UNIVERSITY OF SOUTHAMPTON

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MUSIC

Volume I of II

William Sterndale Bennett's *Preludes & Lessons* Op. 33: A Practical Study and A Critical Edition

by

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Thesis for the Degree of Doctor of Philosophy

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ABSTRACT

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WILLIAM STERNDALE BENNETT'S *PRELUDES & LESSONS* OP. 33: A PRACTICAL STUDY AND A CRITICAL EDITION.

Sana'a Abdulaziz Alsaif

William Sterndale Bennett (1816 –75), made a significant contribution to music education in Britain during the Victorian age. His special interest in pedagogy, particularly teaching the pianoforte led him to compose a set of *Preludes & Lessons* for the female pupils at Queen's College, London. The set was well received until the end of the nineteenth century, but has since fallen out of the public eye – like so many of Bennett's works. The aim of this project is to clarify the use of Op. 33 by showing how the pieces treat important aspects of performance practice. Another aim is to bring back the set of Op. 33 to the present after a period of neglect by providing a critical edition of the pieces.

A historical background is provided in order to demonstrate Bennett's place in the field of pianoforte teaching at the time. This section deals with his career as an educator and his experience at Queen's College, and includes a preface on teaching pianoforte in the Victorian age. The historical background is followed by a close study of Op. 33 to demonstrate their treatment of the major aspects of performance practice. All these elements are placed in chapter I, which is in the first volume of this project.

Chapter II concentrates on the publication of the work in prepare for creating the edition. The publication history of Op. 33, its publishers and the textual problems in the set, are considered. Moreover, the problematic cases of Mendelssohn's manuscripts and Chopin's first editions are discussed and adopted as models for the preparation of the edition which forms the outcome of this project. This chapter also lies in the first volume.

The second volume includes Chapter III, which considers a critical edition of Op. 33. It starts with a short introduction which provides major principles to be followed in the edition, then deals with the edition sources and their evaluation. This is followed by the musical text and the critical commentary.

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Declaration of Authorship

I, Sana'a Alsaif

declare that this thesis entitled

William Sterndale Bennett's *Preludes & Lessons* Op.33: A Practical Study and A Critical Edition.

and the work presented in it are my own and has been generated by me as the result of my own original research.

I confirm that:

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2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;

3. Where I have consulted the published work of others, this is always clearly attributed;

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5. I have acknowledged all main sources of help;

6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;

7. Either none of this work has been published before submission, or parts of this work have been published as: [please list references below]:

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Acknowledgements

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Many thanks to Dr. Hossein Hadisi, who was a PhD candidate in the University of Southampton; we studied a Sibelius course together, which allowed me to work in the edition of this project.

I owe a special vote of thanks to Queen's College, London, particularly Annabelle Gardiner, who is looking after the College's archive. Miss Gardiner was so generous and patient, giving me the time and the help by providing all valuable sources.

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Introduction

William Sterndale Bennett was ranked by his contemporaries as a most distinctive English pianist and composer, and is still regarded as such by some of today's scholars.[1] Beside his talent in composition and performance, he was an active institutional leader and a successful educator. Indeed, he spent a significant portion of his life in teaching with a special belief in the importance of piano pedagogy. For this reason, he composed some pianoforte pieces for students. Among these is a set of *Preludes & Lessons* composed for the female pupils, whom he taught at Queen's College in London. It can be assumed that these girls were beginners in the field of performing the pianoforte and that they were learning the instrument because in Bennett's day it was socially acceptable to do so. It is interesting that the composer was concerned to give them a part of his career as an educator, and that he was sufficiently interested in the job to allocate them a part of his compositional output.

Bennett composed his *Preludes & Lessons* Op. 33 more than a century and half ago, and this set is one of his collections which fell out of use shortly after the composer's death and is not in circulation these days. Indeed, despite his accomplishment in the education sector, and his long career in teaching piano, his pedagogical compositions are no longer in use. Exploring the reason behind the disappearance of Bennett's piano music in general and Op. 33 in particular, brings up two main issues and raises further related questions. The first issue is linked to Bennett himself and his music, and concerns the quality of Op. 33, which will be considered by close study of the pieces.

[1] Peter Horton, "William Sterndale Bennett, Composer and Pianist" in *The Piano in Nineteenth-Century British Culture: Instruments, Performers and Repertoire*, ed. Therese Ellsworth and Susan Wollenberg (Aldershot: Ashgate, 2007), 119.

The issue involves the historical context, the time in which Bennett had his career as an educator and even the status of English musicians compared with foreign ones. In fact, these questions are related to a very large historical context. Although the aim of this project is to concentrate on Bennett's music, the research will not ignore the historical context, and so the first chapter will discuss the situation of pianoforte teaching in the Victorian age which will allow tracking of Bennett's role in the field. This will lead to concentration on the teaching of pianoforte in Queen's College, to which Bennett dedicated Op. 33 for the use of its pupils.

Since the composer's death only a few researchers and musicologists have paid attention to Bennett's music. In a recent PhD thesis on *The Piano Music of Sterndale Bennett in the Context of Nineteenth-Century Pianism*, David Graeme Mawson addresses the question of whether there is an English School at all, due to the great variety of nationalistic styles of the different native and immigrant composers in the London Pianoforte School.[2] The term 'London Pianoforte School' was established by Alexander Ringer at the turn of the eighteenth century when composers from London and abroad started to develop pianistic styles in exciting ways.[3] These composers included: Muzio Clementi, Jan Ladislav Dussek, John Cramer, and John Field.[4] The term however was amended by Nicholas Temperley who extends the notion in time: backwards to 1766; forwards to the Romantic period. In this way, visits of Ferdinand Ries, Ignaz Moscheles and Felix Mendelssohn can be taken into account as well as the works of Sterndale

[2] David Graeme Mawson, "The Piano Music of Sterndale Bennett in the Context of Nineteenth – Century Pianism" (PhD thesis, University of Leeds, 2007), 12
[3] *Ibid*., 8
[4] R. Larry Todd. "Untitled" review of "The London Pianoforte School 1766 –1860: Clemente, Dussek, Cogan, Cramer, Field, Pinto, Sterndale Bennett, and Other Masters of the Pianoforte" by Nicholas Temperly. *AMS* 44 (1991): 128.

Bennett and his contemporaries.[5] Mawson's discussion and research he presents some examples which demonstrate that there was an English style of performance, and that many pianistic forms have their origins in the School.[6] He concentrates on Bennett's music including many examples in the context of the nineteenth century. Moreover, he mentions that the London Pianoforte School composers played a significant role in the Baroque revival during the nineteenth century. Bennett was not only one of these composers who had an interest in Johann Sebastian Bach's music, but he also later became one of the Bach Society's creators.[7] The society was established in October 1849 by Bennett, who arranged the first meeting with a number of musicians at his house to consider the primary objectives of the society.[8] These objectives were based on amassing the works of John Sebastian Bach, including the various extant editions, copies of all authentic manuscripts and all biographical works related to him and his family, with a view to forming a library of reference for members' use.[9] Moreover, the Society was to encourage the promotion and furtherance of an acquaintance with his works amongst musical students and the general public by legitimate means as may from time to time present themselves.[10] Some concerts of Bach's works were given, while the *St Matthew*

[5] Nicholas Temperley, "The London Pianoforte School" *Musical Times*126 (1985): 25.
[6] Mawson, "The Piano Music of Sterndale Bennett", 12.
[7] James Robert Bennett, *The Life of William Sterndale Bennett* (Cambridge: University Press, 1907), 203.
[8] Nicholas Temperley and Peter Wollny, "Bach Revival" *Grove Music Online* <http://www.oxfordmusiconline.com> (accessed January 2013).
[9] Isabel Parrott, "William Sterndale Bennett and the Bach Revival in Nineteenth Century England," in *Europe, Empire, and Spectacle in Nineteenth Century British Music*, ed. Rachel Cowgill and Julian Rushton (England: Ashgate, 2006), 34.
[10] *Ibid.*, 34

Passion had its first English performance (with English words) at the Hanover Square Rooms on 6 April 1854.[11]

In the early twentieth century, about thirty two years after the composer's death, James Robert Sterndale Bennett, the son of Sir William Sterndale Bennett, wrote a book on his father's life based on his collection of biographical materials.[12] The book is a point of departure for anyone who likes to know about Bennett, either his personal biography or his academic life, from his early school days towards his career as an educator and his musical life as a composer and performer. Later in 1948, Robert Sterndale Bennett, the grandson of the composer, presented a lecture in Queen's College, which provides a synopsis of Bennett's major role in improving the situation of music in England as a composer, pianist, conductor, and educator. [13]

Recently, Nicholas Temperley has taken a significant place as one of the musicologists most interested in Bennett; he has researched several different aspects of the composer's life and work. In one of his reviews he has points out that 'revival has not yet made much impact in the larger musical world – certainly not as much as Bennett's admirers believe he deserves'.[14] Temperley's PhD thesis, *Instrumental Music in England 1800 –1850*, argues that Bennett was one of the most remarkable musicians of the time. Temperley presents some examples of Bennett's music with analytical explanation concluding that Bennett's music was inspired by composers such as Mozart with respect

[11] Temperley and Wollny, "Bach Revival" *Grove Music Online*.
[12] Bennett, *The Life*, Preface.
[13] Robert Sterndale Bennett, "William Sterndale Bennett" (Lecture presented at Queen's College, London, Feb 25, 1948), 1.
[14] Nicholas Temperley, "Untitled" review of *William Sterndale Bennett a descriptive Thematic Catalogue*, by Rosemary Williamson, *Music and Letters* 78 (1997): 604 – 607.

to compositional forms and performance.[15] He assumes this to be a classical manner, and frequently describes Bennett's music as exhibiting the characteristics of classical style. Temperley adds that Bennett considered classical music even in teaching, a job which dominated the composer's life. In regards to his teaching, Temperley's opinion is 'that he ultimately killed the spontaneity of his own musical invention' by being completely taken up with the education sector.[16] The same point about classical music was also addressed in an article of Temperley's about Mozart's influence on English music, which concludes that Bennett's music is indebted to Mozart, and substantiates the findings of his PhD thesis regarding the Mozartian style in Bennett's music.[17] Temperley also wrote different articles about the influence on Bennett of other musicians of the time such as Mendelssohn and Schumann, who were close friends of his. He mentions Mendelssohn's influence on English music in one of these and considers that Bennett's music has a superficial similarity to Mendelssohn's, but that nonetheless Bennett has his own distinctive style.[18] In addition, he wrote another article on the influence of Schumann's friendship with Bennett and how Schumann considered the latter as a promising composer.[19] In fact, Schumann believed in Bennett's creative power and supported him.[20]

[15] Nicholas Temperley, "Mozart's Influence on English Music" *Music and Letters* 42 (1961): 313.
[16] Nicholas Temperley, "Instrumental Music in England, 1800 – 1850" (PhD thesis, University of Cambridge, 1959), 317.
[17] Temperley, "Mozart's Influence on English Music", 313.
[18] Nicholas Temperley, "Mendelssohn's Influence on English Music" *Music and Letters* 43 (1962): 224 –233.
[19] Nicholas Temperley, "Schumann and Sterndale Bennett" *Nineteenth-century Music* 12 (1989): 207 –220.
[20] Bennett Zon, *Nineteenth- Century British Music Studies Vol. 1*. (England: Ashgate, 1999), 4.

His admiration of Bennett's spirit in his works encouraged him to review some of his compositions.[21]

In his PhD thesis, Temperley mentions *Lesson 27* of Op. 33 within a discussion of the compositional style of various works of the composer. In this *Lesson* Bennett presents a one note trill for the right hand which is maintained to the end, which Temperley explains as 'an inverted pedal – note'.[22] Temperley goes through the harmonic movement in this *Lesson* demonstrating the smooth method used in its progression. He considers the piece to be 'an extremely subtle piece of harmonic ambiguity'.[23]

In addition, Temperley edited a book with Yunchung Yang; this book is about the lectures which the composer undertook during his career. The book includes twelve lectures allocated into three parts, each part presenting four lectures. The lectures of the first part took place at Sheffield in 1858 –1859.[24] These four lectures concentrate on the music in England, its general prospects at the time and in the future, the state of music in English private society, the visits of foreign musicians to England, and the vocal music in England. The second part includes Bennett's lectures at the London Institution during 1864.[25] He gave lectures related to dramatic music and early forms of opera, which considered the theatre music by Belgian composers and native composers of Italy, France and Germany. The last part includes four lectures on different topics which were given at Cambridge University in 1871.[26] The first one is entitled Music of the Present Time, the

[21] Temperley, "Schumann and Sterndale Bennett", 207–220.
[22] Temperley, "Instrumental Music in England", 295.
[23] *Ibid*., 296
[24] Nicholas Temperley and Yunchung Yang, ed., *Lectures of Musical Life* (Woodbridge: The Boydell Press, 2006), 31
[25] *Ibid*., 83
[26] Temperley and Yang, *Lectures of Musical Life*, 129

second is Fashions in Music, the third is about Bach and Handel, while the last one is about Mozart. The editions of all these lectures were based on a set of six bound note-books which include drafts and fair copies of lectures in Bennett's hand.[27]

In a chapter of a book edited by Therese Ellsworth and Susan Wollenberg, Peter Horton goes through Bennett's piano compositions. In about thirty pages, he treats most of his piano works briefly presenting them chronologically.[28] Bennett's *Preludes & Lessons*, the subject of this project, were included in this chapter as the author passes through them as he does with other works. The last two pages however consider Bennett as a pianist. Horton agrees with Temperley, that Bennett's engagement with the field of education affected his compositional and performance activity.[29] In criticizing Op. 33 he has two different ideas; the first considers the set as a series of short studies in different aspects of piano technique not unlike those in John Cramer's, *Studio per il pianoforte* Op. 30 (1804).[30] He also mentions brief examples from Op. 33 in a few sentences. The second idea – that the pieces' shortness restricts their development – suggests that Bennett was finding it difficult to conceive long structure.[31] The same approach was also taken by James Davison, who was Bennett's contemporary at the academy, and later became a leading musical critic in Britain.[32] Davison was quite angry and said that 'the book was a "murder" of valuable ideas'.[33] Furthermore, Horton addresses the question of the reason which took Bennett away from compositional life after all the success he achieved earlier.

[27] Temperley and Yang, *Lectures of Musical Life*, ix.
[28] Horton, "William Sterndale Bennett, Composer and Pianist", 119 –148.
[29] *Ibid*., 144.
[30] *Ibid*., 144.
[31] *Ibid*., 144.
[32] Bennett, *The Life*, 18.
[33] *Ibid*., 224.

His answer is that he suspects it is related to the encouragement Bennett received from the English public as well as the need for income.[34]

Rosemary Williamson's PhD thesis, *Sterndale Bennett and his Publishers*, was a study from which she created and released a *Descriptive Thematic Catalogue*, which is one of the most essential sources for this project. Indeed, it is the second book released about the composer after *The Life of William Sterndale Bennett*; however, it concentrates on his compositions. According to Temperley who reviewed it, 'now comes a thematic catalogue, conceived on grand scale, splendidly produced, with no expense spared and no detail omitted, which seems to place Bennett on the level of the world's greatest masters'.[35] The catalogue includes some previously unrecorded works. It also gives locations for others feared lost and establishes for the first time Bennett's total achievement.[36] The catalogue is based on different sources such as manuscripts, letters, diaries, and some publications. It gives a clear image and details of each number such as, its date of composition, first performance, and dedication if available as well as summary of genesis. Moreover, it provides a full description of each numbered source, indicating whether it exists as autograph, manuscript copy, or printed edition. Furthermore, a chronological list of the works' performances during Bennett's life is provided. Williamson also devotes a part of her catalogue to the composer's unpublished works and those without opus numbers. These works are listed later in the catalogue numbered in the traditional way as 'WO 1– 85'.

[34] Horton, "William Sterndale Bennett, Composer and Pianist", 144.
[35] Temperley, Review of *A Descriptive Thematic Catalogue*, 604 –607.
[36] Rosemary Williamson, *A Descriptive Thematic Catalogue* (Oxford: Clarendon Press, 1996), x.

Williamson's PhD thesis raises the issue of publication which, she concludes, could be an essential reason for the disappearance of Bennett's works, a matter which is also pointed out by Temperley when he mentions their revival. In one of his reviews he adds 'There are still pitifully few editions of the music in print, and most of those are in facsimile rather than in modern notation'.[37] In 1985, Temperley himself edited most of Sterndale Bennett's piano works as facsimiles of Bennett's first editions. This facsimile includes Op. 33, the subject of this thesis.[38] In addition, Geoffrey Bush had interest in Bennett's piano works and in 1972 created an edition of a selection of piano and chamber music which was published in London by Stainer and Bell Ltd. Indeed, the latter disagrees with Temperley as he believes that the first edition of Bennett is not always the best, due to the composer's lack of concern in writing and proof-reading.[39] The unavailability of an edition in a modern notation, and the case of not considering the first edition to be the best, provides me with a good reason to create a new edition of this work.

These concerns led me to become interested in Sterndale Bennett, concentrating on his career as an educator in Queen's College, and to study the neglected collection of his *Preludes & Lessons* Op. 33. This project treats two aspects of Bennett's Op. 33. The first involves a practical study of the pieces. This aspect is placed in the first chapter and considers the composer's performance practice methods in order to find out how to perform the pieces and how they could be useful for students. A close study will be

[37] Temperley, Review of *A descriptive Thematic Catalogue*, 604 –607.
[38] Temperley's facsimile includes: Op. 29, 24, 25, 27, 28, 31, 33, 38, 34, 37, 46, 36. *Minuetto espressivo* E ♭ (1854), *Praeludium* B ♭ (1863), Sonatina C (1876).
[39] Geoffrey Bush, Review of *The London Pianoforte School 1766 –1860*, by Nicholas Temperley, *Music and Letters* 68 (1987): 196 –198.

carried out of a few of them to demonstrate this. The chapter will begin with general background on Sterndale Bennett's career and his role in the field of music education in England. Bennett as a British educator will be a point of departure to understand the circumstances surrounding of the position of music in the Victorian age, which will help to demonstrate his place in the historical context.

The second aspect of this project, which lies in chapter III, includes a critical edition of Op. 33. Since the last edition of Op. 33 in 1898 by Augener, no other edition has been released except the facsimile (by Temperley) of the first edition, which does not include commentary on the music. This encouraged me to create a critical edition in a chapter of my thesis. Chapter II, however, provides a background to Bennett's Op. 33 publishers, which explains the circumstances of its publication. Furthermore, it is essential in creating a critical edition of Bennett's Op. 33 to follow a criterion, or to elect an example as a model to be a case study in the editorial field. In the second chapter, the case of Chopin and the variety exhibited in his first editions' variety will form such a case study. The whole project is divided into two volumes. The first volume includes chapters I and II. Chapter III, which is the critical edition, lies in the second volume. This volume starts with a brief introduction followed by identification and description of the sources used. Before the music, a preface which was originally written by Bennett is given on a separate page. Then the music takes its place after the composer's preface, and then the critical commentary ends the project.

Thus, the story of Bennett's *Preludes & Lessons* will start from the composer himself as one of the most well-known music educators in the Victorian age and ends with a contemporary edition of one of his neglected pedagogical pieces, Op. 33.

Chapter I

1.0 William Sterndale Bennett, The Educator

William Sterndale Bennett began his career as a teacher in October 1837 after he returned from a long visit to Leipzig (October 1836 – July 1837).[40] This followed his 'golden age' which had been full of promise, on account of his successful compositions.[41] Musicologists think that Bennett's concentration on his career as an educator was the basic reason for the decline in his compositional activity. According to Temperley, 'he has almost reached the end of his period of fecundity as a composer'.[42] In 1875, Reverend Hugh Reginald Haweis wrote an 'In Memoriam': [43]

> In these days our young men complain of drudgery. They are poets and have to keep accounts; they are men of genius and sensibility and pass their time in turning over the people's money. Remember then that Sterndale Bennett passed the greater part of forty years in incessant drudgery. He the master- the worthy friend and brother- in art of Mendelssohn and Schumann, with a reputation as wide as the civilized world, and a commanding genius the luster of whose work does not grow pale beside those of the greatest gods of music- this man spent habitually about eight or more hours every day of his life in teaching children and all kinds of pupils the rudiments of music. Some regret this, and from an artistic point of view it is to be regretted, but from a moral point of view it is not. His example rebukes the idle, the discontented, the conceited grumblers to be found in all grades of society. He taught one more lesson left us by the Divine Man, who was called the Carpenter's Son- the importance of lowly duties- the power of unpalatable toil- the grace of Common Work.[44]

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[40] Nicholas Temperley, "Bennett, Sir William Sterndale" *Grove Music Online*. <http://www.oxfordmusiconline.com> (accessed 31 January 2010).
[41] Examples: Piano Concerto No. 2 *E flat major* Op. 4 (1833), Overture *Parisina* Op. 3 (1835), Piano Concerto No. 3 *C minor* Op. 9 (1834), Six Studies in the Form of Capriccios Op. 11 (1835), Piano Sonata *F minor* Op. 13 (1837), Three Romances Op. 14 (1836), Overture *The Naiades* Op. 15 (1837), Fantasia *A major* Op. 16 (1837).
[42] Temperley, "Bennett, Sir William Sterndale" *Grove Music Online.*
[43] Rev. H. R. Haweis (1838 –1901) was an English cleric and writer. He was educated privately in Sussex and at Trinity College, Cambridge. He was interested in music and his well known book was *Music and Morals*, 1871.
[44] Bennett, *The Life*, 200 – 201.

Indeed, William Sterndale Bennett's career as a teacher is to be appreciated to some extent with respect to the previous quotation. The highest praise from his contemporaries earned him a very respectable situation and they considered him as a perfect Victorian leader of music education. Although today's musicologists regret that he declined and missed his place as a composer, nobody can abnegate his essential role in the improvement of music education in Britain. Bennett might have sacrificed his shiny name in the world of composition in order to concentrate on teaching, nonetheless this job allowed him to open new paths in music education in the country. On the other hand, there is no doubt that Bennett's circumstances urged him to give more attention to teaching and make it the basic source of his income, especially in that time when teaching pianoforte was in demand. Furthermore, teaching became an attractive possibility since he refused to compose and perform pieces for ready cash.[45]

Bennett's career as an educator was based on teaching pupils privately as well as giving lessons at the Royal Academy of Music and other colleges and schools. Bennett's first private pupil was taken on 2nd October 1837 and he started to give lessons at the Royal Academy of Music on the 18th of the same month.[46] Furthermore, he taught schoolgirls who were almost beginners and took the same interest in them as in advanced students. After few years, Bennett's schedule was completely taken up as he used to spend most of his time travelling from one place to another for the purpose of teaching. He had to leave his house in Russell Place, London early in the morning and get back at 9

[45] Bennett, *The Life*, 205.
[46] Temperley, "Bennett, Sir William Sterndale" *Grove Music Online.*

or 10 at night.[47] Indeed, he had long railway journeys to Maidstone, Ipswich and Brighton in the age of the ambling trains, while on Brighton journey days he had to leave at 4 in the morning to reach the school, and then teach for eight or nine hours, returning home at about 11 at night.[48] The matter of working continuously required his wife to assist him in managing his work and arranging his daily schedule. The handwriting of Mrs. Bennett appeared on his time-table of daily work; all he needed to do was to give the lessons. [49]

Bennett was much respected by his private pupils, who believed in his musical talent; they were serious students trying to reach their highest standards in music.[50] It was notable that Bennett had a distinguished patient character which was clearly evident especially with the youngest scholars.[51] His well-known patience was a part of his reputation in the Queen's College beside his musicianship. One of his students who later became a teacher wrote that 'in hours of irritation I used to think of Bennett, and so possessed my soul in patience'.[52]

In 1851, his position as a teacher began to be more secure when he had a large number of pupils, which caused Mrs. Bennett to refuse some of the applicants for lessons.[53] In 1856 he was elected as Professor of Music at Cambridge, and he gave some

[47] Russell Place: now called Fitzroy Street, is a continuation northwards of Charlotte Street. Bennett's house, then No. 15 but now No. 19, in which he lived for 14 years, is on the west side, and is the third house south of London Street.
[48] Bennett, "William Sterndale Bennett", 4
[49] Bennett, *The Life*, 197.
[50] Rosemary Firman, "Bennett, Sir William Sterndale (1816 –1875)" *Oxford Dictionary of National Biography*. <http://www.oxforddnb.com> (accessed 4 June 2013).
[51] Bennett, *The Life*, 199.
[52] Elaine Kaye, *A History of Queen's College, London 1848 –1972* (London: Chatto & Windus, 1972), 45.
[53] Bennett, *The Life*, 223.

public lectures which have since been edited by Temperley.[54] Bennett had this honour because of his composition of an anthem for Commencement Sunday to be performed in Cambridge's St Mary's Church.[55]

He returned to the Royal Academy of Music in 1866 as Principal, playing a notable role in fixing a crisis making the institution's future more secure and saving it from being closed down.[56] On this occasion he declared his offensive and attacked Henry Cole (1808 – 82), who was a designer, writer, noted inventor and civil servant. Cole was responsible for a number of innovations in commerce and art and design education. He spent a long time in public works while his career began in the Record Commission (now the Public Record Office). During the 1840s his talent was devoted to the administration of the railways; however, during 1849 – 51 he concentrated on the Great Exhibition.[57] Cole tried to exploit the financial trouble of the Academy. His competing plan was to establish a national institution for music performance and education which would operate as a professional Victorian conservatory. He aimed to merge the Academy with this institution, but was strongly opposed by Bennett. The Academy was closed for one term, and the professional staff took salary cuts. Furthermore, by the end of 1868 the students' number was decreased and only sixty six day-students remained. Although the Government stopped its subsidy, Bennett did not despair and remained fighting until the issue was over and the Academy's subsidy was restored.[58]

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[54] See page 6.
[55] Bennett, *The Life*, 257.
[56] Meirion Hughes and Robert Stradling, *The English Musical Renaissance 1840-1940* (Manchester: Manchester University Press, 2001), 19 – 21.
[57] *Ibid*., 19.
[58] *Ibid*., 19 – 21.

This was a general preface on Bennett's career as an educator, and now I shall turn to the Victorian age, the age in which Bennett started his career.

1.1 Teaching Pianoforte in the Victorian Age

> Yes, yes we will have a pianoforte as good a one as can be got for thirty guineas, and I will practice country dances, that we may have some amusement for our nephews and nieces, when we have the pleasure of their company.[59]

The piano occupied the position of a domestic status symbol in nineteenth century England.[60] It was a significant piece of English house furniture and had the image of a living orchestra at home.[61] Well-known orchestral works of the time were arranged as pieces for solo piano or duets and were popularly played between family members.[62] Wealthy people were concerned to select a well-manufactured instrument such as the grand.[63] On the other hand, the middle classes families could own good square pianos from the beginning of the century.[64] At that time and even earlier, producing and making pianos was a leading business within British economy.[65] The large number of pianos produced as well as the number of different piano manufacturers who were specializing in various models evidences the huge marketing of the instrument.[66] The English piano

[59] Jane Austin's letter to her sister, 1808, Mary Burgan, "Heroines at the Piano: Women and Music in Nineteenth Century Fiction" *Journal of Victorian Studies* (1986): 54.
[60] David J. Golby, *Instrumental Teaching in Nineteenth Century Britain* (Aldershot: Ashgate, 2004), 219.
[61] Mary Burgan, "Heroines at the Piano: Women and Music in Nineteenth –Century Fiction." *Indiana University Press* (1986): 54.
[62] Temperley, "Instrumental Music in England", 35 – 36.
[63] Burgan, "Heroines at the Piano", 56.
[64] *Ibid*., 54.
[65] Berly Kenyon de Pascual, "English Square Pianos in Eighteenth Century Madrid" *Music and Letters* (1983): 212.
[66] Burgan, "Heroines at the Piano", 54.

had a fuller and thicker tone in comparison with the light sound of the Viennese pianoforte, which made the former a good preparation for the new levels of virtuosity, while it required a heavier and deeper touch.[67] At that time London became a significant centre for musicians either natives or foreign.[68] London's notable developments in performance, instrumental teaching, composition and piano manufacturing dominated the field; this played an essential role in increasing the number of piano learners.

Before the 1830s, British musicians had a fewer chances than foreign musicians to add their own ideas and to keep their influence either in teaching instruments or making their appearance in concerts.[69] This was because of the huge development in other countries and the domination of foreign musicians in Britain, such as Germans, French and particularly Italians.[70] In the early days of the century, only wealthy people used to have piano teachers for their daughters, but later as they began to have more leisure time, the middle-class families also began to teach their daughters piano.[71] In this way, the number of piano learners was increased creating more opportunities for native piano teachers. In 1841, the census of music teachers lists three thousand, and the number increased to five thousand by 1851 (this number does not includes the part-time teachers).[72] The general income of a teacher depended not only on the teacher's professional reputations and his social class, but also on geographical location.[73] London

[67] David S. Grover, *The Piano: Its Story from Zither to Grand* (London: Robert Hale, 1976), 89.
[68] Deborah Rohr, *The Careers of British Musicians, 1750-1850* (Cambridge: Cambridge University Press, 2001), 29.
[69] *Ibid*., 13–14.
[70] Temperley, "Instrumental Music in England", 14–15.
[71] Rohr, *The Careers of British Musicians*, 135.
[72] *Ibid*.,134.
[73] *Ibid*.,136.

– Bennett's residence – had the highest rates of pays of music teachers in comparison with other parts of Britain.[74]

Men and women both learned to play the piano.[75] Women intended to reach a certain level of musical accomplishment in order to be able to express themselves and to be qualified to face the requirements for social relationships, such as marriage, and entertaining their families and guests by playing the piano.[76] The family duties were clearly divided between its members; while the father's responsibility was to work most of the day, the daughter's task was to play him his favorite piece or song to relax him after his day's stress.[77] In this way the girl played the role of treating the emotional side of the family as well as practicing for her future role as a wife and a mother.[78] Playing the piano was a sign that a woman was part of genteel society.[79]

> Every well-bred girl, whether she has a talent or not, must learn the piano or sing; first of all for her fashionable; secondly, It's the most convenience way for her to put herself forward in society and thereby, if she is lucky, make an advantageous matrimonial alliance, particularly a moneyed one.[80]

The middle classes families believed that a woman should be able to play as well as be a good homemaker and rear children to have a good opportunity for marriage.[81] Most of these women players were not intent to gain a professional level in the piano by

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[74] Rohr, *The Careers of British Musicians*, 29.
[75] Arthur Loesser, *Men, Women, and Pianos: a Social History* (New York: Simon and Schuster, 1954), 12.
[76] Debra Brubaker Burns and Anita Jackson and Connie Arrau Sturm, "Contributions of Selected British and American Women to Piano Pedagogy and Performance" *IAWM Journal* (2002), accessed 16 May 2012.
[77] Ruth A. Solie, *Music in other Words* (Berkeley; London: University of California Press, 2004), 96.
[78] *Ibid*., 95.
[79] Burgan, "Heroines at the Piano", 53.
[80] Solie, *Music in other Words*, 90.
[81] Malcolm Billings, *Queen's College: 150 Years and a New* Century (London: James &James, 2000), 17.

performing the master pieces of Mozart, Haydn, or Beethoven, which is not surprising as girls learned the instrument whether or not they were talented. [82] In addition, it was not essential at all for a girl to likes to play; however, playing and practicing the piano had to have a part of her daily schedule.[83] Victorian texts never lack negative comments on girl's piano playing, a matter which was a clear result of forcing some of them to do it.

> How frequently in the present state of narrow feeling we witness the sad spectacle of a girl, entirely devoid of all musical ability, compelled to drudge away for hours daily at the piano because forsooth, every young lady ought to be able to play. The result is, that for a few season the patience of friends is exhausted, and their ears are tortured by the girl's wretched performances.[84]

Nonetheless, some were more ambitious and aimed to become soloists.[85] This ambition was based on their own desire to perform a solo instrument which was usually piano or harp.[86] The matter of lady performers was controversial in the early days of the century. The number of women performers before the 1820s was very small. This increased as the century progressed, when the situation started to change slightly and the women's demands to gain higher education began to be treated more seriously. This opened the door for a few females to appear as performers in concerts. Most of these ladies graduated from the Royal Academy of Music.[87]

Kate Loder (1825 –1904) is a typical example of these women who studied at the RAM, and gained the King's scholarship in 1839.[88] She entered the RAM in the age of

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[82] Burgan, "Heroines at the Piano", 56.
[83] Solie, *Music in other Words*, 105.
[84] *Ibid*., 88.
[85] Rohr, *The Careers of British* Musicians, 114.
[86] *Ibid*., 115.
[87] *Ibid*., 115.
[88] Nicholas Temperly, "Kate Loder" *Grove Music Online*, <http://www.oxfordmusiconline.com> (accessed 21 January 2013).

thirteen and appeared as a pianist at the RAM concerts in March1840. In May 1844 she played Mendelssohn's G minor Concerto in the composer's presence at Her Majesty's Theatre. Moreover, she had an opportunity to give concerts at the Philharmonic Society, where she performed Weber's Concerto in E♭ in 1847 and Sterndale Bennett's *Caprice* in E major in 1850. [89] Kate Loder was appointed a Professor of Harmony in the RAM in 1844 and later on she achieved a notable success as a composer. It is worth mentioning that she studied the piano at the RAM with her mother's sister, Lucy Anderson (1797 – 1878) who is another example of these women who had a special interest in music and piano performance. [90] Mrs. Anderson studied the piano with her cousin and she later became the first woman pianist to play at the concerts of the Philharmonic Society.[91] A correspondence between Mrs. Anderson and Sterndale Bennett evidences that she went through music and played with him. In one of the letters, dated 1st December 1858, Mrs. Anderson mentions that she has been invited by the Queen and the Prince to perform in a concert at Windsor Castle on New Year's Day and she had chosen Bennett's Pastoral *The May Queen* Op. 39. She asked him in the letter to arrange a time for them to go through the work together.[92] Moreover, Mrs. Anderson wrote another letter on 4th January 1859 telling Bennett how delighted she was by her success in the performance at that concert.[93]

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[89] Bennett, *The Life*, 224.
[90] Temperly, "Kate Loder". *Grove Music Online*.
[91] W. H. Husk, "Anderson Lucy" *Grove Music Online*, <http://www.oxfordmusiconline.com> (accessed 28 January 2013).
[92] Lucy Anderson to William Sterndale Bennett, 1 December 1858, Sterndale Bennett Collection 232: Letter Book 10, Letter Book No. X. p. 39, Bodleian Library Archive, Oxford.
[93] Lucy Anderson to William Sterndale Bennett, 4 January 1859, Sterndale Bennett Collection 232: Letter Book 11, Letter Book No. X1. p. 25, Bodleian Library Archive, Oxford.

The last letter by her, to the composer's family, explained how shocked she was when she read the news of his death in the paper.[94] In fact, this was not the only connection between Mrs. Anderson and Bennett, as she used to teach Miss Mary Wood the piano earlier in 1841.[95] Mary Anne Wood (1825 –1862), was a piano student at the Academy and later she became Mrs. Bennett.[96] Before they became engaged, Bennett had only had a few opportunities to talk shortly with her about musical studies, however he thought she was charming. She was seventeen when Miss Kate Loder (her friend and fellow- student) told her about Bennett's admiration and proposal.[97]

In the days of the nineteenth century, however, women's social place was completely different from today, as most of them had a daily life controlled by their fathers, brothers or husbands.[98] Before 1848, opportunities to participate in higher education were rare.[99] Until the later nineteenth century women were not welcome at all to study at the ancient universities like Oxford and Cambridge.[100] Ladies' education was limited and they received education either by private governess or by joining schools.[101] The term 'governess' started to be popular in the eighteenth century and extended to the nineteenth century; it was used for a woman who taught. The term was mostly used to designate the lady who taught at home; however, it was based on the title 'schoolmistress', and so it was used both for teachers at a family home and for teachers in

[94] Sterndale Bennett Collection 232: Letter Book 11, Letter Book No. X1. p. 56, Bodleian Library Archive, Oxford.
[95] Bennett, *The Life*, 113.
[96] Firman, "Bennett, Sir William Sterndale". *Oxford Dictionary*.
[97] Bennett, *The Life*, 113.
[98] Billings, *Queen's College*, 15.
[99] Kaye, *Queen's College History*, 33.
[100] *Ibid*., 34.
[101] Mary Cathcart Borer, *Willingly to School: A History of Women's Education* (Guildford: Lutterworth Press, 1976), 247.

a school.[102] Nonetheless, the 'governess' was limited to a particular type of school, which was attended by upper-classes daughters.[103] At the time there were some good governesses and some good schools.[104] Nonetheless, some ladies thought that was not enough and so they started to follow an individual education by reading and making conversation in intellectual company.[105] These ladies believed in themselves and their abilities, and actively sought a better education. Anna Swanwick, one of the most intelligent women of her generation, had an experience of study in a girls' school, and shared an opinion about it:

> In my young days, though I attended what was considered the best girls' school in Liverpool, the education there given was so meager that I felt like the Peri excluded from Paradise, and I often longed to assume the costume of a boy in order to learn Latin, Greek and Mathematics, which were not thought of for girls … during my school days I never remember to have seen a map, while all my knowledge of geography was derives from passages learnt by rote. The teaching of grammar and of other subjects was on a part with that of geography.[106]

Anna Swawick is an example of a lady who had expected more than she received as she expressed her disappointment of what she considered to be a low level of education. She was looking for something different from the ordinary schools, where such a nervous, bored mistress taught who had not enough knowledge in a subject. Ladies like Anna Swanwick were a reason for establishing a college or an institute only for women to get a higher education, and so the idea of Queen's College was born.

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[102] Joyce Senders Pedersen, *The Reform of Girls' Secondary and Higher Education in Victorian England* (New York; London: Garland Publishing, 1987), 102.
[103] *Ibid*., 103.
[104] Rosalie Glynn Grylls, *Queen's College 1848 –1948* (London: George Routledge, 1948), 12.
[105] Kaye, *Queen's College History*, 36.
[106] *Ibid*., 36.

1.2 William Sterndale Bennett and Queen's College

Queen's College, Harley Street, London, is an independent day school for girls between the ages of eleven and eighteen. The school was founded in 1848 by a group of graduates of Trinity College, Cambridge. They were influenced by John Stuart Mill.[107] The leader of the group was Frederick Denison Maurice, Professor of English Literature and History. His ambition was to provide a means by which women could gain a serious education. Indeed, Maurice believed in the importance of women's education as he played a notable role in teaching his three youngest sisters himself.[108] Furthermore, he strongly defended and wrote about the lack of existing education for girls twenty years before Queen's College opened.[109] By opening the college he and his group achieved what they were looking for, to establish the first institution in Britain where women could study and gain academic qualifications.[110] In 1853 the college received a Royal Charter from Queen Victoria which established much of the organization of the college. Following this early royal patronage, the Patron of the college has always been the monarch: the current Patron is Elizabeth II.[111] The college was to have accepted applicants of those ladies who were over fourteen, but the age was reduced to twelve before the college opened. During the fourth meeting of the college leadership, the committee decided that the lectures would not be intended only for governesses, but would be open to any young lady who wished to attend.[112] Indeed, it was rather hard for

[107] Grylls, *Queen's College 1848-1948*, vii.
[108] Kaye, *Queen's College History*, 22.
[109] *Ibid*., 22.
[110] "Queen's College London", <http://www.qcl.org.uk/> (accessed 22 October 2013).
[111] *Ibid*.
[112] Kaye, *Queen's College History*, 38.

ladies to take this audacious step, and it was noted that on 1st May, the first pupil arrived and took a seat in the waiting room without taking off her bonnet.[113]

Lectures in Queen's College ran in a full timetable during the week, including Saturdays, without lunch break.[114] The college did not specialize only in music; however, music classes were the most successful.[115] Many different subjects were taught such as, arithmetic, mathematics, natural philosophy, languages, English literature, pedagogy, mechanics, geography, history, theology, drawing, and music. Music classes were given by two outstanding teachers; William Sterndale Bennett was one of them. The other teacher was John Hullah who specialized in vocal music and singing, and was well known for his songs *The Three Fishers* and *The Storm*, which were the favorites of Victorian musical evenings.[116]

Bennett was Professor of Harmony and Composition at Queen's College from its foundation.[117] His name was listed in the first timetable of Queen's as a composition professor.[118] In addition, he intended to teach the pianoforte because he had a special belief in the importance of studying this instrument. He aimed to pay as much attention to it as was commonly devoted to vocal music at that time in England. A letter to Maurice demonstrates his thoughts:

> The Pianoforte master has his share in educating the mind of his pupil. The disposition of a pupil cannot be concealed even in a pianoforte lesson. If you describe pianoforte playing as an extra study in you prospectus, you will give the impression that it does not take its place in the general course because it is a light study, which is not. It is not right that it should suffer in esteem with other

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[113] Kaye, *Queen's College History*, 46.
[114] *Ibid*., 48.
[115] *Ibid.*, 45.
[116] *Ibid*., 8.
[117] Bennett, *The Life,* 195.
[118] Kaye, *Queen's College History*, 48.

> subjects of education, simply because it is necessary to teach it individually and not in classes. The pianoforte does not yield to the voice in its power of expression, and it is fully as capable of exciting great and noble feeling when legitimately used. The instrument has been chosen by the greatest masters as the sole exponent of many of their greatest works. If I had the time to undertake the duties, I should consider the post Professor of the Pianoforte in you College, of equal honor to that I hold for Harmony and Composition. [119]

Bennett became the Head of Music in the college, supervising the work of a small group of Academy professors.[120] He started his job either of giving pianoforte classes or supervising, immediately after the college was opened, a matter which is recorded in 'The Register Certificate 1848 –1853'. The Register Certificate is a record book which is still available in Queen's College archive; it includes teachers' certificates on their pupils' achievements in particular subjects. Bennett wrote the first certificate in pianoforte for the pupil Charlotte Hughes in May 15th 1848, which means that he had a responsibility for the subject earlier. Many certificates for different students are available in the book, and lots of them are written by Bennett under the subject of pianoforte. Nonetheless, he wrote some others for Theory of Music, a term which he explains as the study of harmony. A certificate of Miss Forest, dated 21 July 1848, follows as an example of what he used to write about his Queen's students:

> Miss Forest having offered herself for examination in Pianoforte playing. The examiners are of opinion that she is well acquainted with the rudiments, performed with intelligence –sight reading satisfactory– and with opportunity for study could become an excellent musician.[121]

Teaching pianoforte in Queen's College seems to have been a kind of interest to Bennett as he believed that the girls should gain qualifications in the subject. Apparently,

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[119] Bennett, *The Life*, 200.
[120] Bennett, "William Sterndale Bennett", 8.
[121] Register of Certificates 1847–1853, Queen's College Archive (6/15), London, 77.

he had an aim to establish a new generation of women performers by teaching them piano music at a higher level than was usual at the time. As mentioned earlier, girls learned piano in order to develop an interest and to have a social qualification, and it was not necessary for them to go through high level pieces but rather to concentrate on the simpler ones as well as to play songs. Nonetheless, the composer's notebook, in which he used to write recommendations after each piano exam at Queen's, is full of comments on Beethoven's and Mozart's piano sonatas that the girls learned there.[122] It is clear that these composers were taken as models and their sonatas were used as fundamental materials. Pieces like Beethoven's *Sonata Pathetique* and Mozart's *Fantasia* C minor, K. 475 were not to be taught to a girl unless a teacher believed in her talent, as Bennett apparently believed. In addition, the girls had various teaching programs which were usually chosen to suit pupil ability. Clementi's sonatas, Cramer's studies and Czerny's compositions had a certain place in the piano lessons.[123] Moreover, girls were taught Dussek's sonatas and some of Hummel's materials beside some of Bennett's compositions such as, his *Pastoral* Op. 28 No. 1, *Rondino* Op. 28 No. 2, *Capriccio* Op. 28 No. 3 and Sonata in A minor Op. 32.[124] On the other hand, it seems that the girls had not absorbed much in harmony, as 'the results were most discouraging' due to the pupils' difficulty in realizing the sound of written notes, which seems to be have been the main trouble.[125]

[122] William Sterndale Bennett's Note Books E.9 and E.10 1851–52 & 1853–56, Queen's College Archive (6/15), London.
[123] *Ibid*.
[124] Bennett's Note Books E.9 and E.10.
[125] Bennett, "William Sterndale Bennett", 8.

In fact, it is not surprising if the Queen's pupils struggled in such a subject due to the situation of a girl's education at the time. The establishment of Queen's College was one of the early steps in the field of higher education, and much time must be invested if subjects are to be learned in depth. Nonetheless, a few certificates of Dorothea Beale appeared in 'The Register Certificate 1848 –1853'.[126] It is worth mentioning that Dorothea Beale became a founder of Cheltenham Ladies College and St Hilda's College, Oxford.[127] This presents us with a good example of a successful girl who studied at Queen's in its early days. Moreover, Helen Frances Harrington Johnston who studied pianoforte and theory with Bennett at Queen's, was elected as the first female candidate to the Bach Society.[128] Furthermore, she created a piano edition of Bennett's *Naiades* overture Op. 15 and dedicated it to him.[129]

Bennett's set of thirty *Preludes & Lessons* Op. 33 were written for and dedicated in particular to the girls of Queen's College. Moreover, it is documented in the composer's notebook that the pieces were taught in Queen's College immediately after their publication in 1853. Mention of them appeared in his notebook for the first time when he wrote his comment on Miss Jones, who had her first term examination in 1853. It seems that the young lady had her piano lessons with a certain Mr. Barnett, whose name appears between brackets in Bennett's notebook, who apparently was supervising the exam and left his comment 'very fair ability' regarding the girl's performance.[130] Op. 33 is cited in students' pianoforte programs beside pieces by Mozart, Beethoven,

[126] Register of Certificates 1847–1853, 55, 101, 329, 510.
[127]"Queen's College London".
[128] Bennett, *The Life*, 205.
[129] Helen F. H. Johnston. "The Naiades Overture: Arranged by Command of the Composer for the Pianoforte Solo" score, Queen's College Archive (6/15), London.
[130] Bennett's Notebook E10 (1853 –56).

Mendelssohn and others. Nonetheless, the notebook lacks any reference to the numbers of the pieces within Op. 33; unfortunately Bennett only ever wrote *Preludes & Lessons*, and then his comments. Bennett's *Preludes & Lessons* will take a major part in this project as mentioned in the introduction; however the next section will include a brief background on the origins of these two terms.

1.3 *Preludes & Lessons* Op. 33

Bennett composed many pedagogical piano pieces throughout his career. Although his collection of *Six Studies* Op. 11 is one of his earliest works which was composed and published in 1835 when he was still studying at the Academy, these pieces tended to be used for students at advanced level. He aimed to accomplish a specific purpose in each of them. It has been pointed out that they belong in the same tradition as those of Clementi, Cramer and Dussek.[131] The *Preludes & Lessons* Op. 33, the subject of this thesis, published in 1853, are key examples among his pedagogical works for beginners. The set was well received and widely used as teaching material until the end of the century.[132] Since Bennett's death, only a few musicians and scholars have dealt specifically with Bennett's piano pedagogical works. The pieces of Op. 33 were mentioned occasionally by researchers and musicologist after the composer's death. Nonetheless, they occupy a place in Bennett's catalogue which provides all related information, such as dates of composition and first performance as well as details of editions. Furthermore, they have been treated briefly as one of Bennett's piano works in a

[131] Horton, "William Sterndale Bennett, Composer and Pianist", 126.
[132] Firman, "Bennett, Sir William Sterndale". *Oxford Dictionary*.

chapter by Peter Horton.[133] In this section I would like to support my project by a close study of Op. 33, considering the set as an example of his educational compositions. A close practical study will focus on the pieces in order to demonstrate their pedagogical benefits and performance style.

Most composers who give part of their life to pupils are concerned to compose pieces for the purpose of pedagogy. Many works of this kind have been written under different names and characters. Among the popular of these and still used today is a set of fifteen *Inventions* (1723) by J. S Bach, composed for the purpose of the musical instruction of his own sons. This collection was considered for centuries as a worthy pedagogical source.[134] Moreover, Bach's collection of six *Partitas* BWV 825 –830 (1726 –1730) is another example of his pedagogical works which presents study pieces but this time for advanced level.

In Bennett's time, Clementi, Czerny, Moscheles, and Cramer took significant places in the world of piano pedagogy.[135] Their piano studies were used widely and still are. Clementi's three volumes of *Gradus ad Paranassum* form are one of the greatest collections of studies written at that time.[136] Some of the pieces are serious studies for

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[133] See page 7.
[134] Johann Sebastian Bach, *Inventionen Sinfonien*, Rev. ed. according to the sources by Rudolf Steglich; fingering by Walther Lampe (Munchen: G. Helene Verlag,1955), VI.
[135] On Clementi see: Leon Plantinga, "Clementi, Muzio" *Grove Music Online*, <http://www.oxfordmusiconline.com> (accessed May 2011).
On Czerny see: Stephan D. Lindeman and George Barth, "Czerny, Carl" *Grove Music Online*, <http://www.oxfordmusiconline.com> (accessed June 2013).
On Cramer see: Jerald C. Graue and Thomas Milligan, "Johann Baptist Cramer" *Grove Music Online*, <http://www.oxfordmusiconline.com> (accessed June 2013).
On Moscheles see: Jerome Roche and Henry Roche, "Moscheles, Ignaz" *Grove Music Online*, <http://www.oxfordmusiconline.com> (accessed May 2011).
[136] Therese Ellsworth and Susan Wollenberg, ed., *The Piano in Nineteenth-Century British Culture: Instruments, Performers and Repertoire* (Aldershot: Ashgate, 2007), 69.

technical development, while others present character pieces or studies of pianoforte expression. They include examples of contrapuntal learning and movements of sonata type.[137] Czerny, Cramer, and Moscheles also composed pedagogical pieces.[138] Czerny wrote some daily *Studies*, elementary *Studies*, and preparatory *Studies* for the piano. Cramer wrote eighty four *Studies* in major and minor keys. Moscheles composed twenty four *Studies* for the pianoforte Op. 70. Furthermore, some of the very well-known masters of the nineteenth century such as Mendelssohn, Chopin, Schumann and Liszt composed *Etudes* for piano technique, which were intended not only to be studies, but also to present enjoyable music for the performer and the listener. Other composers of the time used the term *Etude* when presenting progressive studies for the pianoforte such as Kalkbrenner's twelve *Etudes*.

There is no work by another composer entitled specifically *Preludes & Lessons*. This new combination of two common terms was created by William Sterndale Bennett. Referring back to the origins of these two words, *Preludes* were established in the fifteenth century; the earliest were used to introduce vocal music in the church.[139] The French and German meanings of the word means 'to improvise' and so *Preludes* were also composed in an improvised style in both fifteenth and sixteenth centuries.[140] However, the oldest surviving *Preludes* are the five short praeambula for organ in Adam

[137] Ellsworth and Wollenberg, *The Piano in Nineteenth-Century*, 69 – 87.
[138] For example, Czerny's *Sonatas* (1856 –60), *Exercises and Studies* Ops.139, 151, 152. Forty eight *Etudes* Op. 161, *Progressive Exercises* Op. 261. Moscheles's *Studies* Op. 70 (1825 – 6), *Preludes* Op. 73 (1827), *Charakteristische Studien*, Op. 95 (1836 –7).
[139] David Ledbetter and Howard Ferguson, "Prelude" *Grove Music Online*, <http://www.oxfordmusiconline.com> (accessed June 2011).
[140] *Ibid*.

Ileborgh's tablature of 1448.[141] In the sixteenth century, the *Prelude* began to have an organized form, however with no lack of sequential patterns which still suggest improvisation. Later in the seventeenth century and particularly in France, *unmeasured Preludes* appeared; a term which is usually reserved for a body of seventeenth century harpsichord *Preludes*, which were written without orthodox indications of rhythm and metre.[142] On the other hand, the *Prelude* was developed by German composers and it reached the climax of its development with Bach. Bach's *Preludes* demonstrate techniques of fingering and composition, and include examples of many formal prototypes which the unspecific title 'praeludium' allowed him to treat with some freedom.[143] Bach's *Preludes* were attached to *Fugues,* and some composers in the nineteenth century adopted the same coupling of *Prelude* and *Fugue*. Examples include Mendelssohn's *Preludes and Fugues* for piano Op. 35 (1832 –7), and Liszt's *Prelude and Fugue* (1855).[144] However, the term *Prelude* was widely used for independent pieces at the time by different composers. It used to be a title of many studies composed for pedagogical purposes. Examples include Chopin's twenty four *Preludes* Op. 28 (1836 – 1839), Louis Jansen's seventy *Preludes*, Samuel Webbe and Hummel's *Preludes* for the pianoforte.

In the case of Bennett's Op. 33, the *Preludes* are attached to the *Lessons,* and seven of the *Preludes* were composed in the *unmeasured* manner and are improvisational in character. This could be reflects Bennett's relationship with sacred vocal music, the

[141] Ledbetter and Ferguson, "Prelude" *Grove Music Online*.
[142] Davitt Moroney, "Prelude non mesurè" *Grove Music Online*, <http://www.oxfordmusiconline.com> (accessed September 2013).
[143] Ledbetter and Ferguson, "Prelude". *Grove Music Online*.
[144] *Ibid*.

original root of the *Prelude* (his father started as a solo singer in a chapel, and then organist at parish church.[145] Bennett the child used to go to chapel with his grandfather and listen to Handel's music.[146] In the Academy, he had a beautiful voice and sang in the choir of St Paul's).[147] In addition to this, the composer's adaptation of this term was possibly influenced by J. S Bach attached *Preludes*, with respect to attaching the *Preludes* – though he attached them to *Lessons* rather than to *Fugues* – especially as Bennett had a special interest in Bach's keyboard works and believed in their importance for a pianoforte master.[148] Moreover, he played a significant role in the Bach revival by presenting his orchestral works in particular and being a founder member of the Bach Society.[149]

On the other hand, the English term *Lesson* was used as the title of a few instructive keyboard works in the seventeenth and the eighteenth centuries, when some of the suites of Purcell and Handel were entitled '*Lessons*'. Those by Purcell were published in 1696 as *A Choice Collection of Lessons for the Harpsichord or Spinnet.* Handel's position as a teacher especially to the king's grandchildren had also given him the path to compose eight harpsichord *Lessons* which were published in 1720. [150] Moreover, he published another nine *Lessons* thirteen years later. Other composers of the time, such as William Dance (1755 –1840), also composed *Lessons* for the pianoforte. According to Penelope Cave, Dance's *Lessons* were used as instructive pieces to teach young ladies at

[145] Bennett, *The Life*, 4.
[146] *Ibid*., 10.
[147] *Ibid*., 18.
[148] *Ibid*., 130.
[149] *Ibid*., 203.
[150] Kathleen Dale, *Nineteenth-Century Piano Music* (New York: Da Capo Press, 1972), 182.

the time. She adds that his *Lessons* were published with a set of eight *Preludes* in one book, however they were composed separately and there is no specific relationship between them.[151] In the nineteenth century, the same *Lesson* description was used again by Bennett, when he composed the set of Op. 33.

