–66), Alberto Iesuè investigates Clementi's family background through surviving parish records, and sketches what is known of his early music teachers. Federico Celestini introduces an Italian translation of an anonymous account of meeting Clementi in Berne in 1784, which confirms both his love of Domenico Scarlatti's sonatas (often all too vaguely indicated as an influence on Clementi's keyboard style) and an

already strong interest in the construction and tuning of pianos. Galliano Ciliberti collects a series of Parisian newspaper announcements and reviews concerning the composer's visits to Paris. A concert review from 1816, at which a Clementi symphony and overture were performed, expresses as self-evident the claim that Clementi was the first to write good music for the piano ('d'avoir composé le premier de bonne musique pour le piano'; p. 134). It is this sort of contemporary reception, encountered throughout the essays in this book, that makes the sustained scholarly silence that followed so extraordinary. This same review reflects the disappointment of the audience that Clementi did not himself play at the concert. In fact, he had not appeared as a pianist in public since about 1790, a long silence of the composer–performer's own making that is a central theme of his later career. It also looms large in Mariateresa Dellaborra's account of the trips to Italy in 1804–5 and 1807–8. In fact the renunciation extended to private occasions as well, with contemporary reports citing the poor quality of instruments and an Italian listening public that had little taste for instrumental music.

For Peter Niedermüller this abstinence is connected with Clementi's assumption of the image of an English gentleman, a man of affairs for whom the less respectable arts of performance and composition had to be hidden from view (a line affirmed elsewhere in the book by Roberto Illiano). Of course such an image may have been all too successfully propagated, helping to determine (as hinted at earlier) the problematic later reception. Even within Clementi's lifetime, an article in the *Allgemeine musikalische Zeitung* showed him playing the part of the successful hard-hearted businessman as an antithesis to the apparently destitute Mozart ('Clementi is stinking rich, and Mozart –! O fate! O justice!'; p. 109). Niedermüller is principally concerned, however, with a 'close reading' of the Mozart–Clementi duel of 1781. In a wry, entertaining account, he offers many new angles on the affair and its later resonances. If, for example, Mozart's overture to *Die Zauberflöte* 'takes issue' again with Clementi through thematic reference to the sonata he played in the contest (Op. 24 No. 2), it may also have been prompted by Clementi's *Musical Characteristics* of 1787, with its preludes in the style of Mozart (and others). Niedermüller notes that Clementi used published compositions of each composer represented as points of reference, so that the allusions could be identified. Another strain of great interest details the damage-limitation exercise consequent upon the appearance of Nissen's Mozart biography of 1828, which first publicized Mozart's verdicts. The Clementi pupil Ludwig Berger, for instance, published an account in three newspapers in 1829 which suggested that his teacher had since cultivated a more cantabile style—in other words, not so many of the thirds that aroused Mozart's ire (as well no doubt as his jealousy). Less convincing are Niedermüller's attempts to ground Mozart's antipathy in the differing approaches of the two composers to achieving formal coherence and to the relationship of the notated composition to performance.

Claudia Vincis deals with another negative part of the imagery, what we might call the 'sonatina problem'—more broadly understood, the pedagogical and technical associations that surround the composer. Noting the continued importance in the early twentieth century of works like the Op. 36 sonatinas and *Gradus ad Parnassum* for pianistic training at the Paris Conservatoire, she contemplates pieces by Debussy, Satie, and Casella that seem to refer to this tradition. While all three composers showed pronounced antiquarian tastes, their references to this particular 'antique' music must be understood rather as invoking an obsolete academicism. There can be no doubt of Satie's specific target (his *Sonatine bureaucratique* is almost a bar-by-bar distortion of Clementi's Op. 36 No. 1), but Vincis cautions that Debussy nowhere refers to Clementi in relation to his 'Doctor Gradus ad Parnassum' from *Children's Corner*. She therefore suggests that Debussy may have been referring more to a whole branch of didactic pianism and cites Roy Howat's proposal of a closer thematic relationship with a study by Cramer. While defensible from a documentary point of view, such a suggestion ignores the reality that reception counts for more: we all *think* that Clementi is being referred to, and no matter how good-naturedly Debussy lays out his 'plot' of distracted juvenile piano practice, the mud still sticks. Where Vincis is on firmer ground, though, is in her summation that all three pieces are symptomatic of the irony with which the early twentieth century viewed the 'idea', rather more than the works, of Clementi. This sums up as well as anything in the book the realities of a reception, based on generalities rather than particulars, that has not shifted decisively since that time.