As we have seen, Bennett's thirty *Preludes & Lessons for the piano forte* Op. 33 were written and dedicated in particular to his students of Queen's College. He completed the set in 1853 around Christmas time at Southampton, however several numbers of them were dated earlier at Windsor in the summer of 1852.[152] Furthermore he wrote *Lesson 20* G minor previously, in 1842 for the album of Miss Wood when he had just become engaged to her.[153] Some numbers of the *Preludes and Lessons* were aimed not only to be an educational source, but also to present a melodious enjoyable music. In addition, some of the *Lessons* are very short, the reason which made them popular especially for beginners and amateurs at that time.[154] The pieces were issued as one set, in two parts. It is mentioned in the title page that they were composed for the use of Queen's College London. On the following page, Bennett wrote a preface in which he pointed out three points that should be followed by pupils and their teachers. These points will be considered later in the next section. After Bennett's preface the pieces of Op. 33 are presented where each *Lesson* is prepared by a *Prelude*. It is notable that Bennett presents in the *Prelude* the basic harmonic progression to prepare the student's harmonic awareness for the *Lesson*. Henry Heathcote Statham (1839 – 1924) is an English architect

[151] Penelope Cave, "Piano Lessons in the English Country House, 1785 –1845" (PhD thesis, University of Southampton, September 2013), 157 – 165.
[152] Bennett, *The Life*, 223.
[153] *Ibid*., 223.
[154] *Ibid*., 224.

who became an editor of *The Builder*.[155] He was an accomplish musician and a fellow of the Royal Philharmonic Society, a member of the Musical Association, and the Architectural Association.[156] Statham pointed out regarding Op. 33:

> a special word must be said in regard to the volume of short *"Preludes & Lessons"*, composed for Queen's College, London, and which is really remarkable among music written for instruction on the pianoforte from its union of beauty and interest in the music with instructive value for forming the style of young players; and perhaps no book of the kind could be named more valuable in this combination of qualities.[157]

As mentioned earlier, in the preface of the *Preludes & Lessons* book Bennett outlined three essential points as a recommendation for the pupil and the educator:

- These *Preludes & Lessons* are arranged according to the order of *Major and Minor Keys* rather than by the level of difficulty.
- They should be used to cultivate the faculty of playing by memory, and that is why the shortest *Preludes & Lessons* take earlier places in the book.
- Brackets were used as new sign to indicate ties, and the aim of this to avoid confusion with slurs. [158]

The first two points will be given special consideration to find out why the composer regarded them as so important.

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[155] *The Builder*: is one of the United Kingdom's oldest business-to-business magazines.
[156] "Henry Heathcote Statham", <http://www.hymntime.com/tch/bio/s/t/a/statham_hh.htm> (accessed 26 Apr. 2013).
[157] Henry H. Statham, "Sterndale Bennett Pianoforte Music" *Journal of the Musical Times and Singing Class Circular* (1878): 130 – 134.
[158] William Sterndale Bennett, *Preludes & Lessons for the Pianoforte Op. 33* (London: Leader & Cock and Addison & Hollier, 1853), 1.

1.3.1 Op. 33 in the Order of *Major* and *Minor* Keys

Since Bennett insisted on making this point in his introduction it is worth mentioning it in more detail and setting it into a wider context. The composer does not base the order of the pieces in Op. 33 on their level of difficulty, but he follows the order of *major* and *minor* keys. It was quite popular at the time for composers to write studies for the pianoforte having regarding to their keys. Cipriani Potter (1792 –1871) composed twenty four *Studies* in *major* and *minor* keys. These were composed for the use of the Royal Academy of Music.[159] Potter followed the chromatic order of keys in his *Studies* starting at C major, ending on G# minor (minor relative of B major). In this case, *Study* No.1 was composed in C major followed by its minor relative A in No.2. Then he wrote No.3 in D♭ major followed by B♭ minor in No.4. He carried on in the same manner until he reached F# major in No.13. Afterwards, instead of using D# minor he presented a *Study* in E♭ minor for No.14. It is clear that he preferred to pass through the popular keys in his set.

On the other hand, composers such as Hummel and Webbe considered a different key order. Hummel (1778 –1837) wrote twenty four studies for the pianoforte under the title *Preludes*. These *Preludes* were also composed in *major* and *minor* keys, however Hummel followed the order of the fifths circle. He started with C major for *Prelude* No.1 followed by its minor relative A for No.2. The set ends at F major and D minor. In addition, Samuel Webbe (1740 –1816) composed eighteen *Preludes* for the pianoforte in all the most familiar keys, both major and minor. These were composed at the request of

[159] Cipriani Potter, *Studies for the Pianoforte in All the Major and Minor Keys* (London: "n.p", 1827), title page.

his pupils.[160] Similarly to Hummel, he used the order of the fifths circle, starting with C major in *Prelude* 1 followed by its minor relative A for *Prelude* 2 and moving through G, D, A, E ... A♭ major and their minor relatives.

Moreover, some composers did not follow a specific order of keys. Louis Jansen (1774 –1840) who composed seventy *Preludes* is one of them. He wrote his *Preludes* in *major* and *minor* keys to suit various degrees of proficiency.[161] They are contained within one volume, which starts with explanation of the main chords of the major and minor keys. *Preludes* Nos. 1 to 13 are very short, two bars each, utilising the main chords of major keys. *Preludes* Nos. 14 to 25 do the same, however in minor keys. These short *Preludes* were followed by some explanation by the composer including instruction and some variations. Afterwards, the longer *Preludes* start at No.26 and continue to No. 70. As mentioned earlier, the composer did not follow a particular order in presenting the keys, since he started at No.26 in C major and ended at No.70 in D major. It seems that he intended only to compose *Preludes* in some popular keys for the purpose of improving players' ability without being concerned about the order of keys. Moreover, it is worth mentioning that certain keys were used frequently. There are five *Preludes* in C major, three *Preludes* in D♭ and E♭ major, four in A and G major and only one in D and A minor.

Ferdinand Ries (1784 –1838) also composed forty *Preludes* for the pianoforte in the *major* and *minor* keys. These are only intended to be used as short introductions to

[160] Samuel Webbe, *Preludes for the Pianoforte in All the Most Familiar Keys* (London: "n.p", 1925?), 1.
[161] Louis Jansen, *Jansen's Complete Preludist for the Pianoforte, Consisting of Seventy Preludes in All the Major and Minor Keys. Op. 8* (London: G. Walker, 1820?), title page.

any movement.[162] As in the Jansen collection, certain keys are frequently used in different numbers. The order of the keys is not specified as the following table will explain.

Table 1.1: *Major* and *Minor* Keys of Ferdinand Ries's *Preludes* Numbers.[163]

Major Keys	*Preludes* Nos.	Minor Keys	*Preludes* Nos.
C	1, 12, 27, 36	C	6, 32
D	3, 22, 30, 38	D	26
E flat	5, 20, 31, 40	E	33
E	11, 29,	F	21
F	7, 14, 24	G	19
G	10, 17, 23, 37	A	4, 9, 16
A flat	13, 34	B	35
A	8, 15, 25		
B flat	2, 18, 28, 39		

In the case of Bennett's Op. 33, the system is represented by the fifths circle and begins with C major for *Prelude & Lesson* 1, followed by its minor relative key, A for *Prelude & Lesson* 2. This is carried on to G, D, A major …etc with their minor relatives. Nonetheless, after reaching C# major and A# minor, Bennett moved to F major in *Prelude & Lesson* 17 continuing with the circle of fifths but moving down this time to

[162] Ferdinand Ries, *Forty Preludes for the Pianoforte in the Major and Minor Keys* (London: "n.p", 1815), preface.
[163] The table is based on Ries's *Forty Preludes for the Pianoforte*, 1.

finish his work with A♭ minor. In this way, six keys occur twice in the collection, however using their enharmonic names.

B major → C♭ major
G# minor → A♭ minor
F# major → G♭ minor
D# minor → E♭ minor
C# major → D♭ minor
A# minor → B♭ minor

If Bennett had gone to G# major – a more common key than A# minor – his system would have insisted on a piece in E# minor. However, a work composed in A# minor, *Prelude & Lesson* 16, is uncommon and complicated to read and practice. The best way to play such a piece is to transcribe it into B♭ minor.

In fact, this key is not commonly used in piano literature. None of the earlier mentioned composers included a study in this key. Furthermore, other masters who composed educational pieces in major and minor keys have not included a work in this key. For instance, J. S. Bach's *Well –Tempered Clavier* (1722) include numbers in A minor and A♭ major, not even A♭ minor or A# major. Cramer's eighty four *Etudes* Op. 30 in major and minor keys (1804), composed in the early nineteenth century, lay in four books; none of them include a piece in A# minor. Chopin's *Etudes* Op. 10 and Op. 25 in major and minor keys, composed in the same period, also lack this key. In my opinion, this number and other numbers in uncommon keys were composed primarily for the purpose of teaching harmony and secondary for improving performance skills, as will be explained in the next stage.

There is no doubt that teaching piano – an instrument that can play chords– has a close relationship with teaching harmony, the subject which Bennett taught in Queen's College. Bennett believed in the connection between practical study (piano performance) and theoretical studies (harmony), which demonstrate that he considered the piano to do the both tasks.[164] The relationship between teaching piano and teaching harmony could find its place easily in these *Preludes & Lessons*. The order of the pieces by keys from C to B, and the way in which the key chords are introduced differently in a *Prelude* than in its related *Lesson*, strongly suggests that Bennett was concerned to teach piano and harmony at the same time. Furthermore, the way in which the composer presents the order of the major and minor keys, adding a further accidental every time, is a sight reading exercise. He began with C major followed by its relative minor A, key signatures without any accidentals, and then moved to G major, which includes one sharp, followed by its minor relative. Then, D major where one more sharp is added to the key signature, and so on. In this way the sight reading becomes more complicated gradually until it reaches the hardest key is reached.

1.3.1.a Bennett and the Treatment of Scales

It is worth knowing that Bennett paid attention to teaching and practicing scales, either diatonic or chromatic.[165] His Queen's notebooks include many comments on scales which occupied a place in each examination beside other works. Various stereotyped comments such as, 'scales good', 'scales very well', and 'scales still deficient', were

[164] More explanation later in page 42.
[165] William Sterndale Bennett, *The Major, Minor and Chromatic Scales for Piano-forte Students Preceded by a Complete Analysis of the Table of Intervals* (London: Leader and Cock, Addison and Hollier, 1853), preface.

written by him in the notebook.[166] Moreover, he composed a scales book for pianoforte students, in which he discussed his belief in the importance of practicing scales for both beginners and advanced pupils.[167] His approach to the aim and the benefit of practicing scales is not only to improve finger- dexterity (as most students think), but also to feel and achieve tone.

> The scale should be practiced with the same thought and interest as would be given to an elaborate piece of music – I have heard pupils boast that they could read a book and practice a scale at the same time – in this case I should imagine that neither the book would be attentively read nor the scales well practiced. Pupils must listen for *tone* and be certain that the weak fingers of one hand are successively battling with the strong fingers of the other.[168]

Later in this chapter, a demonstration of the *Preludes & Lessons* will be discussed, to make it clear that some of the pieces aid the two above-mentioned skills, fingering and tone.

Regarding the fingering-dexterity, Bennett devoted a part of the scale book solving the pupil's problem of the weak fingers. He suggested for the first time to pay more attention to the note which will be played by the third finger in the scale even though this finger is used only once in the octave.[169] Bennett uses the old English fingering system, where the thumb is marked by a cross + and the index marked number 1, hence he intended to focus his students' attention onto the note which will be played by the fourth finger in the modern system. At the time, Moscheles composed *Studies* Op. 70 for the piano (1825 – 6) of which No. 14 also aims to put emphasis on the fourth

[166] Bennett's Notebook E9.
[167] Bennett, *The Major, Minor Scales*, 1.
[168] *Ibid*., 1.
[169] *Ibid*., 6.

finger of each hand which is to be used with the same force and precision as the rest, fig. 1.1

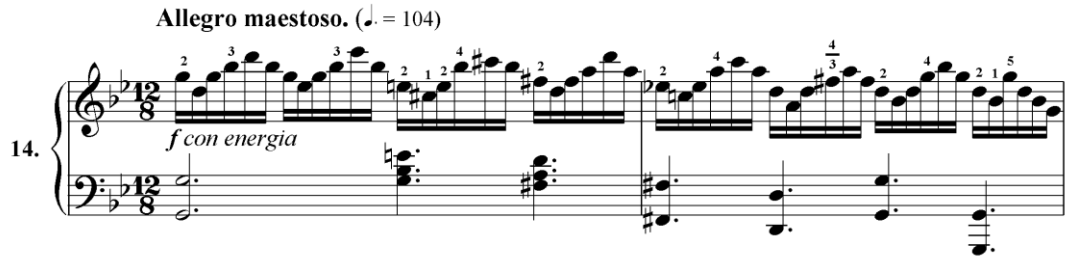

Fig.1.1: Ignaz Moscheles, *Studies for the Pianoforte* Op. 70 No. 14, bars 1–2, Augener Edition (n.d).

Bennett had a strong belief in the importance of the scales for any piano learner. He considered the task of studying the scales and the intervals in writing to be the performer's responsibility. In his scales book, he added:

> after having studies the scales from the book, the pupil should be exercised in writing them from memory –should be made thoroughly acquainted with the various intervals used and be enables to trace them to their respective sources– These points are now by custom, somewhat unfairly left to the province of the Harmony Master, and are included in what is so vaguely style the "Theory of Music".[170]

This demonstrates that Bennett was urging the pupils to have a full understanding of scales in theory way, and not to separate this study from the practical task. He disagreed that the theoretical aspect of the scales should be considered as a different subject instead of one related it to pianoforte practice. He believed that the practical and the theoretical studies of scales should be linked together. Moreover, it is rather interesting that Bennett mentioned exercising the scales by writing them from memory. As mentioned, Bennett outlined this point in Op. 33, however it will be considered in the next section.

[170] Bennett, *The Major, Minor Scales*, 3.

Bennett published his scale book in 1853, the same publication year as that of the *Preludes & Lessons*. The book presents the scales in the same key order used in the *Preludes & Lesson*. Moreover, it presents the major scale and its relative minor, and also gives an analysis of intervals.

In Op. 33 there are a few numbers which include scale passages for the purpose of improving fingering dexterity. Scales mostly appear in the unmeasured *Preludes* which are improvisational in character. For example, falling chromatic scales pervade *Prelude 22* which is an example of a *Prelude* written for the purpose of improving virtuosity. In addition, *Prelude 26* presents examples of both rising and falling chromatic scales. Moreover, in *Lesson 2* Bennett used falling and rising scales in preparation for the end.

1.3.2 Playing from Memory

Nowadays, memorizing is a positive advantage for the performer on some occasions. It is convenient because it allows him/her to play avoiding page turning and note reading, which in turn allows the performer to give full attention only to the performance. Students think that memorizing is the best way to ensure that they know the notes in a piece, which will help them to concentrate more on the performance details as mentioned. On the other hand, performers believe that memorizing is a technical demand which allows the pianist to have his own space of extended imagination.

Playing from memory has been noted since the time at which Liszt began to give some concerts without using his musical scores.[171] He was the first pianist who played

[171] William S. Newman, *The Pianist's Problems: A Modern Approach to Efficient Practice and Musicianly Performance* (New York: Da Capo Press, 1986), 131.

from memory widely in public.[172] In fact, he had distinctive mental skills which allowed him to memorize large amounts of the best piano literature at the time.[173] His ability was not based in learning so much, but that he was learning very quickly.[174] At the time, Liszt was the legend who impressed his audience not only by his piano performance but also by his personal character while playing.[175] Most of Liszt's contemporaries appreciated the tone he created when he performed on the piano as well as his energetic in technique.[176] To Liszt himself, the sound quality was strictly essential and he was concerned to teach his pupils to create the required tone. Amy Fay, Liszt's pupil, wrote in her diary about Liszt's reaction to one of his pupils' playing:

> Liszt suddenly took his seat at the piano and said, 'When I play, I always play for the people in the gallery … so those persons who pay only five grochens for their seats also hear something.' Then he began, and I wish you could have heard him! The sound didn't seem to be very *loud*, but it was penetrating and far-reaching. When he finished, he raised one hand in the air, and you seemed to see all the people in the gallery drinking in the sound. That is the way Liszt teaches you.[177]

Another pupil said:

> Liszt demanded, of course, the greatest plasticity, cleanliness and clarity in a performance, and required the pupil to sing on the keys; that is, to play the piano in as song – like a manner as possible.[178]

There is no doubt that tone is one of the most important performance aspects of which any piano master and performer should be concerned about. It played a significant part in

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[172] Derek Watson, *The Master Musicians Liszt* (London: Dent, 1988), 171.
[173] Michael Saffle and James Deaville, *New Light on Liszt and his Music* (Stuyvesant, N.Y: Pendragon Press, 1997), 258.
[174] Alan Walker, *Franz Liszt: The Virtuoso Years 1811-1847* (New York: Alfred A. Knopf, 1983), 286.
[175] Alan Walker, "Liszt, Franz" *Grove Music Online,* <http://www.oxfordmusiconline.com> (accessed June 2013).
[176] Walter Beckett, *Liszt* (London: J. M. Dent, 1956), 131–139.
[177] Watson, *The Master Musicians: Liszt*, 172.
[178] *Ibid*., 173.

Liszt's teaching comments on occasions on which he suffered 'loud bad music' played by his pupils.[179] Amy Fay also noted this in the second part of the same quotation from her diary:

> Everything *must* sound expressionless to him in comparison to his marvelous conception. I assure you, no matter how beautifully we play any piece, the minute Liszt plays it, you would scarcely recognize it! His touch and his peculiar use of pedal are two secrets of his playing, and then he seems to dive down in most hidden thoughts of the composer, and fetch them up to the surface, so that they gleam out at you one by one, like stars![180]

The tone aspect is to be considered here as being a result of Liszt's position at the piano. Liszt had a widely known preamble while performing as he used to start by pushing his hair back over his brow whilst raising the face up a bit and then release the sound.[181] Marie Jaell (1846 –1925) was a French composer, teacher and pianist who was inspired by Liszt.[182] She pointed out:

> Liszt possessed in the highest degree that geometric awareness of space. He had a mental vision of it and never looked at the keyboard. But he was unable to communicate that vision to his pupils.[183]

Apparently, this new habit was not fully understood by pupils, even though it was demonstrated by one of the greatest performers. The idea of improving the imagination, which will develop the pupil's personality in performance, is what Liszt aimed at; however, it seems that it took some time before it was accomplished. And even today, some pianists still look at the keyboard most of the time during performance.

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[179] August Gollerich, *The Piano Master Classes of Franz Liszt 1884 –1886* (Bloomington: Indiana University Press, 1996), 23.
[180] Watson, *The Master Musicians: Liszt*, 173.
[181] Beckett, *Liszt*, 131.
[182] " Musicologie.org", <http://www.musicologie.org/Biographies/jaell_marie.html> (accessed 6 May 2013).
[183] Ott, *Lisztian Keyboard Energy*, xviii

The case of memorizing, which I am discussing in this section, could be linked to Liszt's behavior as he had his own world during performance. The space he created for himself and the freedom he had through not needing to look at the music were advantages, alongside his touch and pedal, which made his tone as described. Without a doubt, playing from memory is a method of improving the tone quality as it enables the player to concentrate on the performance without following the notation. It gives the performer the opportunity to listen deeply and to have the space which allows him/her to extend the imagination.

In the case of Bennett, there is no source which mentions whether or not he ever performed in public from memory. One story exists from when the composer was in Cassel at a large party in Madame de Malzburg's house and he played to the German composer Louis Spohr from memory.[184] Madame de Malzburg was a great friend of Bennett, who herself played his Sketches Op. 10 from memory.[185] It is not very clear that Bennett used to play from memory, however he might have begun to be aware that it had started to be a familiar practice in Germany.

Bennett intended to increase the ability of students to play from memory by these pieces as he mentioned in the preface of Op. 33 book, although he composed them for beginners. This raises the question of the purpose of this recommendation, especially when he knew that these students were not professional. One possibility might be related to his admiration of the German musical culture where he noticed the memorizing that we have not enough information about. In addition, another reason could be linked to the important position of Liszt as a pianist and teacher at the time and his creation of this new

[184] Bennett, *The Life*, 118.
[185] *Ibid*., 117.

habit of memorizing. We are not in a position to compare Liszt's abilities in learning and memorizing to those of other performers of the time, however memorizing became a new fashion in the years following. Perhaps Bennett admired the idea of memorizing and realized that the forbidden approach to playing without musical scores would soon be over, and a new fashion would come instead, especially when the audience in Europe considered Liszt as a legend. This anticipation might have sparked a hope in Bennett's mind of creating a new generation, who would achieve a positive view of memorizing and play freely with independent performance personality. In this way he was presenting his audacious idea to the girls of Queen's College. Indeed, Bennett himself believed in the importance of memorizing in learning the piano and asked his pupils to memorize the scales even by writing them.[186] Moreover, we cannot ignore the case of tone which also was considered by Bennett who instructed his pupils to pay attention to tone even in practicing scales. So he must have agreed with Liszt's approach of increasing the sound potential by having space and freedom while playing. He could also have thought about the problem of watching fingers especially with his beginners, who needed sometimes to observe their hand positions.

In fact, Bennett's *Preludes & Lessons* were presented in a way which allows the pupil to increase the capacity to memorize. The way in which Bennett improved the harmonic progression within a number makes it easier to be memorized. In addition, his order based on the length of the pieces is another factor.

Moreover, a few pieces of the set were composed in uncommon keys and I mentioned *Lesson 16* in A# minor (Fig. 1.2) as a key example in this case. The key

[186] Bennett, *The Major, Minor Scales*, 6.

signature includes seven sharps, which make the piece too hard to read especially for beginners. And personally, I have never seen a piece by any other composer written in this key. In my opinion, the *Preludes & Lessons* in the difficult keys were written with the purpose of understanding harmony first of all and then maybe to improve performance practice. Thus, in *Lesson 16* it seems that Bennett is telling us that we have to play it from memory due to the difficulty of sight-reading it. Moreover, playing all the pieces as a set is another challenge due to their different characters, keys, and brevity. It is easier to perform such a long work with a complete picture rather than play several short pieces having different keys and conveying different images.

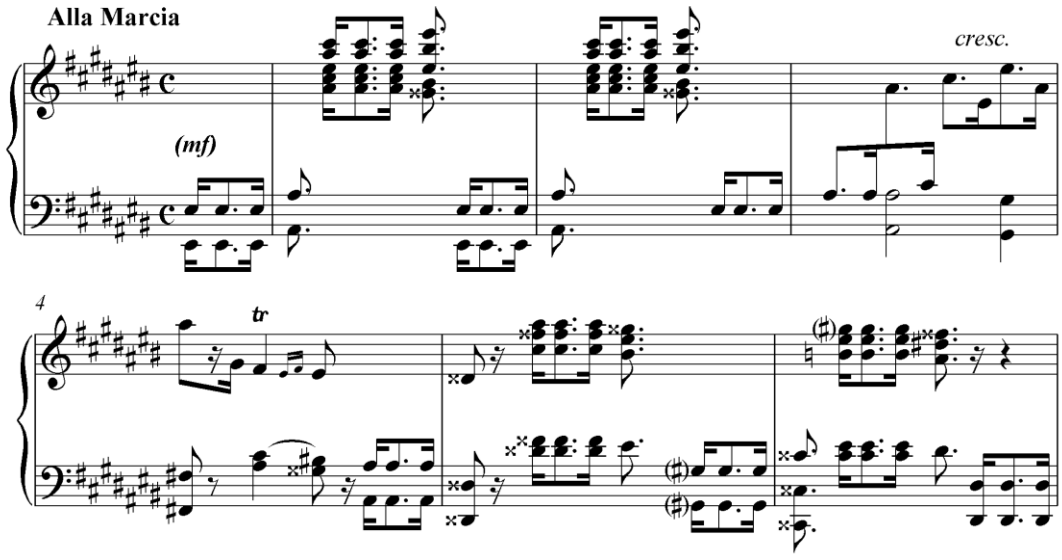

Fig. 1.2: Sterndale Bennett *Preludes & Lessons* Op. 33, *Lesson* 16, bars 1–6.

1.3.3 Selected Titles of Op. 33

Among the thirty *Preludes & Lessons* in the set of Op. 33, nine *Lessons* were given specific titles. Five of these titles could be found in the composer's autograph manuscript, while others are available in the printed editions. It is clear that some of these

titles such as *Minuetto, Aria, Caprice* and *Scherzetto* describe the pieces' forms or styles. These titles are not to be considered in this section. Other pieces such as *Lessons 5, 23* and *26* are selected here and will be given closer consideration regarding their titles. The reason to select these particular titles will be explained below.

Lesson 5 is entitled *Der Schemetterling* which was translated to *The Butterfly* in the program of its first public performance.[187] The piece however appeared under its German title when the set was published for the first time in England. The title appears in its English translation only in the last printed edition of Op. 33. Without a doubt, this use of a German title is influenced by the German connection that Bennett had. Particularly, this title is almost similar to Schumann's *Papillons* Op. 2, (which means 'butterflies' in French). Schumann's *Papillons* is a suite of piano pieces composed in 1831, a few years before the beginning of its composer's friendship with Bennett. It is also interesting that Bennett's *Der Schemetterling* was published separately under the title *Le Papillon* in 1860.

The titles of *Lessons 23* and *26* can be considered together as they both may be related to John Milton's poems. *Lesson 23* was given the title *L'Allegro* while *Lesson 26* entitled *Il Penseroso*. Both titles had been used earlier by the English poet John Milton (1608 –1674) for two of his poems. These two poems were ranked by Milton's critics as his most important early poems.[188] They were written during the spring of 1631, however

[187] Anon., "Better Late than Never" *The Musical World* July 30, 1853, 477, (accessed 22 November 2010).
[188] Richard Bradford, *The Complete Critical Guide to John Milton* (London: Routledge, 2001), 66.

they were not published until 1645.[189] *L'Allegro* means joyful, merry or, mirthful, while *Il Penseroso* is a vision of poetic melancholy. Milton's *L'Allegro* describes joy and daytime pleasure with its sunrise, and the beautiful nature of the English countryside during the early summer time.[190] On the other hand, his *Il Penseroso* depicts the opposite vision of darkness and night.[191] The two poems were described as twin.[192] The reason for this description is probably their companion style; they consider two different manifestations of nature.

At this time students in a college like Queen's, would have known Milton's poems. In this case, maybe Bennett thought that applying these two popular titles could add interest or could lend weight to the collection. If we consider the music presented in Bennett's *23* and *26*, and the mood of these two pieces, we might gain the impression that he is trying to describe the same state of nature that Milton was presenting in his poems. *Lesson 23* is a lively *Lesson*, which expresses joy and happiness. We can feel the shiny music reaching the climax very smoothly just like that shine and happiness in Milton's poem. On the other hand, in *No. 26* we may feel a different mood. The lively music in *23* turns to lethargy in *26*. We can feel the darkness similar to that in Milton's poem. The moon's gentle light can be found somewhere in the piece, however there is no time for a great joy. Moreover, the titles *L'Allegro* and *Il Penseroso* were used by Handel for a *Pastoral* composed in 1740, and this pastoral was based on the two Milton poems. We

[189] Gordon Campbell, "Milton, John (1608- 1674), *Poet and Polemicist*" *Oxford Dictionary of National Biography*. <http://oxforddnb.com> (accessed 9 June 2014).
[190] Bradford, *The Complete Critical Guide*, 67.
[191] *Ibid*., 67.
[192] *Ibid*., 67.

cannot really find compositional similarity between Bennett's pieces and Handel's *Pastoral* apart from the presentation of the poetic idea.

1.3.4 Op. 33: Practical Consideration (Benefits and Purposes)

Bennett's *Preludes & Lessons* develop different aspects of musicianship and piano-playing. The composer treated most of the fundamental technical aspects such as virtuosity, tone, legato and staccato.

> A more charming elementary work, one more likely to captivate the pupil, while it aids his progress, was never offered by a musician to the world. All styles of execution, all forms of passages, are illustrated in the *Preludes & Lessons* in a most artistic, refined, and graceful manner. Their only fault indeed is their brevity.[193]

Some numbers present singing melodies which demonstrate the composer's consideration to introduce pieces for piano pedagogy, however with beautiful melodies such as: *Prelude* 28, *Lessons* 6, 13, 19, 26, and *Lesson* 29 which develops a beautiful tone. It is not necessary that each number treats only one practical aspect, however mostly there should be a main purpose to be accomplished in each number. Within the thirty *Preludes & Lessons* can be identified seven performance practice aspects: virtuosity or fingering technique, tone, contrasting articulation, legato, syncopation, counterpoint, and to play in free non-measured manner.

In this section I will take a close look at some of the pieces and their performance aspects in order to understand the composer's style and the purpose of each piece. The consideration of the chosen pieces is based on the previous seven aspects as essential aims to be achieved. It should be noted that, it is not necessary within a single number

[193]Anon., "Better Late than Never" *The Musical World*, 477.

that the *Prelude* aims to teach the same aspect as the *Lesson*. The chosen pieces will present examples of the composer's manner in teaching these performance aspects, which is the same in other numbers not considered in the present study. From the thirty *Preludes & Lessons*, my performance practice study will consider Nos. 1, 5, 7, and 29. The study will begin with fingering and tone, the two basic skills Bennett mentioned in his scales book, and this is the reason for choosing *Prelude & Lesson 1*.

a. *Prelude & Lesson 1*: Fingering Technique and Tone

Improving fingering technique is one of the basic aspects in most keyboard pedagogical works.[194] This is due to the fact that in learning the piano, pupils must acquire an appropriate mode of fingering as one of the important means to play a musical passage. Throughout the history of keyboard playing, the variety of fingering systems recommended by scholars and pedagogues is related to the mechanical development of the instrument, the invention of new passages and effects in keyboard compositions, as well as changes in musical style. This has been noticed since the Baroque period, when the action of avoiding the thumb and using mostly four fingers dominated the era.[195] In this case, sometimes the fingers were intended to play in a flat position. The method was inadequate for scale passages, and J. S. Bach realized that using the thumb and curving the fingers would facilitate these.[196] This was clearly applied later in the classical period

[194] For example: Chopin's *Etudes* (1833), Clementi's *Gradus ad Paranssum* in three books (1817, 1819, and 1826), Moscheles's *Studies* (1825 – 26). Mendelssohn's *Preludes* (1832 – 37), Mendelssohn's *Studies* (1834 – 38), Cramer's *Studies* (1804).
[195] Athina Fytika, "A Historical overview of the Philosophy behind Keyboard Fingering Instruction from the Sixteenth Century to the Present" (PhD thesis, The Florida State University, 2004), 4.
[196] *Ibid*.,16 –19.

when composers such as Mozart composed pieces for the purpose of improving finger technique. Mozart composed sonatas for his pupils, of which the one in C major, KV 545, first movement, is a clear example of this. In the same period we have also Beethoven's technique with its mechanical intention of creating the balance between movement of the hands and body. In fact, the distinctness of fingering technique could not be separated from the instrument's improvement, and in the case of Beethoven's time the extension of the piano's compass was utilized in his late works.[197] Moreover, C.P.E. Bach discussed the subject of the hand and finger positions with the keyboard shape determining the use of the fingers for the black keys, which gives essential instruction, aids the same aim:

> The shapes of our hand on the keyboard teach us how to use our fingers. The former tells us that the three interior fingers are longer than the little finger and the thumb. From the later we learn that certain keys are longer and lie lower that the others … the black keys belong essentially to the three longest fingers. Hence, the first principal rule: black keys are seldom taken by the little finger, and only out of necessity by the thumb.[198]

Some numbers of the *Preludes & Lessons* such as, *Preludes* 1, 7, 22, 26 and *Lessons* 2, 20, 30, were clearly composed with the purpose of improving fingering technique. It seems that Bennett believed in the importance of virtuosity as a significant goal to be accomplished by young students as he applied it in many of these pieces. Virtuosity in Bennett's *Preludes & Lessons* is presented basically by using rising and falling scales, arpeggios, and sequences. It could be related to his early interest in

[197] Tilman Skowroneck, "The Extension of the Piano Keyboard in Beethoven's Vienna" (Lecture at University of Southampton, December 2011). Beethoven's *Waldstein* sonata 1804 requires five octaves. *Appassionata* 1805 requires five and half. His *Fifth Piano Concerto* requires the full six octaves. *Hammerklavier* sonata requires the largest option, six and a half octaves.

[198] Carl Philipp Emanuel Bach, *Essays on the True Art of Playing Keyboard Instruments*. trans. and ed. By William J. Mitchell (London: Eulenburg Books, 1974), 45.

Mozart's piano works, which are dominated by this kind of figuration.[199] Bennett's virtuosity however, differs from Mozart's on account of the influential aspects of his new era as well as the instrument's improvement.

The first example to be considered is *Prelude 1*, which is a key example of using virtuosity especially for the right hand (fig. 1.3). The tempo of this *Prelude* is *Allegro brillante*, and so it should be performed rapidly to demonstrate the student's finger dexterity. This will not be achieved unless concentrating on finger position in the falling sequences and the rising arpeggios. The same purpose could be found in Moscheles's *Study* Op. 70 No. 1, which uses sequences to achieve equality of strength of the fingers of the right hand (fig. 1.4). Both, Bennett's and Moscheles's should be practiced with great attention by beginning slowly and afterwards playing rapidly. In Moscheles's study the bass is marked with energy, a point which can also be applied to Bennett's *Prelude 1* bars, 1, 7, 13 and 14.

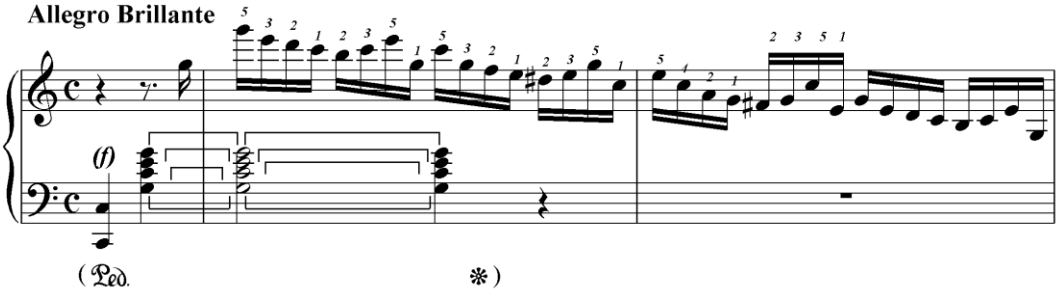

Fig. 1.3: Sterndale Bennett *Preludes & Lessons* Op. 33, *Prelude* 1, bars 1–2.

[199] Bennett, *The Life*, 25.

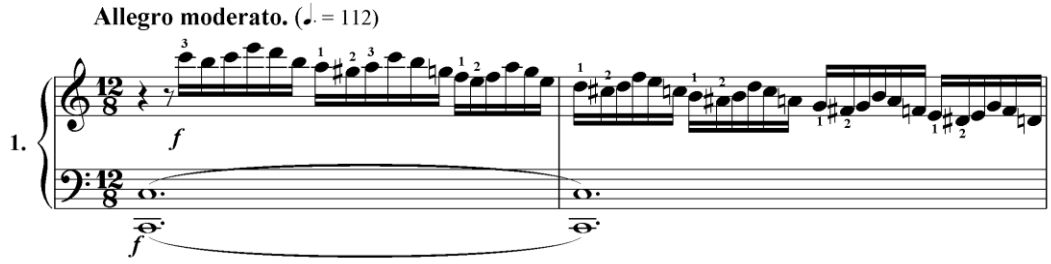

Fig. 1.4: Ignaz Moscheles, *Studies for the Pianoforte* Op. 70 No. 1, bars 1–2, Augener Edition (n.d).

Prelude 1 is a long *Prelude* in comparison to others as it comprises 14 bars. These bars are full of arpeggios and sequences in similar and different patterns. As Bennett mentioned in the preface of the pieces, the short *Preludes & Lessons* are presented early in the book to aid the faculty of playing from memory. This does not apply to the first *Prelude* because it is not a short one in comparison with the others. Nevertheless, it could be applied in the case of the *Prelude* and the *Lesson* taken together, they only occupy two pages. Furthermore, choosing best fingers, without a lot of changing, could also help to achieve the composer's aim of playing from memory to avoid confusion in playing the arpeggios and the patterns. The same technique appears in Moscheles's *Study*. In both pieces, similar patterns should be played with the same hand position and using the same fingering to avoid struggling. Students are required to concentrate on their hand shape when they play the arpeggios in the *Prelude* in order to create the desired sound. The *Prelude* also provides an opportunity to achieve dynamic contrasts beside the virtuosity.

Lesson 1:

As mentioned earlier, Bennett intended to achieve good tone even in practicing scales. He aimed to teach his students how to create an effective sound in some numbers of Op. 33. *Lesson 1* is a good example of shaping sound, where the composer's main idea

is places attention on the second double notes of the semiquavers.[200] This was explained better when the hairpins were added to the music later by the editor when the work was published, and this demonstrates the main purpose of the *Lesson*, fig. 1.5.

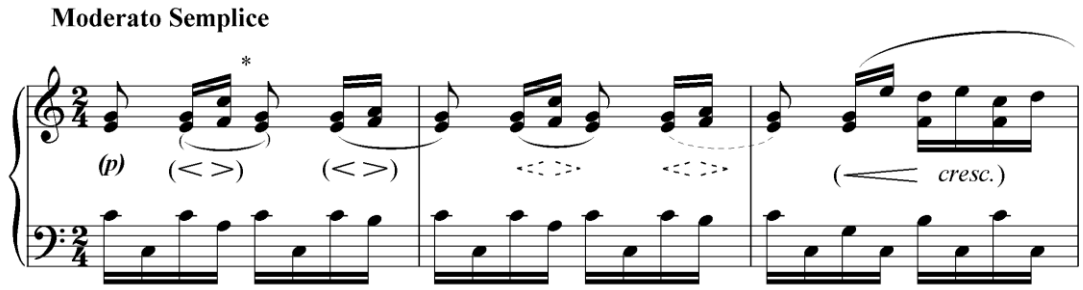

Fig. 1.5: Sterndale Bennett *Preludes & Lessons* Op. 33, *Lesson* 1, bars 1–3.

The tone is to be accented when the harmony is changed, as in bar 1 and 2, fig. 1.5 which is another application of Bennett's aim in relating harmony and performance. The contrast between dynamics in this *Lesson* and use of slurs for the purpose of legato also call for shaping of the sound. It is a tonal issue which is related to the fashion of a period concerned with vocal music and opera. Moreover, the *Lesson* gives a good opportunity to students to decide pedalling, which also plays a significant role in tone.

b. *Prelude & Lesson 5*: Articulation, Ornaments and Delicacy

Lesson 5 lacks its title in the composer's manuscript; however it was added later when the work was published during Bennett's life. The title appears in the first English and German editions in German translation, *Der Schmetterling*, which means *The Butterfly*. Only the last printed edition by Augener published the title in English. The

[200] See Fig 1.5

main reason to select this number in the present discussion is the popularity of *Lesson 5* at the time, which encouraged Bennett to publish it separately with its *Prelude* in 1860. Moreover, it was selected as one of a collection of four *Lessons* to be introduced in Bennett's first performance of Op. 33 in 4 July 1853.[201] An afternoon pianoforte concert took place at Hanover Square Rooms, where the selection from Op. 33 was performed in the second part of Bennett's program. An expectation of No. 5's popularity was indicated in a review published in *The Musical World* after Bennett's concert.

> The *Preludes & Lessons*, Op. 33 – of which among the four numbers introduced by Bennett, two (*the Schemetterling* "Butterfly", and *Zephyrus*) were unanimously encored – promise to become the most popular, as they are the most generally useful, of the easier pianoforte works of their composer.[202]

Prelude & Lesson 5 are linked together, and there is neither pause between them nor any indication to play them separately, due to the attached *trill* in the last bar of the *Prelude*. The *Prelude* offers good practice in delicate playing to achieve a light tone, which requires a special touch to clear the main note in the first three bars, fig. 1.6. It begins off the beat and ends with an unmeasured falling and rising scale passage, which aids the development of the student's performance personality. Three trills pervade these scales at the second part of this last passage, which effectively offer the opportunity for freedom. The final trill, however gives a foretaste of the mode of the coming *Lesson*, which is dominated by ornaments.

[201] Williamson, *William Sterndale Bennett: A Descriptive Thematic Catalogue*, 179.
[202] Anon, "Better Late than Never", 477.

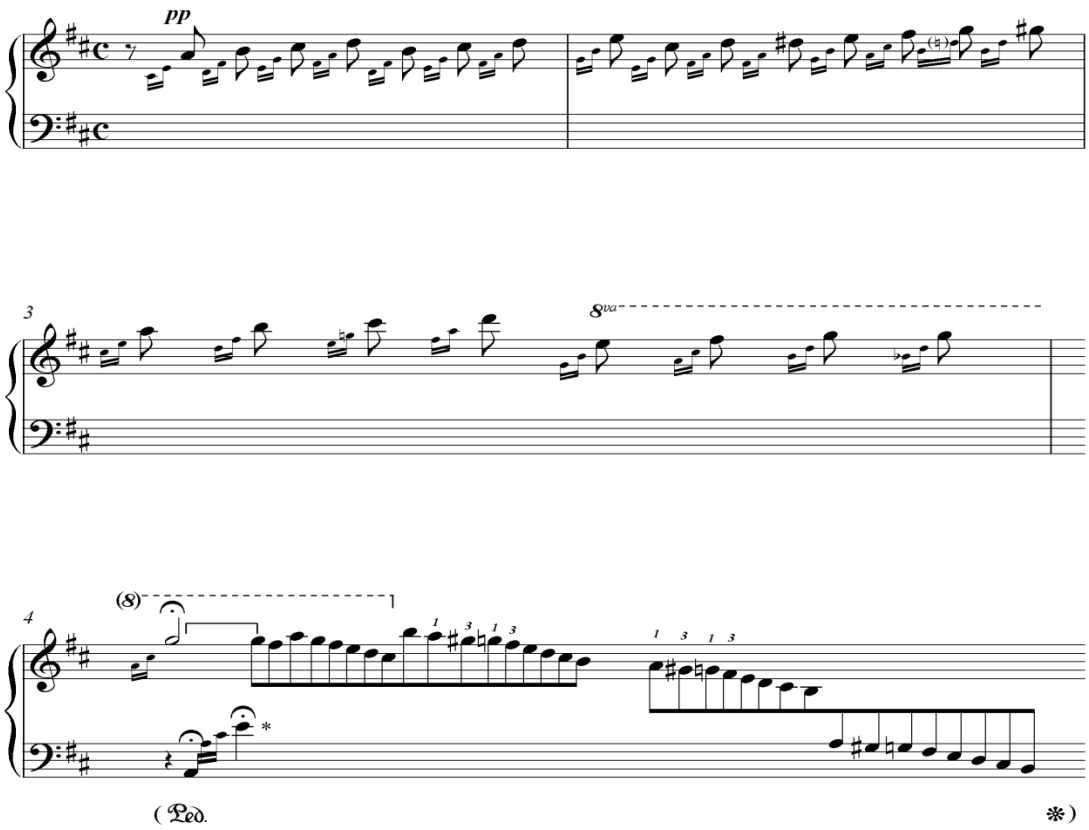

Fig. 1.6: Sterndale Bennett *Preludes & Lessons* Op. 33, *Prelude* 5, bars 1–4.

Lesson 5:

The best way for students to play the *Lesson* without struggling with ornaments and memory is to decide the same fingering for them and to retain the same hand position. This suggestion is strongly evidenced beginning at bar 4 of the first edition by the indicated fingers, which shape the hand to its basic ornament position, fig. 1.7, and the same suggested fingers appear in different places of the *Lesson*.

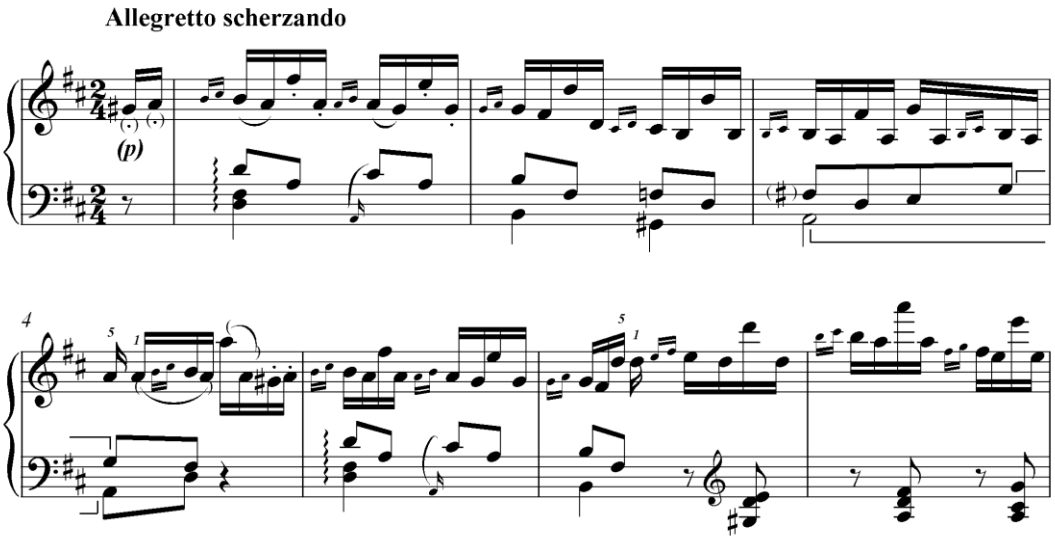

Fig. 1.7: Sterndale Bennett *Preludes & Lessons* Op. 33, *Lesson* 5, bars 1–7.

Beside being a *Lesson* offering practice ornaments the *Lesson* is also an art image of contrasting articulation and the challenge of the sound creation cannot be accomplished unless the accuracy of staccato and legato is achieved. Furthermore, the two aspects – ornaments and articulation – are dependent on each other and build the fundamental aspect of the piece's character. The same figure can be found in 1826 in Clementi's *Gradus ad Paranssum* Op. 44, No. 9, fig. 1.8. *Trills* and ornaments pervade the piece to add the color. They also play a role in clearing articulation in the right hand.

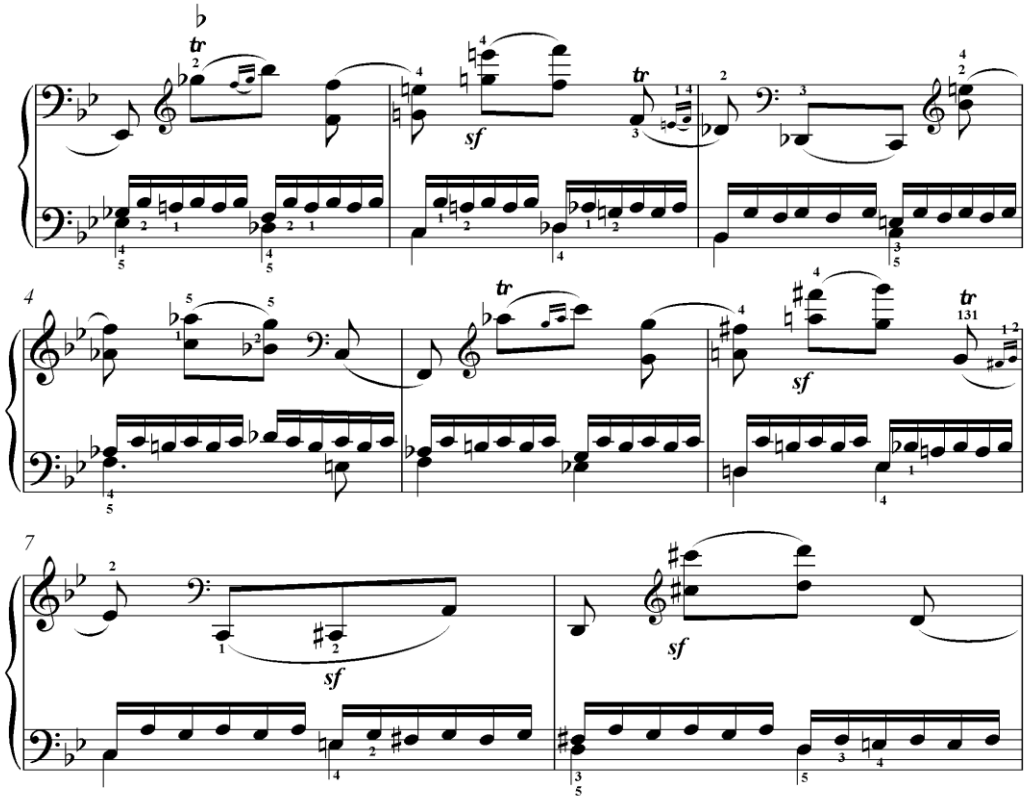

Fig. 1.8: Clementi, *Gradus ad Paranassum* No. 9, bars 12–19, Schirmer Edition.

c. *Prelude & Lesson 7*: Legato, Fingering Control and Tone

Legato is one of the elements of technique which are required by performers. It is defined as playing without pervasion of silences and achieving a smooth connection between successive notes or patterns, representing the closest degree of connection.[203] It could be indicated by the word legato itself or by the slurs across the notes. Compared with the present day, the usage of the slurs in legato had a vaguer general meaning in the early nineteenth century, when legato playing was considered as an ordinary style of performance.[204] This might have been based on the cavatina style of early nineteenth

[203] Geoffrey Chew, "Legato" *Grove Music Online*, <http://www.oxfordmusiconline.com> (accessed June 2011).
[204] *Ibid.*

century Italian opera and its imitation in Romantic instrumental music, or before that in the cantabile slow-movement styles of the eighteenth century.[205] In the field of pedagogy and piano teaching however, even in the nineteenth century, legato was practiced in educational pieces.[206]

Uncommonly, Bennett's *Prelude* 7 treats the same aspects as its *Lesson*, while most of the *Preludes & Lessons* have different aims. In the case of No. 7 both the *Prelude* and the *Lesson* aim to teach legato, tone and finger position. This uncommon point curiously encouraged me to pay attention to this number. In addition, critics consider this number one of the best in the collection.[207]

Legato in this number is presented by slurs, which were indicated by the composer himself in the manuscript. In the *Prelude*, the legato is used to connect the falling and rising arpeggios in the right hand. This also requires a specific finger position, which is another goal to be achieved in this *Prelude*. Neither the manuscript nor the first editions indicate any fingering for this *Prelude*, I suggest because of the clear arpeggio hand position. At the beginning of the *Prelude*, the composer indicated *Soave e gentile* which recommends a gentle tone, and this depends on finger movement and hand position as well. It is interesting that Bennett composed an eight bar *Prelude* focusing on three kinds of performance aspects, each of them based on the others. In this way, he tried to give the pupil lots of challenges within one short piece.

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[205] Chew, "Legato" *Grove Music Online.*
[206] For example: Moscheles's *Studies* No. 9 and 17, Chopin's *Etude* Op. 25 No. 8
[207] Nicholas Temperley. *The London Pianoforte School*. Vol. 18. London: Garland Publishing,1985. preface.
[207] Chew, "Legato" *Grove Music Online.*

Lesson 7:

To achieve the legato in the *Lesson*, selecting good fingers is required to smooth the double notes, fig. 1.9. The composer's manuscript includes only a few fingering indications particularly in bar 7 to make the hand movement and the quick breath clearer (fig. 1.10). The first edition however, by Leader & Cock and Addison & Hollier, is more helpful for beginners due to its additional fingering indications, which begin from the first bar.

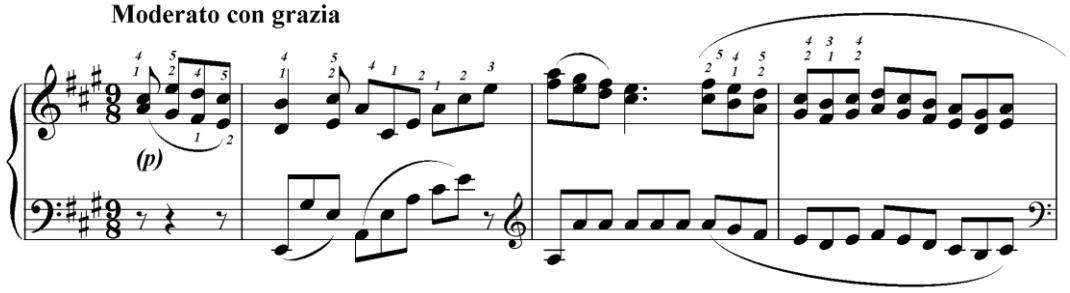

Fig. 1.9: Sterndale Bennett *Preludes & Lessons* Op. 33, *Lesson* 7, bars 1 –3.

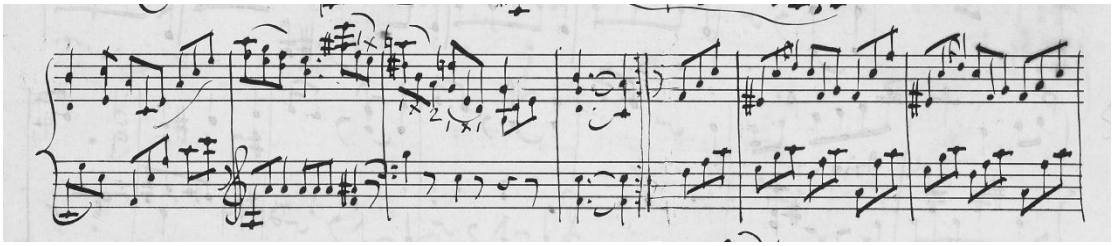

Fig. 1.10: Sterndale Bennett *Preludes & Lessons* Op. 33, *Lesson* 7, bars 5 –11. Composer's manuscript, 1853. Oxford : Bodleian Library.

For the purpose of achieving legato, Chopin's *Etude* Op. 25 No. 8 was composed with a recommendation of *molto legato* and with a tempo indication *Vivace*, fig. 1.11. The point of comparing these two pieces is not only the legato issue, but also the

similarity of using double notes in the right hand. Bennett's *Lesson* however presents double fourth notes, while Chopin's *Etude* includes double sixth notes.

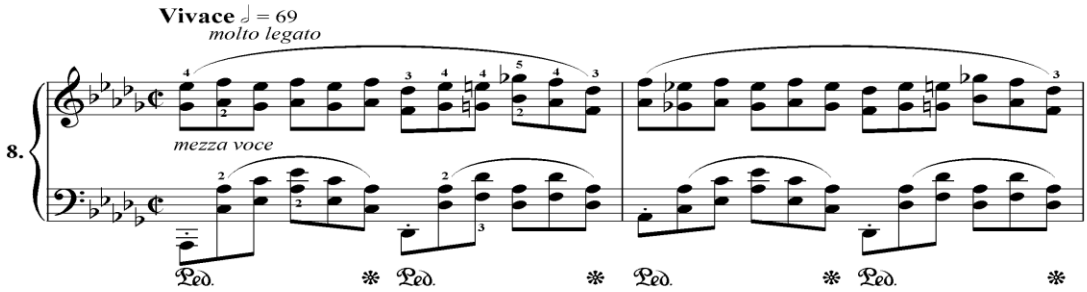

Fig. 1.11: Chopin *Etudes* Op. 25 No. 8, bars 1–2, G. Henle Verlag Edition, 1983.

d. *Prelude & Lesson 29*: Arpeggios, Unmeasured Style, Tone, and Syncopation

As with all other pieces number 29 will illustrate some performance aspects, however another special issue on *Lesson 29* will be raised with respect to a comparative study. This comparison is to be considered due to circumstances which surround the composition of the *Lesson*, which is the main reason to choose this piece to be explained. Regarding performance practice, *Prelude 29* is one of the unmeasured *Preludes* written without bar lines. It gives the performer the ability to develop his personal rhythmic interpretation and to perform freely with his imagination. It is generally a longer *Prelude* than the others because of its later number as Bennett mentioned in the book preface. The harmony is presented by arpeggios between both hands throughout, which is one of Bennett's ways to display virtuosity. Fingering could be decided easily for the arpeggio positions, a reason which made Bennett not concerned to indicate them in his autograph. The only thing in this case is to choose fingers which will achieve the requested legato between these arpeggios. The *Prelude* also treats tone and sound creation with a pleasant

Pianissimo beginning and a *Leggierissimo* indicated by Bennett himself. This delicate wavy sound requires a special touch and depends on hand position and wrist movement.

Lesson 29:

Not only the *Prelude* but also the *Lesson* gives the performer an opportunity to develop a simple beautiful tone with a careful finger touch. The composer used his brackets for ties throughout the *Lesson*. Nonetheless, the silences give the performer the instructions to control the phrases, which also play an essential role in creating the required tone with '*luftpause'* between phrases. The title '*Scherzetto*' *is* an interesting indication of the *Lesson's* light character. Perhaps Bennett chose this name to give us the impression of his short humble game of syncopation, a mode which dominates the *Lesson*. Syncopation is another aspect which helps to build students' musical minds and gives them a path to imagine and make effective sound on the piano. It is maybe not a basic performance aspect as much as an important tool in teaching composition, a subject which Bennett taught in Queen's College. Syncopation, however, was not the main idea of this *Lesson* when Bennett started to compose it. Another consideration on *Lesson 29* will take a place in the next step to investigate how Bennett reached this device.

d. 1 A Comparison between the Two Versions of *Lesson 29*

This syncopation came about in a curious way. A close look at this *Lesson* lays bare the details. The manuscript of these *Preludes & Lessons,* currently in the Bodleian Library, contains two consecutive versions of *Lesson 29.* The first is crossed out, but fully legible. So another *Lesson* was composed, which has never yet been studied. A comparative study is to be carried out on the two *Lessons* to follow the composer's ideas

and understand what was going on in his mind, which changed the whole character of the original *Lesson*.

Generally, the two *Lessons* have the same form, an opening – on the same harmonic outline – which is repeated and ended; a connecting part takes us to a return of the opening with quite different melody, and finally, a closing section.

Let us call the crossed out *Lesson* '29A', and the published one '29B'. *Lesson 29A* is written in as clear handwriting as the rest of the *lessons* in the manuscript, and despite the composer's big crossing-out, we can still read every note and details. It was composed in C♭ major in duple time; however, the composer changed his mind and

Lesson 29B, still in C♭ major, but now entitled *Scherzetto* switches to triple time.

Lesson 29A begins with a simple opening melody with an amplified sigh presented twice where the second ended in bar 16, fig. 1.12. The close of this part uses a falling octave followed by a raising fifth (bars 13 –15) ended with inconsequent acciaccatura did not interest the composer, as he changed it later in *Lesson 29B*.

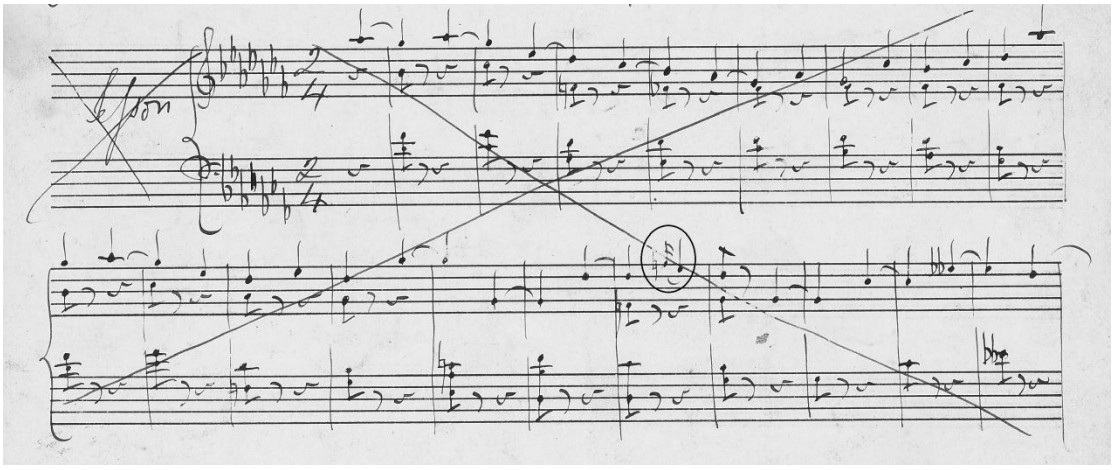

Fig. 1.12: Sterndale Bennett *Preludes & Lessons* Op. 33, *Lesson 29A*, bars 1–19. Composer's manuscript, 1853. Oxford: Bodleian Library.

The following section, which connects the opening and the closing of the whole *Lesson,* uses another melody as a bridge. This melody however begins with tied crochets which are changed strangely into tied quavers from bar 20. This change coincides with a page turn, which strongly suggests, in the light of later developments, that it may have been a simple mistake on the composer's part: a mistake affected the rhythm in the whole of the rest of the *Lesson.* At this point the new character of the new *Lesson* was established. It was a lucky mistake, which led the composer to a new idea, embodied in *Lesson 29B* later. Bennett cannot have observed his error since he carried on with his new notation until the last bar. Nonetheless, he faced a rhythmic problem in bar 33, where he kept the rhythm incorrect. The bar was not filled in rhythmically which indicates the composer's present doubt, fig. 1.13. However he went on to the end with music subsequently unaltered and maybe decided to fix the problem later.

Furthermore, it seems that he also suffered a harmonic problem in bar 31 as he tried two versions of the last chord, when he wrote E♭ and then changed it into D♭ (fig. 1.13), but neither of them satisfied him and the chord was eventually omitted. Moreover, the idea of triple time quite possibly occurred to Bennett when playing bars 32 and 33, where the quite strongly discordant harmonies give the impression that the right hand is on the beat, but he wants it off the beat. The simple way to make it clear that the left hand notes are on the beat is to lengthen them requiring a longer bar. At this point I suggest he got the idea of triple time anticipation he used later in *Lesson 29B.*

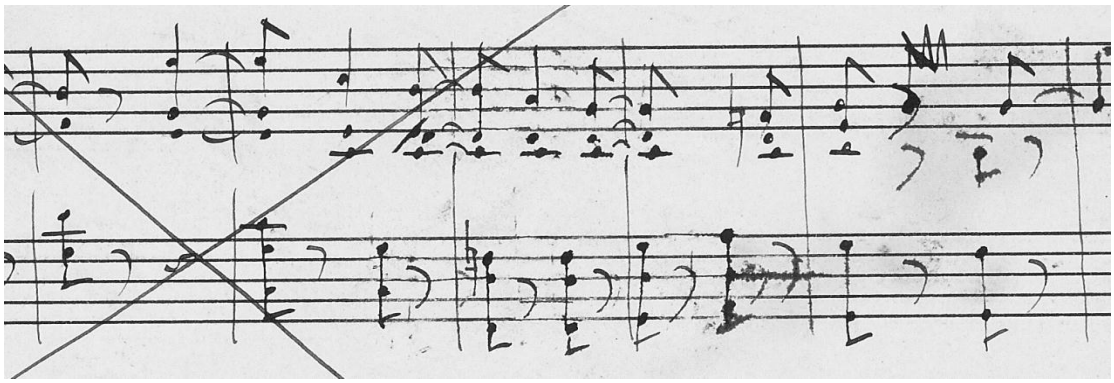

Fig. 1.13: Sterndale Bennett *Preludes & Lessons* Op. 33, *Lesson 29A*, bars 30–34. Composer's manuscript, 1853. Oxford: Bodleian Library.

Finally, the last bar of the version includes incorrect notation, where the composer present a crotchet in the left hand as well as too many rests. This suggests that he was in a hurry to get back to his problems, left unsolved few bars before.

As we have seen, in *Lesson 29* syncopation was considered as a principal performance aspect. In this one short piece, Bennett presents the impatient syncopation such as we find in the second movement of Beethoven's Cello Sonata Op. 69 in A major, and the more relaxed syncopation we find in J. S Bach's invention No. 6 in E major. As mentioned earlier in this chapter, Bennett had interest in Bach's keyboard music, and played a notable role in his revival. In addition, Mendelssohn, who was Bennett's friend and an effective influence on him, in No. 33 from his Songs without Words presents this idea of syncopation.

In this section, I have also shown the two versions of *Lesson 29* tracking the composer's changing bars by the comparison between the two *Lessons* A and B. The comparison conclude that the composer's notation mistake resulting from the page turn seems to show that Bennett had not a clear plan or consideration of his compositional

material, and that he did not know where he was going when he worked on this manuscript. The presented issue opens up the fascinating question of composing at the piano.

Conclusion:

From this discussion I can draw several conclusions. The first is a result of the close study of Bennett's Op. 33, which considers the set as a method to develop different aspects of musicianship and piano-playing. In this chapter I presented some examples of Bennett's *Preludes & Lessons*, which demonstrate that each number I discussed has a main teaching point and a specific practical purpose. However, the main performance aspects such as virtuosity and tone can be found in many of the pieces beside other more specific aspects. Quick points of comparison also were presented to connect Bennett with others who composed pieces with the same aims; however their pieces are still widely used. Comparing the set of Op. 33 with other collections of the same era clarifies that Op. 33 does not fall short in treating the major principles of piano teaching with a full regard to pleasant musical melody, however, without ranking the set as one of the best.

The pieces were criticized because of their brevity, which musicologists think restricted their musical development.[208] This might be a valid criticism, however it should not be applied to the whole set. The point of brevity was considered while treating *Prelude 7*, however it was considered to be a positive advantage of the piece. On the other hand, it seems that Bennett reduced the musical development of a few pieces, which made them sound deficient. The reason for this action remains unclear. It could be that

[208] Horton, "William Sterndale Bennett, Composer and Pianist", 144.

Bennett wanted to avoid complicated development in harmony as he composed the pieces for beginners.

In a part of this chapter I discussed the harmonic side of the work and how a piece could be taught by considering the principal chords of its key. In Op. 33, each piece is to be a model on the key it was composed in; the set is suitable for the teaching of harmony and performance at the same time. Additionally, and as I mentioned earlier, a few pieces are hard to read as they were composed in uncommon keys with too many flats or sharps. A good way to learn these pieces is to study them harmonically and consider them to be memorized. The shortness of the pieces could help this, especially where Bennett did not included a very complicated harmonic progression as they were composed for beginners.

I started the chapter with a brief explanation of the circumstances surrounding the teaching of pianoforte in Victorian England, Bennett's career, and foreign musicians of the time. The huge development in other European countries and the domination of foreign musicians is a factor which we cannot ignore. Moreover, Bennett's life career as a leader in music education in Britain and his engagement in undertaking this major role affected his creativity in composition, and so the audience forgot him as a composer.

Finally, I would like to end this chapter with a further issue related to the marketing and publication of Bennett's Op. 33, which played a major role in the set's disappearance from critical view. The case of Bennett's music publication was discussed by Rosemary Williamson in her PhD thesis. She pointed out that most of Bennett's works are in private hands.[209] This is an essential point, though the situation changed very

[209] Rosemary Williamson, "William Sterndale Bennett (1816–75) and his publishers: some aspects of the production of music in mid–nineteenth-century England" (PhD thesis, University of Nottingham, 1995), 6.

recently when most of this collection was deposited in the Bodleian Library. But we still have the problem of publishers and the unavailability of Bennett's works for sale today. This is the next departure point to be discussed in the second chapter, which will begin with a short background about William Sterndale Bennett's publishers.

Chapter II

2.0 Bennett's *Preludes & Lessons* Op. 33: Publication History and Textual Problems

The previous chapter ended with a new question regarding the publication of Bennett's works and their disappearance from the market. The issue first arose when Bennett worked with different publication companies, most of which did not survive. Many of the firms which published his works split and sometimes this effectively ended the business. At other times, one of the owners joined another firm. This complicated situation affected the marketing of his works, and so they began to disappear. This issue is discussed in Rosemary Williamson's PhD thesis; I am mentioning it here as it relates to my aim in this chapter, which is to create a critical edition of William Sterndale Bennett's *Preludes & Lessons* Op. 33.

2.1 Bennett's Publishers

Sterndale Bennett's *Preludes & Lessons* Op. 33 were published several times during the composer's lifetime and after his death. Indeed, Bennett holds a special status among nineteenth century British composers in that he chose to publish most of his works in both Germany and England. It is not surprising that he took the step of releasing the works in Germany as he believed it was 'the homeland of music', as he indicated when he gave his first performance in 1837 at the Leipzig Gewandhaus.[1]

[1] James Robert Bennett, *The Life of William Sterndale Bennett* (Cambridge: University Press, 1907), 56.

Regarding this concert, on 15 January 1837 Bennett wrote in his diary: 'Feel very uncomfortable at the thought of playing next Thursday'.[2] Four days later, on the 19 January, the day of the concert, he wrote 'Today I must play in the Gewandhaus. Horrible thought! However I must'.[3] Bennett had a long association with Leipzig where he spent a long visit from October 1836 to June 1837. He also made two more visits to Leipzig in the winters of 1838 –1839 and 1841 –1842. The first of these visits was in response to an invitation by Mendelssohn, who wished to establish a friendship with Bennett.[4] During this visit Bennett established other connections, including one with Schumann. Another important connection during this same visit was with the Leipzig publisher Friedrich Kistner. Some of Bennett's works were published in Germany before they appeared in England.[5]

Bennett's music had begun to appear in print in England several years earlier, however, when a two-piano reduction of his Piano Concerto Op. 1 was published in 1833 at the Royal Academy's expense by Cramer, Addison, and Beale.[6] Bennett's music appeared in print with increased frequency starting in 1835, when the composer began to publish with the Coventry & Hollier publishing firm. The relationship with Coventry & Hollier continued for twenty three years. At the end of this period the firm went out of business and all of the music for which they held the rights, including Bennett's works,

[2] Bennett, *The Life*, 55.
[3] *Ibid*., 55.
[4] *Ibid.*, 30.
[5] Rosemary Williamson, *A Descriptive Thematic Catalogue* (Oxford: Clarendon Press, 1996), xvi
[6] *Ibid*., xvi

were sold in one lot to Leader & Cock.[7] The latter remained Bennett's principal English publisher for the remainder of the composer's life.

The Leader & Cock firm was established by Fredrick Leader and James Lamborn Cock. Leader had his own business at 63, New Bond Street from 1842, and was joined by Cock in 1843; the two continued their work together until 1862.[8] Bennett sold the rights of his works to Leader & Cock in January 1851. His relationship with the firm, however, had been established previously as a result of a close friendship with Lamborn Cock, who essentially remained Bennett's exclusive English publisher despite the many changes of partnership.[9]

Leader & Cock published music from a wide variety of genres including large quantities of piano music, songs, and part-songs. In addition to Bennett, many contemporary British composers were represented in their catalogue, including Parish Alvers, John Barnett, William Callcott, Michael Costa, W.H. Cummings, W.G. Cusins, W.H. Holmes, John Hullah, Walter Macfarren, Arthur Sullivan, John Thomas, and Thomas Wingham. Leader & Cock also published music by foreign composers, including Beethoven, Clementi, Dussek, Haydn, and Mozart.[10] Within a few days of Leader & Cock taking responsibility for Bennett's works, they came to an agreement with the firm Addison & Hollier. Moreover, both Lamborn Cock and Robert Addison had some changes of their partnership during their career, and finally Addison joined Cock to form

[7] Williamson, *Bennett Descriptive Thematic Catalogue*, xviii
[8] *Ibid*., xix
[9] *Ibid.*
[10] *Ibid*.

Lamborn Cock, Addison & Co.[11] To provide a clearer image of the partnership changes undergone by Bennett's publishers', the following table will be useful. The table is provided in Williamson's catalogue of Bennett's works; she demonstrates in detail the changes in partnerships for both Leader & Cock and Addison & Hollier.

Table 2.1: The Partnership of Leader & Cock and Addison & Hollier,1851–1879.[12]

Leader & Cock (1843 – 62)	**Addison & Hollier** (1851 – 6)
Established 1843, Bennett's publisher 1851 – 62. 63 New Bond Street, with additional premises at 61 Brook Street, 1853 – 62, and at 62 New Bond Street, 1860 – 2. ↓ **Lamborn Cock, Hutchings & Co.** (1862 –4) 61 Brook St., 62 &63 New Bond St. Copyrights sold 14 – 18 November 1864, all Bennett's bought by Cock. ↓ **Lamborn Cock & Co. (late Leader & Cock)** (1864 –5) ← 62 &63 New Bond St.	210 Regent Street. ↓ **Addison Hollier & Lucas** (1956 – 63) 210 Regent St. ↓ **Addison & Lucas** (1863 –5) 210 Regent St. copyrights sold 14 – 22 September 1865, ← all Bennett's bought by Cock.
↓ **Lamborn Cock, Addison & Co.** (1866 –9) 62 & 63 New Bond St. Following death of Addison 17 January 1868 his copyrights sold, 29 November- 1December 1869. All Bennett's bought by Cock.	

[11] Williamson, *Bennett Descriptive Thematic Catalogue*, xix.
[12] *Ibid*., xxi

↓

Lamborn Cock & Co. (1869 –72)

62 & 63 New Bond St. Published some works jointly with Cramer, Wood & Co. (subsequently J.B. Cramer & Co.), 1871–2. Copyrights sold 15–17 October 1872, most of Bennett's bought by Cock, a few dispersed.

↓

Lamborn Cock (1872 –9)

63 New Bond St. Copyrights sold 20–1 February 1877, most of Bennett's sold, mainly to Ashdown, Augener, Novello, and Joseph Williams. Remainder sold 26 January 1881.

Turning to Bennett's key German publisher, Bennett's connection with Germany began to develop in 1833, when he met Mendelssohn after he performed his own First Piano Concerto Op. 1 in Hanover Square Rooms, London.[13] As we have seen, this encounter eventually led to Bennett's first visit to Leipzig in 1836. Subsequently the composer spent extended periods of time in Germany and established connections with local publishers. Bennett's most important connection with a German publisher was established on 23 November, when Schumann introduced him to Friedrich Kistner.[14] Kistner himself surprised Bennett by bringing him the proof of the *Three Musical Sketches* Op. 10, which his firm had copied from the English edition.[15] Bennett's relationship with Friedrich Kistner continued until the latter's death in 1844. After

[13] Bennett, *The Life*, 29 – 30.
[14] Williamson, *Bennett Descriptive Thematic Catalogue*, xxii.
[15] *Ibid*., xxii.

Friedrich's death, the work was managed by Friedrich's brother, Julius, with the assistance of Carl Gurckhus.[16]

Kistner published the most important works of Bennett in Germany. The German editions have the same importance as the English ones.[17] Bennett's publications in England before 1839 were without opus numbers; these were subsequently added to the plates.[18] German editions by Kistner conversely, were published with opus numbers from the outset. This might be a reason why some of Bennett's works were published by Kistner before their appearance in England.[19] Examples include his *Sextet for Piano and Strings*, Op. 8,[20] and the *Piano Sonata F minor*, Op. 13,[21] which was dedicated to Mendelssohn.[22] Table 2.2 lists Bennett's works which were published in Germany.

[16] Williamson, *Bennett Descriptive Thematic Catalogue*, xxii.
[17] Rosemary Williamson, "William Sterndale Bennett (1816–75) and his publishers: some aspects of the production of music in mid–nineteenth-century England" (PhD thesis, University of Nottingham, 1995), 72.
[18] Williamson, *Bennett Descriptive Thematic Catalogue*, xvi.
[19] *Ibid*., xxii.
[20] *Ibid*., 25.
[21] *Ibid*., 54.
[22] *Ibid*., 53.

Table 2.2: Bennett's Works Published in Germany. [23]

Title, Opus number	Edition	Publisher, year of publication
Op.2 Capriccio for the pianoforte, D minor	Third edition	Kistner (1876)
Op.3 Parisina Overture	Second edition (full score)	Kistner (1875)
Op.8 Sextet for piano and strings, F sharp minor	First edition	Kistner (1846)
Op.9 Piano Concerto No.3, C minor	Second edition	Kistner (1837)
Op.10 Three musical sketches	Second edition	Kistner (1836)
Op.11 Six Studies in the form of Capriccios	Second edition	Kistner (1836)
Op.12 Three Impromptus for the Pianoforte	Second edition	Kistner (1836)
Op.13 Sonata, F minor	First edition	Kistner (1837)
Op.14 Three Romances for the Pianoforte	First edition	Kistner (1837)
Op.15 The Naiades Overture	First edition (arrangement for piano four hands).	Kistner (1837)
Op.16 Fantasia for Pianoforte	First edition	Breitkopf & Hartel (1837)
Op.17 Three diversions for the Pianoforte	First edition	Kistner (1839)
Op.18 Allegro Grazioso for the Pianoforte	First edition	Kistner (1839)
Op.19 Piano Concerto No.4, F minor	Second edition	Kistner (1839)
Op. 20 Overture Die Waldnymphe (the wood Nymph)	First edition	Kistner (1839)
Op.22 Caprice, E major for the Pianoforte with Orchestral Accompaniments	First edition	Kistner (1840)

[23] The table is based on the information provided in Bennett's *Catalogue* by Williamson.

Op.23 Six Songs	Second edition	Kistner (1842)
Op.24 Suite de Pieces for the Piano	First edition	Kistner (1842)
Op. 25 Rondo Piacevole for the Pianoforte	Second edition	Kistner (1843)
Op.26 Chamber Trio	Second edition	Kistner (1845)
Op.27 Scherzo, E minor	First edition	Kistner (1846)
Op.28 No.1 Introduzione e Patorale	Second edition	Kistner (1852)
Op. 28 No.2 Rondino, E minor	First edition	Kistner (1852)
Op.28 No.3 Capriccio A minor	Second edition	Kistner (1853)
Op.29 L'Amabile e L'Appassionata	Second edition	Kistner (1852)
Op.31Tema e Variazioni	Second edition	Kistner (1852)
Op.32 Sonata Duo, A major	Second edition	Kistner (1853)
Op.33 Preludes and Lessons	Second edition	Kistner (1855)
Op.34 Pas triste, pas gai	Second edition	Kistner (1856)
Op.35 Six Songs	Third edition	Kistner (1856)
Op. 37 Rondeau a la polonaise	First edition Third edition	Payne (1858) Kistner (1876)
Op.38 Toccata, C minor	Third edition	Kistner (1876)
Op.39 The May-Queen Pastoral	Eighth edition	Kistner (1861)
Op.42 Fantasie Overture Paradise and the peri	First edition (full score)	Kistner (1870)
Op.43 Symphony, G minor	Second edition (full score)	Kistner (1872)
Op.46 Die Jungfrau von Orleans (The Maid of Orleans) Sonata for the Pianoforte	Second edition	Kistner (1876)

The table does not include the number Op. 36. Bennett skipped this number in his series although it supposed to be the *Six Songs* published by Kistner. The latter published Bennett's *Minuetto Espressivo* as Op. 35. This piece was not given an opus number in England. In this case, the German edition of the *Six Songs* was published in both England and Germany as Op. 35 while Op. 36 remains vacant.[24] Moreover, Op. 45 was reserved for the Overture *Ajax*, WO 83,[25] which was never completed.[26]

Bennett's relationship with Kistner is well documented in surviving correspondence between the two. Bennett's letters books include nearly fifty letters between them.[27] Apparently, Bennett used to send the music to Kistner accompanied by notes and recommendations for the publisher. Williamson points out that, in his letters Bennett was concerned that both English and German editions should provide the same musical text especially during the 1840s. He also sought to publish his works in both countries on the same day whenever possible.[28] For example, when Bennett sent the *Sextet*, Op. 8 to Kistner, he enclosed two sets of proofs of the English editions, urging him to follow exactly the same indications. In a subsequent letter, however, Bennett listed eight errors he found in the latest English proofs and asked Kistner to correct them.[29] Although Bennett generally sought to publish his works simultaneously in both countries, some pieces were not sent to Kistner at all. Examples include Op. 40, *Ode Written Expressly for the Opening of the International Exhibition, 1862*, and Op. 41, *Cambridge*

[24] Williamson, *Bennett Descriptive Thematic Catalogue*, 198.
[25] WO: works without opus numbers.
[26] Bennett, *The Life*, 461.
[27] William Sterndale Bennett's Letters books. Sterndale Bennett Collection 232, Bodleian Library Archive, Oxford.
[28] Williamson, *Bennett Descriptive Thematic Catalogue*, xxii.
[29] *Ibid*., xxii.

Installation Ode, both of which were occasion pieces written for events in England and therefore not suitable for the German market. Other works, such as Op. 2, 37 and 38 were published by Kistner only after Bennett's death. The composer may have thought that they were not worthwhile or that they would not be well received.[30] Kistner's editions were intended primarily for distribution to the German market. A few of his editions, however, were imported by Cock who distributed them in England.[31] These include the full scores of Op. 3, 15, 20 and 39, and the reason for not publishing them here might also be related to Bennett's doubts as to their reception and whether or not they were worth marketing.

2.2 Op. 33: Publication History and Textual Problems

The manuscript of Op. 33 was signed on 3 March 1853. Three complete editions appeared during the composer's lifetime, the first of which was published in London by Leader & Cock and Addison & Hollier in 1853. Two years later – in 1855– the first German edition was released in Leipzig by Kistner. And in 1856 a reprint published by Leader & Cock and Addison, Hollier & Lucas, was issued to enable sale in two separate sets. The latter edition follows the first English edition in all its details. In 1860 –1, nos. 5, 19 and 25 were re-engraved and published separately with further revisions by Leader & Cock and Addison, Hollier & Lucas. The same happened in 1862 for *Preludes & Lessons* nos. 23 and 26, reprinted by Lamborn Cock, Hutchings & Co. In this edition the title of *Lesson 23* was given in accordance with a suggestion which Bennett received

[30] See page 81, Bennett's letter.
[31] Williamson, *Bennett Descriptive Thematic Catalogue*, xxii.

from William Russell. Bennett wrote to the latter in December 1861: 'Accept my very best thanks for your very happy suggestion of a title for my little piece, and which my publisher is very glad to adopt– I propose to call it "L'Allegro" and have a line of the verse printed over the commencement'.[32] After Bennett's death, only two complete editions were released – the first in 1878 by Ashdown & Parry and the second in 1898 by Augener. The Augener edition was edited and revised by Bradbury Turner, Bennett's pupil. Finally, there are some numbers which were published separately after Bennett's death.

Despite Bennett's effort to publish the same musical text in both English and German editions, the first two editions contain numerous discrepancies. Both, furthermore, include significant variants in comparison with Bennett's autograph manuscript. Some obvious questions arise: how did these differences appear? Who is responsible for these differences – the composer, an engraver, or an editor? And what are we to make of the variants that appear in different sources as we prepare an edition to be used by scholars, students, and performers?

As mentioned previously, Bennett sought to publish his works at the same time in both England and Germany. Op. 33, however, was published in Germany two years after it had appeared in England. The reason for the delay is not known, however it is not related to Bennett as will be shown below. The German edition follows the first English edition closely, with improved layout and a few differences in the music. One possible reason for the changes in the music in the German edition is that Kistner received a letter from Bennett suggesting corrections and emendations. Another is that he used the

[32] Williamson, *Bennett Descriptive Thematic Catalogue*, 187.

English edition as his copy text and made his own alterations. The latter hypothesis seems more likely, based on the precedents mentioned previously; this is what Kistner had done with Op. 10. Furthermore, he had also followed Bennett's recommendation in his letter to copy the *Sextet* from the English edition.[33] The composer's letters book does not contain any correspondence to Kistner concerning alterations to Op. 33. The *Preludes & Lessons*, however, are mentioned in a few letters which Bennett sent to Kistner. 'Has Kistner received the *Preludes & Lessons*, and will he publish it? I find it is considered a very useful work in London'.[34] This was in September 1853, which means that Bennett sent the work to be published in Germany soon after it was released in England. This letter also demonstrates that Bennett expected that the work would be well received in Germany, based on its favorable reception in his homeland. In December of the same year, Bennett wrote: '… and shall you publish the *Preludes & Lessons*? –and may I not have the *Proben-Blatter [sic]*, or shall I send you over the very last copy we have printed of this, that you may see the corrections'.[35] This letter demonstrates that Bennett had made some alterations and wanted Kistner to follow the English edition of the set. Nonetheless, Kistner's edition still has differences, as indicated previously. Moreover, the edition of 1856 which was published after the one issued by Kistner for the most part draws on the first English edition and does not take into account the alterations in Kistner's edition. Since each of these editions appeared during the composer's lifetime, it seems likely that if Bennett had been responsible for the changes in the Kistner edition, he would have tried his best to have the 1856 edition updated accordingly.

[33] See page 78.
[34] Williamson, *Bennett Descriptive Thematic Catalogue*, 186.
[35] *Ibid*., 186.

2.3 Bennett's Patterns of Correction

Bennett was not consistent in proofing and correcting his work especially after its first publication. The examples of Op. 10 and the *Sextet* mentioned previously show that he continued to be involved even after his works were published. Nonetheless, James Robert Bennett, Bennett's son, indicated that the composer had no interest in correcting or editing his own work, and used to detach himself when his music was no longer in his hands. James Robert Bennett also reported that on one occasion, when someone questioned the correctness of a note in his well known Overture, *The Naiads*, the composer ran out of the house saying 'Oh I don't know; you had better ask Davison, he corrected the parts'.[36] In a letter written previously in regard, to the same Overture Bennett stated 'if you go to Coventry's tomorrow you will find my Overture which I have sent to him today – get it copied – and all that sort of things'.[37] By 'all that sort of things' Bennett probably meant proof-reading and, when necessary editing.[38] He sometimes left his works needing indications of tempo, expression marks, and even some note changes as mentioned in the case of *The Naiads*, and which will be further explained in the editorial work of this project. Nonetheless, he attributed great importance to the preparation of his autograph manuscripts. He typically wrote in a very clear and neat hand, at a time when neatness was not the rule in England. He also bought his music paper from a special maker and used a specific kind of ink.[39] Although errors do occur in his autographs, it would be wrong to assume that he was sloppy or careless when he

[36] Bennett, *The Life*, 45.
[37] *Ibid*., 44 – 45.
[38] *Ibid*., 45.
[39] *Ibid*., 45.

notated his music. He typically wrote with great care, placed note heads, dynamic and expression markings carefully, and provided a wealth of indications in his music.

2.4 Interlude: Examples of Publishing Practice in Nineteenth Century

In the preparation of a critical edition of Bennett's Op. 33, it is important to consider carefully publishing practices for other nineteenth century composers, which can offer interesting context. Indeed, it was popular at the time for composers to publish their music in more than one country and with different publishers. Germany was one of the most important places favored by composers for the release of their works. Composers like Mendelssohn, Chopin, Hummel, Kalkbrenner, Onslow and Macfarren had a particular connection with the German publisher Kistner, who was Bennett's German publisher. The practice of publishing the same work in more than one country caused the problem of the dissimilarity of the released editions. In this section I will consider closely two of the above-mentioned composers as examples, in order to find points of comparison with Bennett, which will help in my main critical study. The first will be Mendelssohn who is a very obvious example, as he had a strong connection with Bennett and many scholars find points of comparison within the music of the two composers. In addition to this, both Bennett and Mendelssohn published their music in Germany and England. Moreover, since we are dealing with Bennett, a nineteenth century composer and with music for piano, the first editions of Chopin's piano music can be profitably be used as a case study to address and solve some of the problems arising from my textual study of Bennett's Op. 33. Both of the composers selected as examples had issues in some of their works which result in differences between the released editions. Their early

editions and autograph manuscripts have long presented difficult questions to scholars and editors. The problems found in their works seem to be similar to the one we have encountered in Bennett, and stem from their decision to publish their works with different publishers in more than one country.

Both composers had publishers in France, England, and Germany, which means that for some of their works we may have at least two different first editions. The differences between these editions raise questions analogous to those related to Bennett. How did the discrepancies between different editions originate? And who was responsible for the differences? To answer these questions, scholars have made a great effort to find out about the composers' editing practice; their manuscripts, and their behavior in correcting and proofing their own works. In the following pages I will consider each composer briefly in a separate section. This consideration will include one of their opuses as a case study.

2.4.1 Mendelssohn's Methods:

Mendelssohn is one of the composers who published his works in more than one country. He had publishers in Germany, England and France. This practice causes the appearance of more than one first edition for some of his works, which presents a problem of dissimilarity between the released editions. This will raise the obvious questions about the reasons for the appearance of these differences and who is responsible for them. Indeed, the issue was not related only to the published works, but

also to Mendelssohn's autograph manuscripts. The following section will consider the issue in more detail.

The issues related to Mendelssohn's musical sources are complicated and have long been debated. According to John Cooper, 'the task of providing a reasonably critical edition of even a single lied or canon is fraught with peril, for the differences among the musical sources are often substantive and complicated'.[40] In addition, although many of Mendelssohn's original musical sources are still available, a large number of his manuscripts are missing. It is normal that after the death of any composer, some of his materials may disappear for several reasons. In the case of Mendelssohn however, it was noted that many of his works were lost during his life. He used to give them to someone and later forgot to which person. On other occasions, some were stolen from him because he left them somewhere.[41] Furthermore, it is possible to find only a portion of a manuscript for a work.[42] These manuscripts could be valuable sources for scholars and editors as they might provide details of variants between an original version and a published work.

In comparison to other composers Mendelssohn was an excellent letter-writer, as an extraordinary number of letters were written during his lifetime.[43] From his letters, scholars have been able to find more details about his musical sources, and know more about the missing manuscripts. Consider this letter:

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[40] John Michael Cooper, "Knowing Mendelssohn: A Challenge from the Primary Sources" *Journal of Music Library Association* (2004): 52.
[41] John Michael Cooper and Julie D. Prandi, ed., *The Mendelssohns: Their Music in History* (New York: Oxford University Press, 2002), 6.
[42] Cooper, "Knowing Mendelssohn", 53.
[43] Felix Mendelssohn Bratholdy, "Mendelssohn and his English publisher: Some Unpublished Letters" *Musical Times* (1905): 20.

> retrieve in my name the score the Philharmonic has of it, and burn it …. but it is very important to me that the old score be destroyed. I would also be happy if you could burn Horsley's piano score of it, but if you think that they would not like that, then let it be. Attwood has an old score of it, a sort of sketch; you can allow that one to live.[44]

This letter was presented in a discussion by Ralf Wehner. It was written by Mendelssohn to his best friend Karl Klingemann, who lived in London. At the beginning he mentions the score, and this relates to his *Melusine* Overture.[45] According to Wehner, the letter clarifies that there are missing sources that we are not able to track. But there are more questions, which Wehner discusses:

1. What sort of piano score was it that Horsley had? What become of it? (Evidently it was not burned, since it can still be traced to 1872.)
2. What was Mendelssohn referring to when he mentioned the score in Attwood's possession that was 'a kind of sketch'?[46]

The above mentioned scores present examples of Mendelssohn's missing materials; these examples demonstrate how problems occur and lead scholars to research the issue of Mendelssohn's missing autographs. Other missing autographs are listed by Wehner in the same study however in an appendix. This includes Mendelssohn's Violin Sonata in F Minor Op. 4, Fantasia on 'The Last Rose of Summer' Op. 15, Cello Sonata No.1 Op. 45 and other works. These works were known through editions or copyists' manuscripts. [47]

We have seen that the case of Mendelssohn's autographs is a complicated one and that sometimes he was not very concerned about his manuscripts. It is also noted that he used to provide different titles when making new copies of his songs. This might incur

[44] Cooper and Prandi, *The Mendelssohns*, 3.
[45] *Ibid*., 3.
[46] *Ibid*, 4.
[47] *Ibid*., 22.

confusion where a particular song appears under a different title and looks unfamiliar.[48] In addition, some indications of 'complete' pieces can be found in his notebooks, however they might not be related to him. These could just be copies he was making for someone else.[49]

2.4.2 Mendelssohn's Organ *Preludes* Op. 37

A major editorial problem which relates to the composer's three *Preludes & Fugues* was considered by Pietro Zappala. The *Preludes* of Op. 37 were written separately from the *Fugues*. The composer composed the *Fugues* between 1833 and 1836, while the *Preludes* were written during Mendelssohn's honey moon, in April 1837.[50] This opus was published in Germany and England either in the last days of 1837 or at the beginning of 1838. The German edition was released by Breitkopf & Hartel and the English one by Novello. According to Pietro Zappala, who has made a comparative study of Op. 37, 'A close comparison reveals that the two editions differ in many places, and although most variants are relatively minor and concern matters not particularly essential to the musical text, there are enough of them –more than one hundred in the preludes alone'.[51] So, the two editions disagree in many details, which raises a problem on authenticity and selecting and the model one to be used.

It is interesting that Zappala in his comparative study mentions two autograph manuscripts; one of them was located in Berlin, source *B*, and the other one in Rome,

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[48] Cooper and Prandi, *The Mendelssohns*, 9.
[49] *Ibid*., 10.
[50] R. Larry Todd, "Mendelssohn, Felix: Reception" *Grove Music Online*, <http://www.oxfordmusiconline.com> (accessed June 2014).
[51] Cooper and Prandi, *The Mendelssohns*, 27.

source *R*.[52] This was a major reason for the variants to appear, as he concludes in his study. It is even more interesting that the *R* manuscript was found recently by him, and he used it as a new source in his comparative study. This new discovery offered him an answer to the question of differences in appearance. The study also includes the two first editions, German and English.

Zappala notices that the manuscript *B* is not very clear and presents a serious problem of legibility. He also adds that in many places it differs from both German and English editions.[53] As mentioned, the two editions are not similar to each other, which made the situation more complicated before the discovery of source *R*. The latter is based on source *B* with more important details and information concerning the editorial problem of the work.[54] Zappala points out that *R* includes some numbers, not by Mendelssohn, which refer to staves in the German edition. He suggests that these numbers were added by the engraver, and so Zappala assumes that *R* served as the engraver's copy for the German edition, but not the English one.[55] However, Mendelssohn sent a letter to his German publisher asking him to send an exemplar to the English publisher, so that he could prepare his own edition. It is not clear which source was used in the English edition. At this point, the study concludes that *R* is the main source to be used, and it was used to prepare the first German Edition.[56] The question of the variants in the English edition remains open.[57]

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[52] Cooper and Prandi, *The Mendelssohns*, 28.
[53] *Ibid*., 29.
[54] *Ibid*., 29.
[55] *Ibid*., 30.
[56] *Ibid*., 32.
[57] *Ibid*., 30.

2.4.3 Chopin's Methods:

Chopin was a great believer in revision and alteration. Many autographs of the same composition display significant differences, and so do other kinds of manuscript sources, including manuscript copies prepared by the engravers. [58] Significant differences also occur in editions published more or less simultaneously. So, Chopin kept changing the music after manuscripts were completed and sometimes he made an effort to change the music text of a work after it appeared in a print.[59] In addition, this was extended to students' editions. Two recently-discovered printed scores provide evidence of this. The first one, however, does not belong to Chopin's compositions; it has been proved to be Friedrich Kalkbrenner's *'Théme Favori de la Norma de Bellini, varié pour le piano'* Op. 122 published in 1834.[60] The scores were annotated for one of Chopin's pupils, whose name is still unknown. The edition includes some markings in pencil, such as, fingering, legato, and phrase markings, many of them in Chopin's hand. Furthermore, it includes a cross-hatch mark which Chopin used to use when he was pleased with the way a student executed a particular piece. Another mark appears however not by Chopin, which is marked 'indiqué par Chopin'.[61] The second score is Chopin's first French edition of three Nocturnes from Op. 9 of which Only the E♭ major has annotations. Pencil markings

[58] Jeffrey Kallberg, "The Chopin Sources Variants and Versions in Later Manuscripts and Printed Editions" (PhD thesis, University of Chicago, 1982), 308.
[59] Kallberg, "The Chopin Sources", 1.
[60] Friedrich Kalkbrenner (1785–1849): pianist, composer, piano teacher and piano manufacturer who was born in Germany, however studied at the Paris Conservatoire starting at a young age, and eventually settled in France in 1823 where he lived till he died. For these reasons, many historians refer to Kalkbrenner as being a French composer.
[61] Jeffrey Kallberg, "Sense and Meaning in Two recently discovered Editions Annotated by Chopin" in *Chopin in Paris the 1830s*, ed. Arthur Szklener (Warszawa, 2006), 331

appear on the score by Chopin who made his correction of some printing errors, several fingerings, and an alternative version of the cadenza at the end of the nocturne.[62] The variant in the cadenza shows that Chopin was trying to improve his pupil's improvisation sensibility.[63]

Chopin's publishing practice whilst he was resident in France, was based on giving an autograph manuscript to his French publisher to be used for engraving the edition; however, sometimes copyists' manuscripts were sent instead.[64] The French publisher made a copy of the work by hand to be sent to the German publisher. This establishes that the French edition is engraved from the composer's autograph, while the German edition is engraved from the French publisher's copy. According to Arristide Farrenc (French publisher), 'Chopin's autograph was not always satisfactory for engraving purposes'.[65] In his early and late years in Paris, Chopin assumed a personal responsibility for proofreading his work. With respect to this, Maurice Schesinger – who became Chopin's primary publisher in Paris after ending the business with Farrenc – sent a letter to Kistner, which demonstrates that Chopin was a very concerned and accurate proofreader. [66] From his experience with him he found that many of the alterations such as, phrasing, articulation marks, pedaling, fingering, dynamics, accidentals and pitches could only have come at the proof stage. Moreover, the composer had not stopped making changes even after he had read proofs, which is evidenced by readings which

[62] Kallberg, "Sense and Meaning", 336.
[63] *Ibid*., 339.
[64] Kallberg, "The Chopin Sources", 67.
[65] *Ibid*., 68 – 69.
[66] Farrenc and Chopin's agreement was dissolved among accusation by the publisher that Chopin was "very lazy and eccentric"; Farrenc never did issue a work by Chopin. (Kallberg, *The Chopin Sources*).

appear in the first edition while they are absent from the proofs.[67] In addition, during the period 1835 – 1841, Chopin sometimes reviewed copyists' manuscripts before sending them to the publisher, which suggests that he was doing all proofreading himself even though he was being assisted by someone else.[68]

It is noted that Chopin did not give much concern to works sent to the French publisher in comparison with those works sent abroad. According to Christophe Grabowski and John Rink, Troupenas, the Parisian editor, had more than 5 months to prepare the editions of Op. 38, 40, 41 but Chopin was late in submitting his manuscript to the publisher. [69] Moreover, the composer frequently gave his Parisian editors a somewhat unfinished or less polished manuscript, whereas he took greater care when he sent the work abroad. Op. 37 is a good example, which illustrates the negative consequences of this practice. The score provided in the Chopin First Edition Online presents the music text at a proof stage and no doubt closely resembles the autograph that Chopin offered to Troupenas. This same manuscript served as the basis for the copy sent to Breitkopf & Härtel, the German editor. Before dispatching it to Leipzig however, the composer completed the phrasing, dynamic markings and pedaling. In addition, he introduced important variants, such as the expansion of the final arpeggio in the first nocturne. Probably, he did not make any of these changes in the *Stichvorlage* sent for Troupenas, thinking that he could do so during the correction of the Paris edition. As attested in his letter to Julian Fontana (Polish pianist, composer, and close friend) from 23 April 1840,

[67] Jeffrey Kallberg, "Chopin in the Marketplace: Aspects of the International Music Publishing Industry in the First half of the Nineteenth Century: Part 1: France and England." *Music Library Association* 39 (1983): 543.
[68] *Ibid.*, 551.
[69] Christophe Grabowski and John Rink, *Annotated Catalogue of Chopin's First Edition* (Cambridge: Cambridge University Press, 2010), xli.

Chopin allowed Troupenas the freedom to make his own arrangements with Wessel (English editor). Unfamiliar with Chopin's editorial habits and probably pressed for time, Troupenas sent the first proof of his edition to London with errors of all kinds. This served as a model for an edition which after quick revision, was released onto the market in a thoroughly inadequate state. The Paris edition, on the other hand, was wholly revised before publication, and then corrected once again some weeks after its release.[70]

2.4.4 Chopin's Nocturne Op. 37, No. 1

Chopin composed twenty Nocturnes, eighteen of which were published during his lifetime. Chopin's Op. 37 is a set of two Nocturnes of which No.1 will be considered as a case study to identify the problem of the composer's first edition. The manuscript of this work is provided by an unknown copyist, however, corrected by Chopin himself. Three first editions were released in three different countries, France, Germany, and England. According to Grabowski and Rink, under some circumstances Troupenas deposited uncorrected proofs of Opp. 35 & 37 rather than finished copies.[71] This will be noticed later in this section during the comparison between the three editions.

There are many differences between the French and the German editions which suggest that different *Stichvorlage* were provided. The *Stichvorlage* used for the German edition has been preserved, but there is no trace of the manuscript that Chopin provided to Troupenas. Among the three published editions, the German seems to be the most complete one. In comparison with the other two editions, it presents more pedaling and

[70] "Chopin First Edition Online" <http://www.cfeo.org.uk/index.html> (accessed 3 November 2011).
[71] Grabowski and Rink, *Annotated catalogue of Chopin's*, xli.

some added accidentals, such as in bars 51 and 52. Moreover, it provides several legato slurs (phrase marks) throughout the Nocturne. The following table gives a brief comparison between the three printed editions for the first eleven bars of the Nocturne. It is notable that there are differences in each bar between the editions. This clearly explains the performer's problem in deciding which edition he/she will follow.

Table 2.3: A comparison between Chopin's Three Editions of Op. 37, No.1.[72]

Bar No.	**French Edition**	**German Edition**	**English Edition**
Tempo	Lento	Andante sostenuto	Lento
0	-	*p*, *dim.* sign	*P*
1, R.H	-	Legato slur from bar 0 to the end of bar 1	Legato slur from first to last pitch in bar 1
	Ornament quavers	Ornament quaver	Ornament semiquaver
1, L.H	*c'* absent in the third beat.	*c'* added on the third beat.	*c'* added on the third beat.
	-	Legato slur from bar 1 – 3 as a whole.	Legato slur on bar 1 only.
2, R.H	-	Legato slur.	-
2, L.H	-	Extended legato slur	Legato slur on bar 2.

[72] The comparison in the table is based on Chopin's editions provided in *Chopin First Edition Online*.

3, R.H 3, L.H	- -	Slur, *crescendo* sign. Extended slur.	Slur -
4, R.H 4, L.H	- -	Slur, *dim.* sign. Slur, *dim.* sign.	Slur. Slur.
5, R.H 5, L.H 	Ornaments quaver. - - -	Ornaments quaver. *forte* Legato slur 1st –3rd beat. *Pedal* on 1st & 3rd beat.	Ornaments semiquaver. - - -
6, R.H 6, L.H 	Ornaments quaver - - -	Ornaments quaver Legato between ornament & 1st beat. - Legato from 1st beat bar 6 to 1st beat of bar 7. *Pedal*	Ornaments semiquaver. - One more accent on beat 3. Legato 2nd beat to 4th beat. -

7, R.H 7, L.H	- -	Slur -	Slur Slur
8, R.H 8, L.H	- -	Slur *pedal* on 1st & 3rd beat.	- -
9, R.H 9, L.H	- - -	Extended slur from bar 8 to the 2nd beat. Slur from *c''* to bar 11 2nd beat. Slur extended to the end of bar 12.	- Slur from *c''* to *f''* next bar. Slur on the whole bar only.
10, R.H 10, R.H 10, L.H	- Ornament quavers - -	Extended slur Ornament quavers - Extended slur, slur 4th beat bar 10 to 1st beat bar 11.	Extended slur Ornament semiquavers Slur from *f''* to bar 11 2nd beat. Slur on the whole bar on its own.
11, R.H	Presto - -	- Crescendo Extended slur Slur from 4th beat to	Presto - Extended slur Slur from 4th beat to

		the end of the next bar.	the end of the next bar.
11, L.H	-	Extended slur	-

The table demonstrates Chopin's unconcern regarding the copy sent to the French publisher. It is clear from the table that the French edition lacks many details; phrasing, pedal marks, and dynamic marks are extremely rare. Moreover, in bar 1 *c'* is absent in the French edition but given in the German and English, which probably indicates a mistake in the French edition. It is also noted that all ornaments provided in the English edition are given as semiquavers, while the French and the German editions provide quavers in ornaments. Although the German and the French editions agree on the matter of ornaments, there is a difference of between them with regard to tempo indications; the French agrees with the English this time and presents Lento at the beginning, and presto in bar 11. In this case, Chopin First Edition Online points out that, 'Presto in bar 11 is a textual fault which needs to be mentioned for the sake of comparison with the English edition. The "Presto" was retained, but to make it seem more logical indications were added in the ensuing five bars to gradually restore the initial tempo. In the French edition, this faulty indication appeared only once, whereas in the English, it reappears in two parallel passages (in bars 27 & 77) no doubt for the sake of coherence'.[73]

[73] "Chopin First Edition Online".

Conclusion

From the previous studies we can see that both Mendelssohn and Chopin had major variants in their released editions. From the selected examples it has been found that the issues were related to their autographs which caused serious differences to appear between their editions. In Mendelssohn's case, the released editions of Op. 37 used two different manuscripts and thus the variants appeared. In other cases Mendelssohn's manuscripts might be lost as mentioned earlier. In Chopin's case, the research suggests that the French edition of Op. 37 No. 1followed different *Stichvorlage* to that used for the German edition. In addition, from the composer's publishing practice, it was pointed out that the French edition follows Chopin's autograph which is not necessarily complete. On the other hand, the German edition follows the French publisher's copy. Both cases of Chopin and Mendelssohn are complicated with regard to the use of their manuscripts. Chopin's autograph is not finished and lacks many details, and Mendelssohn had more than one autograph for the same work.

The previous examples provide me with an interesting context for the preparation of my edition of Sterndale Bennett's *Preludes & Lessons*. Comparing the two composers' cases with Bennett's Op. 33, provides an opportunity to understand the basis of editing and selecting the main sources for my critical study. As mentioned earlier, Bennett wrote his manuscript with a great concern, since it is very clear with a neat handwriting. Moreover, although there are differences between the autograph and the printed editions, the case cannot be explained said to be worse than the two previous cases related to Chopin and Mendelssohn. Unlike Mendelssohn, Bennett has one manuscript for Op. 33, which is the only source by the composer himself. Only two first editions of Op. 33 are

available, which makes the comparative study much easier than that carried out on Chopin's Op. 37. In addition to this, the variants in Bennett's sources are not as numerous as those indicated in Chopin and Mendelssohn. Moreover, some indications such as dynamics and expression markings, which Bennett provides, give a direct solution to what must be required the music.

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Bennett, William Sterndale. *[No 25] Zephyrus for the Pianoforte*. London: Leader & Cock, 1860.

Bennett, William Sterndale. *Praludium und Studie Op.33 No 10 Studie Op.33 No 4*, "N.p": "n.p" 1875.

Bennett, William Sterndale. *Il Penseroso, for the Pianoforte*. London: Lamborn Cock, Hutching & Co, 1862.

Bennett, William Sterndale. *Aria for the Pianoforte*. London: Leader & Cock, 1861.

Bennett, William Sterndale. *Le Papillon for the Pianoforte*. London: Leader & Cock, 1860.

Bennett, William Sterndale. *L'Allegro, for the Pianoforte*. London: Lamborn Cock, Hutchings & Co, 1862.

Bennett, William Sterndale. *La Violette for the Pianoforte*. London: "n.p", 1878.

Bennett, William Sterndale. *Rippling Waves for the Pianoforte*. London: "n.p", 1878.

Bennett, William Sterndale. *Aeolus for the Pianoforte*. London: "n.p", 1878.

Bennett, William Sterndale. *Armonioso Brillante for the Pianoforte*. London: "n.p", 1878.

Bennett, William Sterndale. *La Caprice for the Pianoforte*. London: "n.p", 1878.

Bennett, William Sterndale. *Zephyrus for the Pianoforte*. London: Ashdown & Parry, 1878?

Bennett, William Sterndale. *The Butterfly*, "N.p": "n.p",1898.

Bennett, William Sterndale. *Piano and Chamber Music*. Edited from composer's notes by Geoffrey Bush. London: Stainer and Bell Ltd, 1972.

Chopin, Frederic. *Chopin Etudes: Urtext*. Edited from the composer's notes by Ewald Zimmermann; fingering by Hermann Keller. Munchen: G. Henle Verlag, 1983.

Clementi, Muzio. *Gradus Ad Paranassum: The Art of Playing the Piano*. New York: Shirmer, 1898.