Again, this contrasts abruptly with the events of Clementi's later life in particular. Simon McVeigh treats Clementi's role as a prime mover behind the setting up of the Philharmonic Society in London in 1813 and his sub-

sequent active involvement in an organization that projected itself as 'the saviour of instrumental performance in Britain' (p. 67). Fiona Palmer discusses a remarkable dinner held in honour of Clementi in 1827, organized in fact by various members of the Society. On this occasion Clementi was virtually compelled to come out of his non-playing retirement and deeply impressed all present with an improvisation on a theme of Handel. It might seem remarkable that he was able to respond so well given the performing 'silence' of so many decades, but then Clementi was not to be the last long-lived pianist who retained all his faculties to a remarkable degree; there are many more examples we could call to mind from recent times. Palmer emphasizes well how thoroughly our understanding of such a signal event is mediated through the agency of those who have left reports on it, but she might have commented even more overtly on their 'stagecraft'. For example, Moscheles's account offers the typical claim that the listeners were transported along with the improvising player, together with the common trope of eyes that 'gleamed with youthful fire' (p. 87) (one recalls Burney's account of hearing—and seeing—C. P. E. Bach improvise). Of course the fact that Moscheles's description draws on this common imagery does not invalidate his or other listeners' experience of the occasion.

That such inspiration can be found in the sight and gestures of a masterly player tends to be forgotten elsewhere in the volume. Leon Plantinga's introductory chapter argues authoritatively for Clementi's importance as a historical figure but trips up on the spectre of virtuosity. In a familiar move in Clementi scholarship, he distances the composer from such associations, and effectively admits that Mozart was right in his criticism, by concentrating on two minor-key sonatas from the mid-1780s. They are indeed superb works, but of Op. 7 No. 3 we read that 'virtuoso keyboard figurations have mainly disappeared; in their place are a new depth of musical expression', while Op. 13 No. 6 is effectively commended for its 'unremitting pessimism' (p. xxiv). The latter case is characteristic of later eighteenth-century music historiography altogether in its flight from the prevailing sociability of music of the time, but it is the previous equation of virtuosity with the superficial that is especially problematic.

The same equation is evident in Dorothy de Val's survey of piano music for the home by Clementi and his contemporaries, which is undermined by excessively dualistic thinking. Virtuosity is treated as an undifferentiated block, as if no listener could possibly distinguish between more or less persuasive expressions of it, and too readily attracts its companion epithet 'empty' (p. 62). This mistrust in fact extends to any kind of 'figuration'; the opening of the Sonata in A, Op. 2 No. 4, is praised for its 'unobtrusive' incorporation of an Alberti bass (loc. cit.). De Val proceeds to note Clementi's eventual attainment of a 'more sophisticated' grasp of 'the compositional process itself', summarily equated with 'the integration and development of themes within a larger structure' (p. 63). A companion binary pairing contrasts the 'commercial and ephemeral' with 'serious, well-crafted music' (p. 64). Such traditional terms of reference, whereby proper music should emphasize themes and their development, and should deflect our attention from the fact that all music must be physically produced, are not just generally questionable; they have been especially harmful in constructions of Clementi's achievement. The same goes for de Val's somewhat unsympathetic approach to the world of 'amateur' music-making and its needs, connected with a failure to acknowledge the necessity of formulas and conventions in any form of (artistic) communication. There is little prospect of a genuine revival of Clementi's music unless his proponents can move beyond such patterns of thought.

While both Plantinga and de Val will not square up to the ugly face of virtuosity, Federico Celestini does, in the middle portion of the book which deals with musical genres. Significantly titled 'L'intelligenza di un virtuoso', his chapter takes as a departure point the 'Celebrated Octave Lesson', the first movement of the Sonata in C, Op. 2 No. 2, precisely the work with which de Val illustrated her claims about 'empty virtuosity'. He asserts the irrelevance of judgements about the 'aridity' of this work; that, in the light of other contemporary sonatas, Clementi was perfectly capable of 'adding interest' if desired. He believes its phenomenal success shows that the London public recognized Clementi's 'provocation', and that the impact achieved by Op. 2 as a whole was not in spite of its musical 'thinness', but precisely because of it (p. 263). Building on his understanding of the 'sonorous radicalism' of Scarlatti, Clementi achieves a liberation of the keyboard from the concept of voice in the disposition of sound. The traditional idea of tessitura as comprising a network of voices is replaced by a new conception of sonorous space.