Jansen, Louis. *Jansen's Complete Preludist for the Pianoforte, Consisting of Seventy Preludes in All the Major and Minor Keys. Op. 8.* London: G. Walker, 1820?

Johnston, Helen Frances. "The Naiades Overture: Arranged by Command of the Composer for the Pianoforte Solo" (6/15), Queen's College, London, "n.d".

Moscheles, Ignaz. *Studies for the Pianoforte 1*. Edited from the composer's notes by E.Pauer. London: Augener Ltd, "n.d".

Moscheles, Ignaz. *Studies for the Pianoforte 2*. Edited from the composer's notes by E.Pauer. London: Augener Ltd, "n.d".

Mendelssohn, Bartholdy. *Piano Works Volume III*. Edited from the composer's notes by Thumer. London: Augener Ltd, "n.d".

Potter, Cipriani. *Studies for the Pianoforte in All the Major and Minor Keys.* London: "n.p", 1827.

Ries, Ferdinand. *Forty Preludes for the Pianoforte in the Major and Minor Keys* London: "n.p", 1815.

Webbe, Samuel. *Preludes for the Pianoforte in All the Most Familiar Keys.* London: "n.p", 1925?

UNIVERSITY OF SOUTHAMPTON

FACULTY OF HUMANITIES

MUSIC

Volume II of II

William Sterndale Bennett's *Preludes & Lessons* Op. 33: A Practical Study and A Critical Edition

by

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Thesis for the Degree of Doctor of Philosophy

October 2014

Chapter III

3.0 *Preludes & Lessons Op.33,* A Critical Edition

My critical edition of Sterndale Bennett's *Preludes & Lessons* Op. 33 presents a clear image of the different performance directions included in the authentic sources. It also takes account of decisions based on those authentic sources and some personal thoughts. It was difficult to decide the edition's main sources, however the first three chronological ones are considered: the composer's autograph manuscript, the first English edition and the first German edition. The matter of choosing the principal source is a complex one, due to absence of more detailed documents. Earlier in the first volume, Bennett's patterns of correction were clarified as well as the publication history of Op. 33. We have seen that Bennett did not take a great deal of responsibility for editing his own work after composing it and that he used to leave many uncompleted tasks to the editor or the publisher. This may have caused variants to appear in the work which might not have belonged to the composer. He also used to ask his German publisher Kistner to copy from the English edition, however, he used to send a letter with the work listing the alterations or the errors which had been found. This is what he had done when he listed eight errors in the latest English proofs of Op. 8.[1]

We can suppose that this also happened in the case of Op. 33, and that the German edition might be the one which was finalized. Nonetheless, the composer's letters book does not include a letter which specifically recommends alterations to be made in Kistner's edition. Indeed, Bennett did send a letter to Kistner asking him as usual to copy from the English edition, however we have no evidence that he asked

[1] See Vol. I, Page 79.

him to do any alterations.[2] This suggests that Bennett did not read proofs or otherwise ask for changes in the Kistner edition. On the other hand, Bennett mentioned in this letter that some alterations had been made in the English edition, nonetheless these alterations were not listed. At this point, it is hard to distinguish which alterations were made by the composer and which were added by the English publisher Leader & Cock. Although the letter said that this was the 'very last copy' of the English edition, in my opinion it is still not the evidence I am looking for, since Bennett did not list the variants. The case could essentially be similar to that of the proof of Op. 8 which was sent to be used by Kistner to copy from, but then Bennett was not happy with that proof and corrected it after it had been used by the English editor. The situation is complicated since it is based on hypothesis instead of detailed documents. For this reason, the autograph was chosen to be used as a principle source, as it is the only source in the composer's hand. Moreover, as mentioned earlier, the autograph includes numbers, not in Bennett's hand, probably inserted by the engraver. These numbers refer to the systems in the first English edition. So, it is clear that this manuscript was used to engrave the work.

The critical edition, however, still includes the details of the English and the German editions. It gives a complete image of the work authentically, as it provides the details in the three main sources. In this case, none of the three sources was ignored and the distinction between them is very easy to discern.

The last printed edition edited and revised by Bennett's pupil, Bradbury Turner, is not among the sources used in this edition, since the rather extensive additions and revisions it contains cannot be traced to the author. As Turner wrote at the very beginning of the 1898 score:

[2] See Vol. I, Page 82.

> Several of the numbers in the original edition had no marks of expression or indications of tempi, these I have added. Also repetitions and fingering were marked by the composer especially for me in the copy which I studied under him. For purpose of teaching I have fingered the work more fully.[3]

The manuscript upon which Turner based his revisions has not been located. If it were to be, it may well prove an important document conveying information from the composer himself.

This critical edition includes comprehensive description and evaluation of all sources used, the score and a critical commentary describing variant readings found in the principal sources, editorial emendations, and other annotations. The following principles were adopted to distinguish among the different sources used in this edition:

- Headings, tempo indications, dynamics markings, pedals, accidentals and all literal directives that appear in the manuscript are given as roman type. Analogous indications taken from other sources appear within brackets.
- Slurs, lines, embellishments and grace notes from sources other than the autograph appear within brackets.
- Fingerings appearing in the autograph are given in roman type. Fingering from the printed editions are given in italics.
- Notes and rests that appear in the autograph are printed in full size. Notes added based on the printed editions are given in a smaller font type and discussed in the critical commentary as needed.

[3] William Sterndale Bennett, *Preludes & Lessons Op.33*, (London: Augener, 1898), Preface.

- Repeat marks are as indicated in the autograph. Repeat marks from other sources are mentioned in footnotes or logged in the critical commentary.
- Variants in the musical text that provide alternate reading of significance for the performer are given as footnotes.
- Staccato dots given in the manuscript are indicated as normal in the critical edition. Those from other sources appear between brackets.
- Variants which are particularly complex or difficult to explain verbally are provided in a smaller additional stave above or below the main stave. If required, these variants are explained in footnotes.
- Square brackets are used for tied notes. This new sign was introduced at the composer's request to avoid confusion between ties and legato slurs.
- Dotted slurs and lines are added by analogy or to equalize extant markings in corresponding passages. Particularly complex instances are logged in the critical commentary.
- Any other textual details and editorial interventions are described in the critical commentary.

3.1 Sources

Autograph Manuscript [4]

A Ob MS. Mus.d234, March 3rd 1853

24 folios, numbered 1 – 24.

[4] Most sources information in Williamson, *Bennett Descriptive Thematic Catalogue*, 181–183.

Paper: 12 staves; span 20.6 cm, within a border 24.3 x 19.5 cm.

Provenance: Slip pasted inside cover reads ‘Presented to the Bodleian Library by Mrs. Marjorie Howe to whom it was bequeathed by her grandmother. She, as Emily Elliott, had been a pupil of William Sterndale Bennett. Christmas 1966.’

The manuscript was signed and dated at the end of the music on f. 24v. On f. 1r there is a dedication in the composer hand ‘To the Misses Elliott| with the Authors Kindest regards| London October 12. 1862.’

f. 1v, at head of music ‘Preludes & Lessons – Composed by William Sterndale Bennett’. upright; 28.6 x 23 cm.

Folios 5v, 6r, 8r, and 8v are blank.

First English Edition

L&C Edition by Leader & Cock; and Addison & Hollier, 1953.

PRELUDES AND LESSEONS, |FOR THE |PIANO FORTE, |COMPOSED FOR THE USE OF|QUEEN’S COLLEGE LONDON, |BY|WILLIAM STERNDALE BENNETT.| [Left] *Ent. Sta. Hall.* [centre, breaking short rule] OP. 33. [right] *Price 12s/-* |LONDON, |LEADER & COCK, 63, NEW BOND STREET. | AND | ADDISON & HOLLIER, 210 REGENT STREET. | *The publishers reserve to themselves the right of publication of this work in all Foreign Countries*.

Plate number: {L & C. 1811.}

Upright; 34.3 x 24.9 cm.

First German Edition

Kistner Edition by Kistner, 1855

[within dec. frame 25.5 x 19.6 cm] Praluien und Studien | FUR | Pianoforte|componirt|zum Gebrauch am| ‚Queen's College London' |von|W. ST. BENNETT. |[left] OP. 33. [centre short rule, right] Pr. 2 Thlr. 10 Ngr. |Eigenthum der Verleger. |Eingetragen in das Vereins-Archiv. | LEIPZIG, FR. KISTNER. | [left] LONDON, [beneath] *LEADER & COCK*. [right] LONDON, [beneath] *ADDISON & HOLLIER.*| 2066

Plate number: 2066

Upright; 34.2 x 26.5 cm.

3.1.1 Evaluation of Sources

A contains only rare fingering, pedal markings and expression indications. A few notes and rhythmic details differ from other sources. **A** includes some numbers written in pencil, not in the composer's hand. These were probably entered by the engraver, as they correspond to the systems in the first English edition. As indicated earlier, in the first bar of *Prelude No.1*, Bennett changed the ties into brackets and wrote a note for the engraver to use the brackets instead of the ties in the whole work. Bennett aimed to avoid the confusion with slurs.

> I wish the brackets could be introduced instead of the bind –where notes are to be tied –could this be possible throughout this work? I have used it in the first *Prelude*.[5]

In addition, descriptive titles for *Lessons* 5, 14 and 20 are not presented in **A**, but appear in all printed scores. The title of *Lesson 23* however was given by Bennett in the edition of 1862.[6] *Lesson* 29 exists in two versions, of which the second has been published as mentioned earlier. Two of the most significant differences between **A** and all other sources lie in *Lesson 4* and *Prelude 7*. In *Lesson 4*, **A** lacks the alto part in parts of bar 10 and 11. In *Prelude 7*, the rhythm in the left hand of bar 2 is different from in all other sources, and the third and the fourth beat of the same bar present a slightly different melody from that encountered in printed sources.

Sources **L&C** and **Kistner** mostly agree with each other. **Kistner** however, contains a few minor variants, and omits a few of the fingerings indicated in **L&C**. Titles of individual pieces are similar in **L&C** and **Kistner**. In both sources titles are in German, except in the case of *Lesson 14*, entitled *Emotion* in **L&C** and *Gemuthslewengung* in **Kistner**. Additionally, in **Kistner** a German translation is provided for the main title of the collection, which is given as *Präludien und Studien*. Furthermore, **A** and **L&C** use the old English fingering system, which marks the thumb with + and uses number 1 for the index, whereas **Kistner** uses the continental fingering system which is more familiar these days, and so the present edition adopted that system.

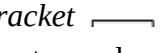
[5] William Sterndale Bennett's Preludes & Lessons Op.33 manuscript ,1853, Ob MS. Mus.d.234, Bodleian Library, Oxford, 1r.
[6] See volume I, page 81.

PREFACE.

The Author of this work begs to make the following remarks.

1. These Preludes and Lessons are not arranged in order of difficulty, but according the order of *Major and Minor Keys* – to have accomplished both purposes would have been an arduous and somewhat unnecessary task: the first point is therefore left a matter, between Master and Pupil.

2. It is recommended that the Pupil be led to cultivate the faculty of *playing by memory*, and for this purpose a selection should, in the first instance, be made of the Shortest Preludes or Lessons – when the memory becomes stranger, the longer pieces may be attacked.

3. The Author has introduces a new sign for notes intended to be tied, viz: a *bracket*  , which will be found a more distinctive marks, than the *slur*, hitherto used  , the latter sign being constantly required for the *Legato*.

William Sterndale Bennett.

15, RUSSELL PLACE
Fitzroy Square.
May, 1853.

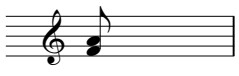
Prelude No. 1

Allegro Brillante

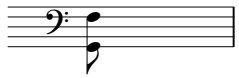
(f)

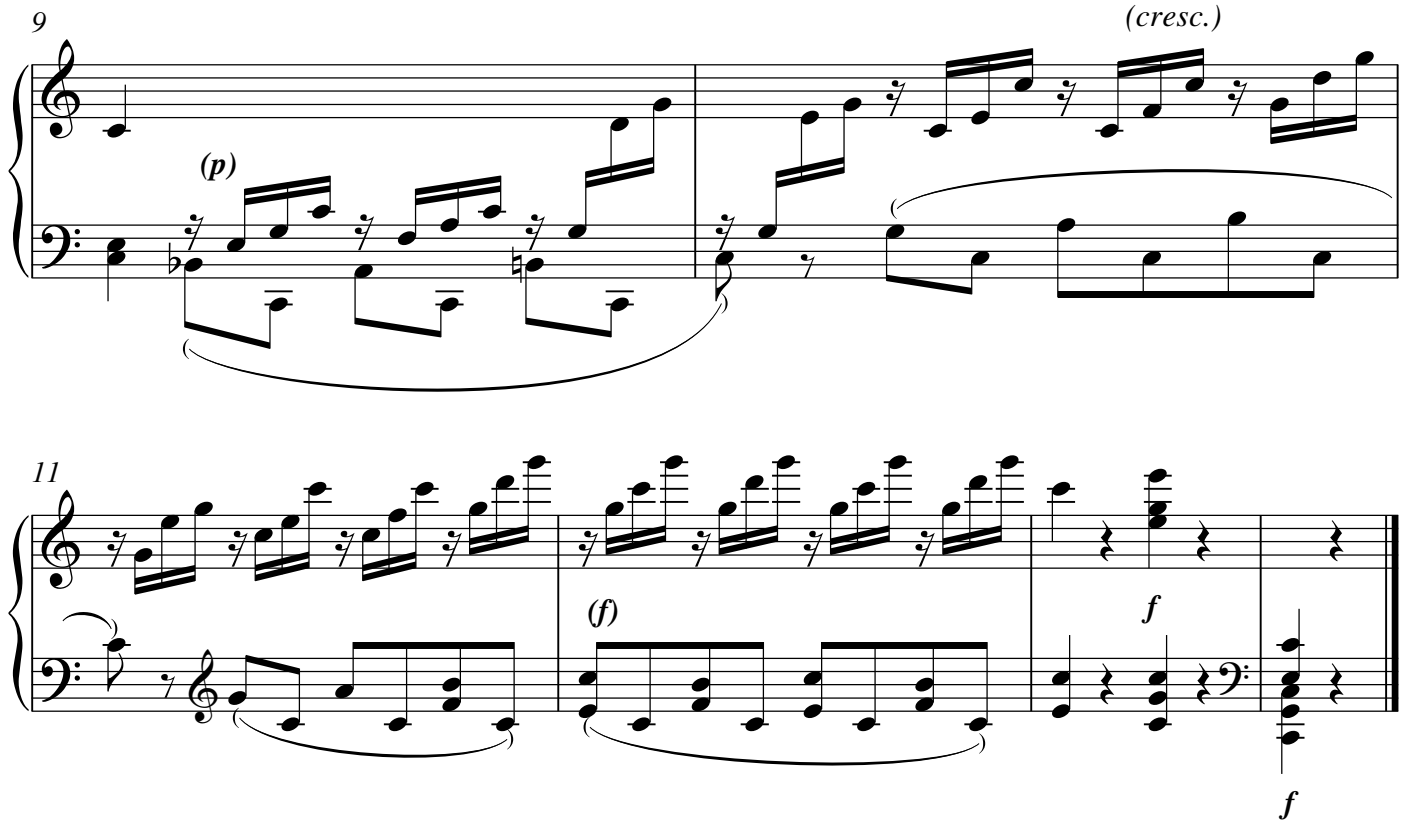
(Ped. ✻)

* *d'* only in **A. L&C, Kistner:**



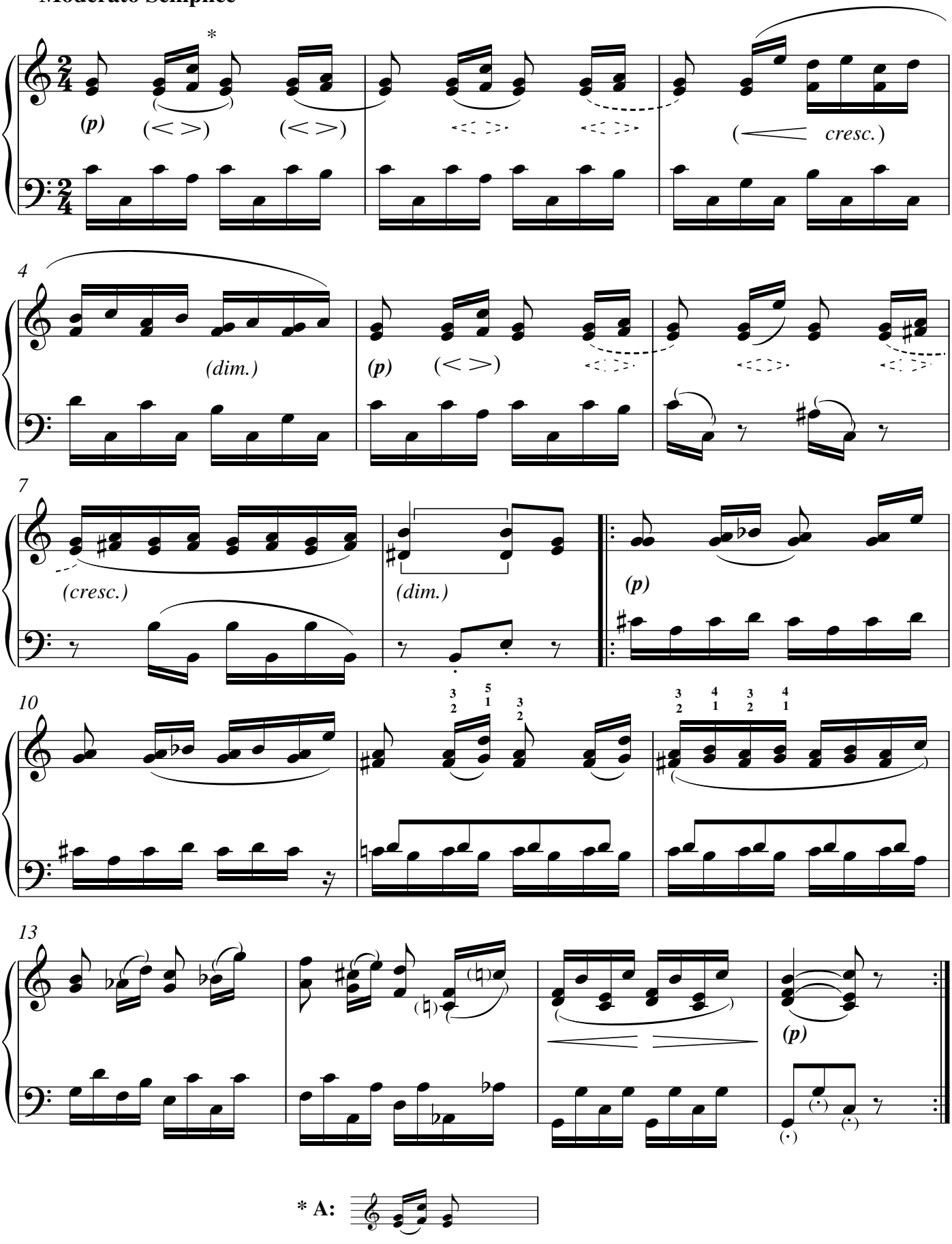
** *b* only in **A. L&C, Kistner:**




9
(cresc.)
(p)
11
(f)
f
f

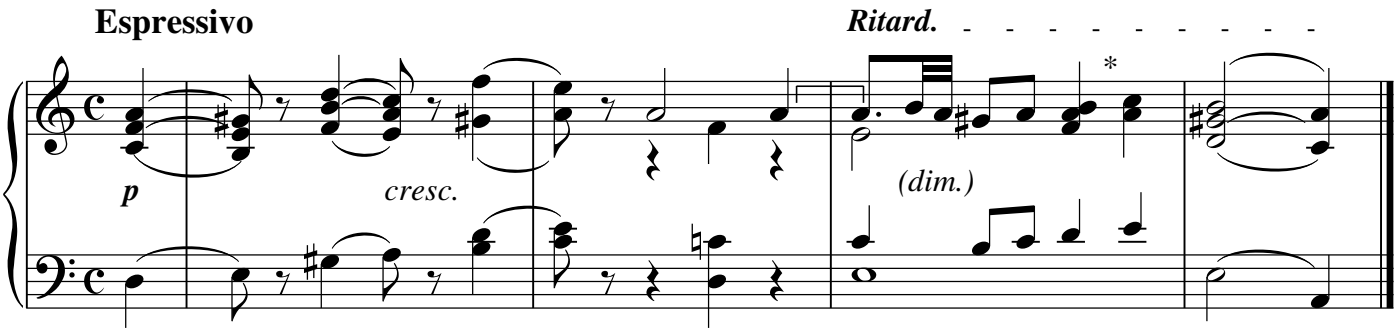
Lesson No. 1

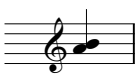
Moderato Semplice



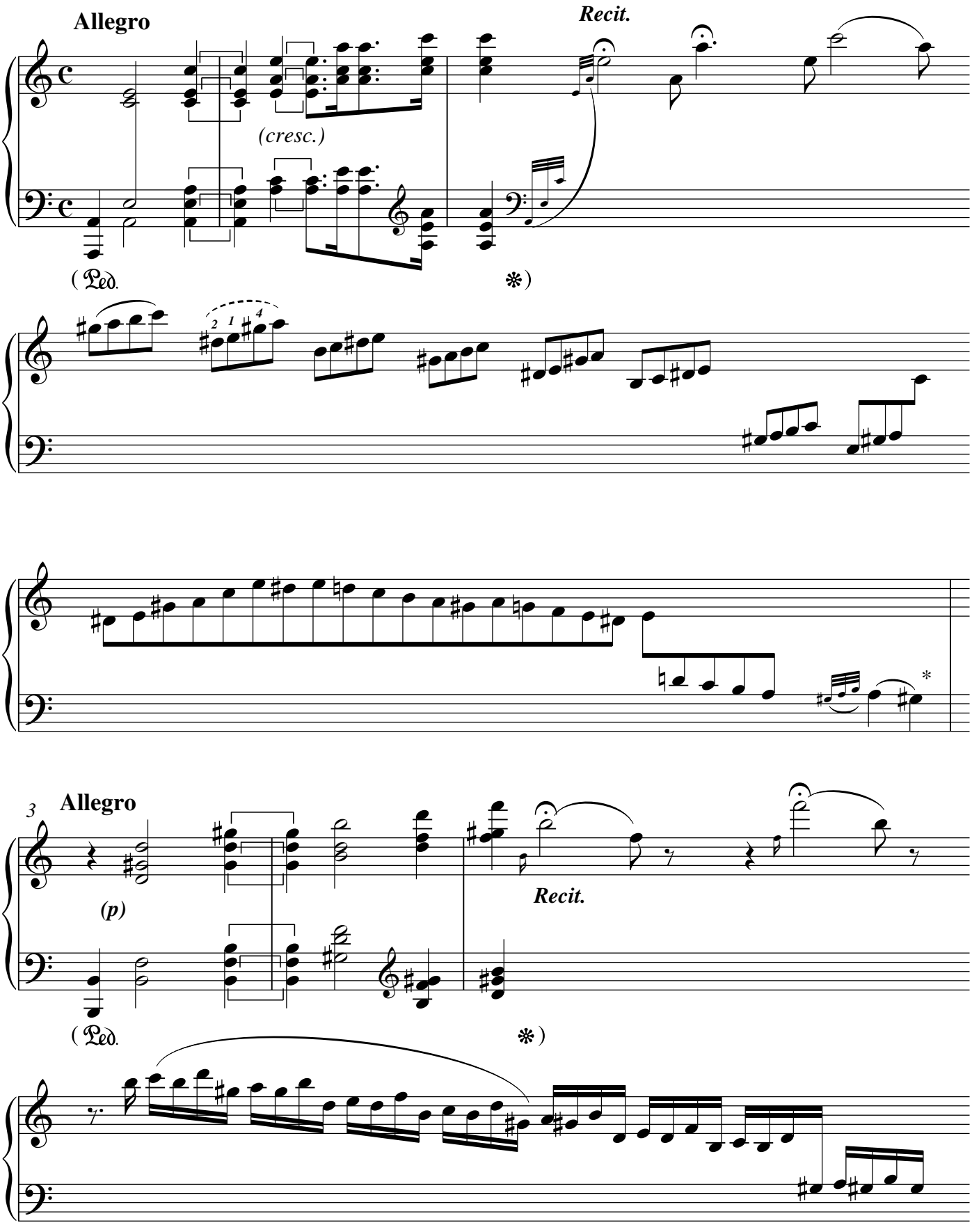
* A:

Prelude No. 2

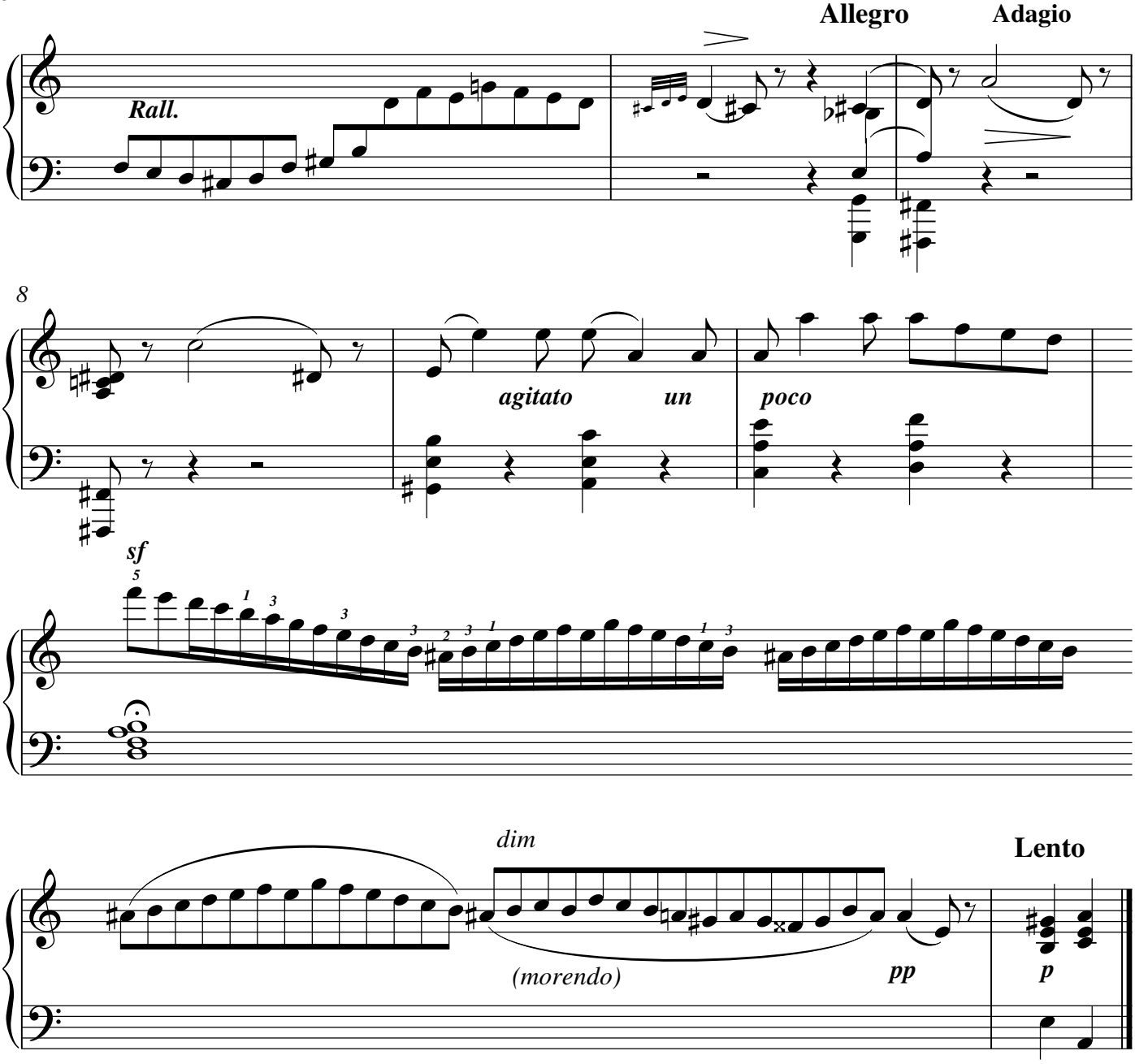


* *f'* in **A** only. **L&C, Kistner:** 

Lesson No. 2

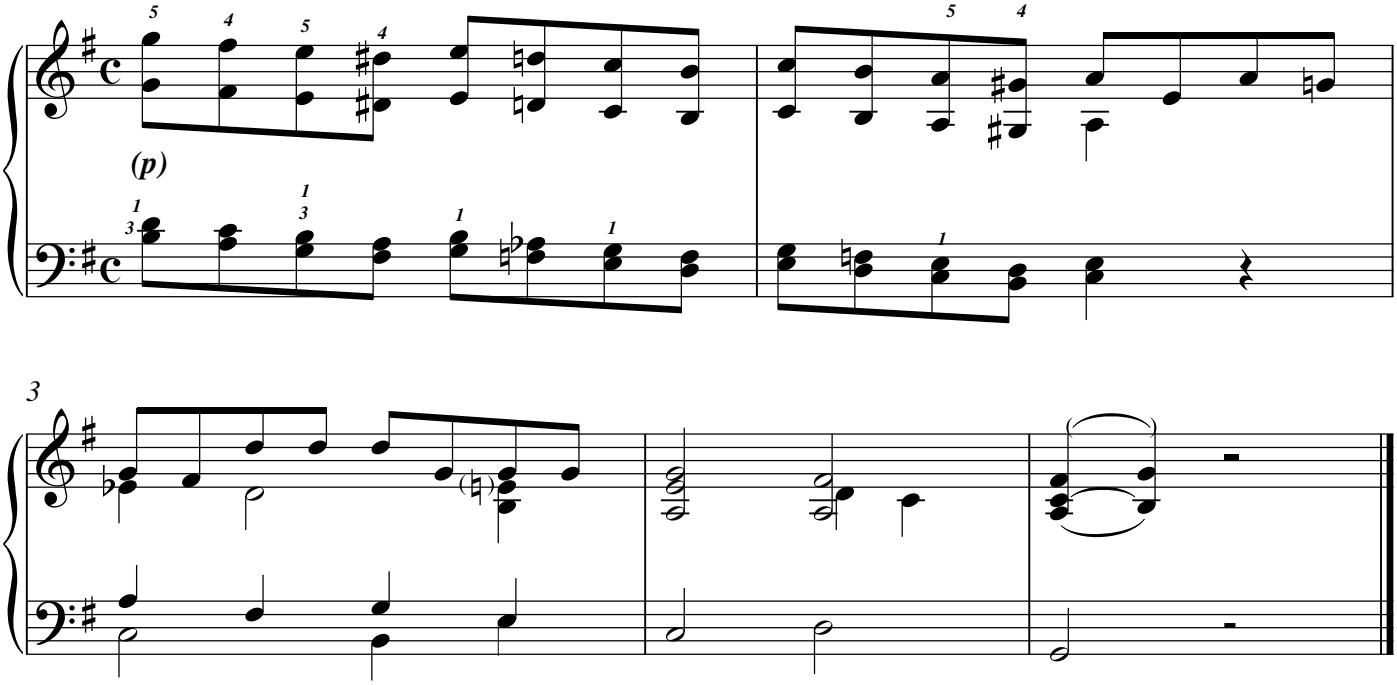


* **L&C** and **Kistner** include quavor and a rest.


Allegro
Adagio
Rall.
8
agitato
un
poco
sf
dim
(morendo)
pp
Lento
p

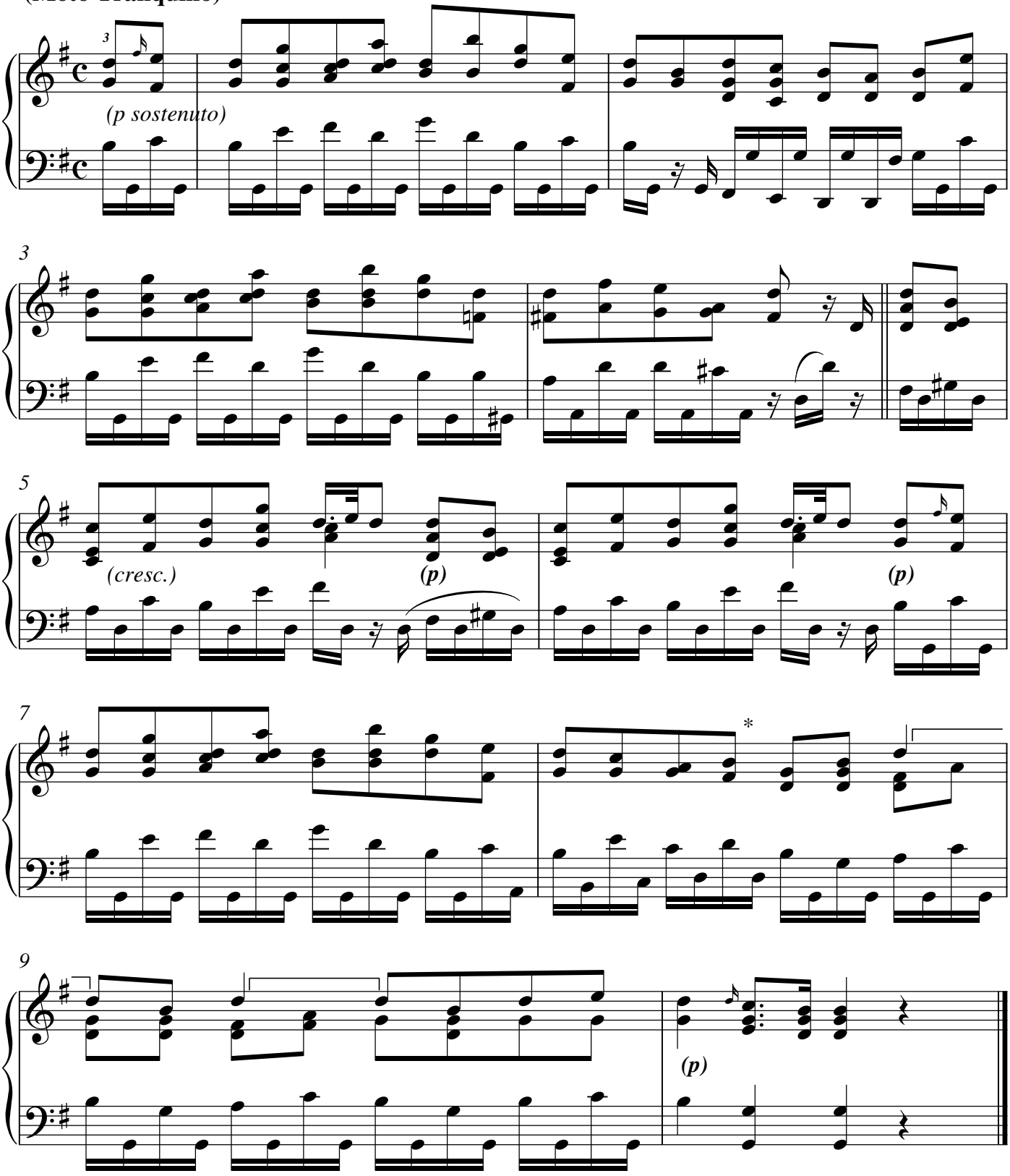
Prelude No. 3

Legato Espressivo

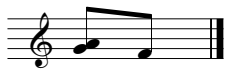


Lesson No. 3

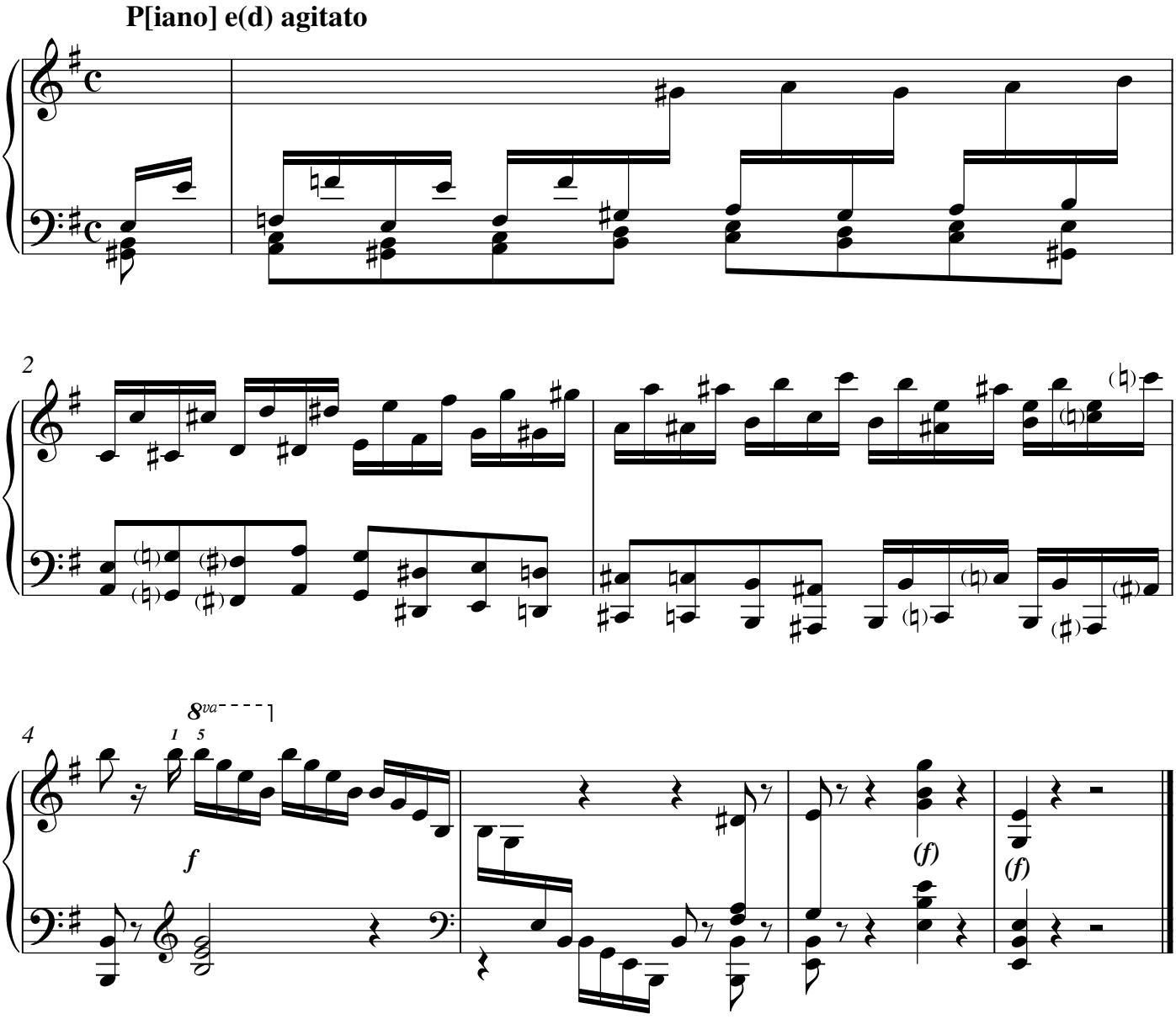
(Moto Tranquillo)



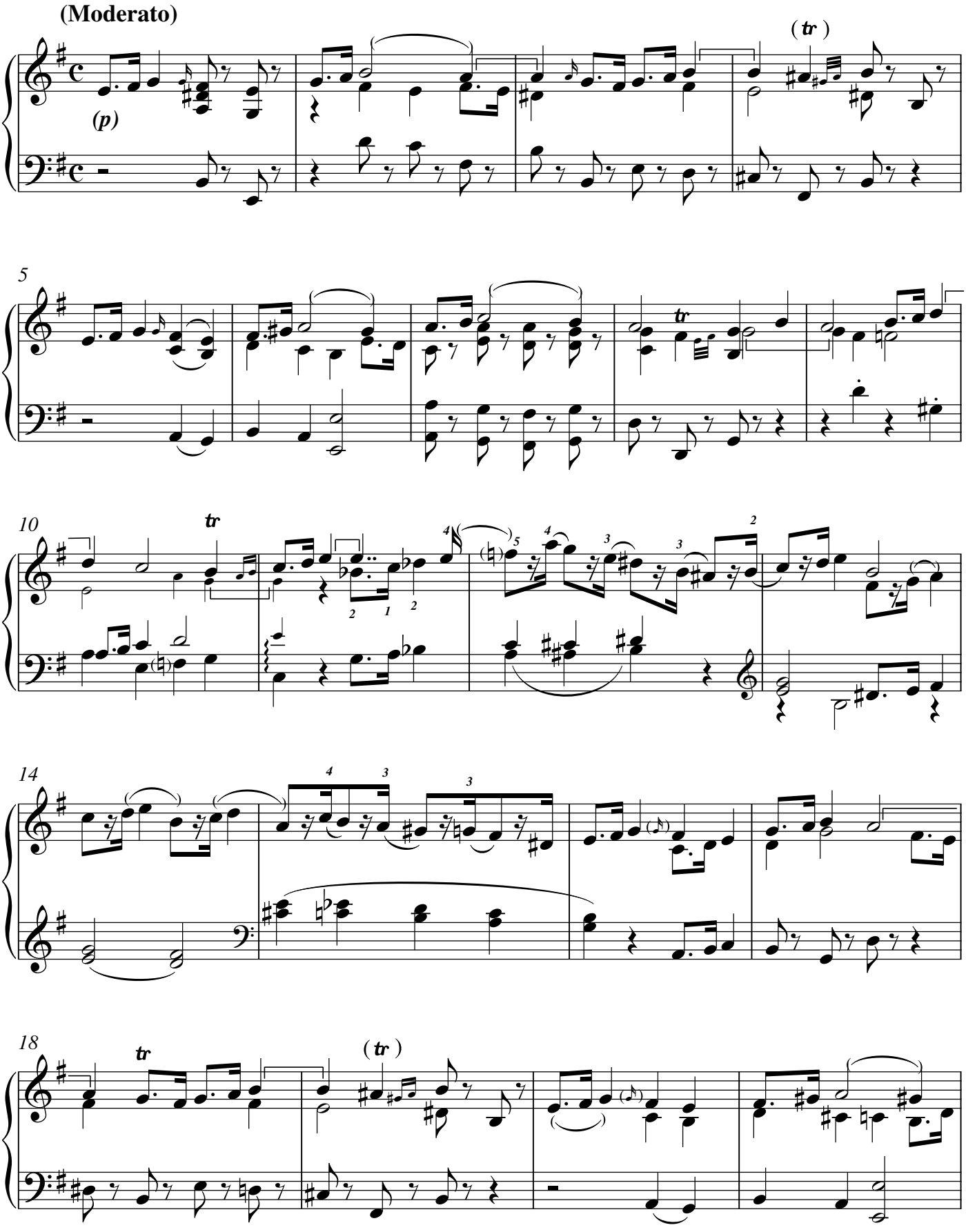
* *b′* in **L&C** and **Kistner, A**:

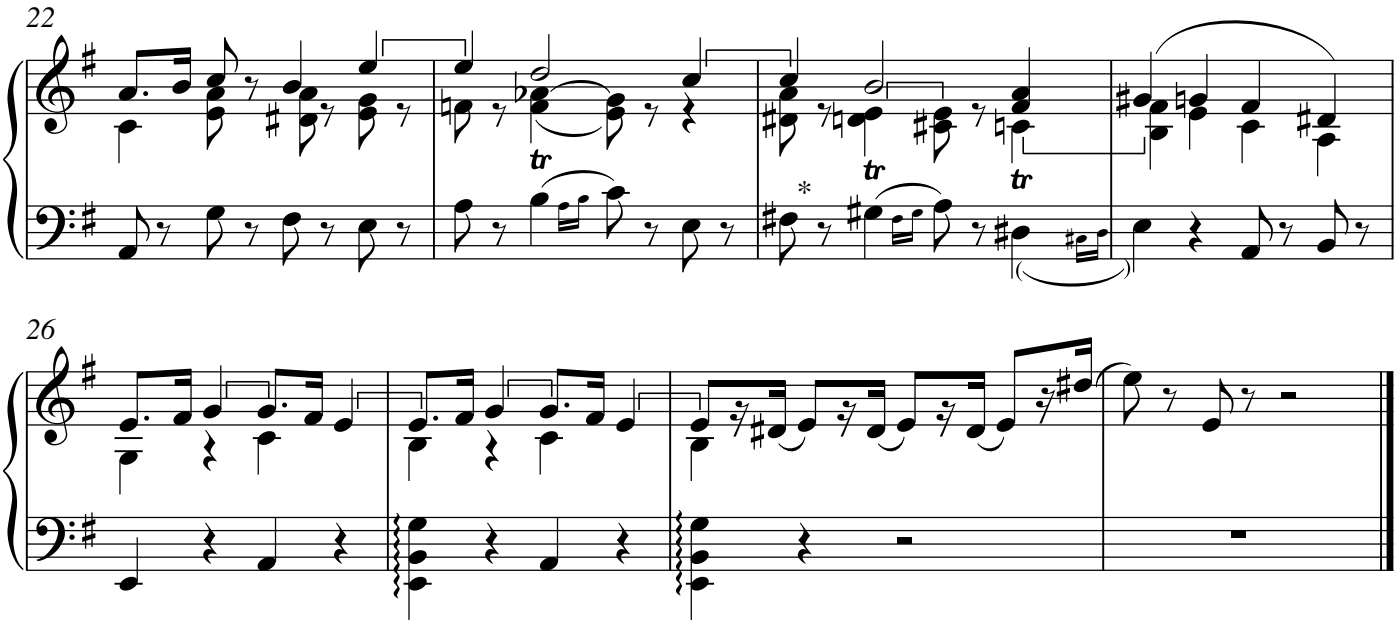


Prelude No. 4



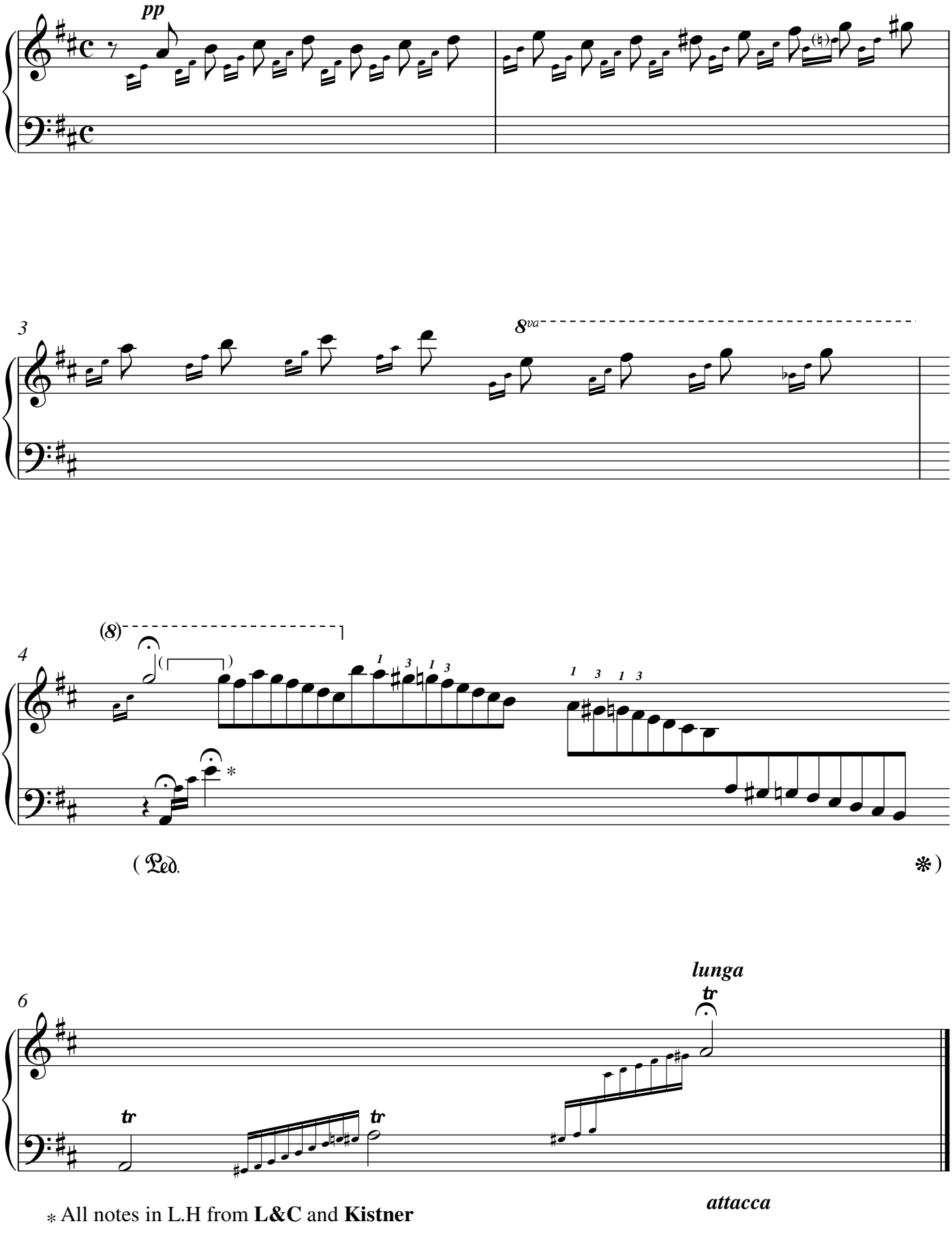
Lesson No. 4





* **L&C** and **Kistner** notate the first L.H beat in crochet without rest.