In the 'Viennese' sonatas that follow in the 1780s, the real innovation for Celestini is not, as others might have it, the turn towards thematic

respectability but rather the fact that sonority becomes a thematic element in its own right: 'virtuosic sonority' becomes 'the fundamental element of formal coherence' (p. 282). Such perspectives might in their own right act as a liberating force for future thinking on the composer. Celestini ought to have noted, though, that it is precisely Clementi who is also much given to contrapuntal keyboard writing, both strict and free, even if this is more commonly encountered in later works. And this need not weaken the force of his arguments. It is of course just as hard for us to see beyond counterpoint as counterpoint as it evidently is to achieve a more nuanced understanding of virtuosity, yet even Clementi's stricter part-writing exploits may still be said to evince an intense interest in the construction of keyboard sonorities, especially when, as so often happens with his canons, they help create special tessitural effects in their surroundings.

Another bracing change from the normal critical preoccupations may be found in the contribution by the late Bernard Harrison, who considers the changes wrought in the revised editions of the Op. 2 sonatas (1779) that appeared around 1794, 1807, and 1819. The most significant revisions chart the development of an all-pervading legato style to the detriment of the mixed articulation associated with the later eighteenth century. There is no question that Clementi was the pivotal figure in this development, which, as Harrison points out, is still with us today. While it may have quickly entered the mainstream of piano pedagogy in particular, the legato ideal, its role as the most 'natural' articulation, has finally been influential for all instrumental music. Alongside a most instructive exemplifying of this transformation, Harrison also considers the notation of *Eingänge* in the two later editions as well as an additional movement added at the start of Op. 2 No. 4. This codifies the practice of improvising a virtual prelude to precede the performance of a sonata. Many of these additional passages are fabulously extravagant and increase the attractions of a most significant contribution to the cause. Harrison's final paragraph, though, with its defence of composers' intentions against the familiar Taruskin arguments, is rather mystifying. It could hardly be clearer that Clementi had 'multiple intentions' with respect to the multiple versions of his Op. 2. Further, Harrison ducks the real ontological and performance-practice issue that arises: which of the various versions of each sonata should the modern performer play?

Massimiliano Sala further emphasizes Clementi's championing of a legato touch in his discussion of the *Introduction to the Art of Playing on the Piano Forte* together with its *Appendix*. Like Harrison, he is also concerned to chart the significance of changes made in subsequent editions, in which for instance pieces by the older masters such as Handel tend to disappear into the appendix, while the number of folk-like pieces reflecting various 'national colours' grows significantly. We also witness the increasing presence of what we would understand as 'technical exercises', together with a very modern focus on the activity of the thumb in producing a super-smooth legato. Eva Badura-Skoda surveys the terminological confusion that has created the for her mistaken notion that Clementi was unfamiliar with the fortepiano until the early 1780s. This essay plays its part in the passionate debates that continue to rage about the suitability and availability of the various keyboard instruments of the century for specific repertories. The author makes much of the fact that the title page of Clementi's Op. 1 sonatas (1771) gives 'Piano Forte' greater emphasis, through capitalization and spacing, than 'Harpsichord'. On the other hand, the title page for the London edition of Op. 7 allows 'Harpsichord' the same honours, while a reproduction elsewhere in the volume of the relevant page for Op. 2 has both terms occupying the same line and given the same style! No doubt the debates will continue.

My review may so far have given the traditional impression that Clementi composed nothing but works for solo keyboard, yet in fact an entire section is devoted to other genres. Inevitably, it is haunted by the failure of Clementi's 'symphonic project', no matter how contingent such a judgement may be on particular circumstances. Massimiliano Sala, in surveying the problems faced in reconstructing the Symphony WO32 for a new edition, also confronts the possible reasons for this failure, including the lack of publications apart from the two works of Op. 18. Not satisfied with the sort of explanations that are in fact reaffirmed in the preceding essay by Sergio Martinotti—that the composer could not face the inevitable comparisons with Haydn and Beethoven—Sala suggests more simply that the market had no use for such publications. But this does not entirely confront the bigger picture—that here was a composer who never stopped revising his symphonies. Surely this is yet another respect in which Clementi assumes a pivotal importance for eighteenth- and nineteenth-century music. If he was the first composer to suffer from the symphonic 'yips', he was certainly not the last;

such heuristic hesitancy provides the basis for a great nineteenth-century tradition!

Elsewhere Roberto Illiano has the tricky task of illuminating an almost unknown but considerable repertory, that of Clementi's twenty-two trios or 'accompanied sonatas'. If one of the weaknesses in the balance of this volume is the relative absence of close readings that might help rekindle the contemporary enthusiasm for the composer's music, Illiano is to be commended for taking such a direct route. Unfortunately, it is also a rather traditional thematic brand of analysis, concentrating on features that link the material within and between movements. Phenomena such as symmetrical binary phrase constructions, pedal notes, and tonic–dominant successions are highlighted as if they were definitive to this project when they clearly take their place as basic features of the language of the time. They are indeed susceptible to more specialized thematic roles, but only when distinctly marked as such; in the present context they seem more like inevitable, and invisible, linguistic components. Similar reservations apply to the assertion of specific thematic linkages that might in many cases be better understood under the concept of the schema. A larger problem inheres in the very notion of thematicism as the driving force of any instrumental movement of the time, an assumption that Celestini's chapter has already started to prise open.

In other essays in this section Luca Sala ponders the uncertain circumstances surrounding the manuscript of the Concerto in C, orchestrated by Johann Schenk in Vienna—with a glance at all those piano concertos that the composer played in his lifetime but of which there is now no trace. One possibility raised is that the 'concertos' were in fact solo sonatas, provided with orchestral accompaniments by pupils such as John Field. This seems even more likely in the light of David Rowland's investigation of the peculiarly British tradition of performing keyboard concertos as solo works. The realization of orchestral, especially tutti, material in all published solo concerto parts from 1738 to about 1820 provides ample proof of this practice, even if the trend was in the other direction, with all documented performances happening at private gatherings. A certain generic interchangeability is nevertheless established, and this has a significant impact on issues such as continuo practice and the type of orchestral writing. On the latter count, we are all familiar with the reduced role of the orchestra in the earlier nineteenth century and the increasingly monologic role of the soloist.

The fascination of such focused studies is matched by the contributions to the section on Clementi the entrepreneur. Dorothy de Val offers the broadest survey, leaving one exhausted by contemplation of the sheer range of Clementi's activities and amused by the evocation of some of his sharp business practices. Barry Cooper's 'reinvestigation' of the Clementi–Beethoven contract of 1807 provides a fascinating glimpse into the 'muck and brass' that for once allows us to see Beethoven as a man making his living out of music just as Clementi did. Importantly, he concludes that any suggestions of 'incompetence or deceit' on the part of either individual cannot be upheld (p. 352), and that the principal blame must be attached to Napoleon, for creating such chaotic conditions for business throughout Europe. 'Muzio Clementi: The Last Composer–Publisher', by Rudolf Rasch, details the conditions that made the eighteenth century the heyday for self-publication, continuing with a look at the phenomenon of simultaneous publication as an effective way of fighting piracy. Further welcome expertise is evident in a study by Donatella Degiampietro and Barbara Mingazzini tracing the development of Clementi's square pianos from 1805 to 1830, from which they are able to conclude that he maintained a 'coherence of construction and quality' unmatched by his competitors (p. 398).

All these contributions show what a significant figure Clementi cut in the various branches of the music business of his time, before his compositions are even considered. And, as suggested earlier, this might also obtain for the collection considered as a whole. While it establishes Clementi's fundamental importance on many fronts, gathering together such an impressive range of materials and approaches, it does not consistently attack the root cause of the historical neglect—his image as a composer. What Joseph Kerman calls criticism is in relatively short supply here, an engagement not just with the aesthetic currents of his day that allowed him such success and fame but with the presuppositions and priorities of our own time, in an attempt to discover how Clementi could again be made meaningful for us. He may be important, but can he once more bring us pleasure? All the brilliance in the handling of documentary evidence here will ultimately not make the impact it should unless we can be persuaded to care about its subject. I have commented earlier on the book's relative lack of attention to reception and close reading, as an essential complement to such methods (and indeed one might wonder why no one tackles

any of the composer's most substantial later keyboard works).