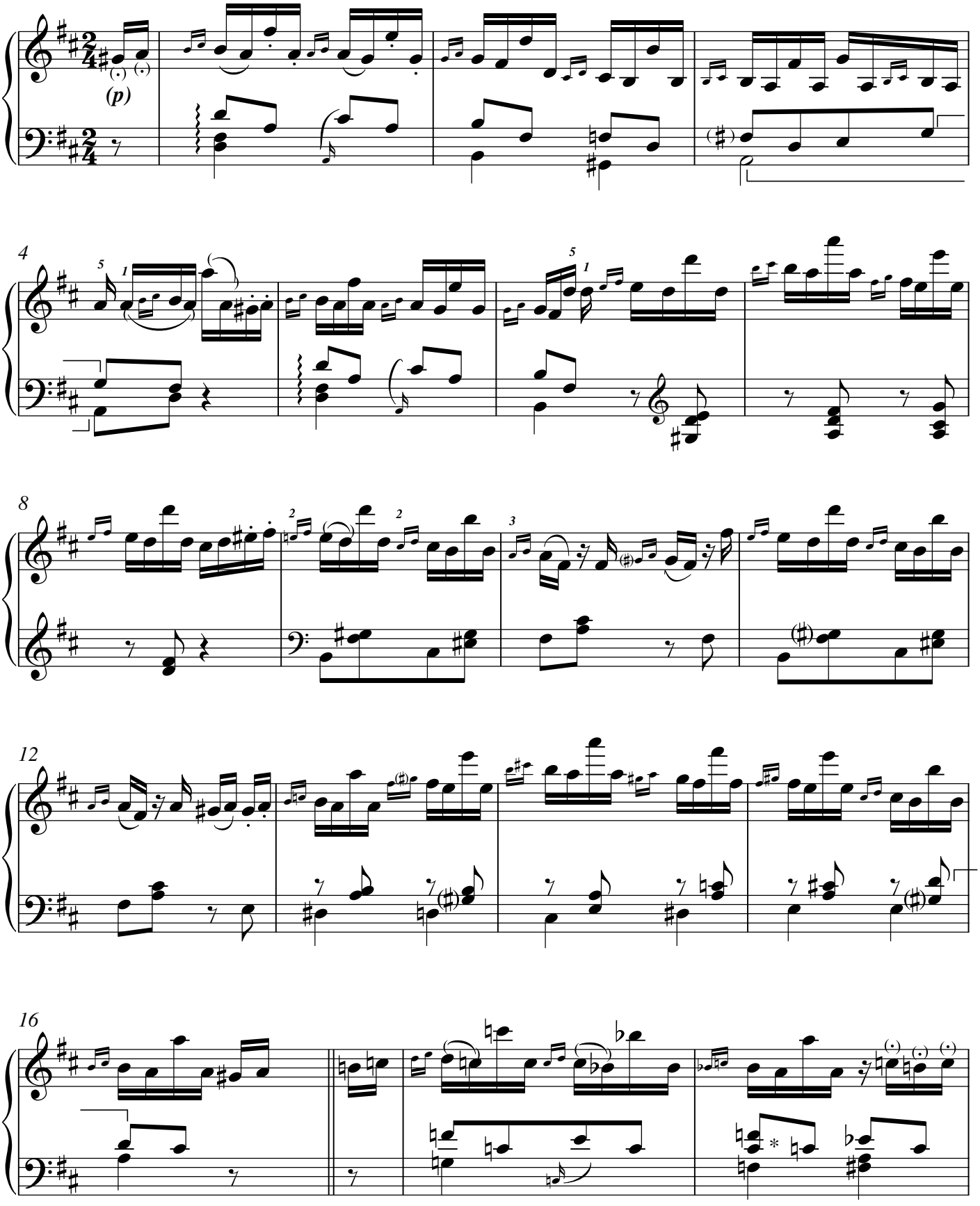
Prelude No. 5



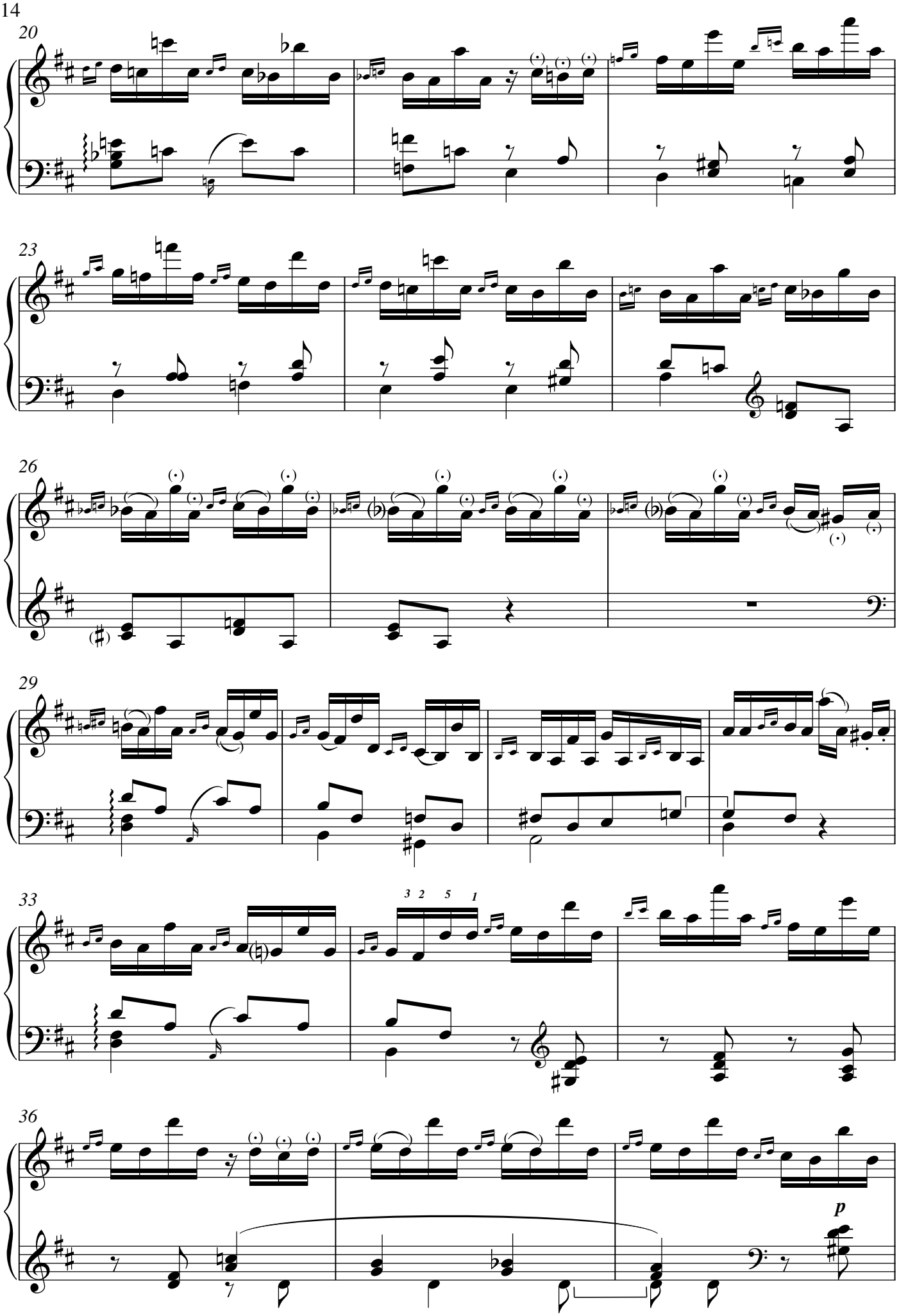
* All notes in L.H from **L&C** and **Kistner**

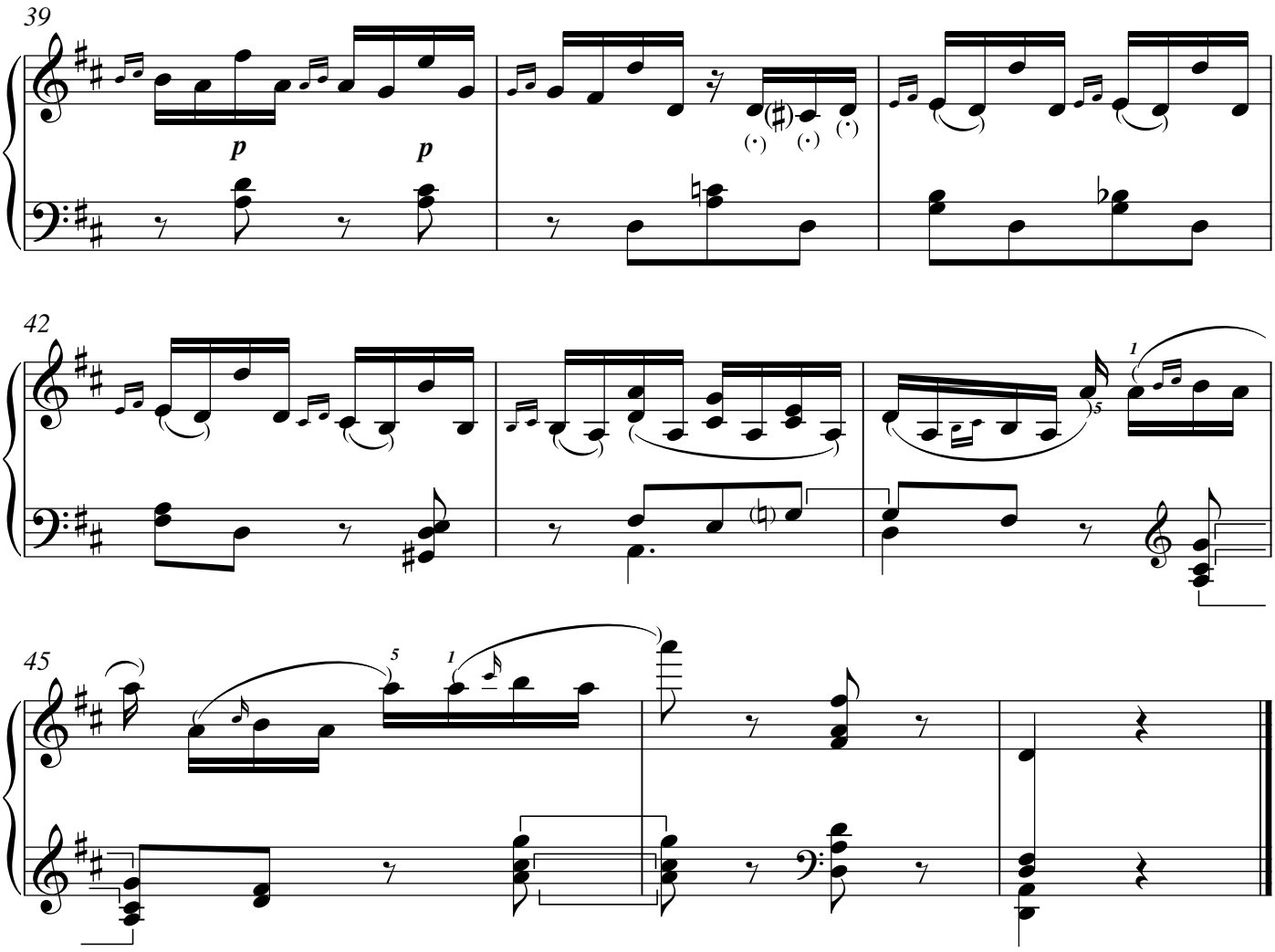
Lesson No. 5
(Der Schemetterling)

Allegretto Scherzando

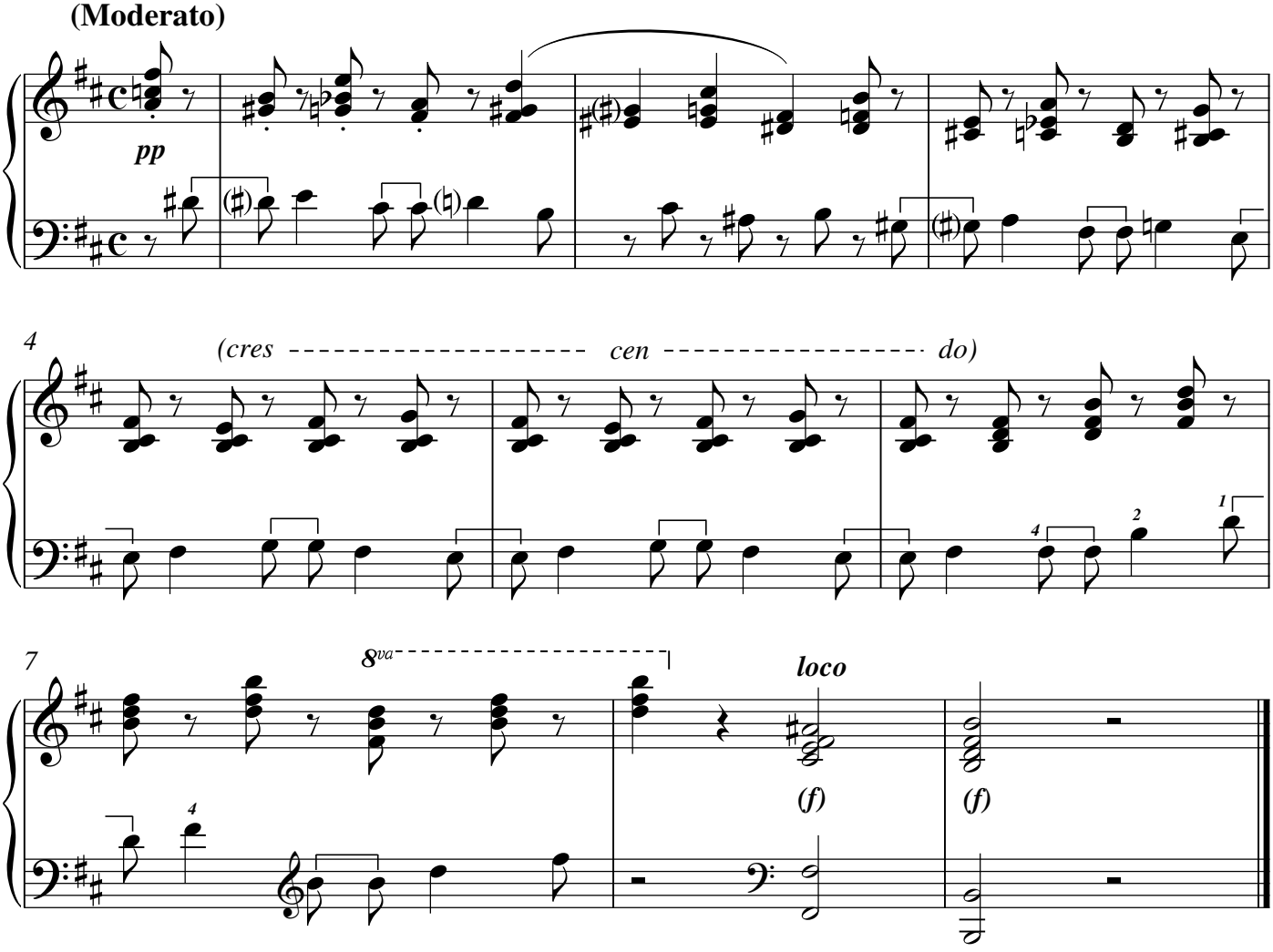


* **L&C** and **Kistner** omit *c'#* in the 1st beat of L.H.


20
23
26
29
33
3 2 5 1
36
p

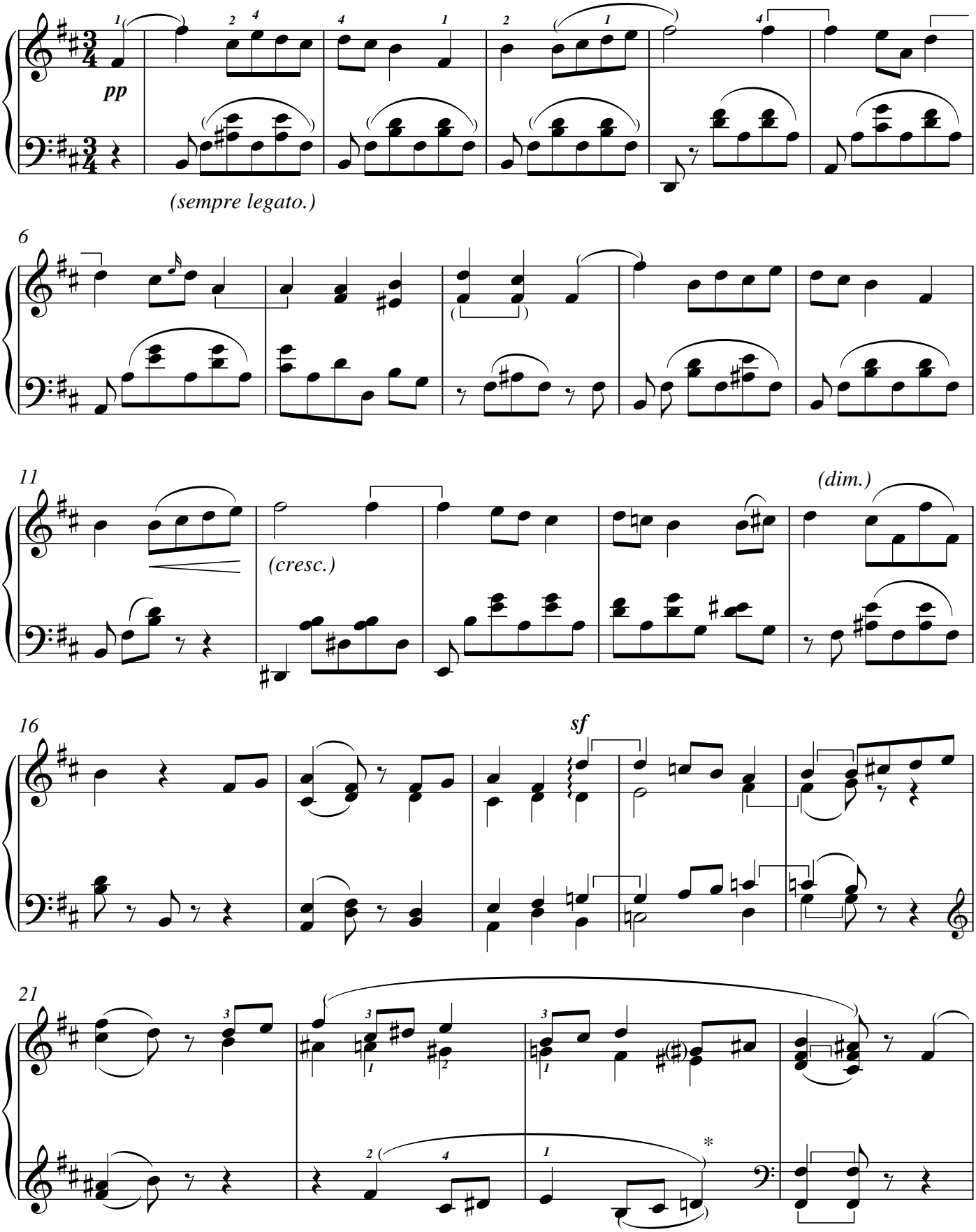

39
p
p
42
1
5
45
5
1

Prelude No. 6

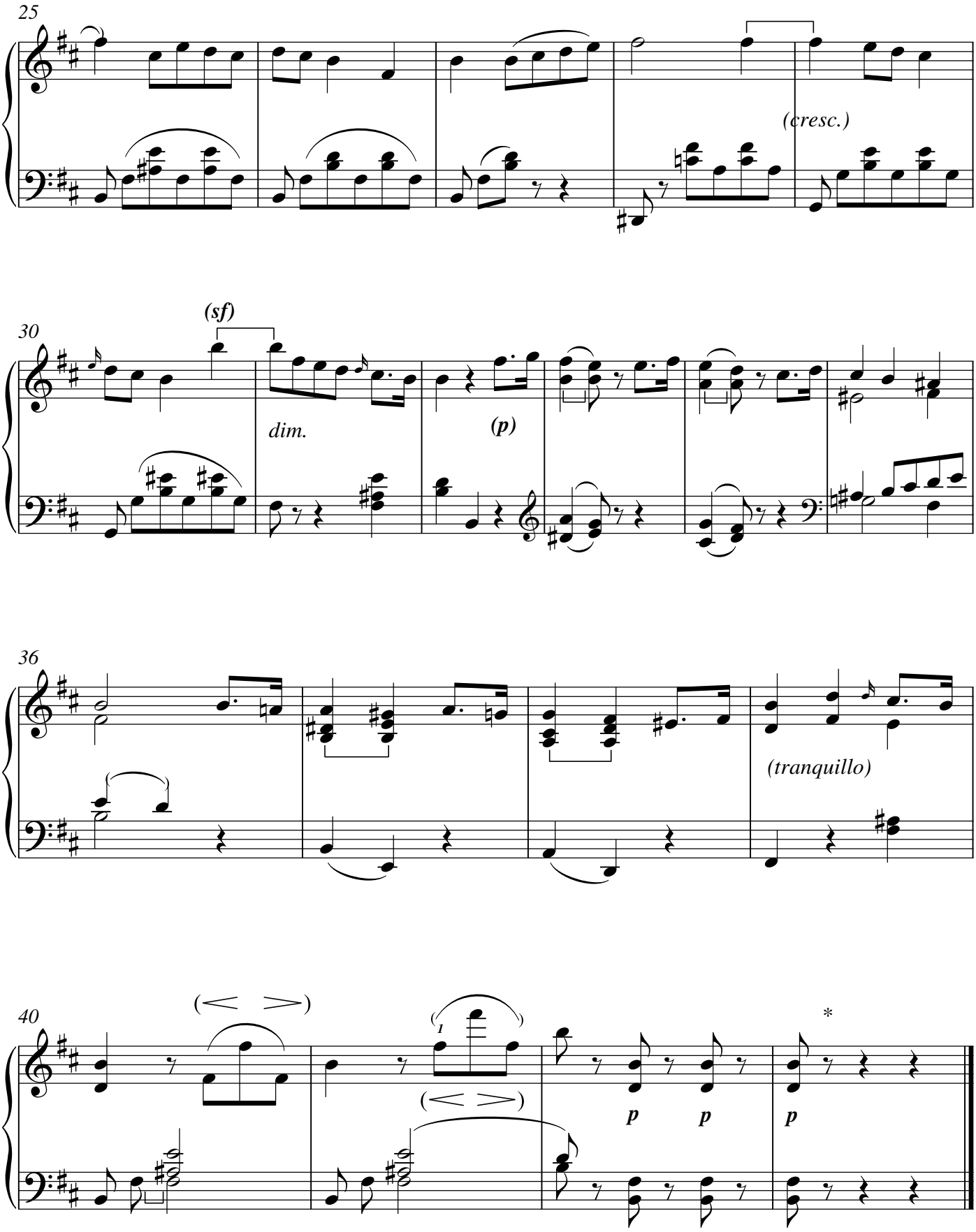


Lesson No. 6
Minuetto

Quasi Andante

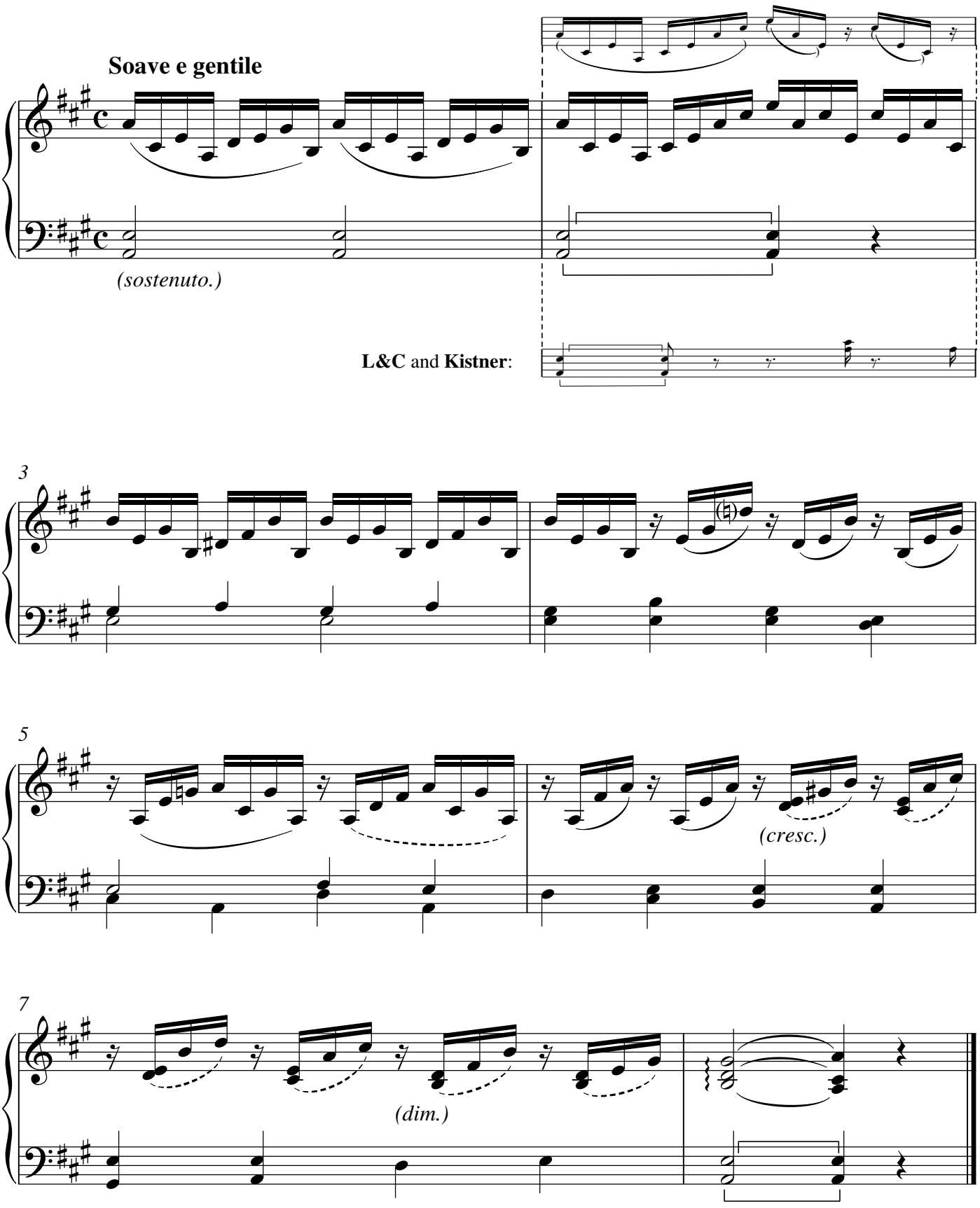


* Upper slur (b. 22-23) in **L&C**, lower slur (b.23) in **Kistner**.



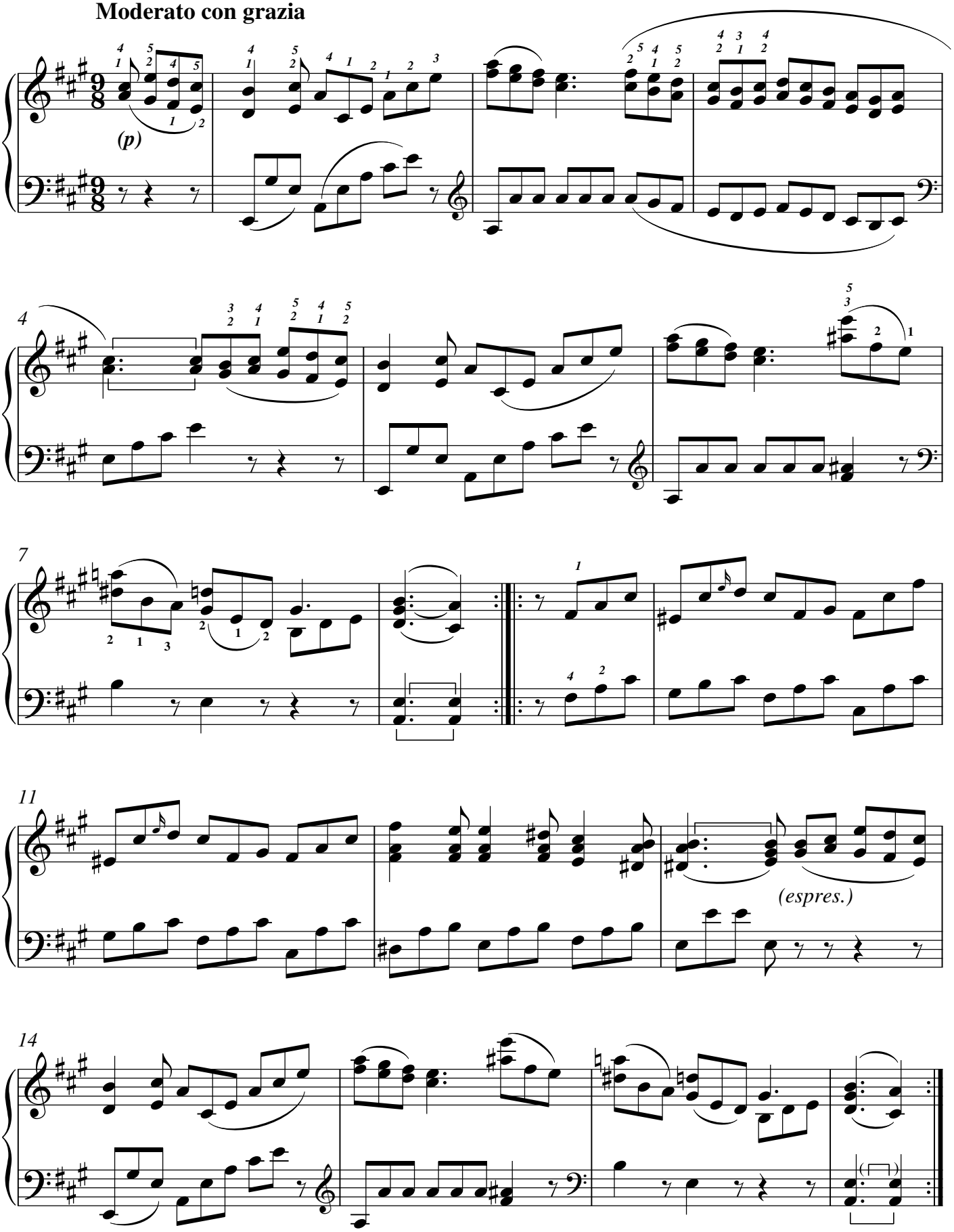
* **A** notates R.H chord as crochet.

Prelude No. 7

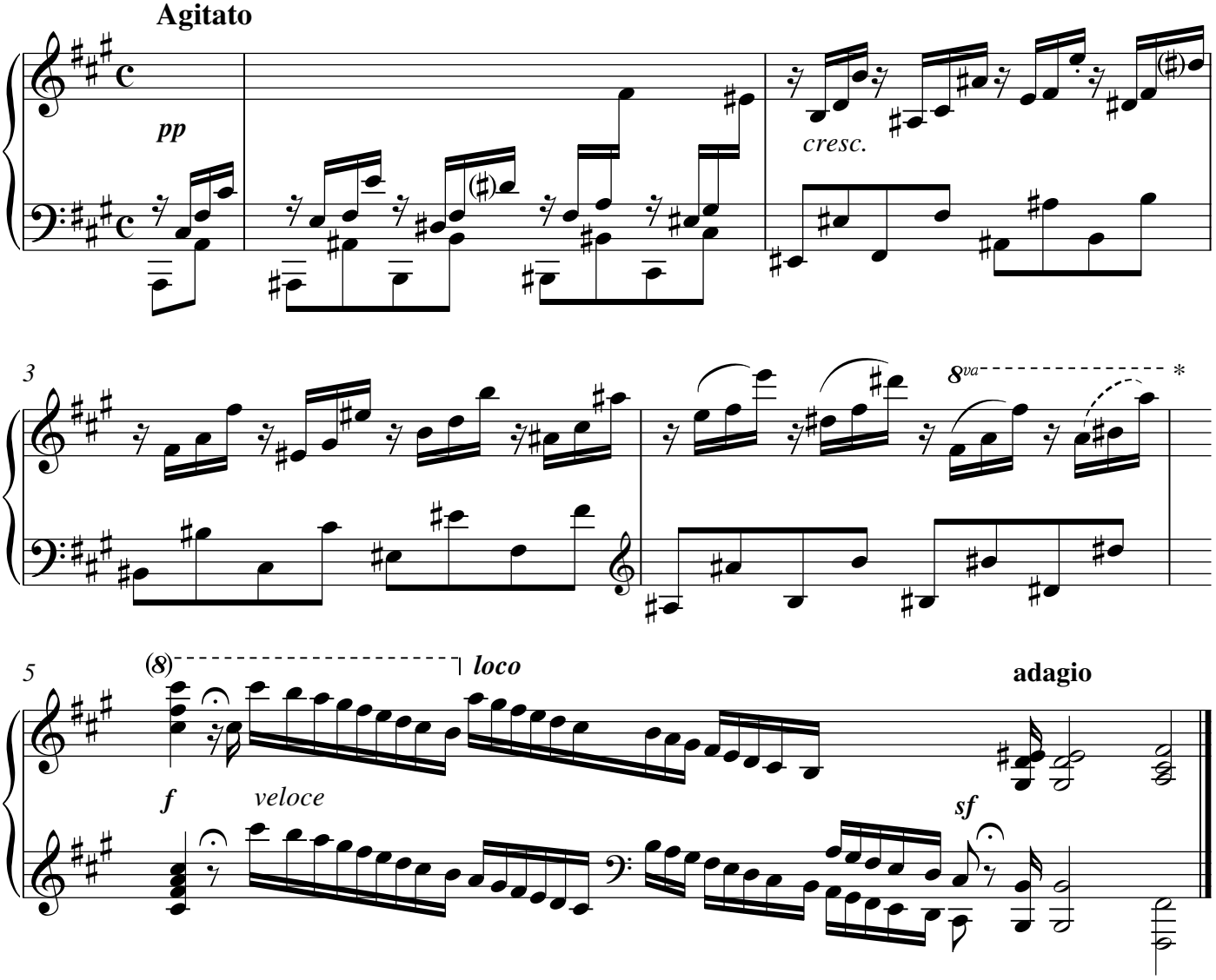


Lesson No. 7

Moderato con grazia



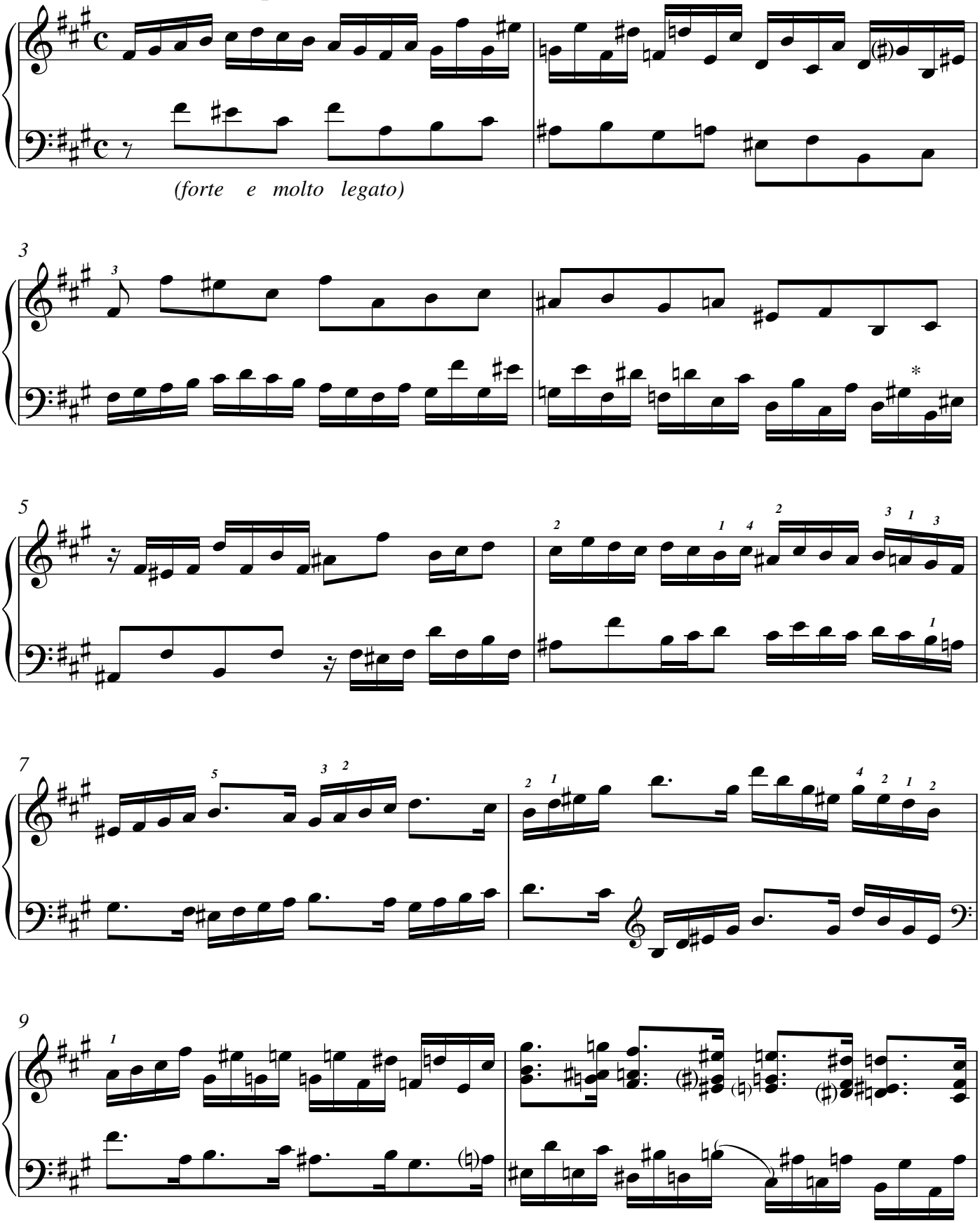
Prelude No. 8



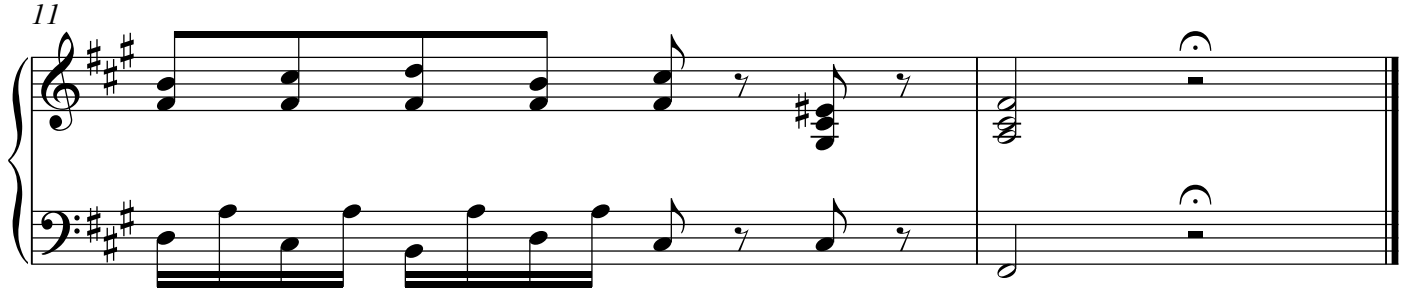
* **A** begins 8va mark on the last beat. This edition follows **L&C** and **Kistner** in placing the sign on the third beat.

Lesson No. 8

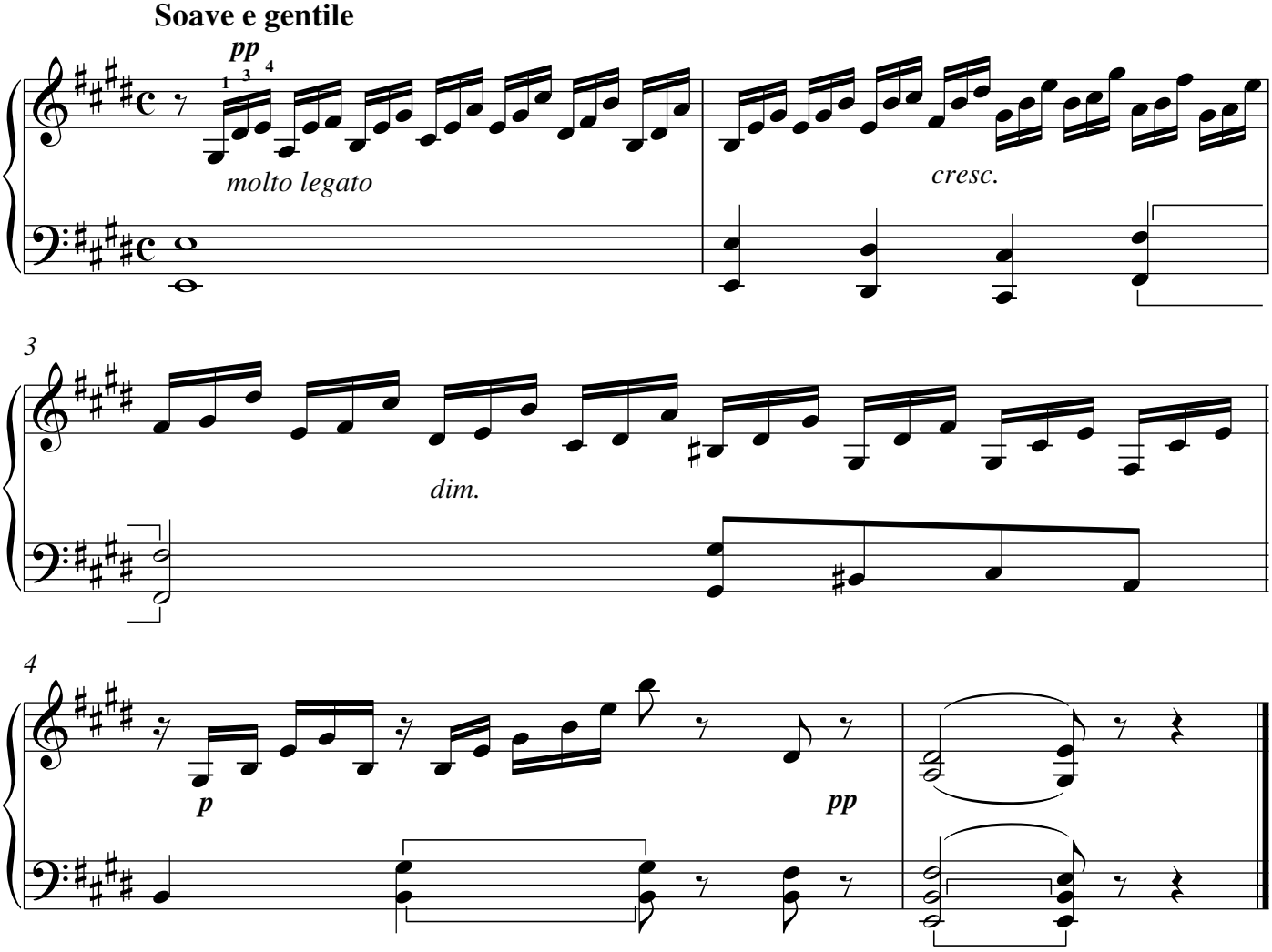
Moderato con punto



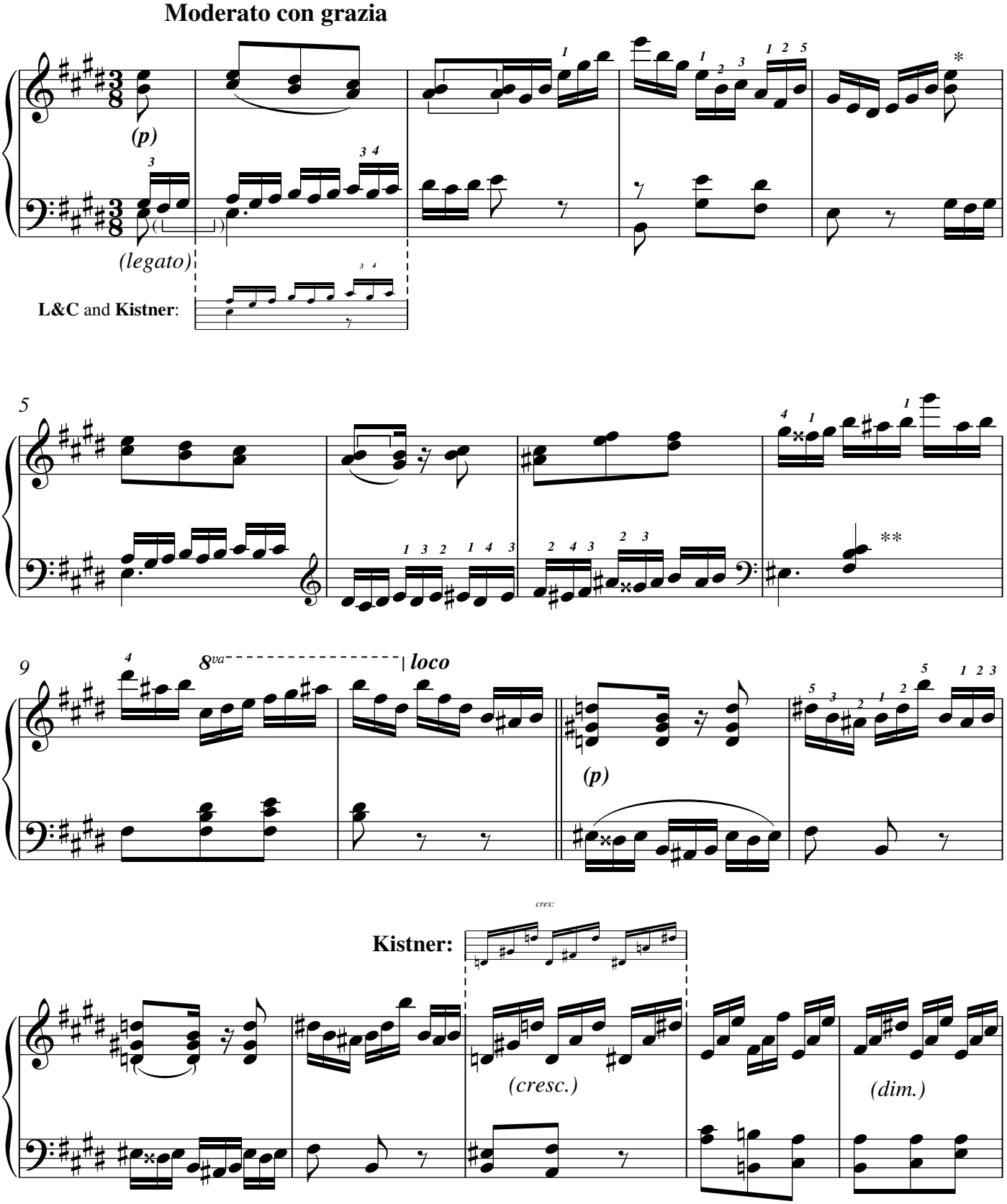
* **A** notates *a* rather thatn *g'#*.


11

Prelude No. 9

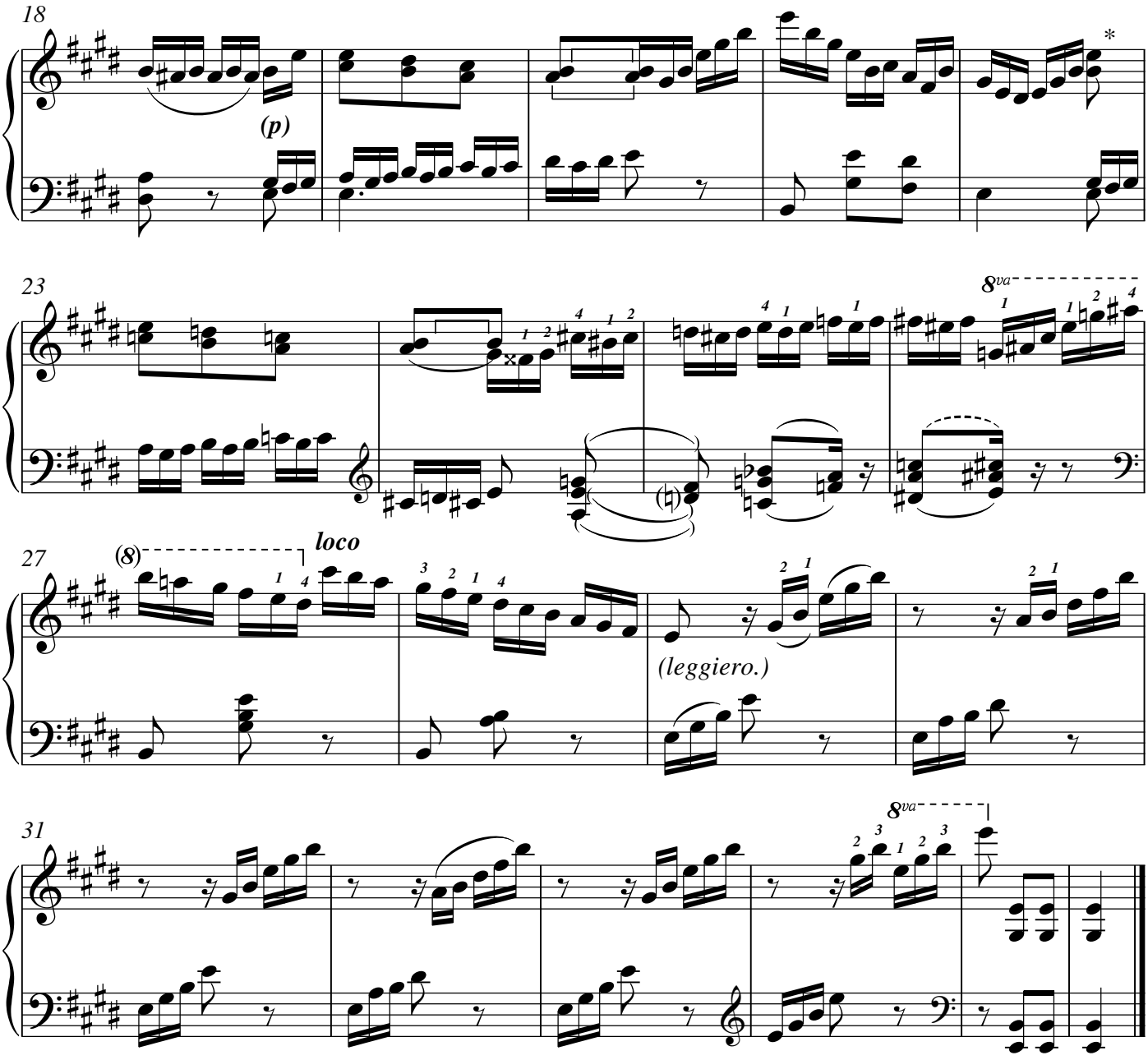


Lesson No. 9



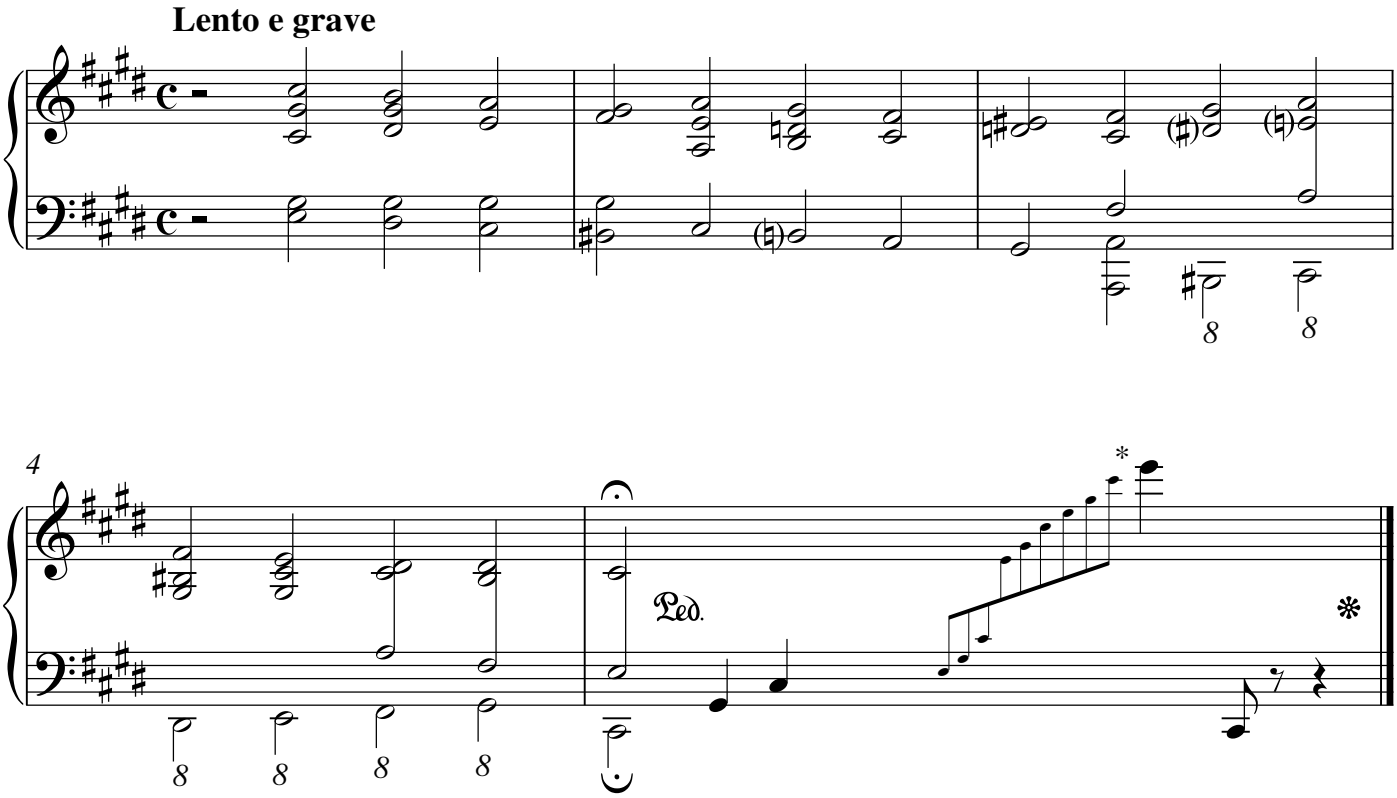
* **L&C** and **Kistner** omit *b′* on the last beat.

** **L&C** and **Kistner** omit *f♯* on the last beat.



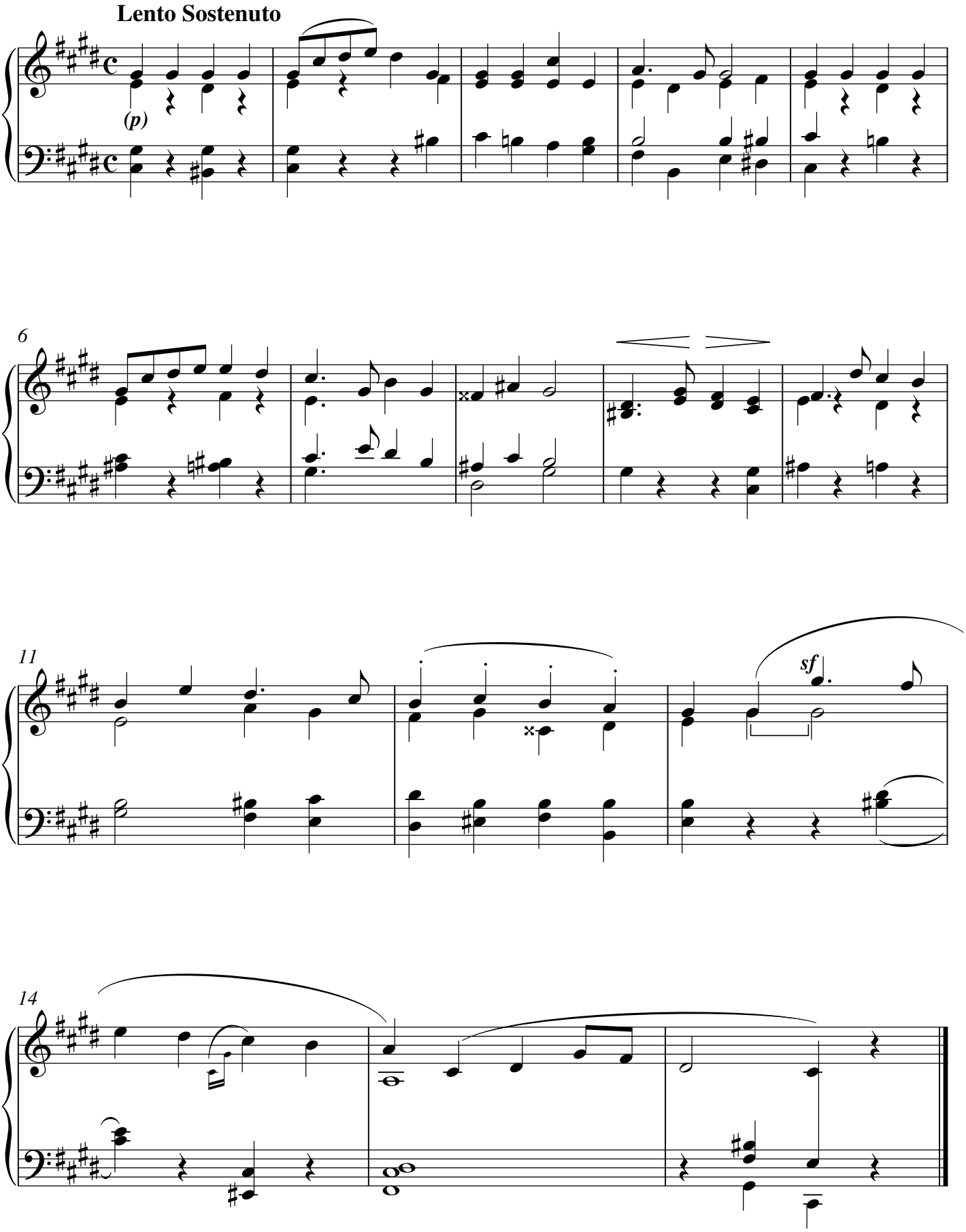
* See page 25 note.