It is arguably further concentration on such pursuits that is needed to sharpen up the image of the composer, which remains somewhat indistinct after a reading of this collection. Of course one can hardly blame either individual contributors or indeed the editors (although some blame must be attached somewhere for a significant number of proofreading errors); it would in any case be quite unusual for such a new wave of research to focus on fancy rather than fact. And such indistinctness may inhere in the nature of surviving documents; it may even owe something to the real-life personality of Clementi himself. Based on the materials that document his two Italian journeys in the 1800s, Mariateresa Dellaborra finds a figure who is, among other attributes, elusive, calculating, tireless, and restless (p. 31). Sergio Martinotti, in 'Clementi e Cherubini sinfonisti', also highlights a certain restlessness, although now as a musical quality, particularly as found in the later music. A restless and febrile tone, he believes, signals a new artistic era (Leon Plantinga most aptly describes this as 'hothouse rhetoric' in his Introduction, p. xxiii). Interestingly, the French musicologist Georges de Saint-Foix, writing in the 1930s, thought the most characteristic Clementian strains were pathos and 'an inquietude and a sort of restlessness which essentially distinguish the works of the Roman master from all others' (cited by Claudia Vincis on p. 141).

Such restlessness, so consistently attributed above, is just the sort of critical quantity that needs to be developed if Clementi and his many achievements are to be anchored in our imaginations. It is indeed a paradox to this lover of Clementi that for all the memorable moments I know in his music, all the wonderful touches of wit and cleverness, the oracular gravity of many slower movements, the unfailing sense for texture and registral colour, I find it hard to grasp a communicative essence. It would be more paradoxical still were such apparent creative uncentredness to act as a focal point for greater understanding. In any case, there are other quantities that may provide critical impetus, such as the learned and 'classical' architectural features emphasized in Anselm Gerhard's recent monograph. What is missing from this volume, indispensable though it will prove, is a greater collective boldness in the creation and definition of such points of departure.

W. Dean Sutcliffe

Chromatic Transformations in Nineteenth-Century Music. By David Kopp. pp. xiii + 275. Cambridge Studies in Music Theory and Analysis. (Cambridge University Press, Cambridge and New York, 2002, £50. ISBN 0-521-80463-9.)

The question that inspires David Kopp's book on chromaticism in nineteenth-century music is simply, 'What shall we do music-theoretically with chromatic mediants?' In his view, chromatic mediants are at the core of nineteenth-century harmony, yet they are inadequately addressed by music theory. Conventional scale-step theory, with its roman numerals, merely considers them alterations of diatonic harmonies, and some theorists refer to them primarily as 'colour' chords. Riemannian function theory has labels for them, of course, but they are necessarily subsidiary to the primary functions of tonic, dominant, and subdominant. Kopp claims that even neo-Riemannian theory, which has dealt extensively with chromatic mediants, derives them through a two- or even threefold process (e.g. A flat major is derived from C major through a parallel and then a *Leittonwechsel* shift; going to A flat minor adds another parallel relation). In his view, his chromatic mediants are *unary* operations: we hear the move from, say, C major to A flat major as a direct, unified function, not as a combination of smaller moves; often these chromatic relationships are more central in nineteenth-century works than the diatonic relative and *Leittonwechsel* third relations.

Kopp's solution to this dilemma is to accord to chromatic mediants—indeed, to *all* mediants—the status of a harmonic *function*, equal in importance to tonic, subdominant, and dominant functions. Chromatic mediant functions are fundamental to what he calls 'common-tone tonality': for him, the form of tonality that holds sway in the nineteenth century is one that treats all triadic chord progressions with one or more common tones [= notes; Kopp's terminology is retained below] as functional, thus putting third relations, including chromatic mediants, on a par with fifth relations. All third relations—except for the minor chords on the flat sixth and flat third in the major (A flat minor and E flat minor in C major) and the major chords on the raised sixth and raised third in the minor (A major and E major in C minor)—involve one or two common tones. Step relations are excluded from the system because they do not involve common tones (again with an exception—the chromatic move from a major triad to a minor triad a semitone higher, such as C major to C sharp