Prelude No. 10

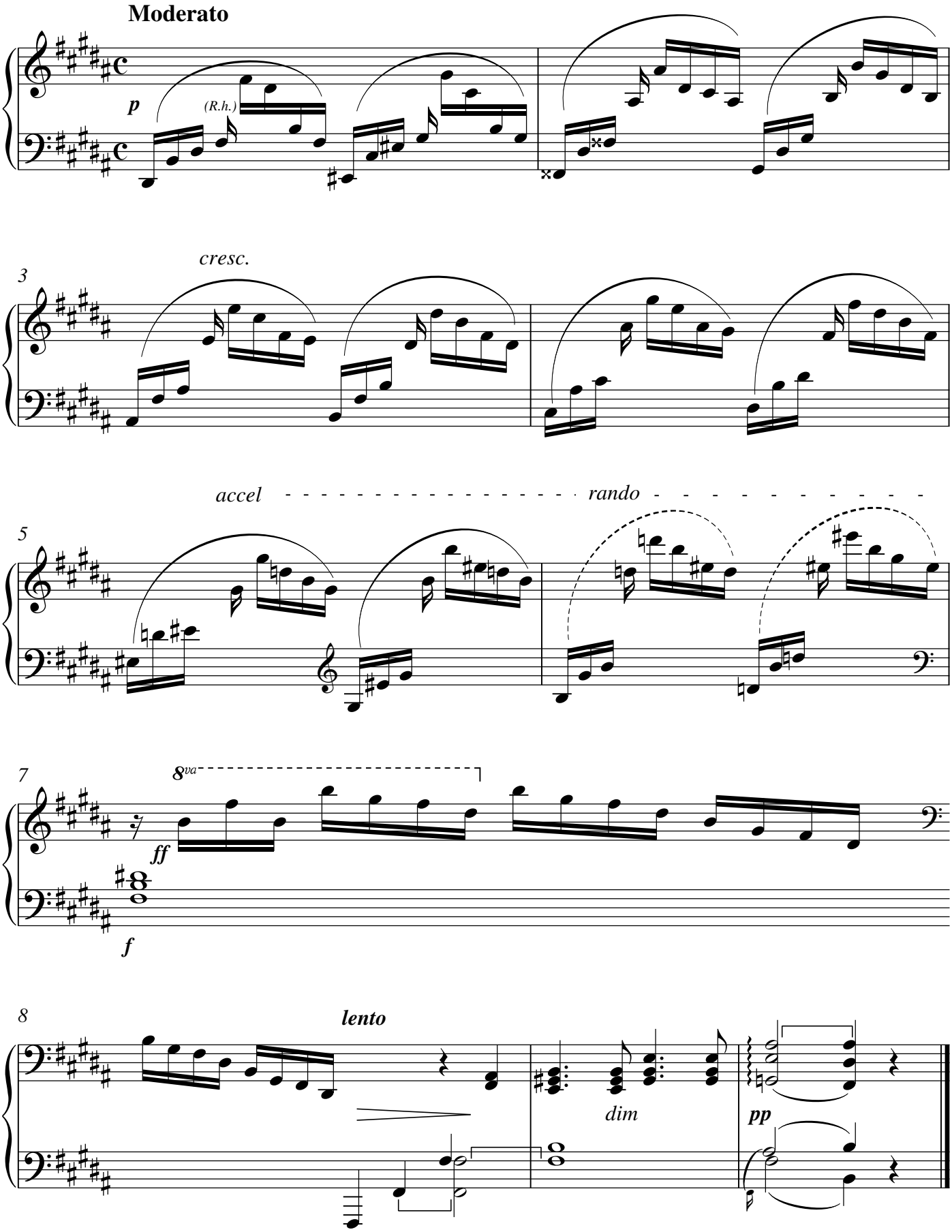


* Small notes in all sources, they appear in small font due to arpeggio.

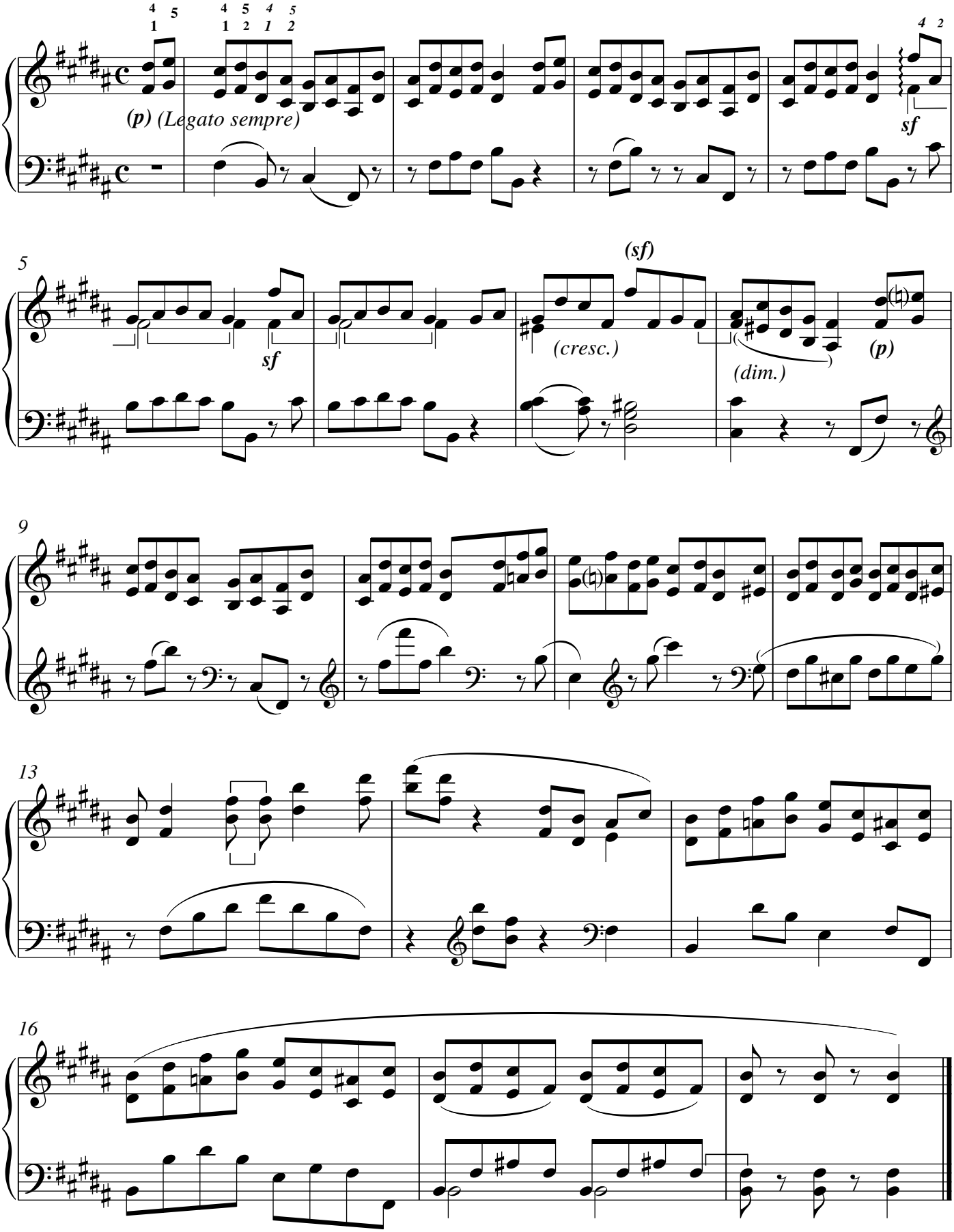
Lesson No. 10



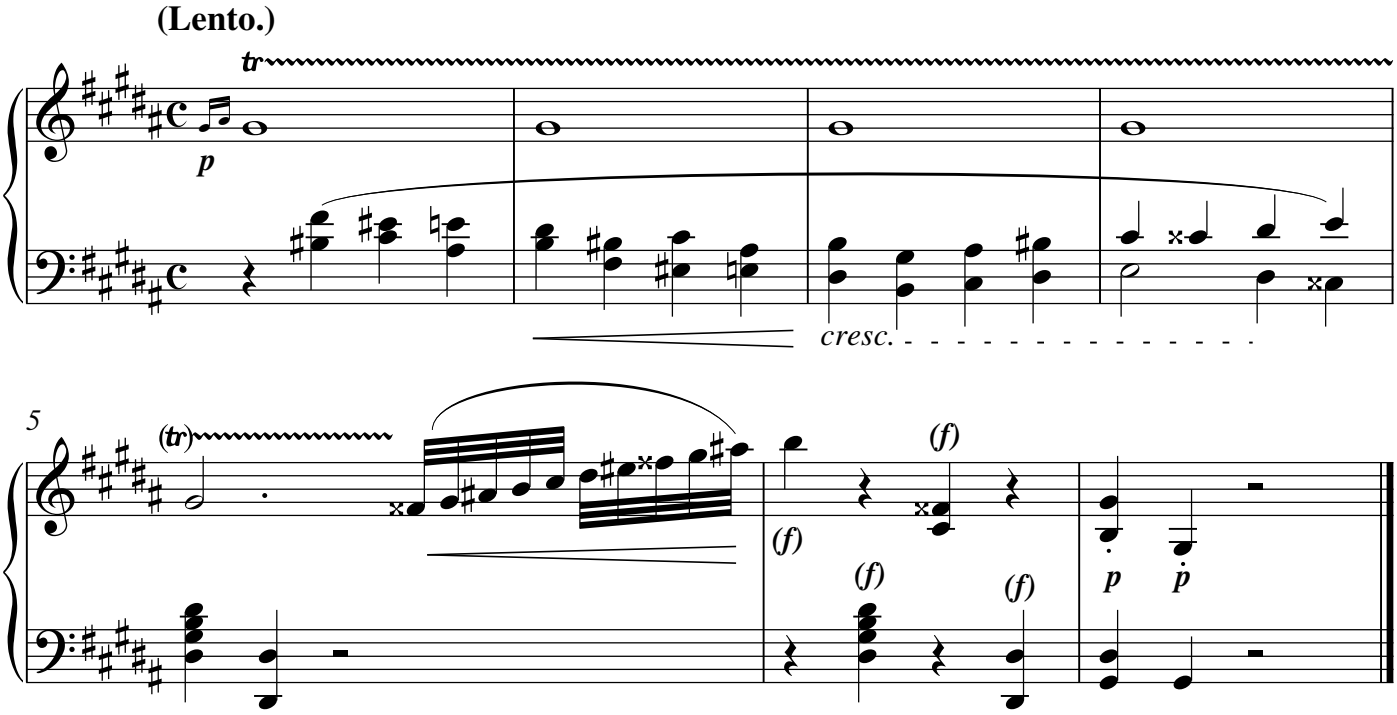
Prelude No. 11



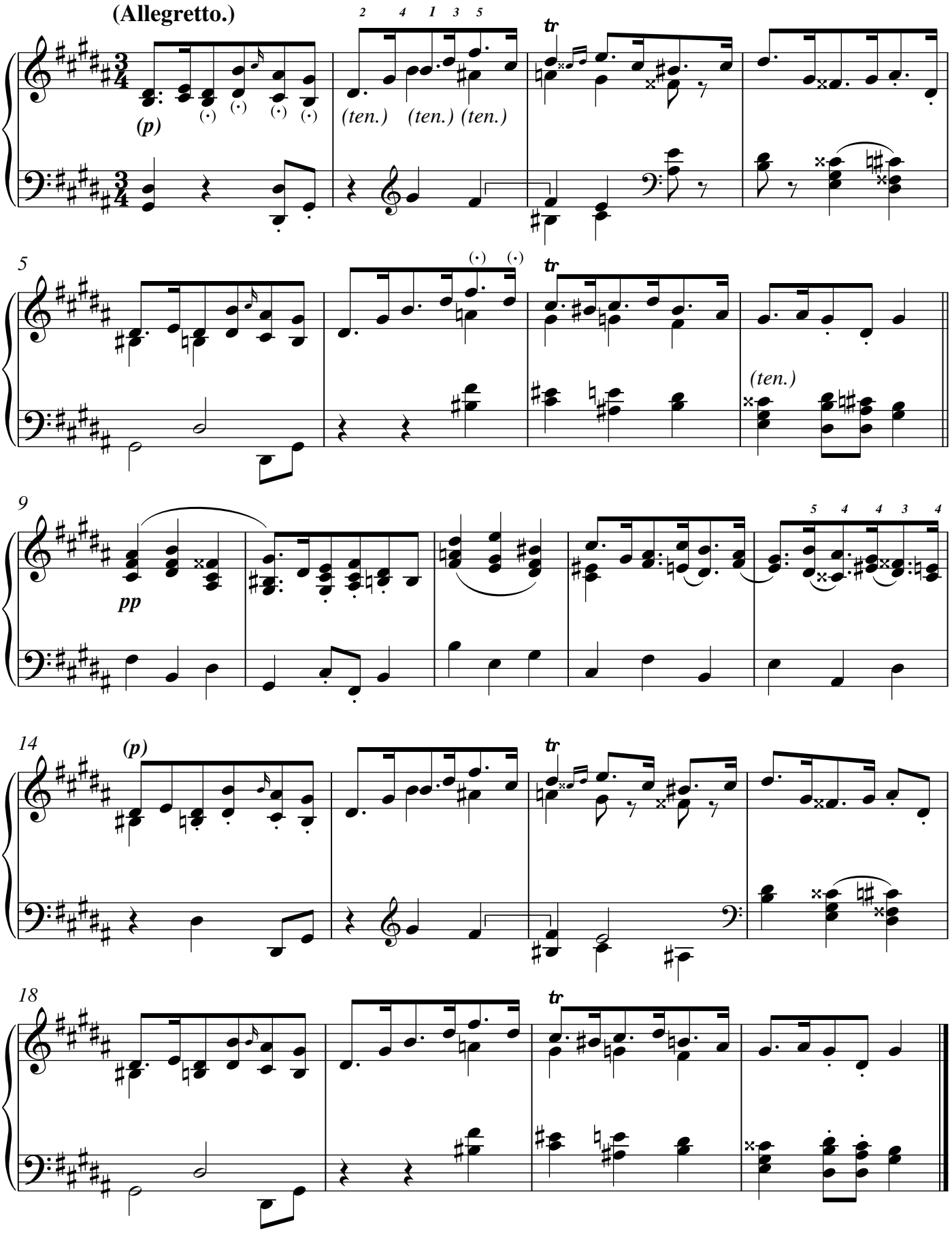
Lesson No. 11



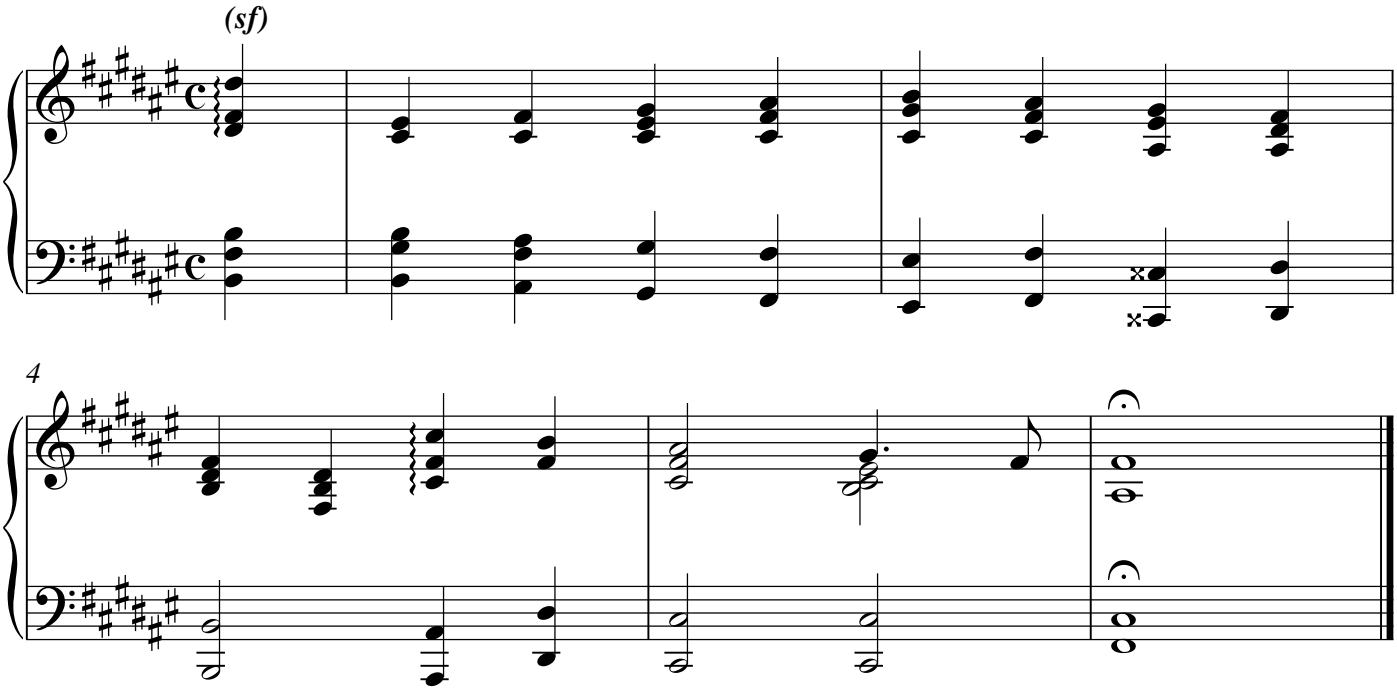
Prelude No. 12



Lesson No. 12

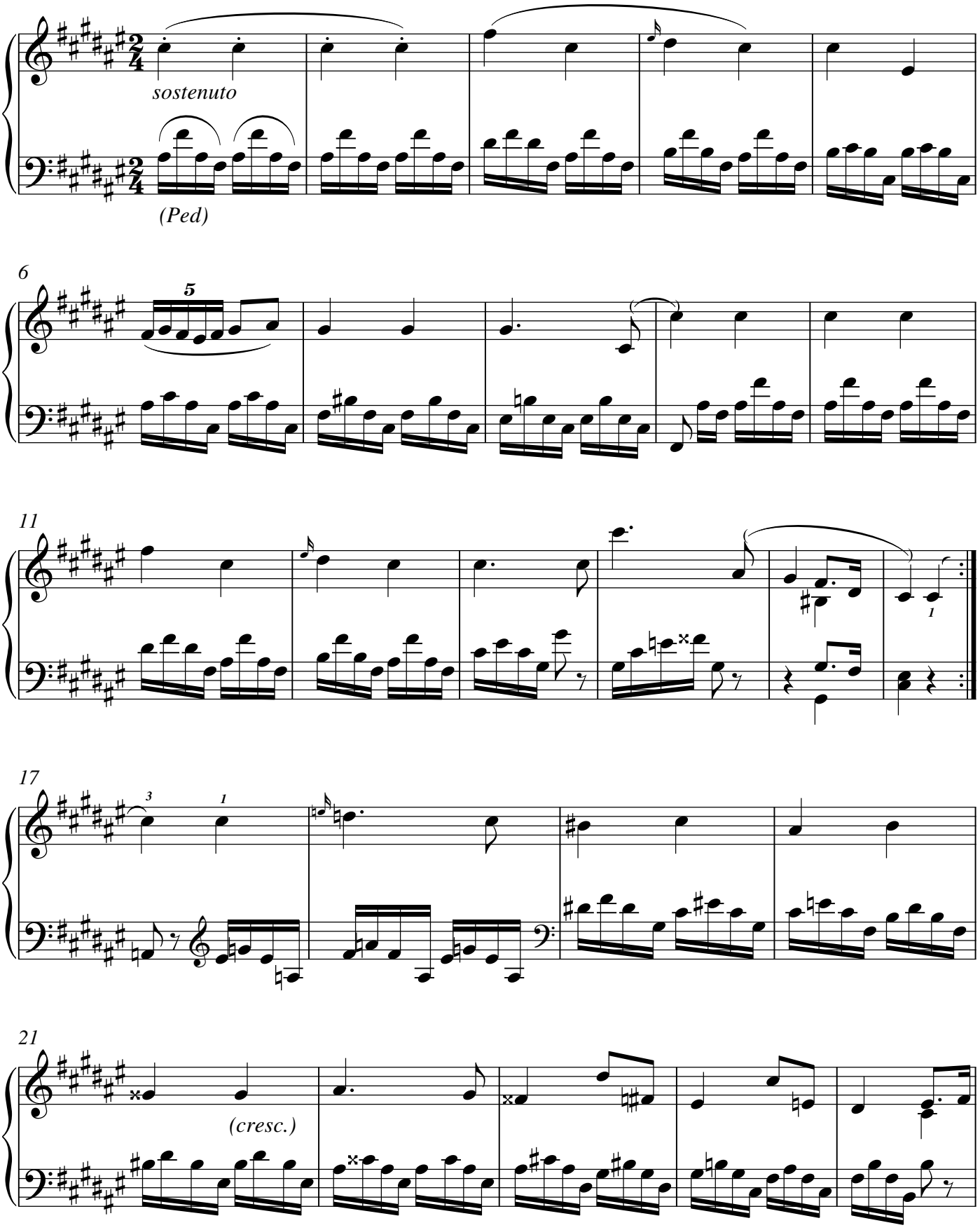


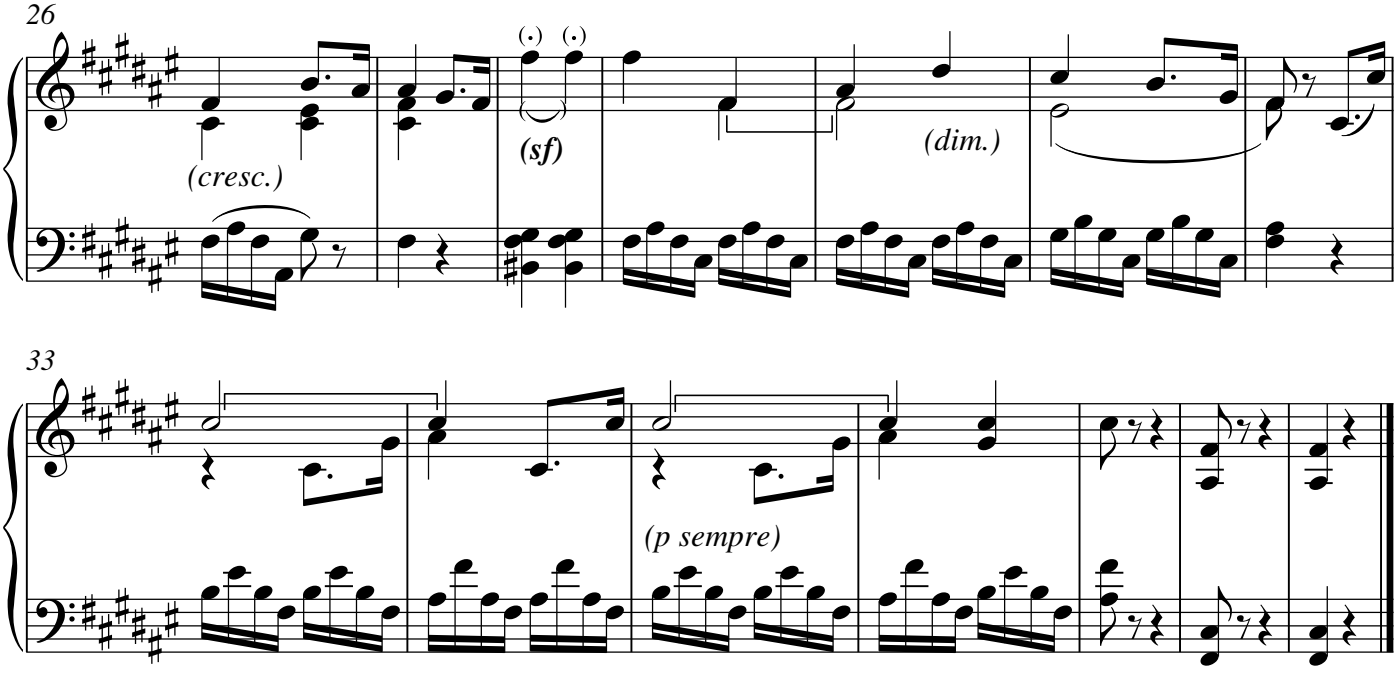
Prelude No. 13



Lesson No. 13

(Allegretto Amabile)

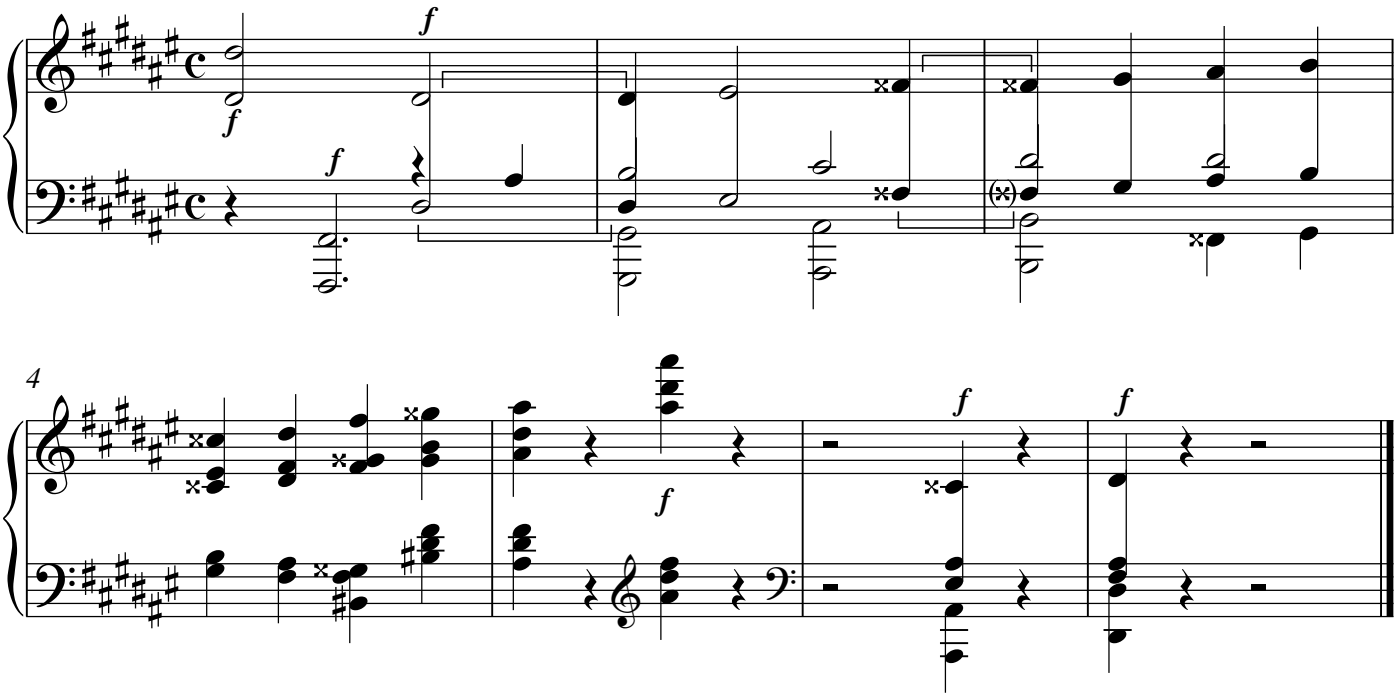



26
(cresc.)
(sf)
(dim.)

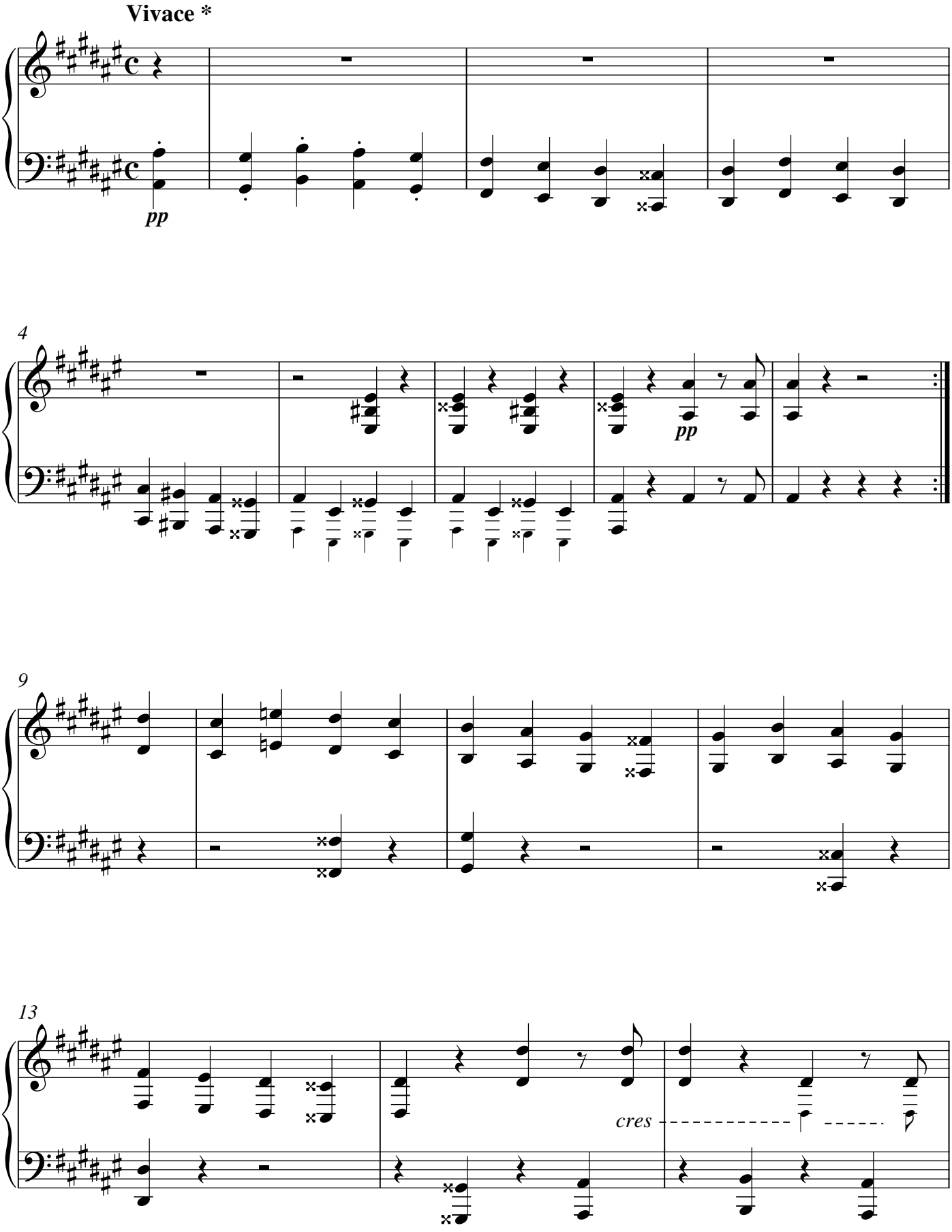
33
(p sempre)

Prelude No. 14

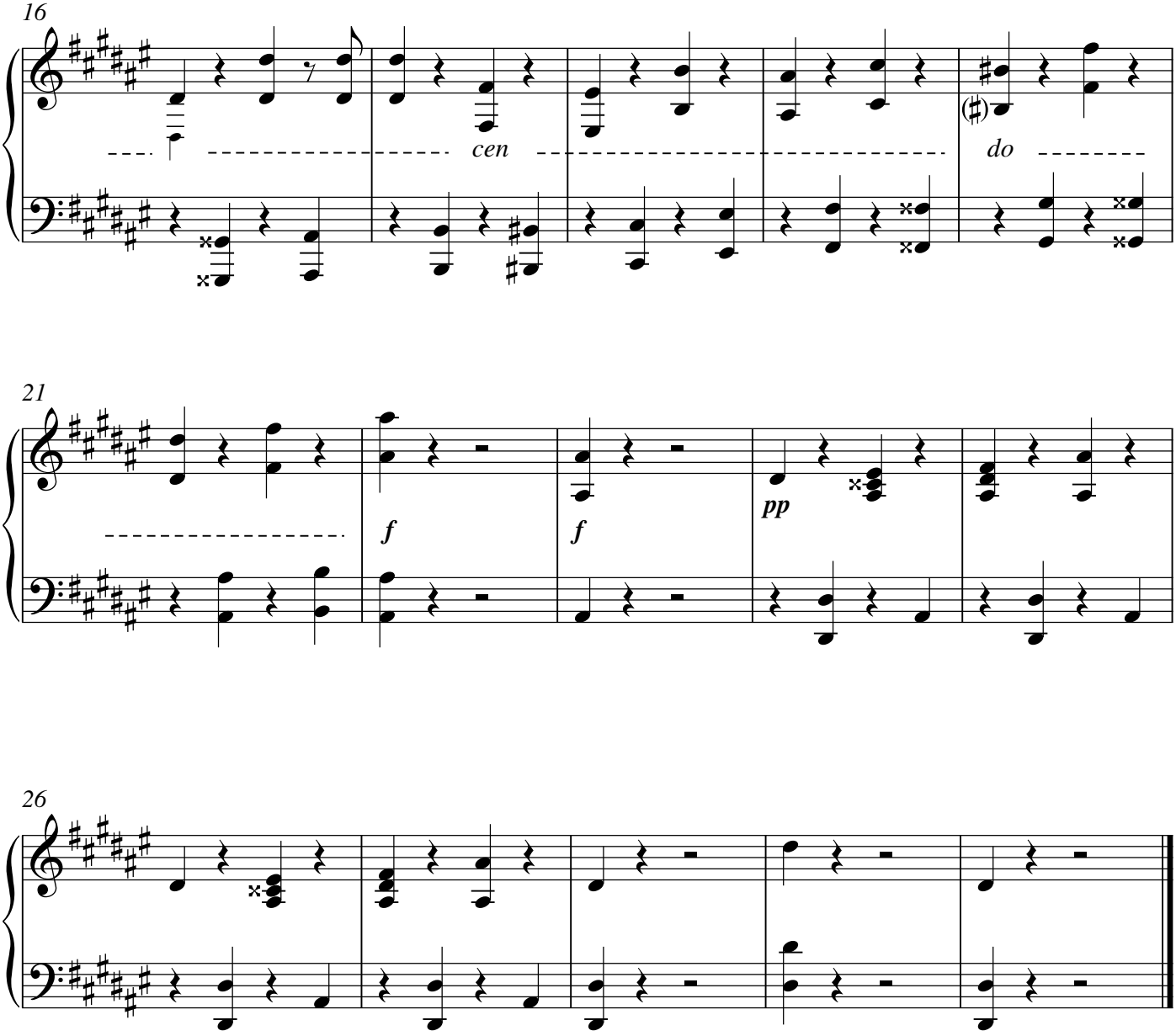
(Lento Maestoso)



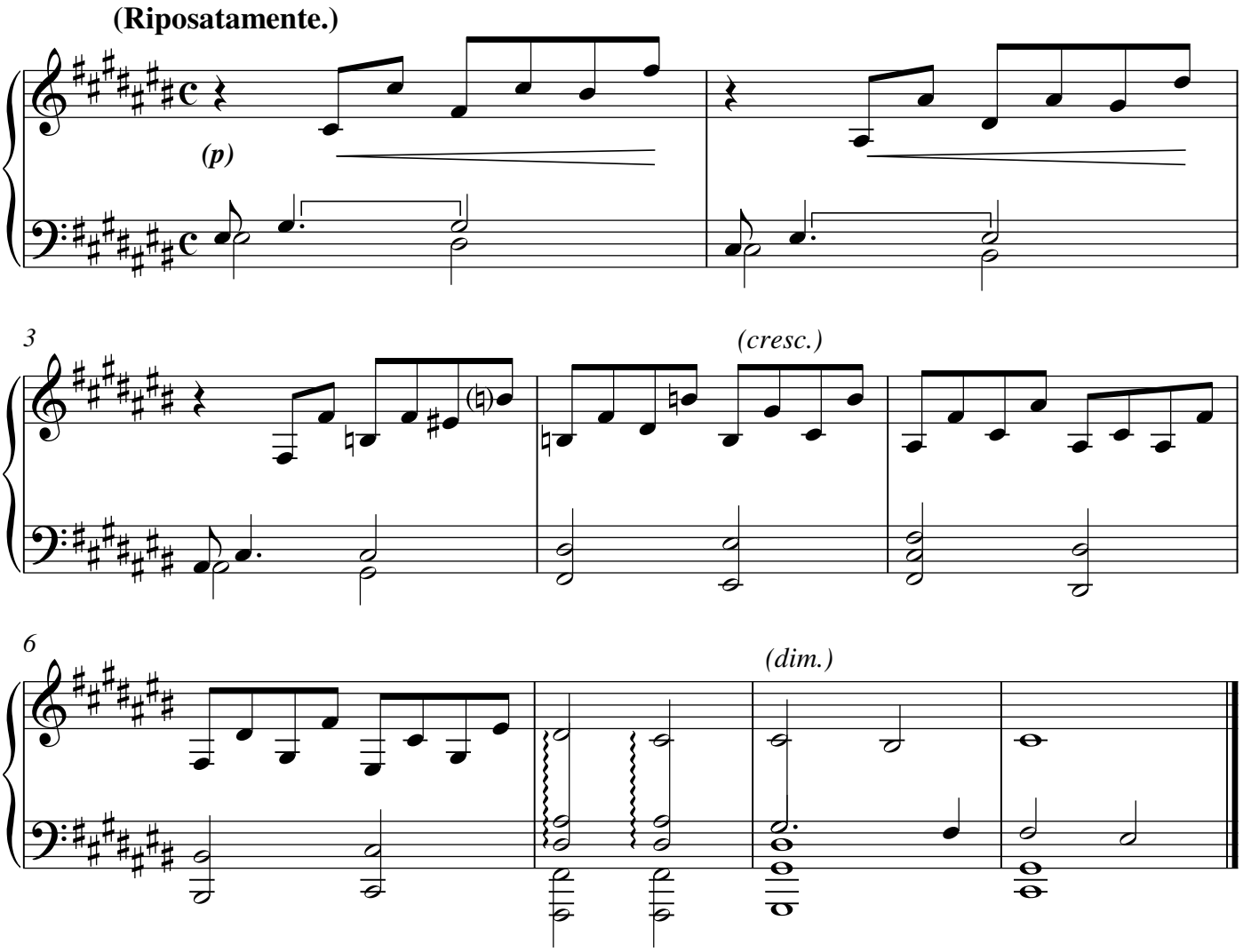
Lesson No. 14
(Emotion)



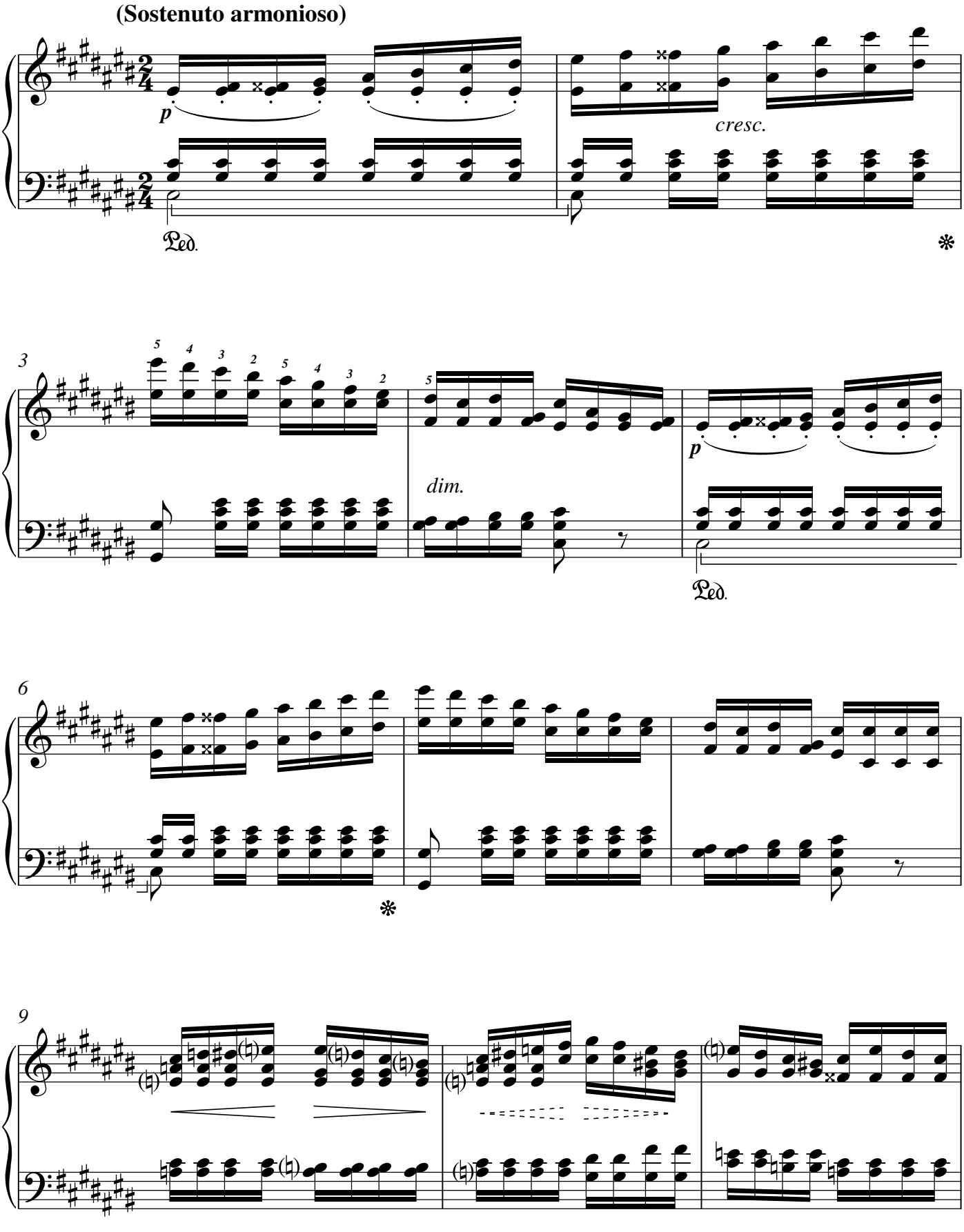
* Tempo indication is Presto agitato in **L&C** and **Kistner**

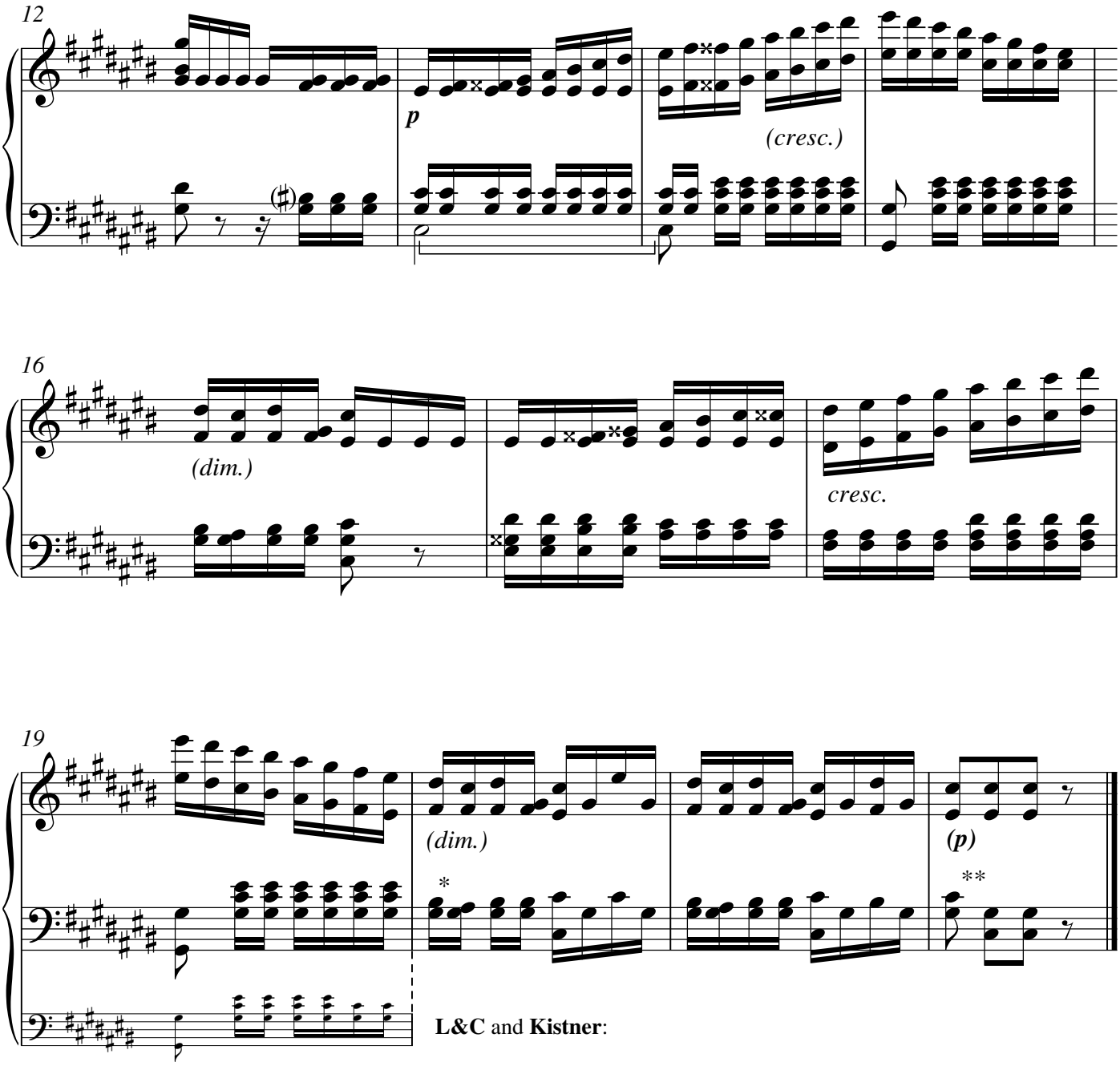

16
cen
do
21
f
f
pp
26

Prelude No. 15



Lesson No. 15



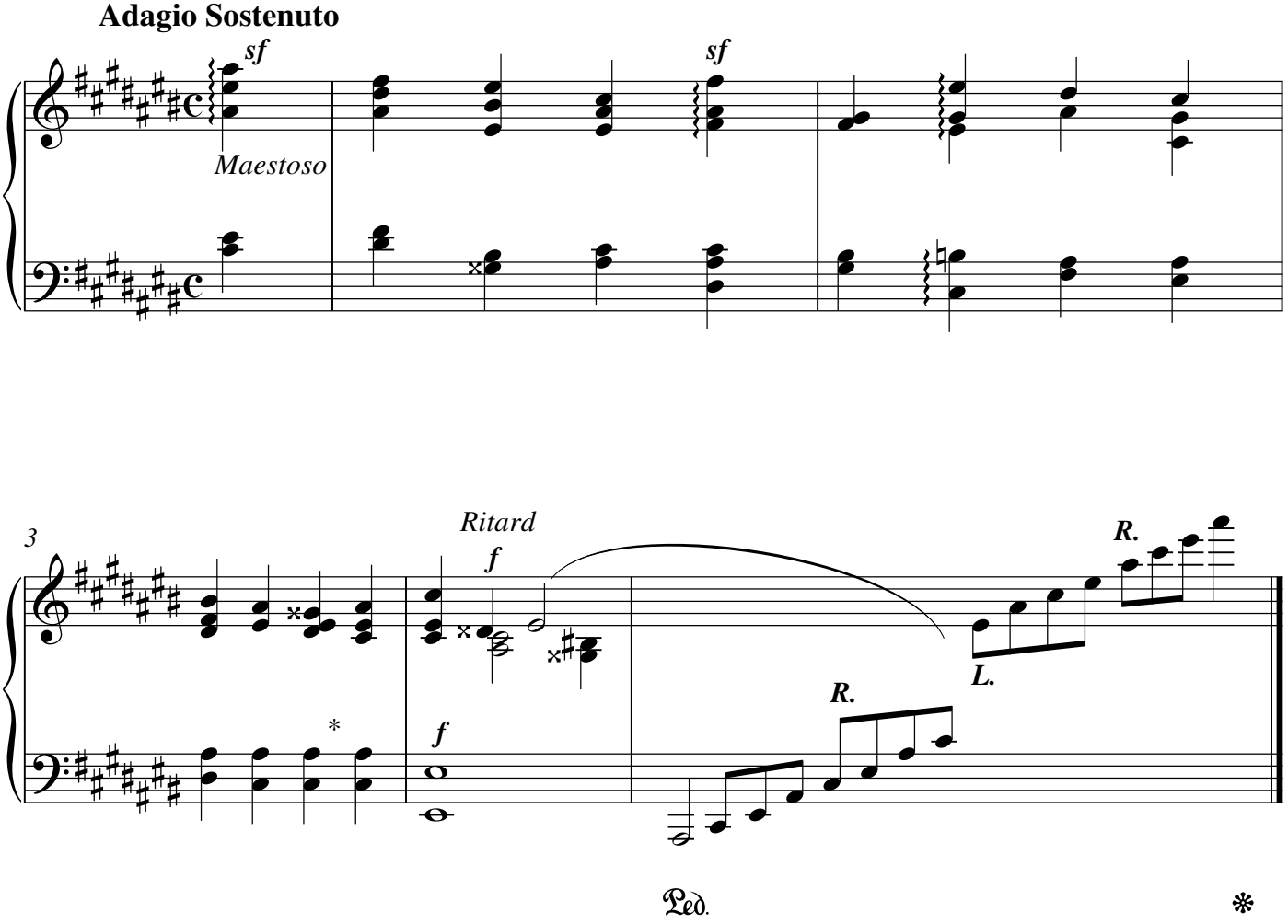


L&C and **Kistner**:

*** L&C** and **Kistner** present *a* rather than *b* sharp

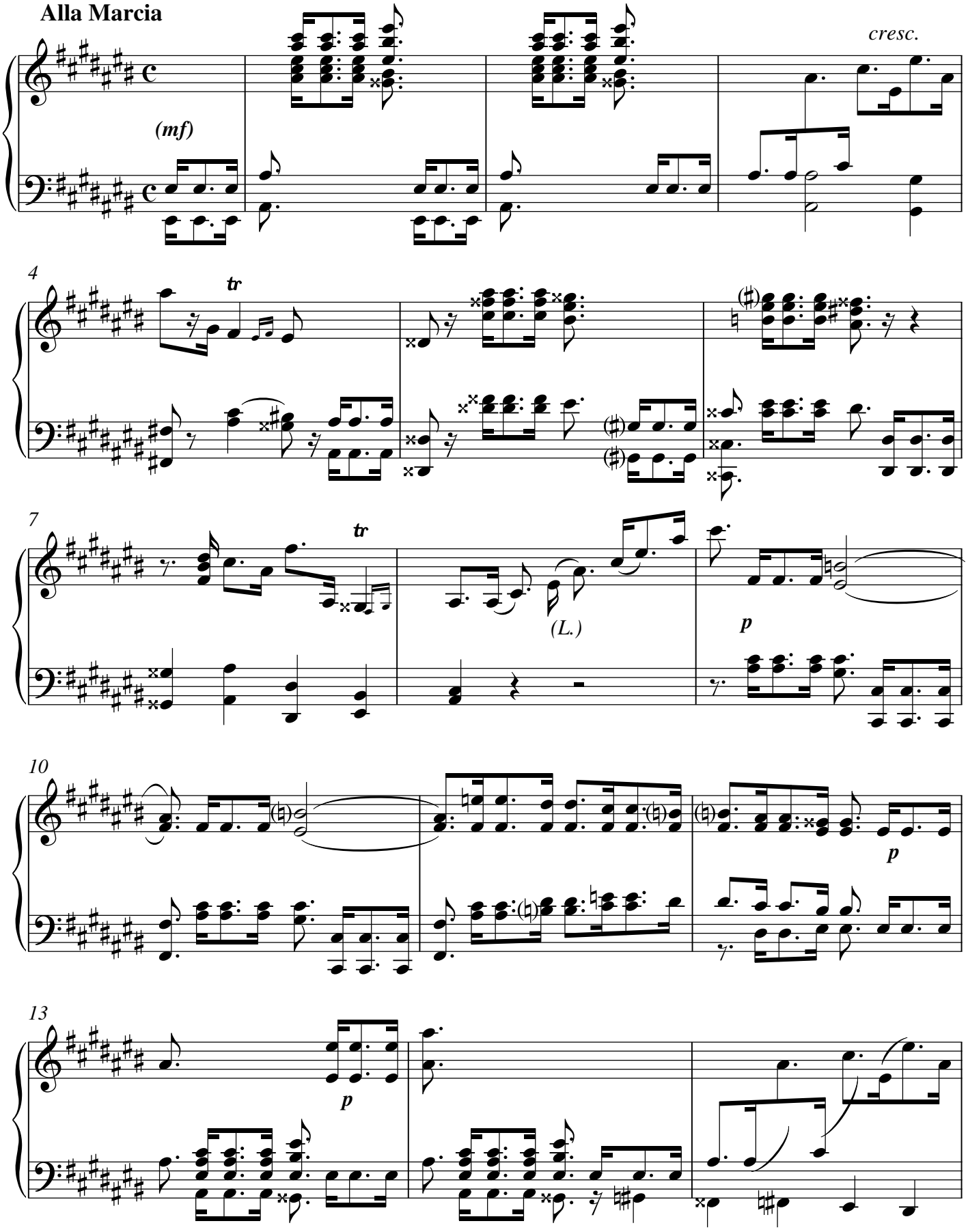
** 1st beat: *g#* in **A** only.

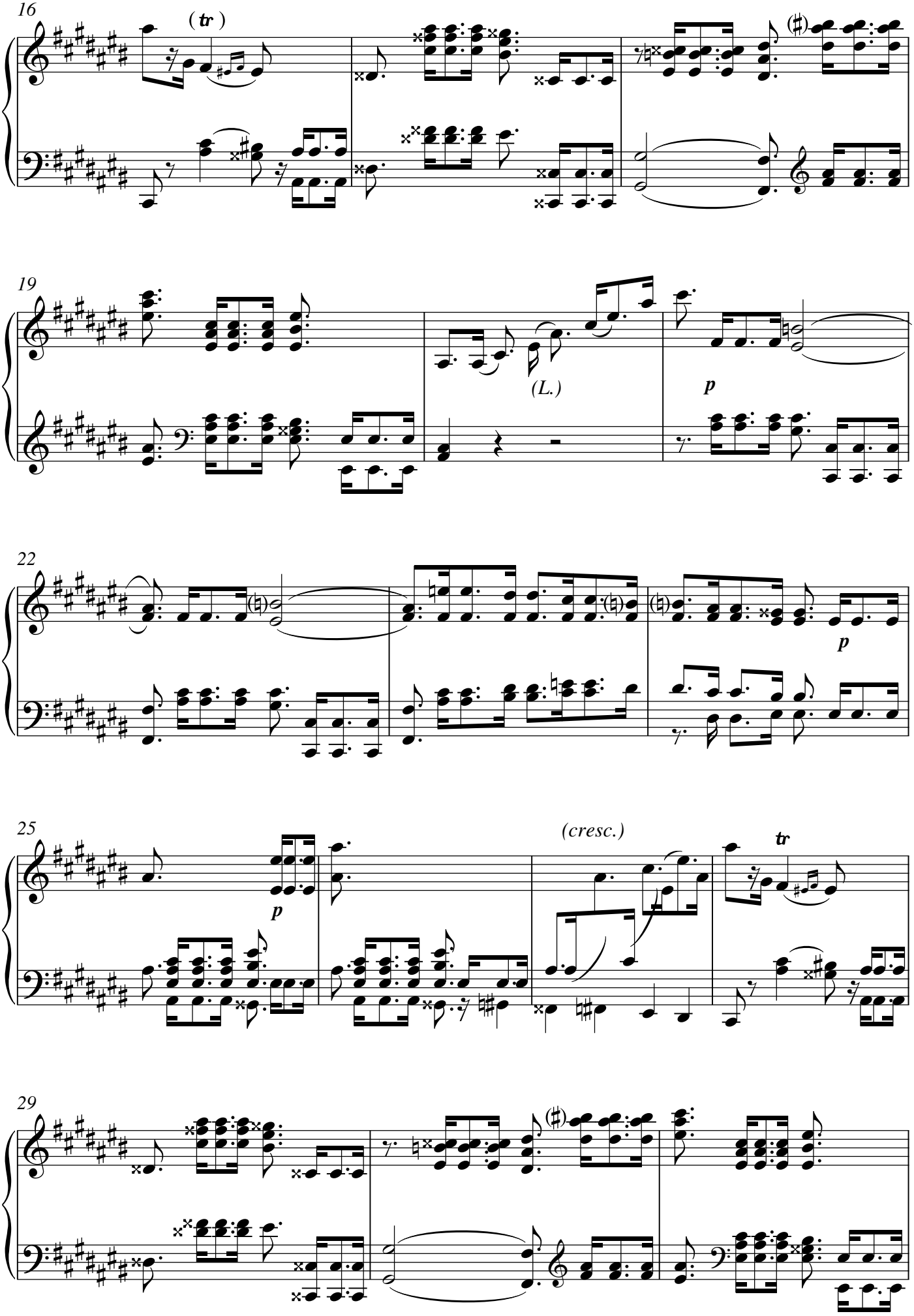
Prelude No. 16

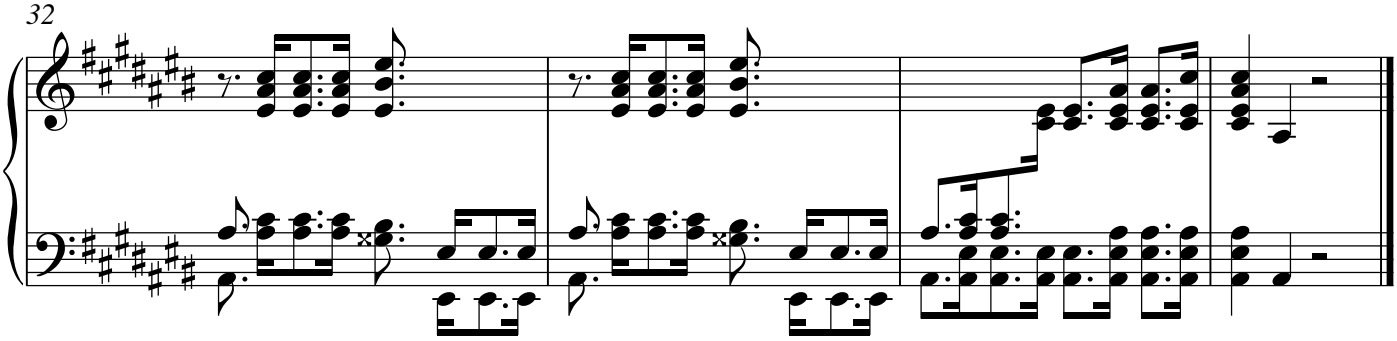


* **L&C** and **Kistner**: L.H 3rd beat include *B#* in the bass rather than *c*.

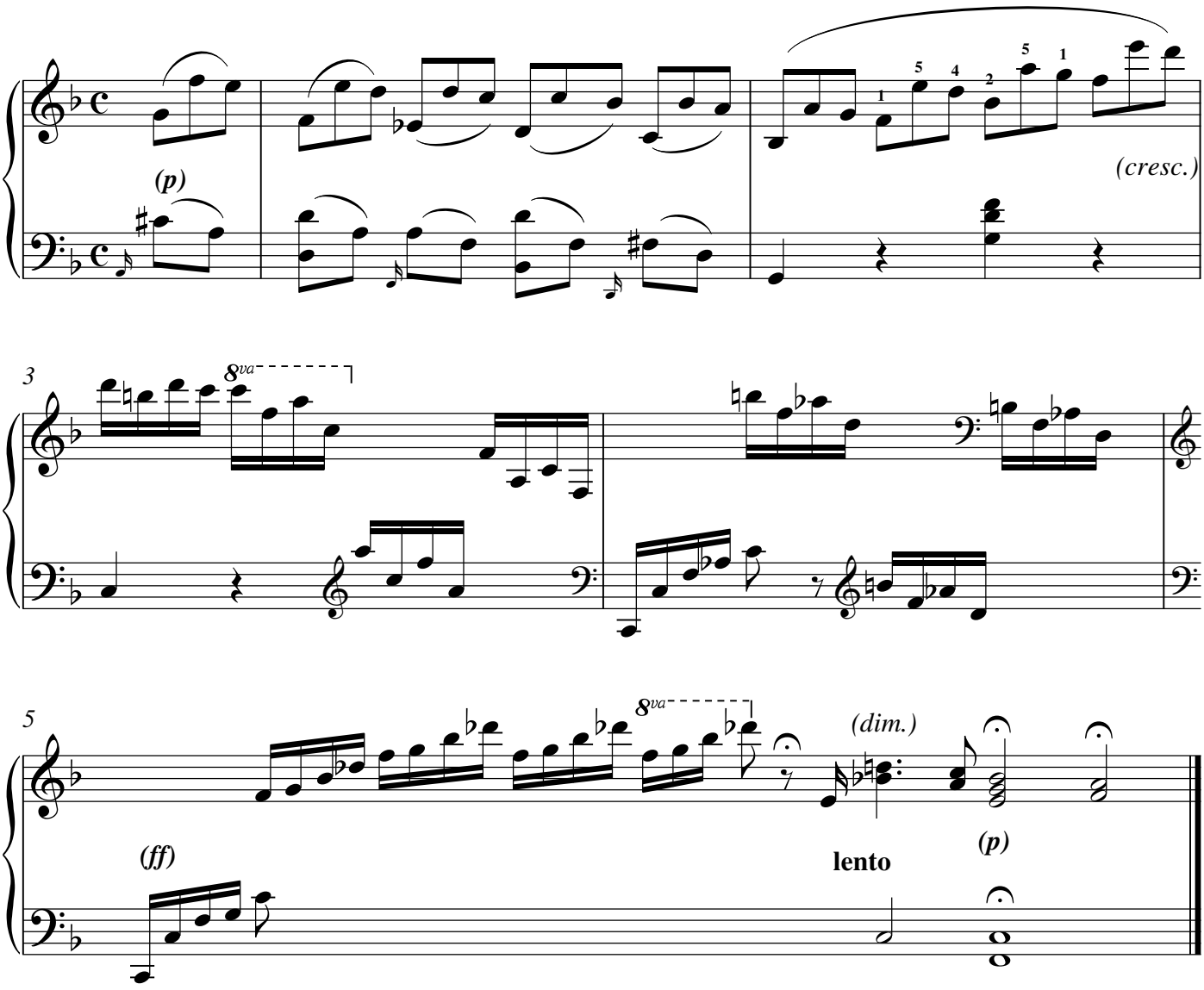
Lesson No. 16



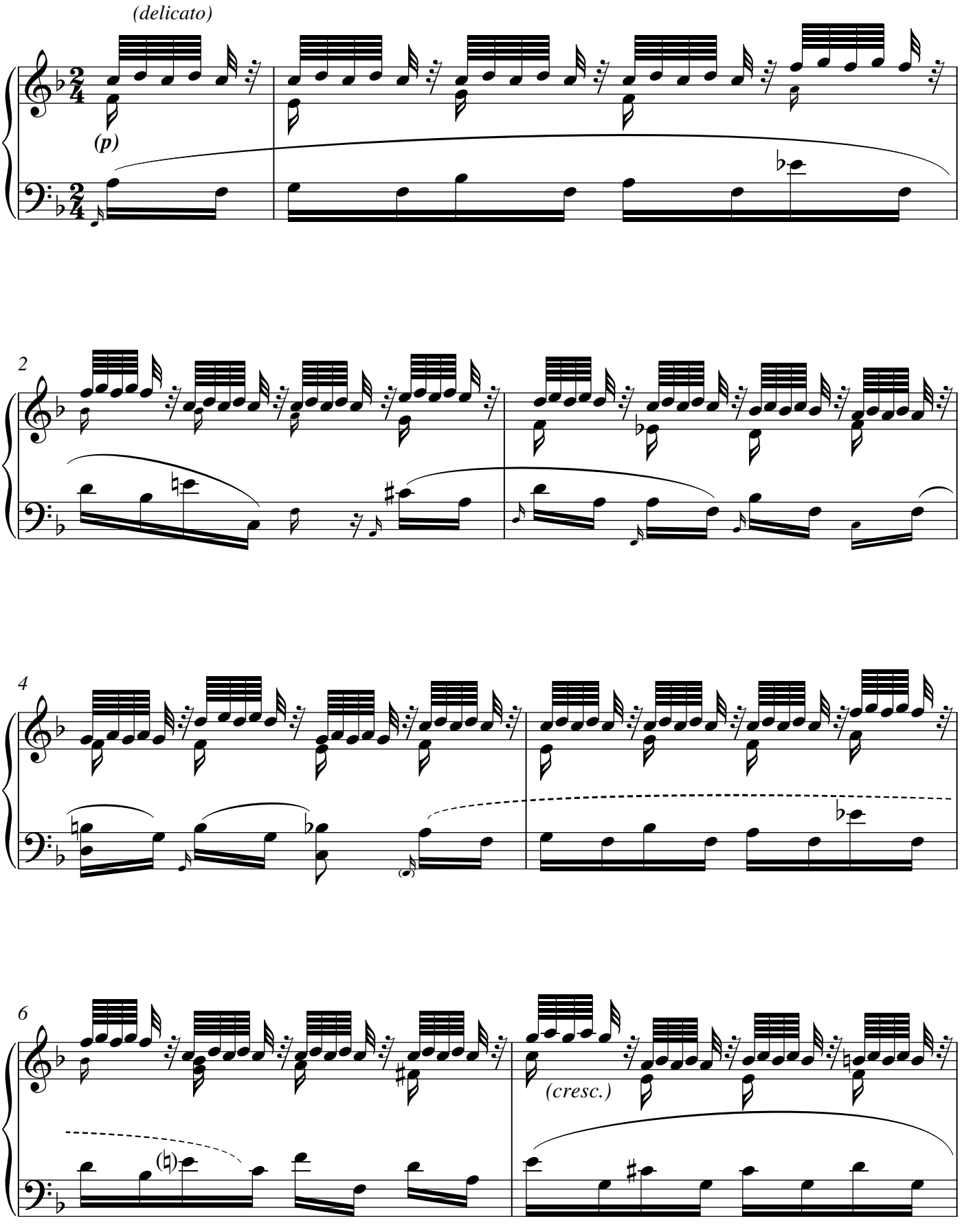

16
(tr)
19
(L.)
p
22
p
25
p
(cresc.)
tr
29

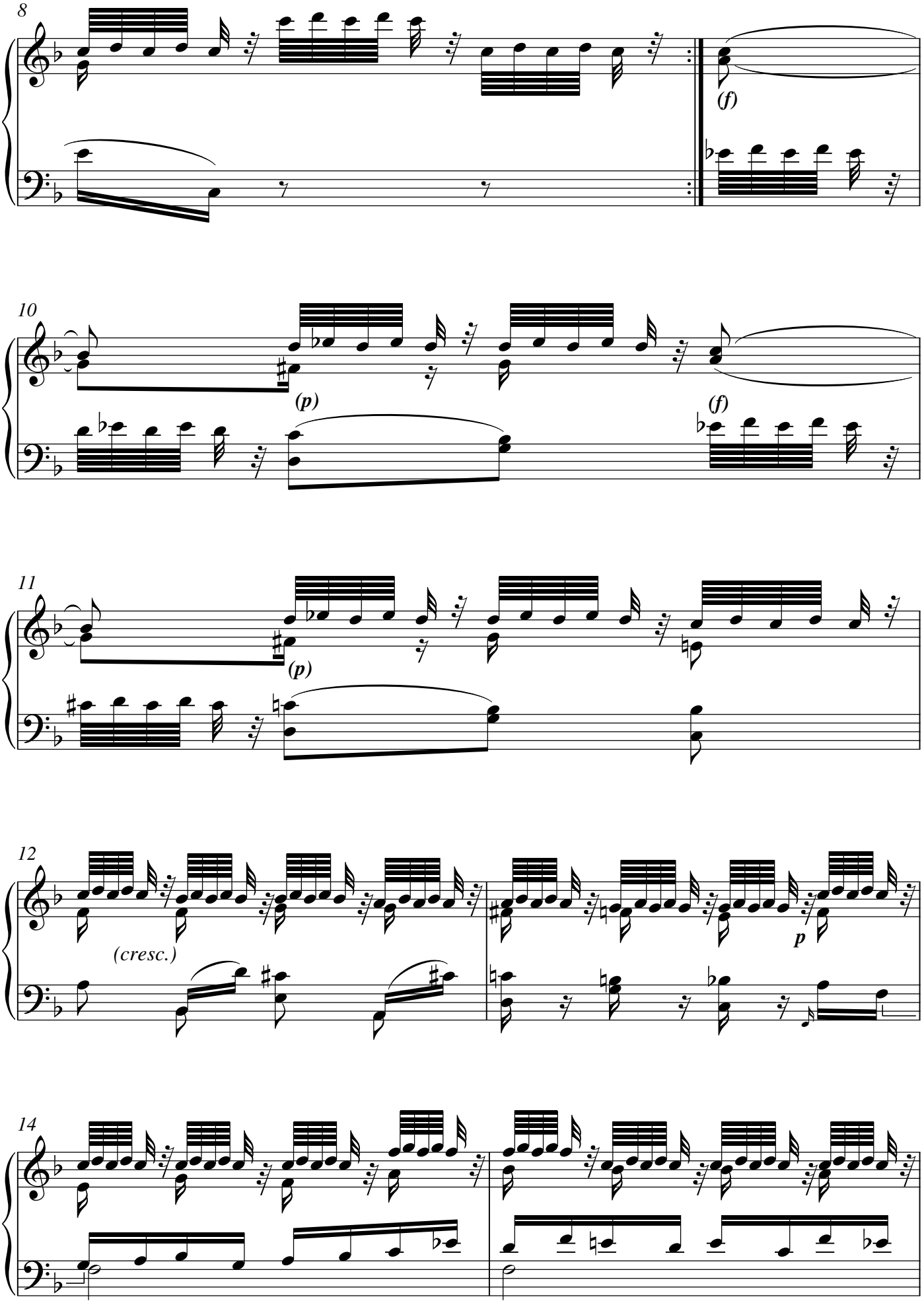

32

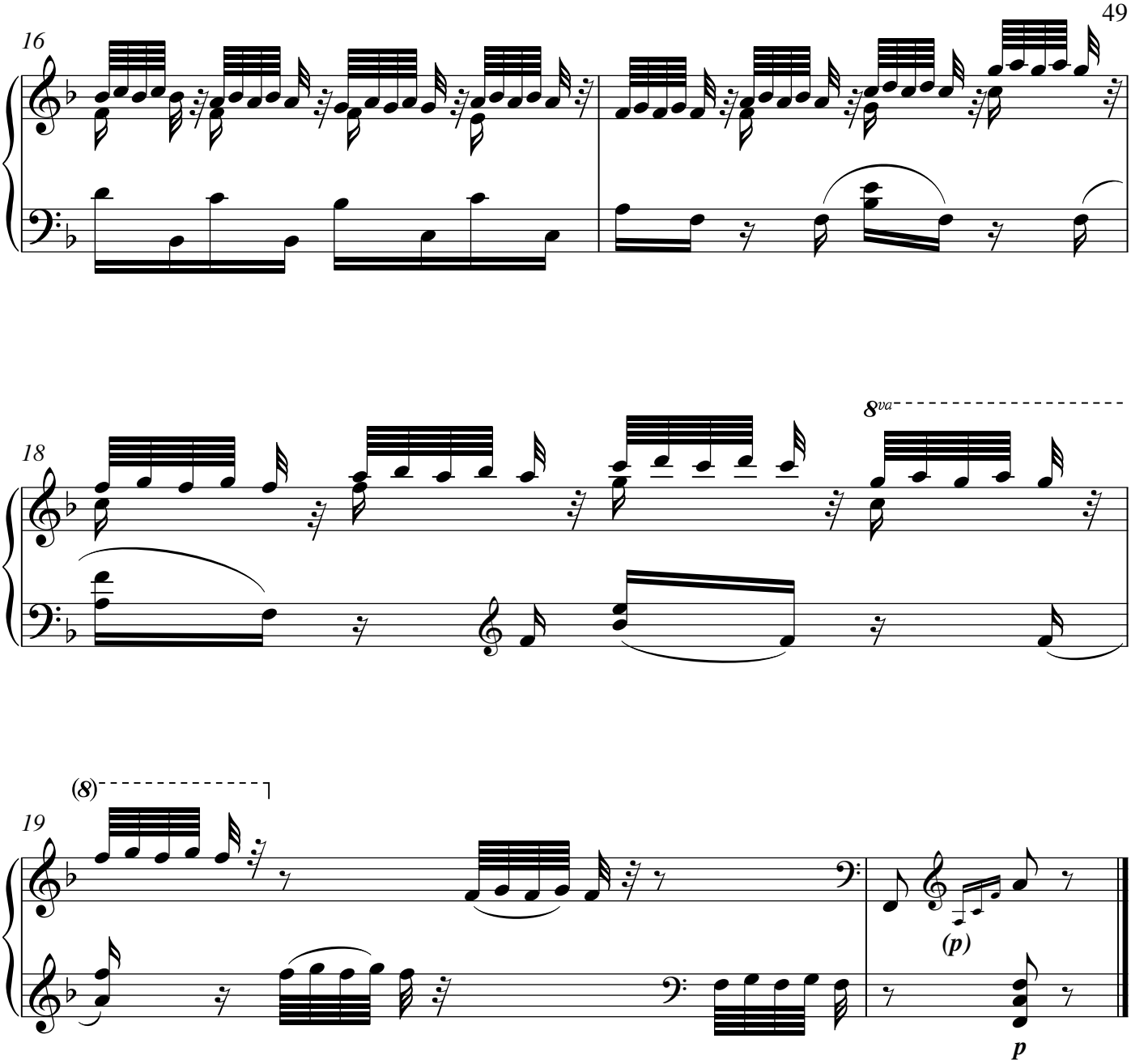
Prelude No. 17



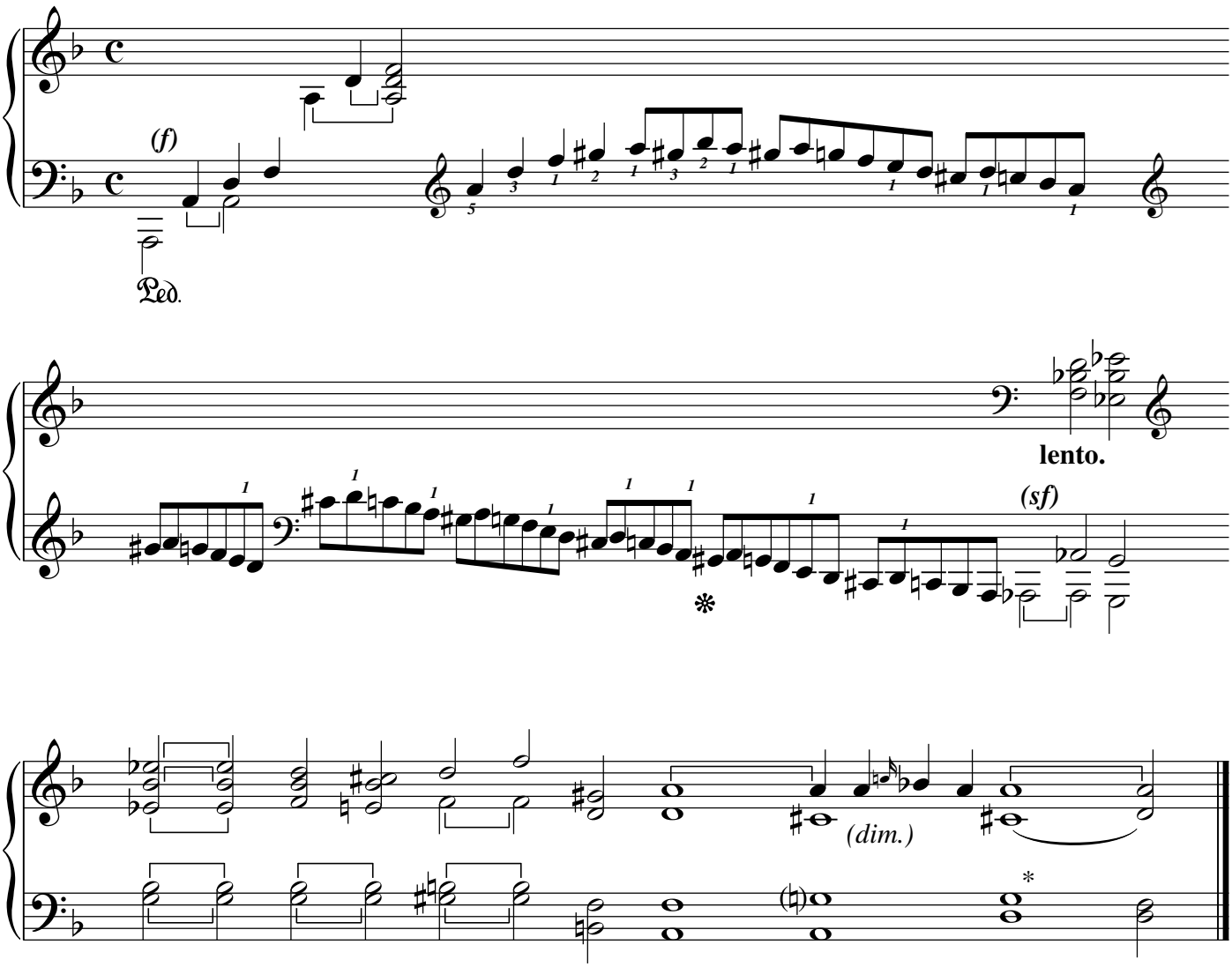
Lesson No. 17




8
(f)
10
(p)
(f)
11
(p)
12
(cresc.)
p
14

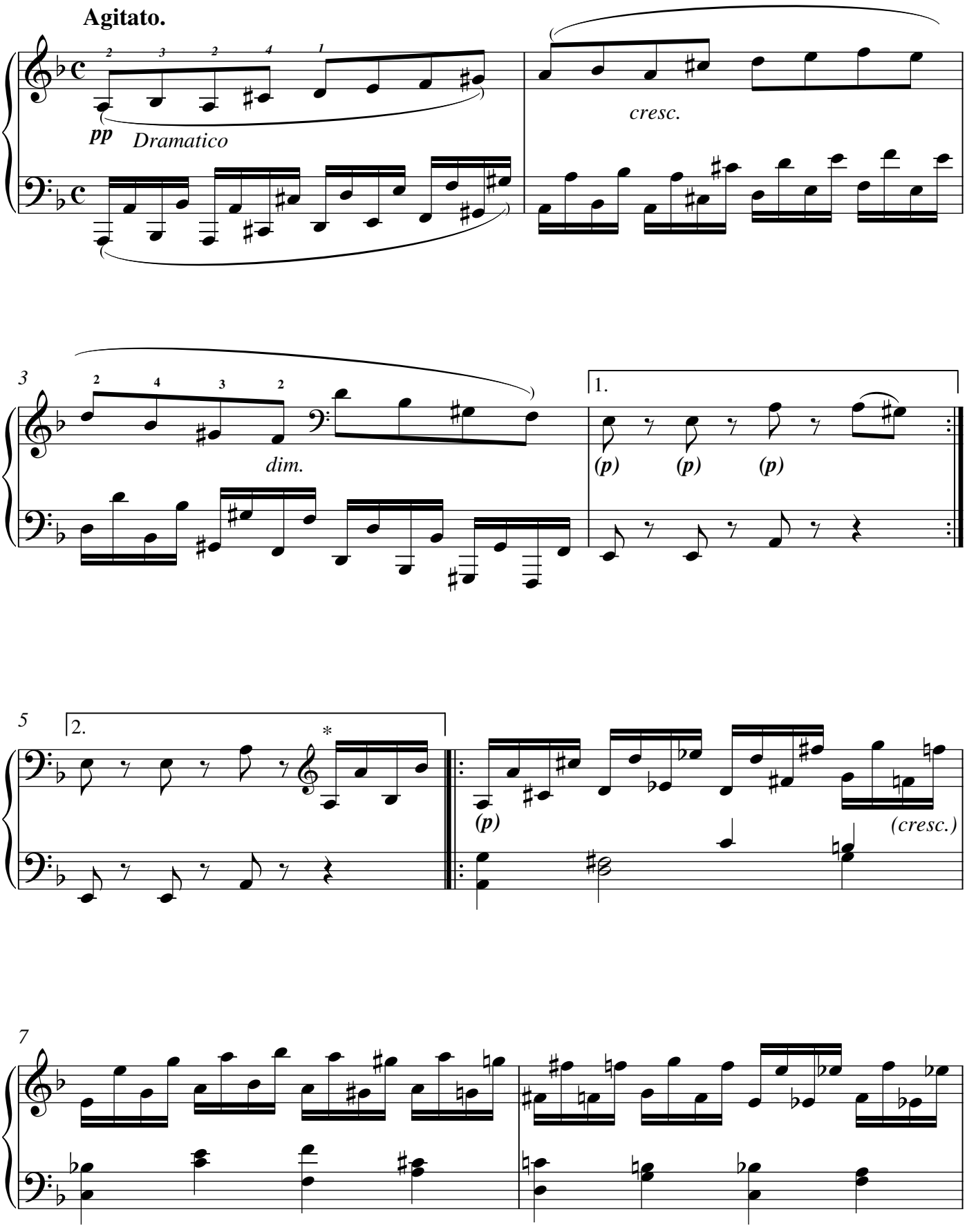

16
18
8va
(8)
19
(p)
p

Prelude No. 18

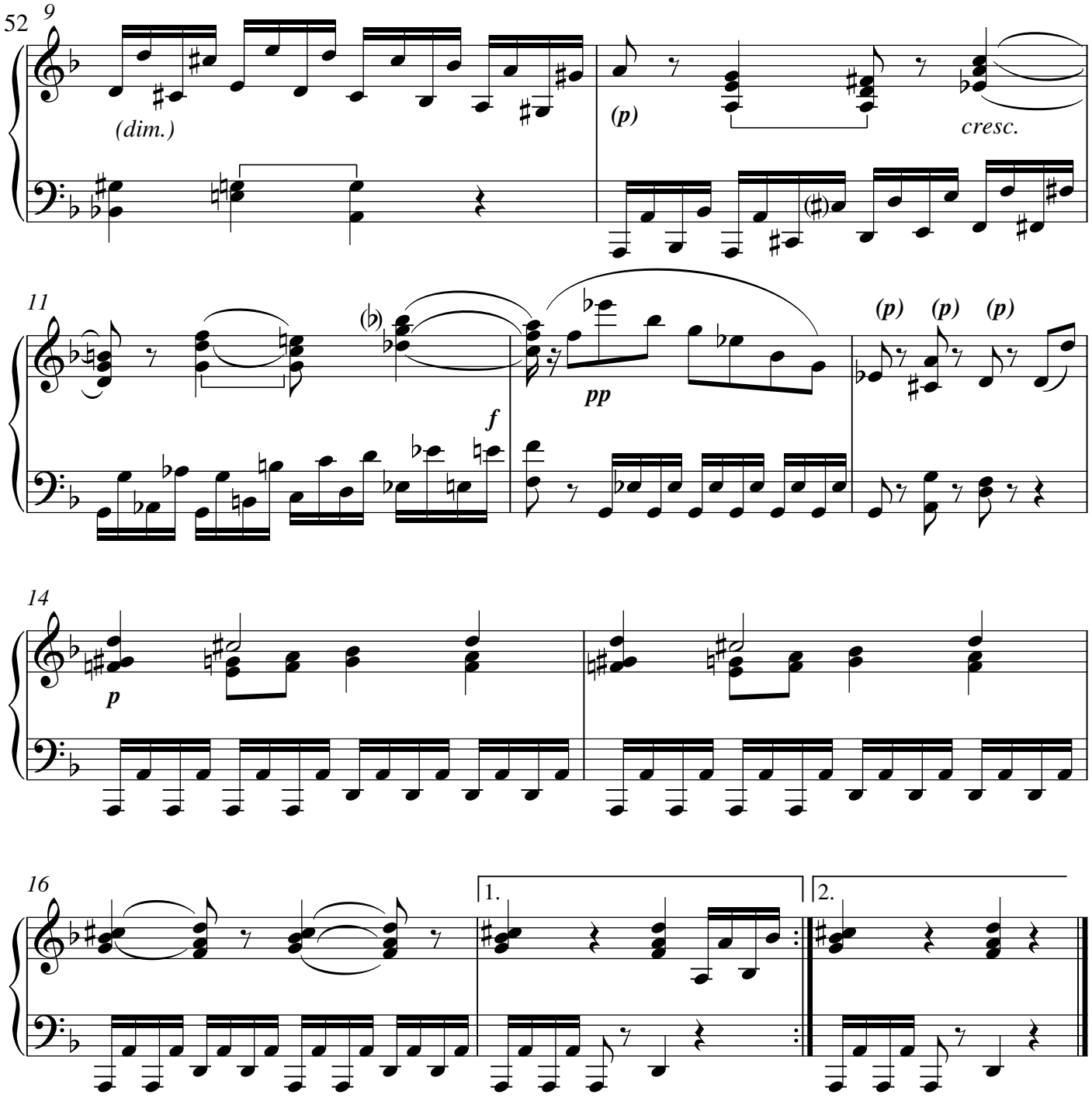


* L.H: **A** present this semibreve as minim, this edition follows **L&C** and **Kistner**.

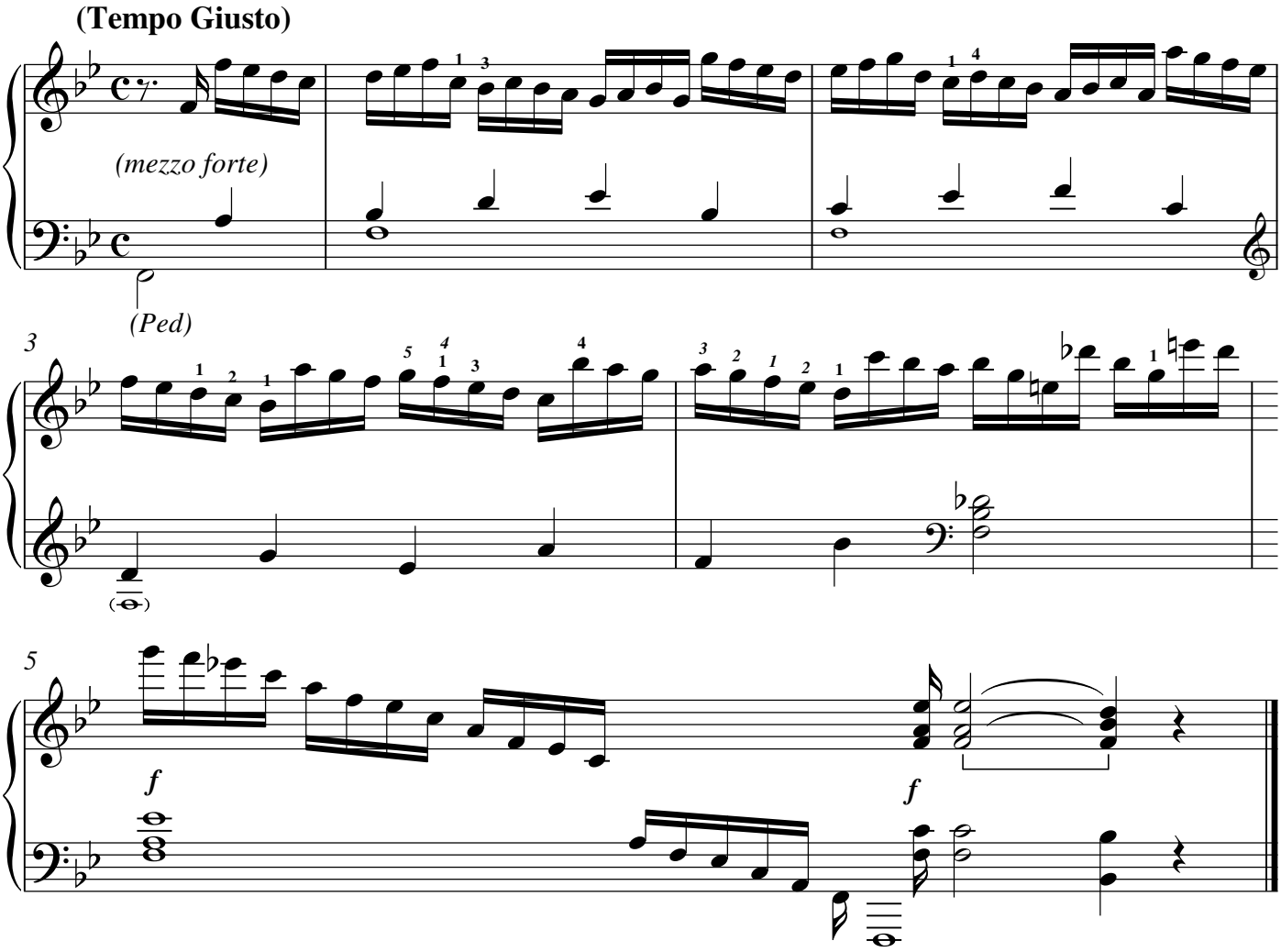
Lesson No. 18



* **A**: these notes (semiquavers) written in lighter ink or in pencil.

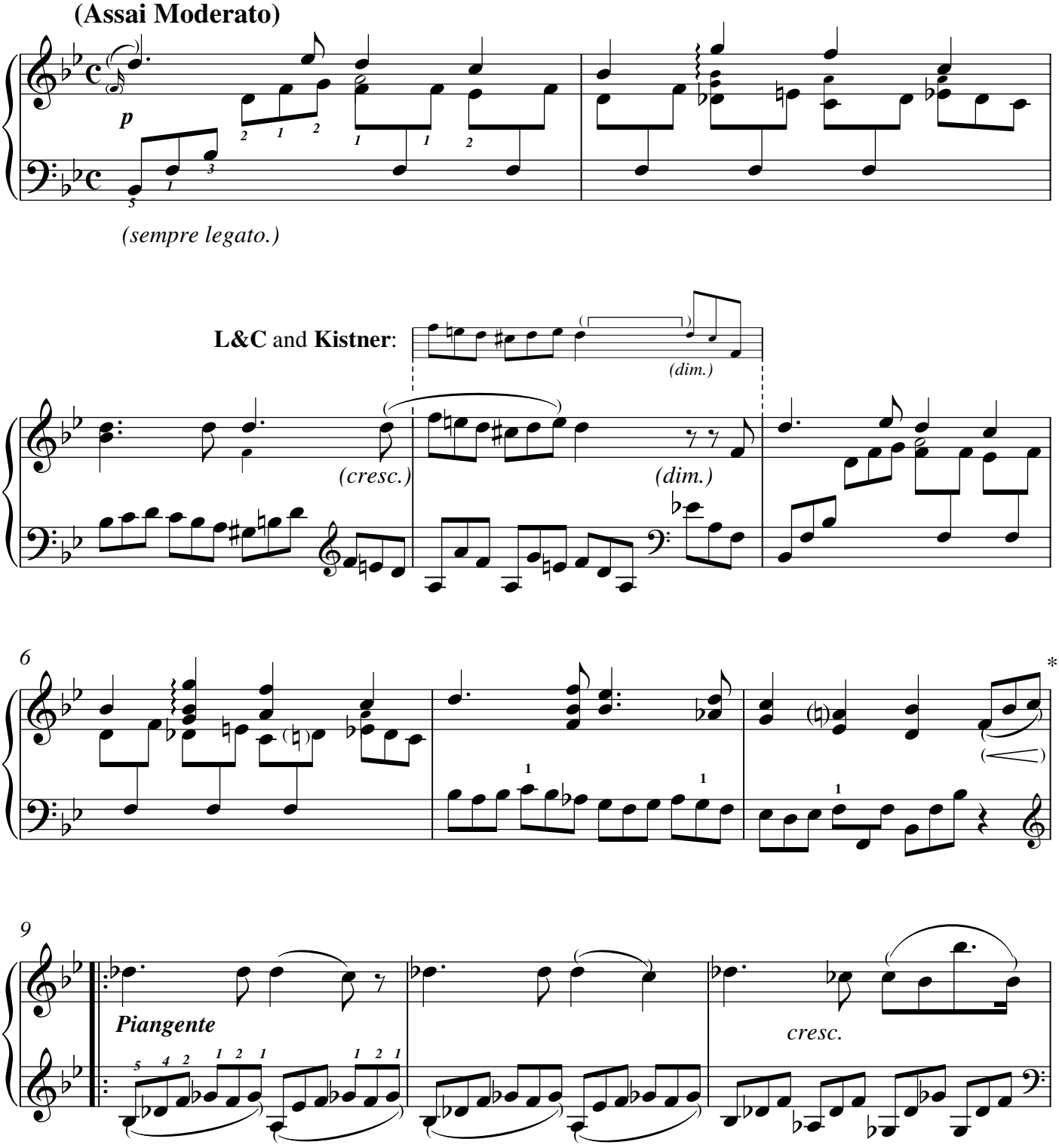

9
(dim.)
(p)
cresc.
11
(♭)
f
pp
(p) (p) (p)
14
p
16
1.
2.

Prelude No. 19

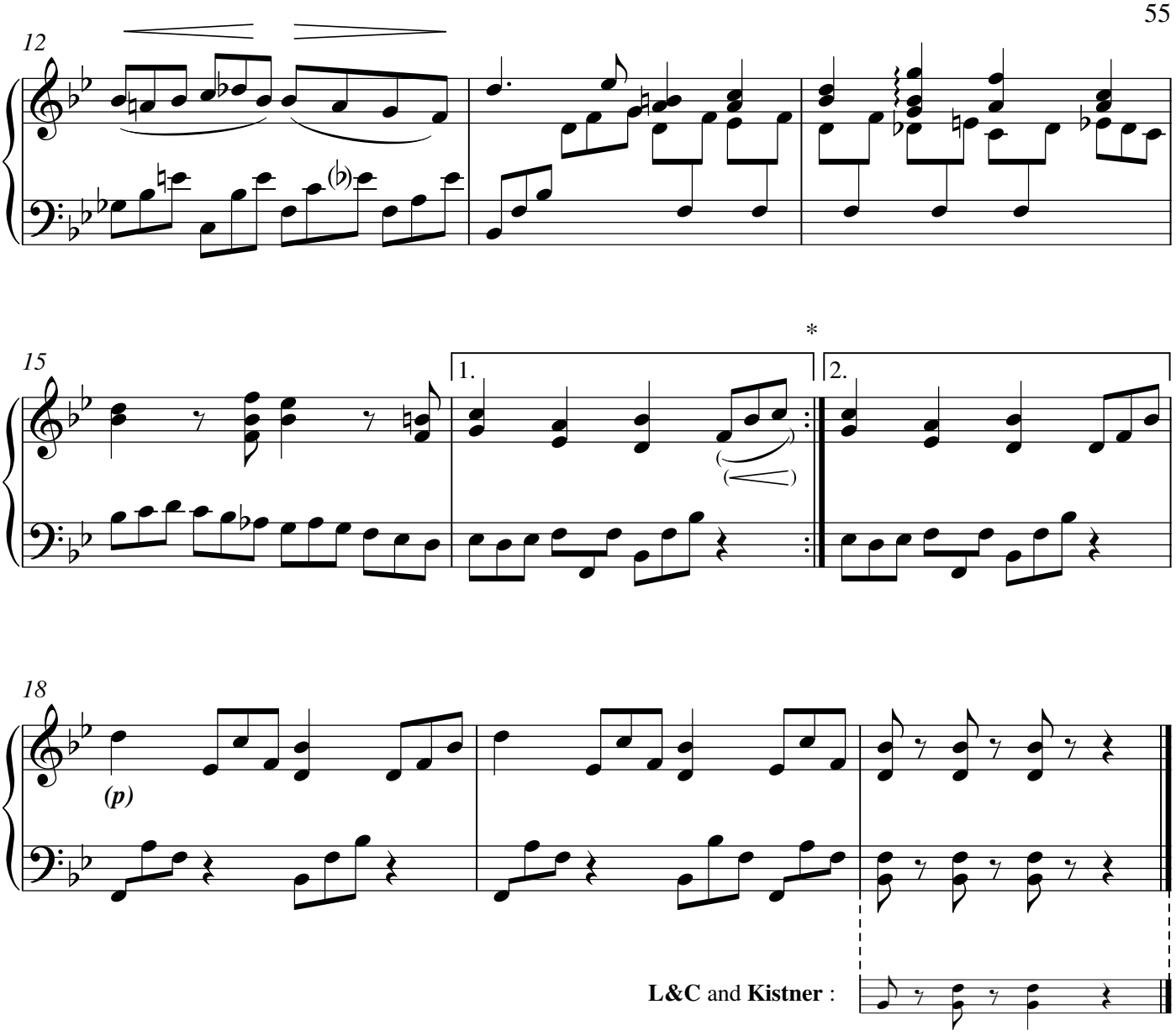


Lesson No. 19
ARIA

(Assai Moderato)

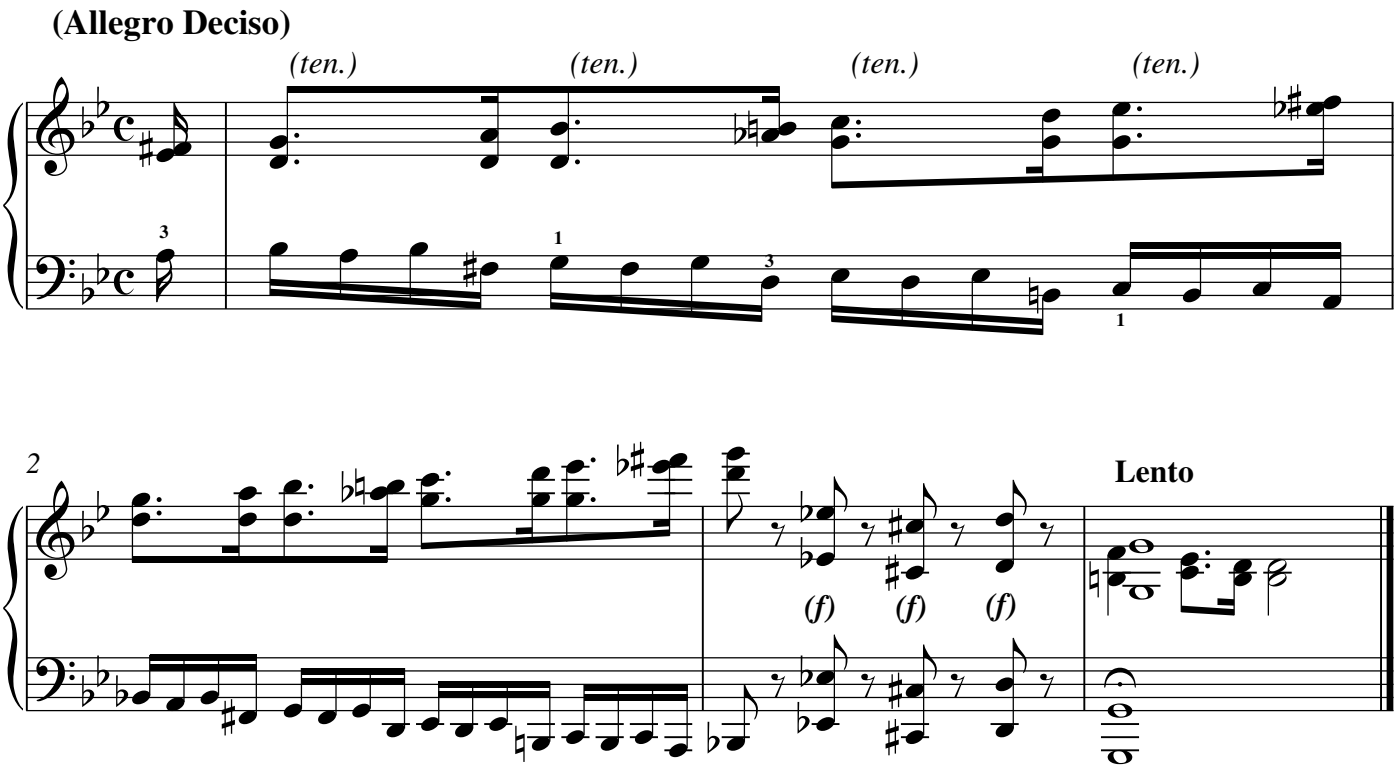


* **L&C** and **Kistner** indicate end repeat.

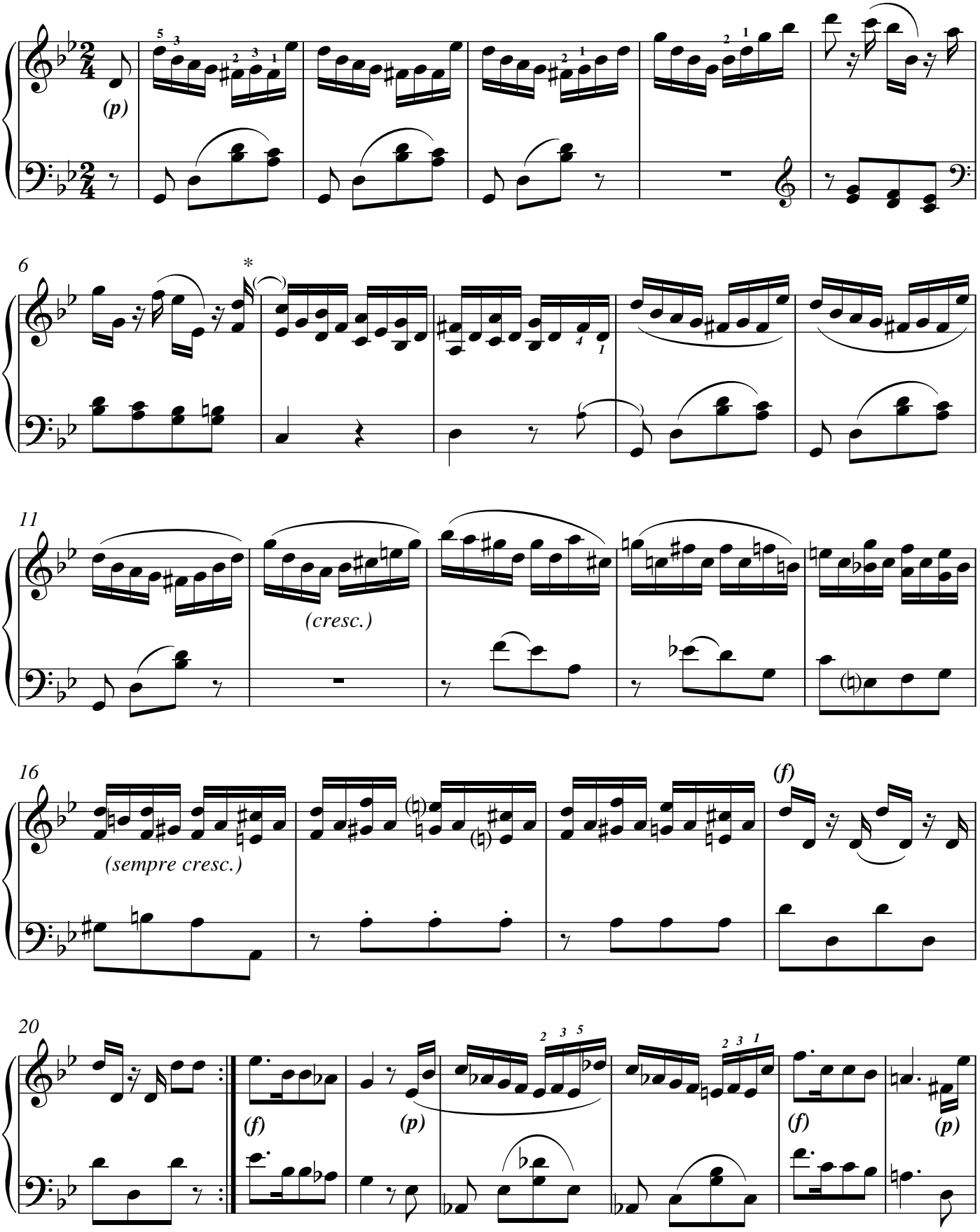


* Repeat mark in **L&C** and **Kistner**, so bar 16 is unavailable in **A**. **A** ends bar 15 similarly to bar to 16 of this edition. This edition follows **L&C** and **Kistner**.

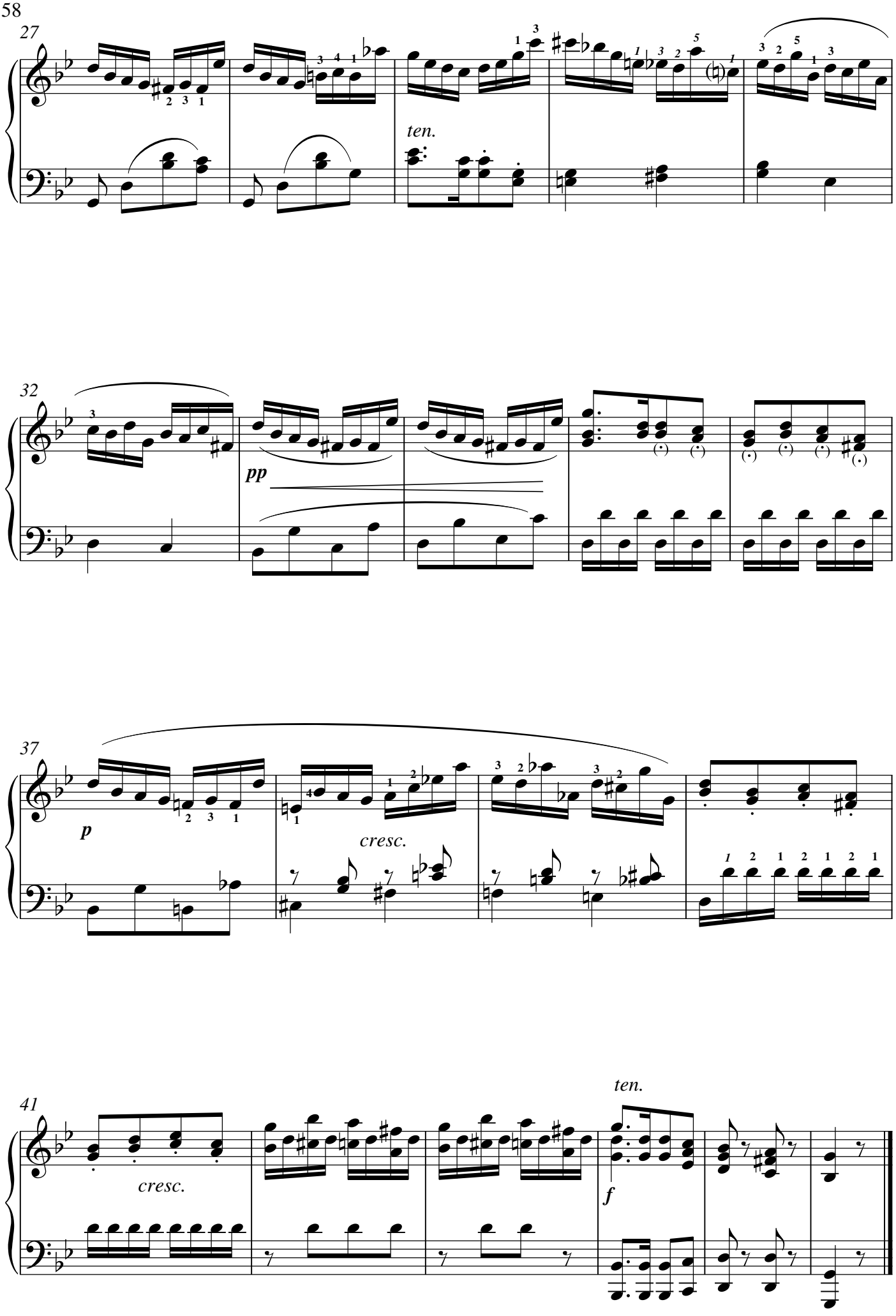
Prelude No. 20



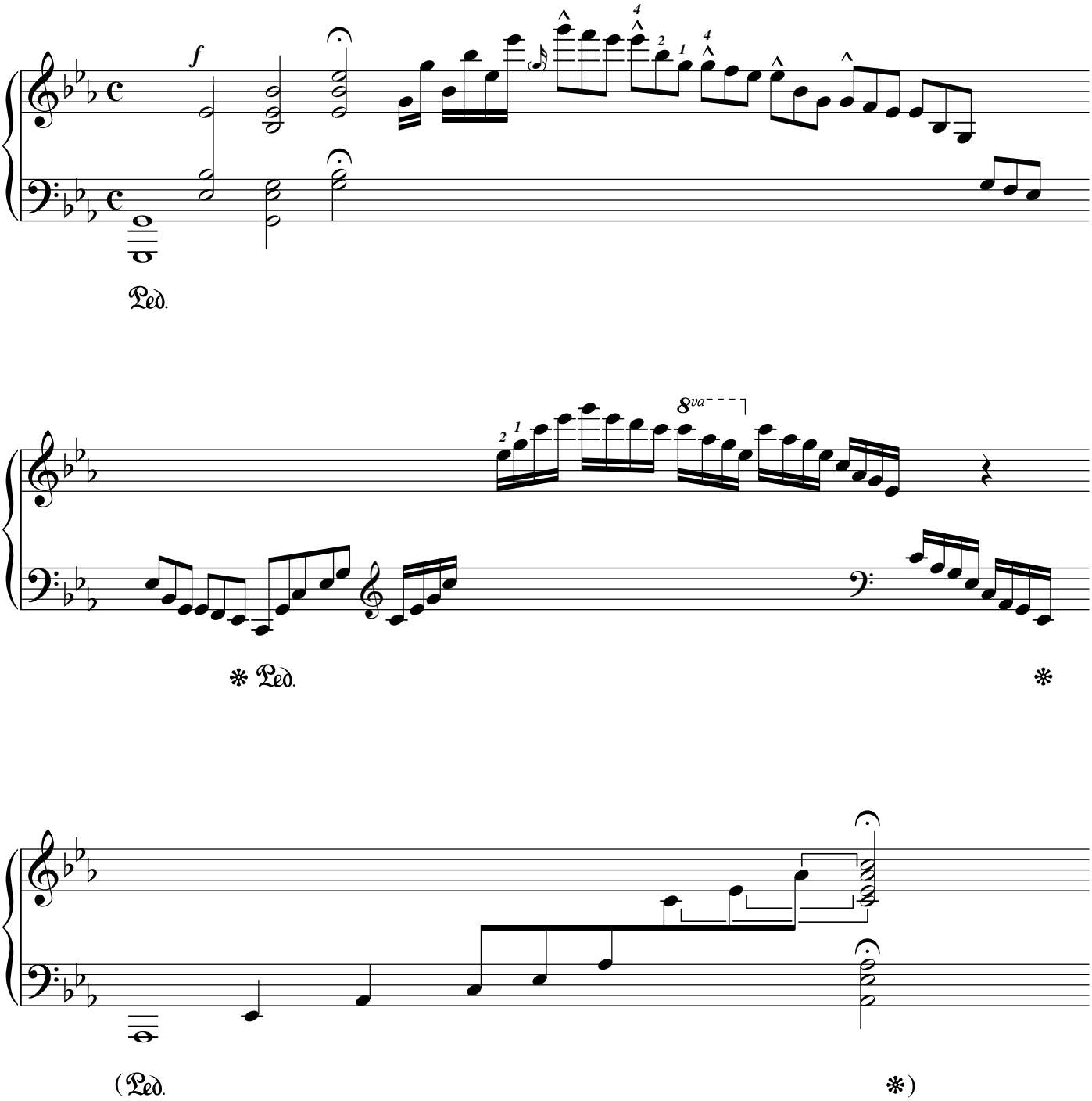
Lesson No. 20
Caprice



* **L&C** and **Kistner** do not include *f '* on the last beat of R.H.

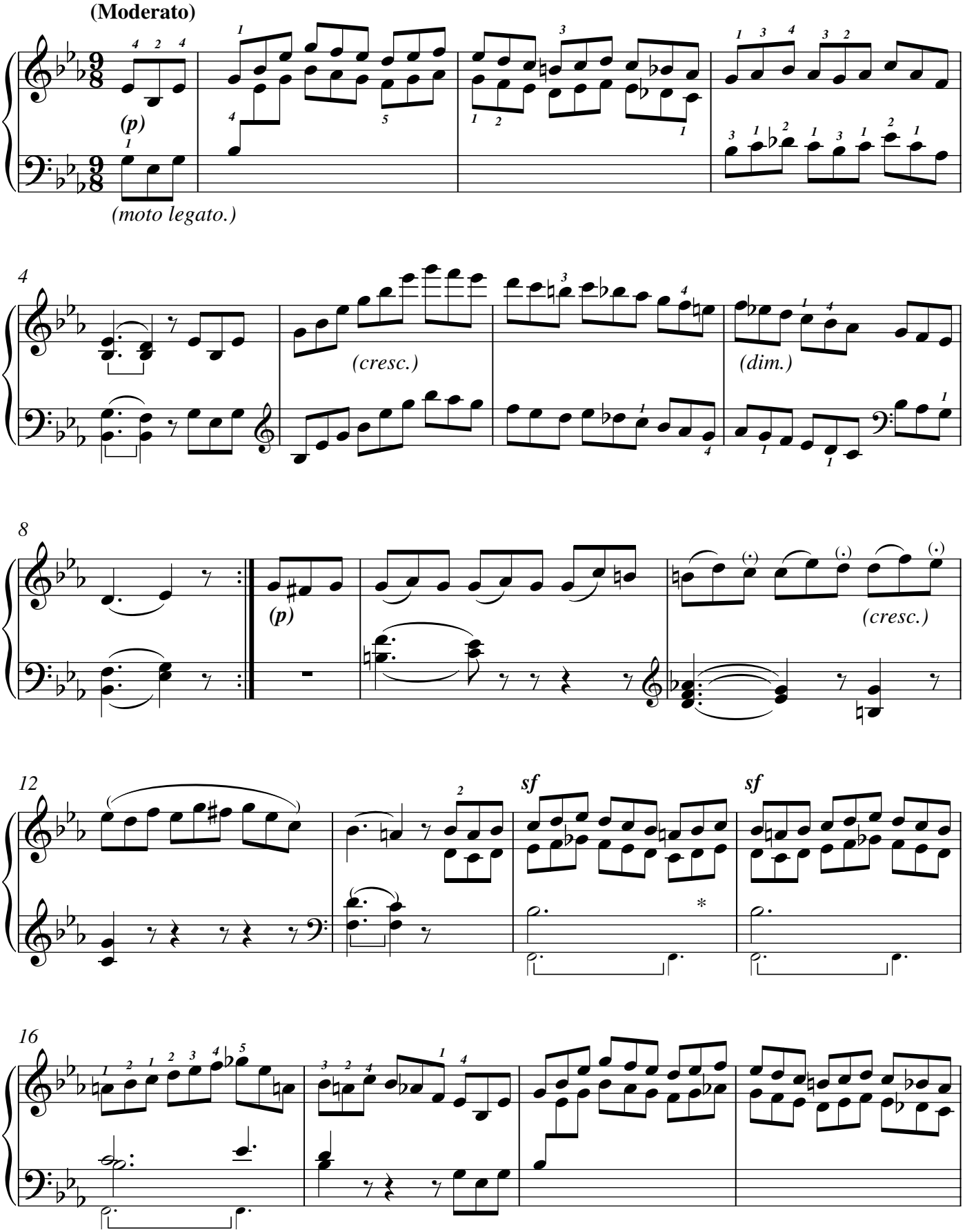

27
ten.
32
pp
37
p
cresc.
41
cresc.
ten.
f

Prelude No. 21

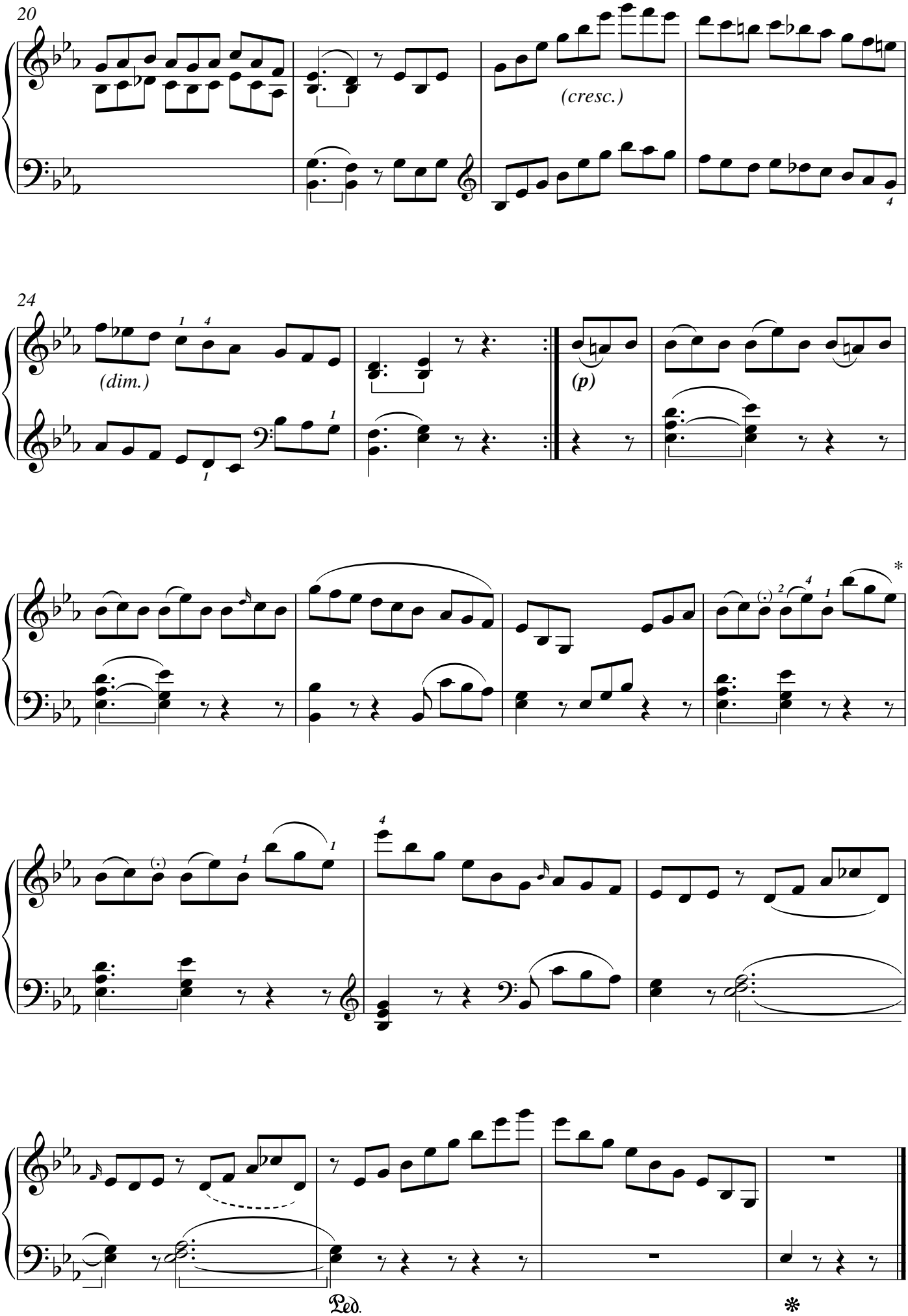


* Last note of embellishment in **L&C** only.

Lesson No. 21

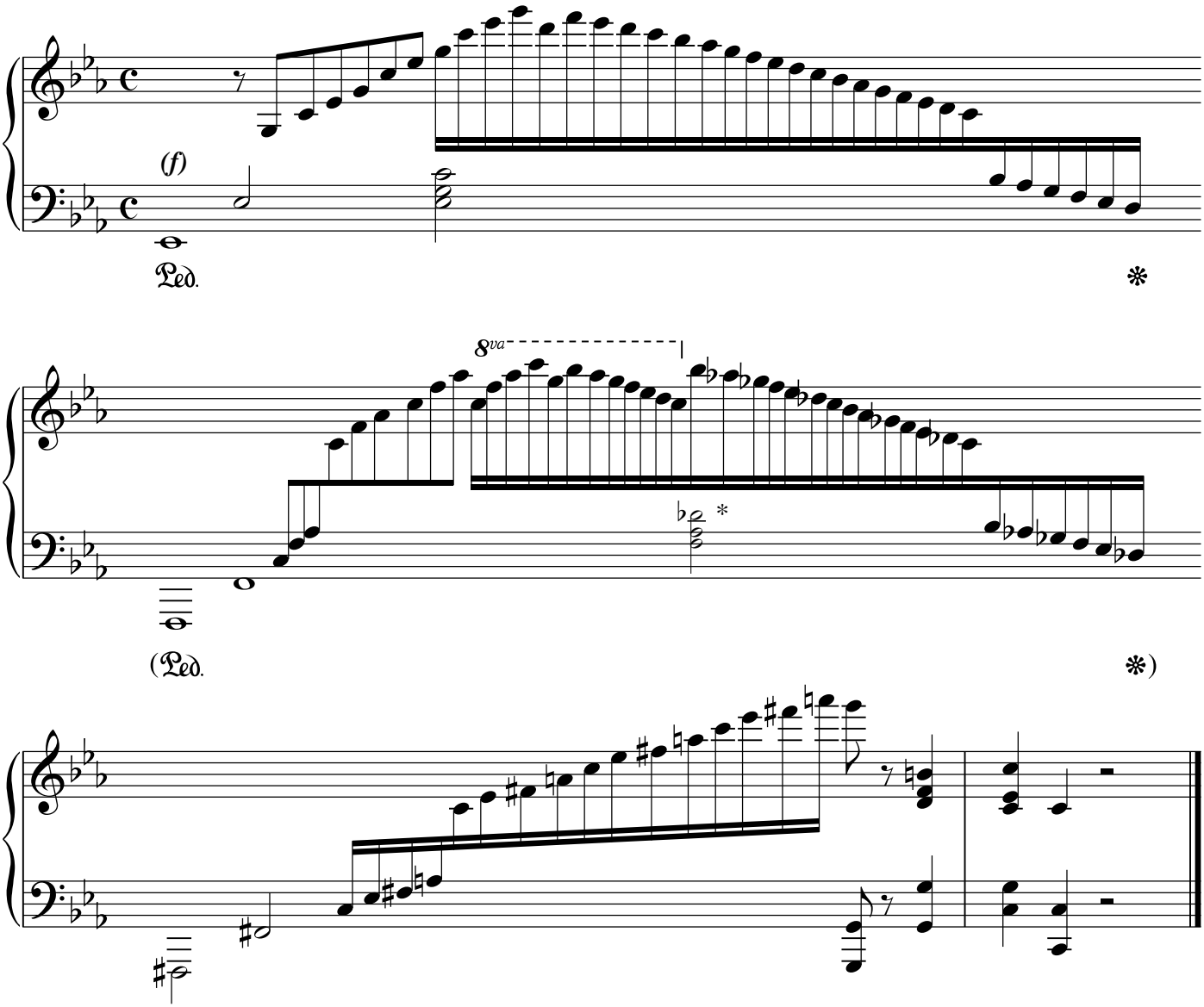


* Small notes in bars 14-16 in **Kistner** only.



* **A**: indicates bar 31 and includes repeat mark with Bis.

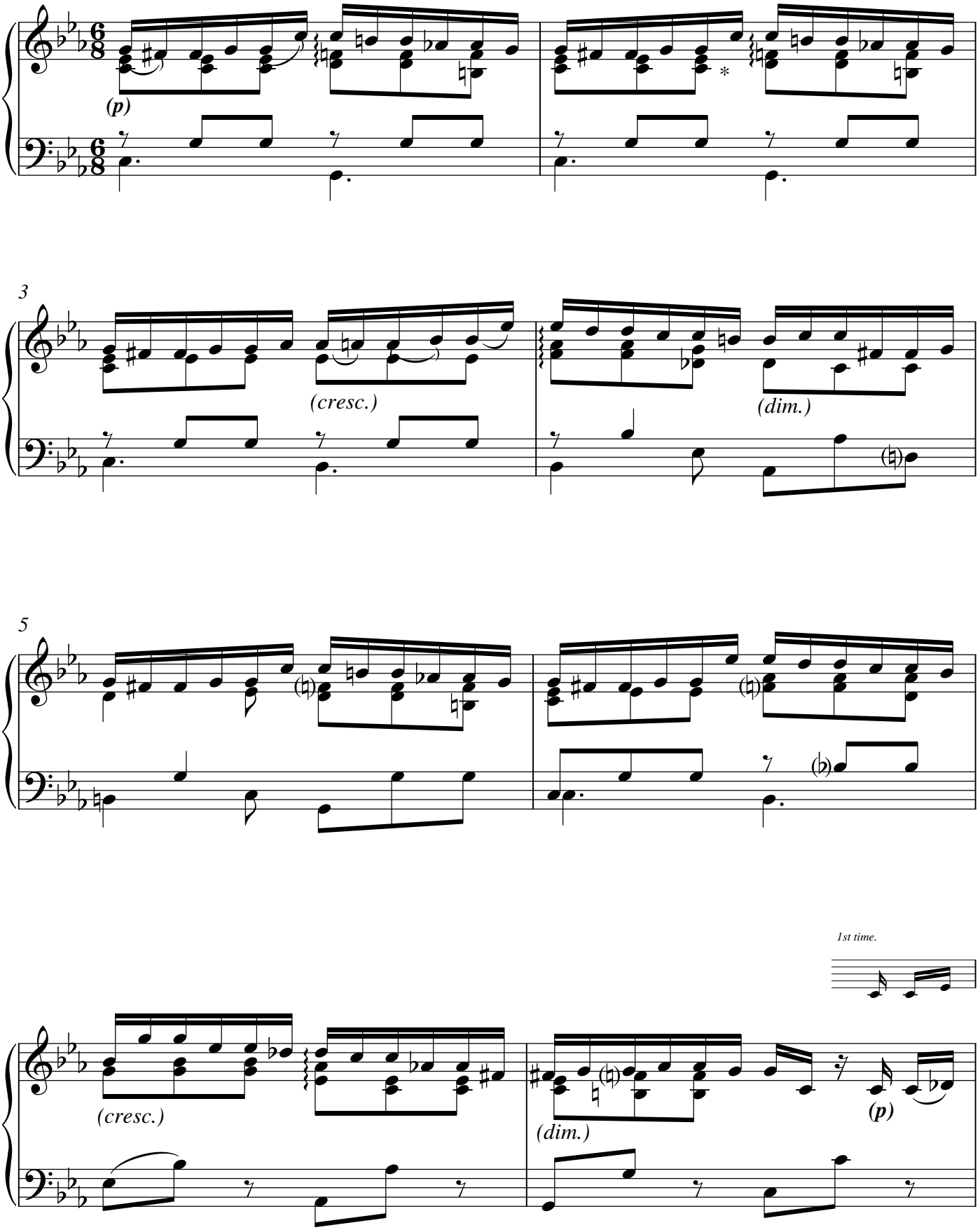
Prelude No. 22



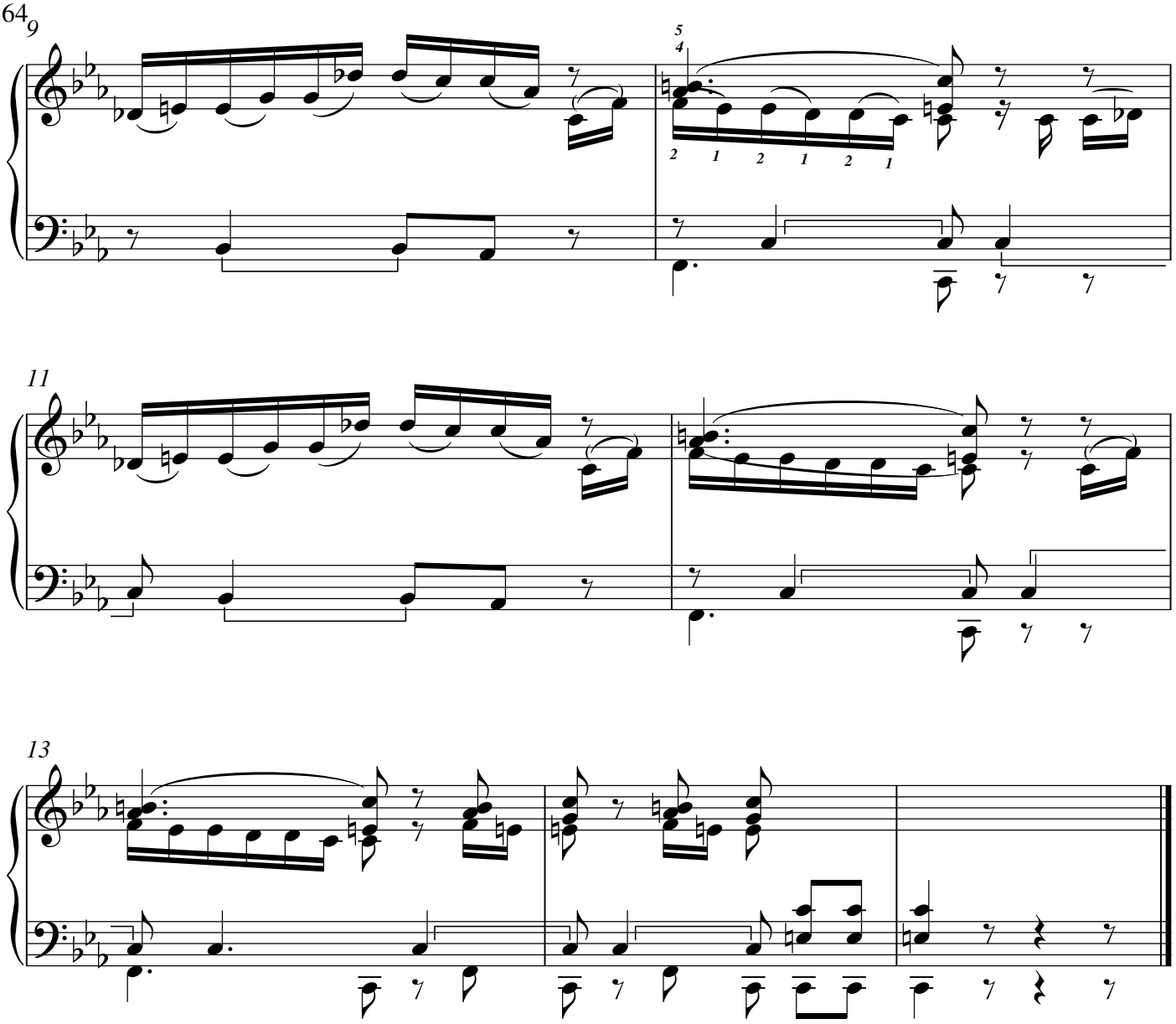
* L.H small notes in **Kistner** only.

Lesson No. 22

(Lamentevole)

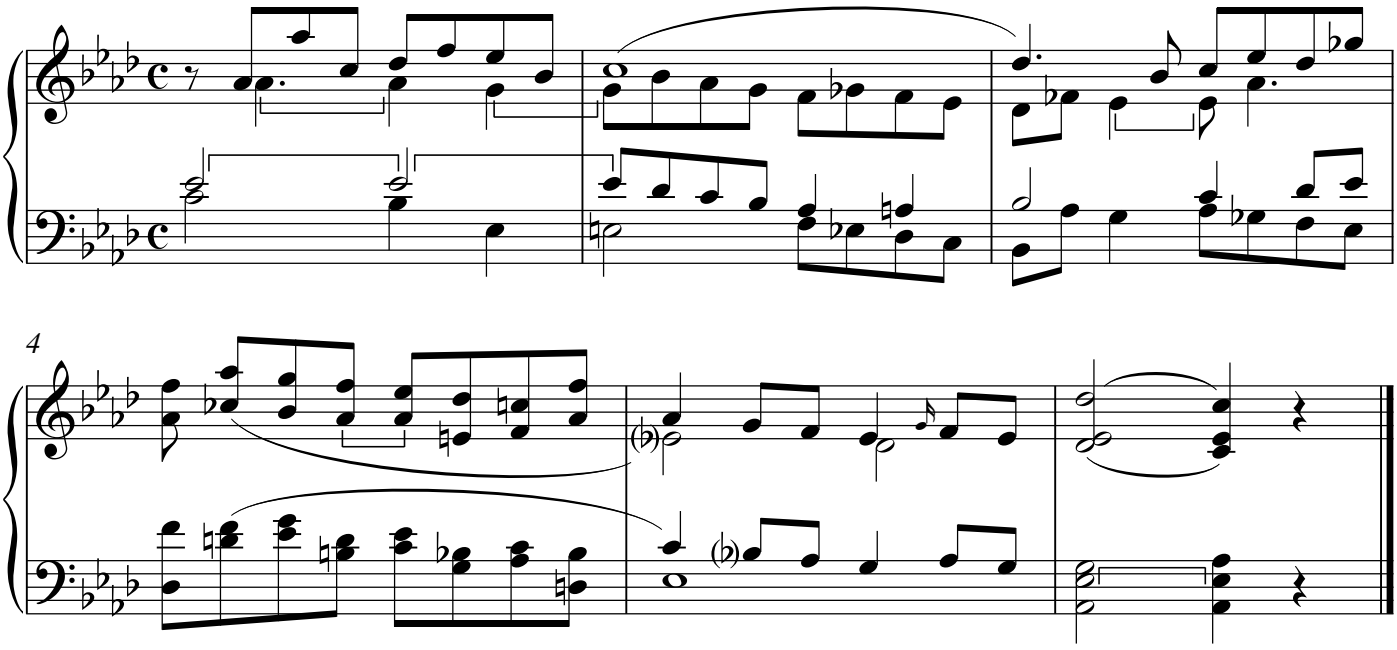


* Alto part: c' only in **L&C** and **Kistner**.
** Repeat mark in **L&C** and **Kistner**, and so the upper stave is not available in **A**.


9
5
4
2 1 2 1 2 1
11
13

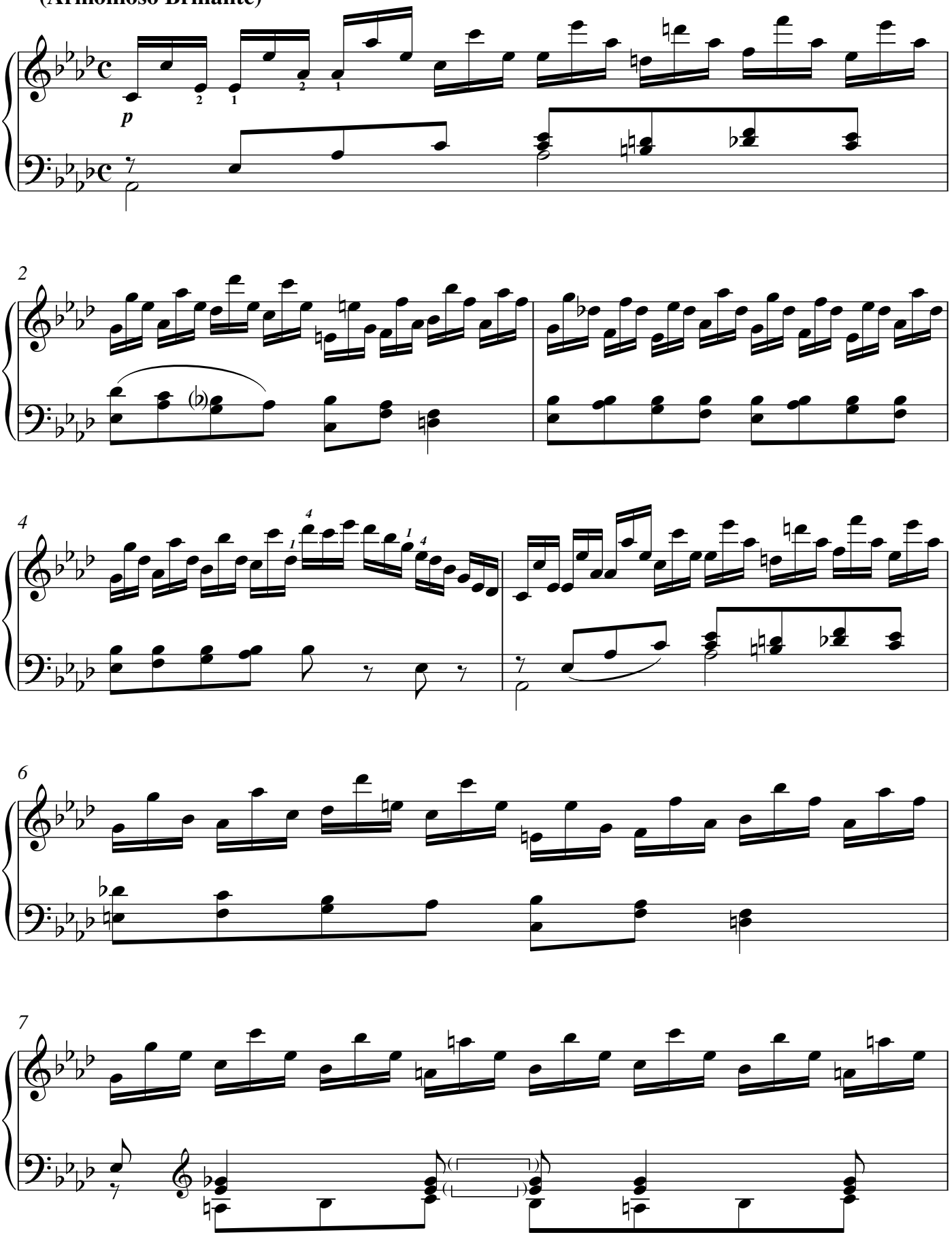
Prelude No. 23

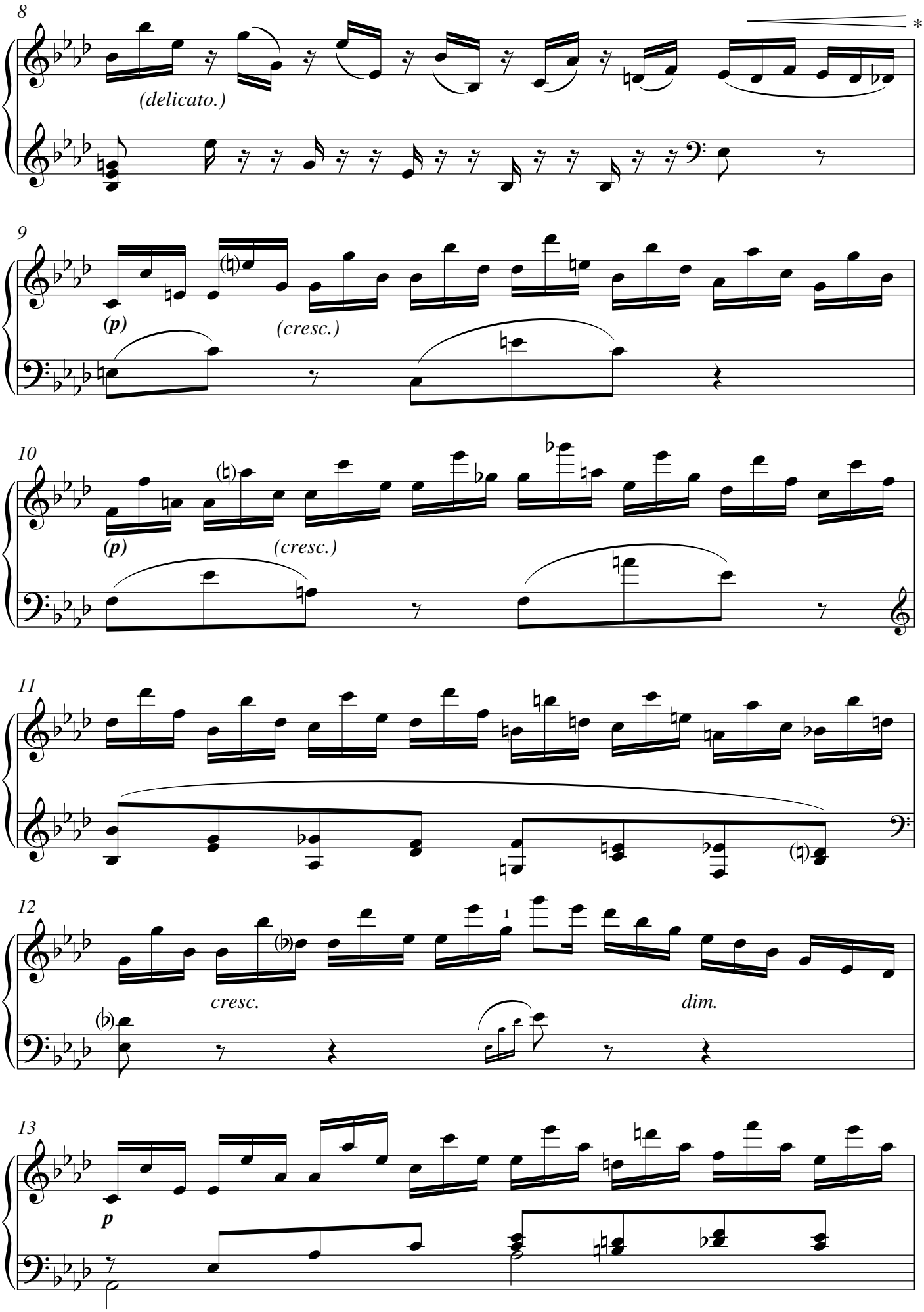
Andante Amabile



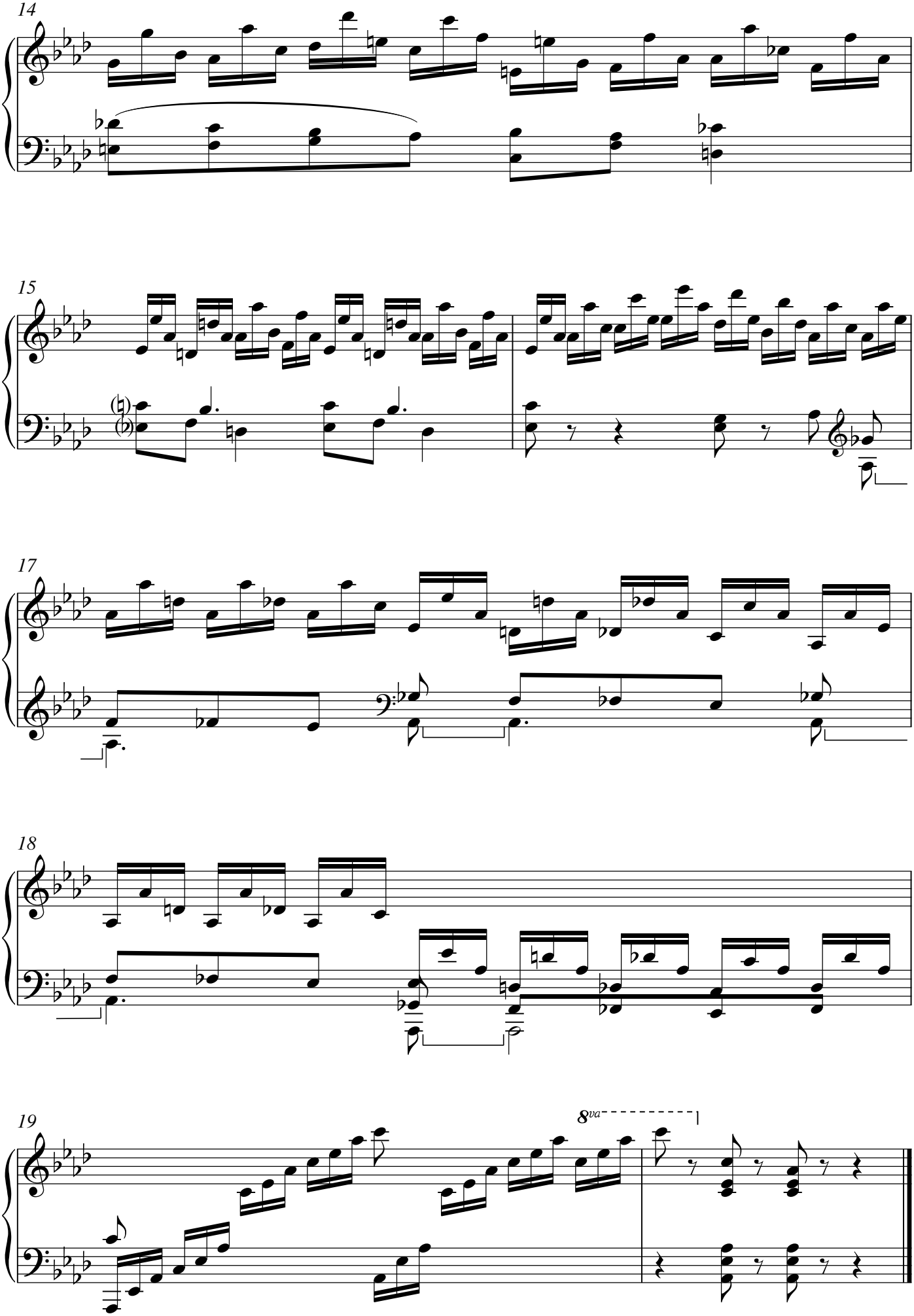
Lesson No. 23
L'Allegro

(Armonioso Brillante)

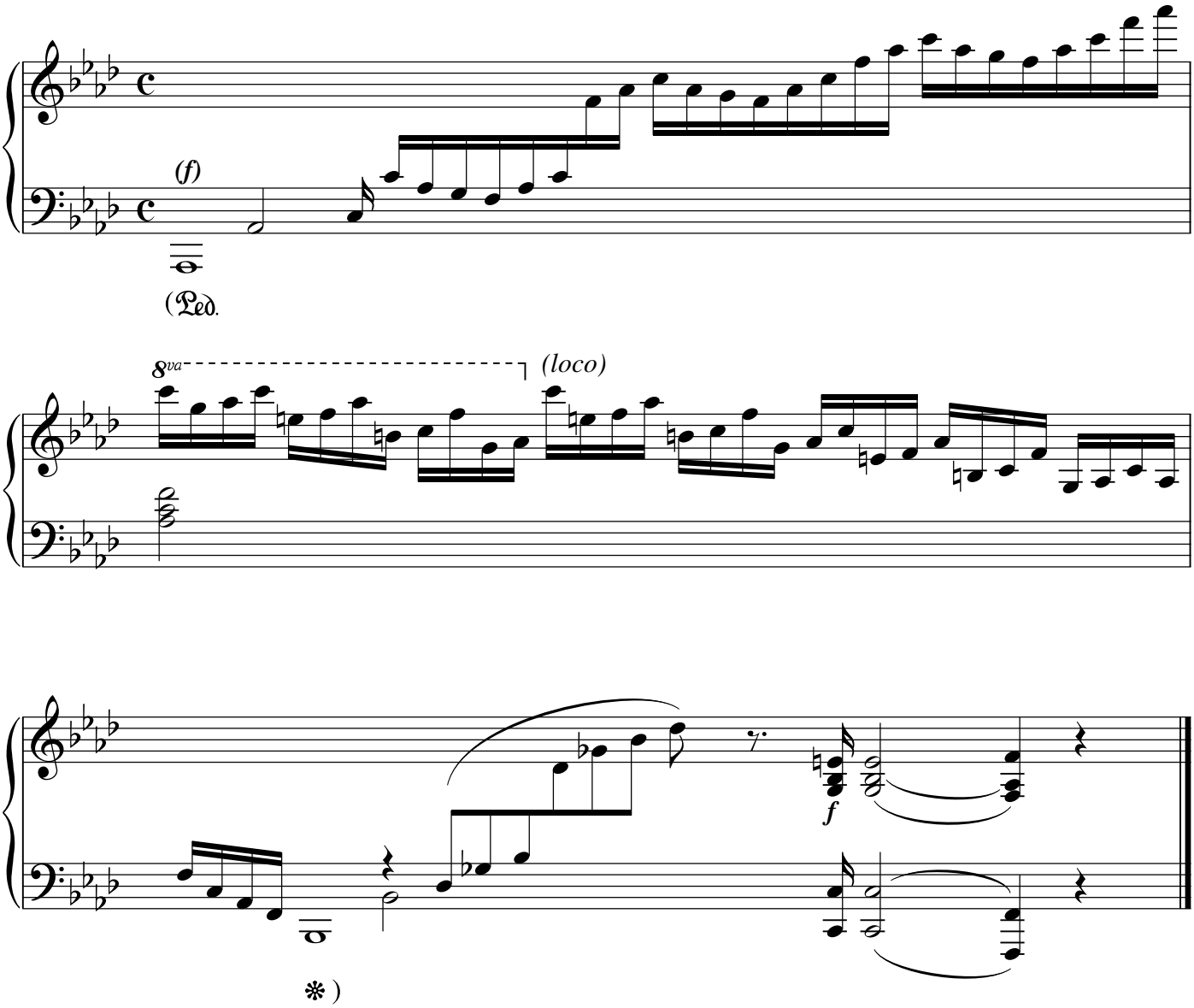




* **L&C** and **Kistner** indicate end repeat at this bar**.**

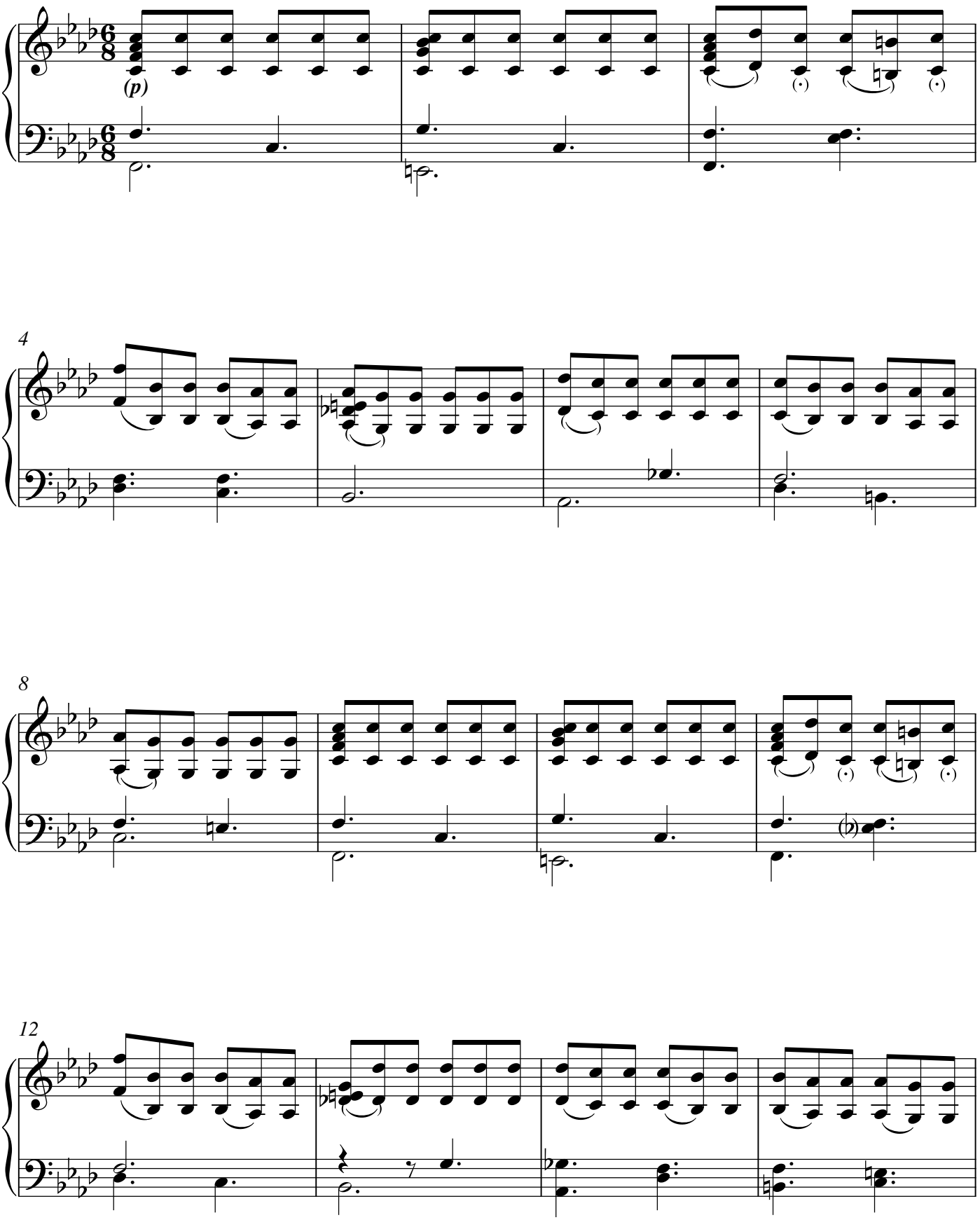

14
15
17
18
19
8va

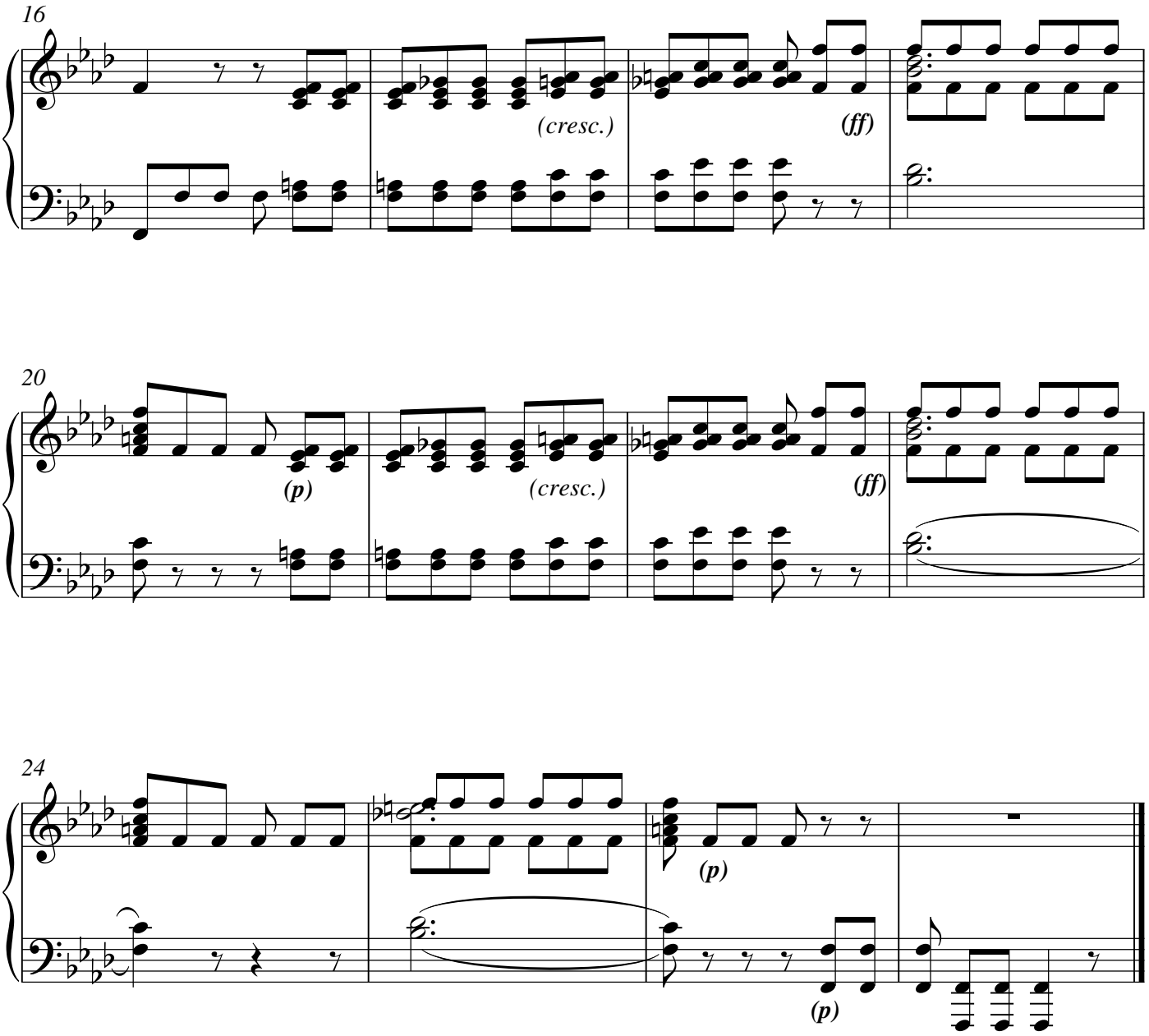
Prelude No. 24



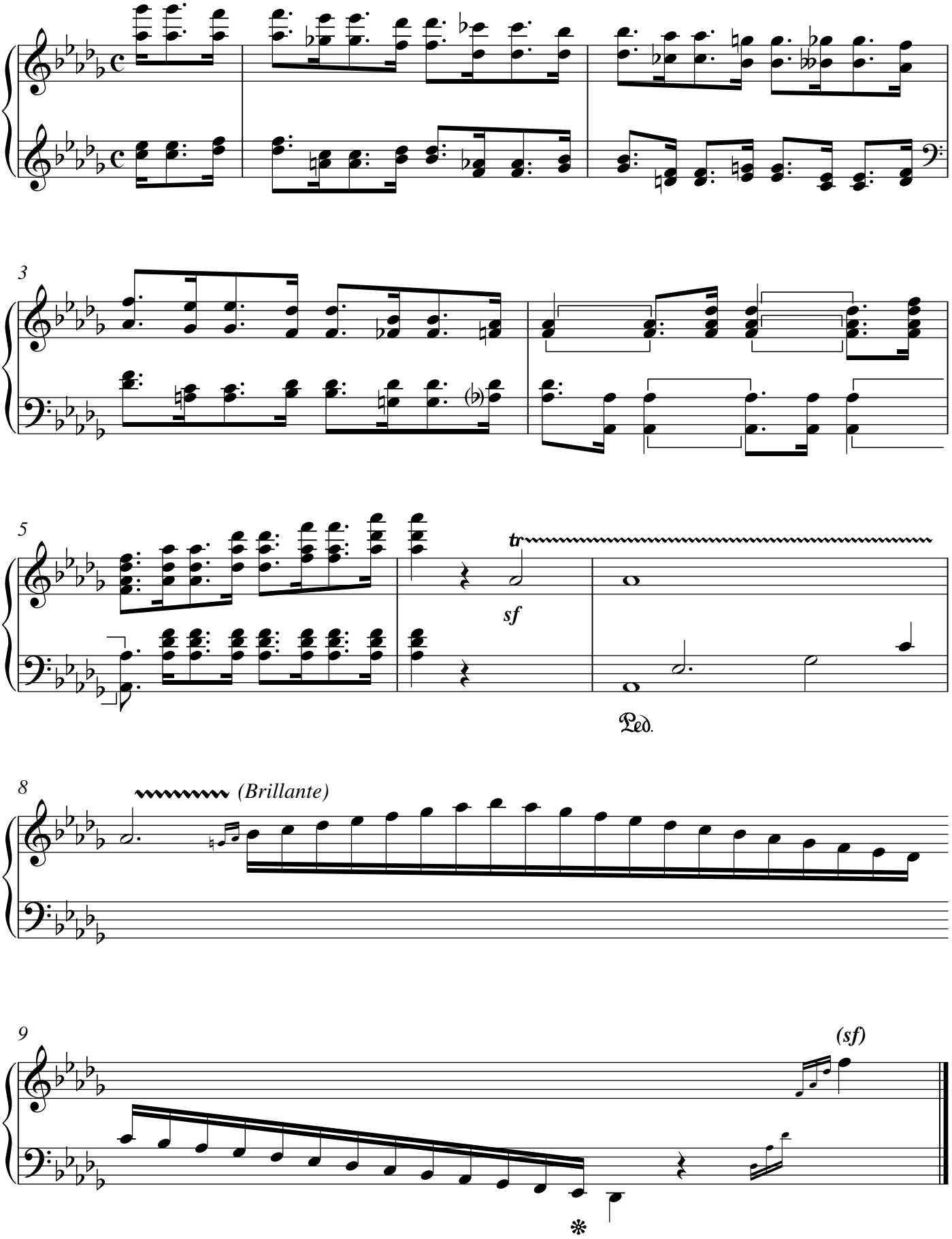
Lesson No. 24

(Plaintivo)

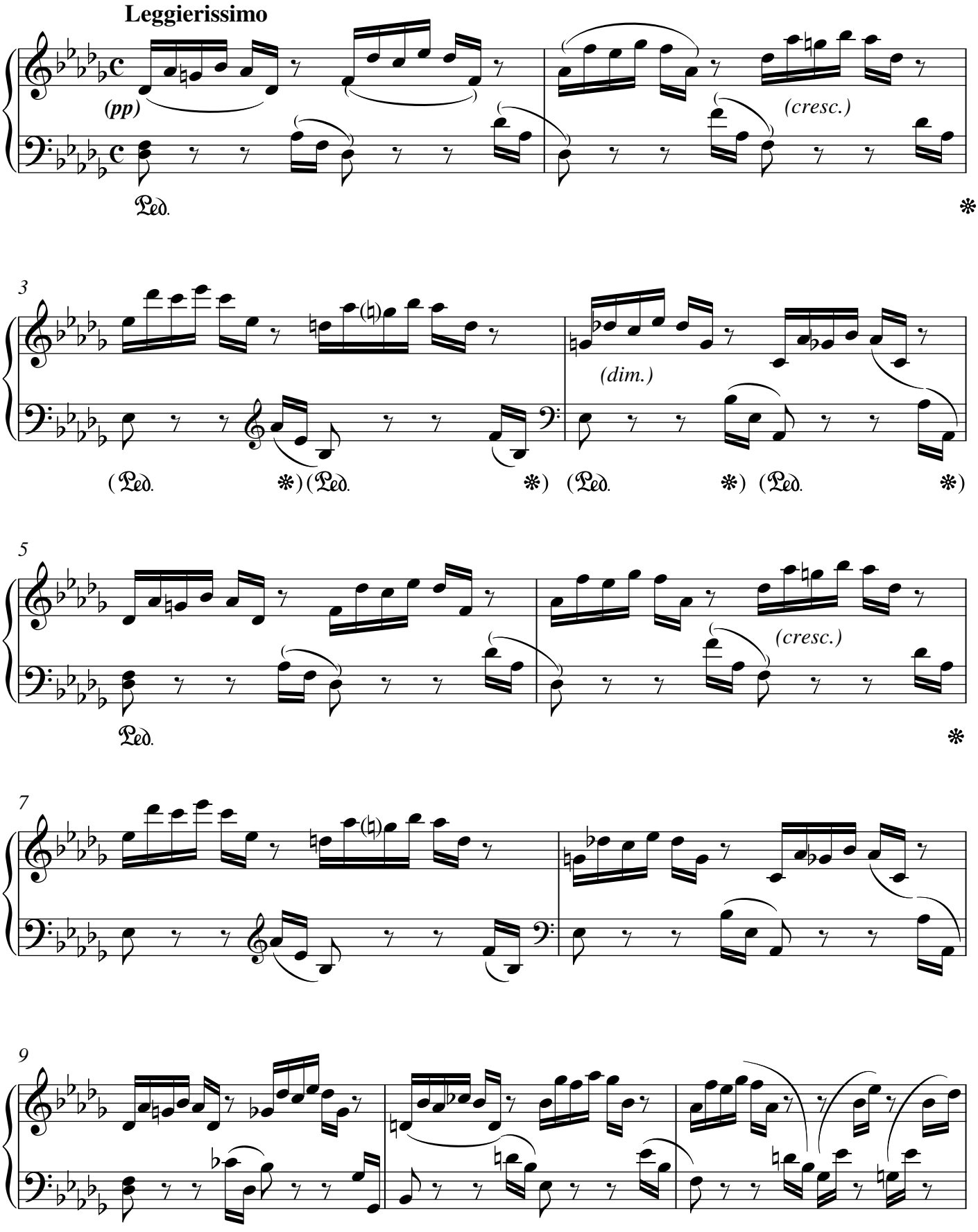


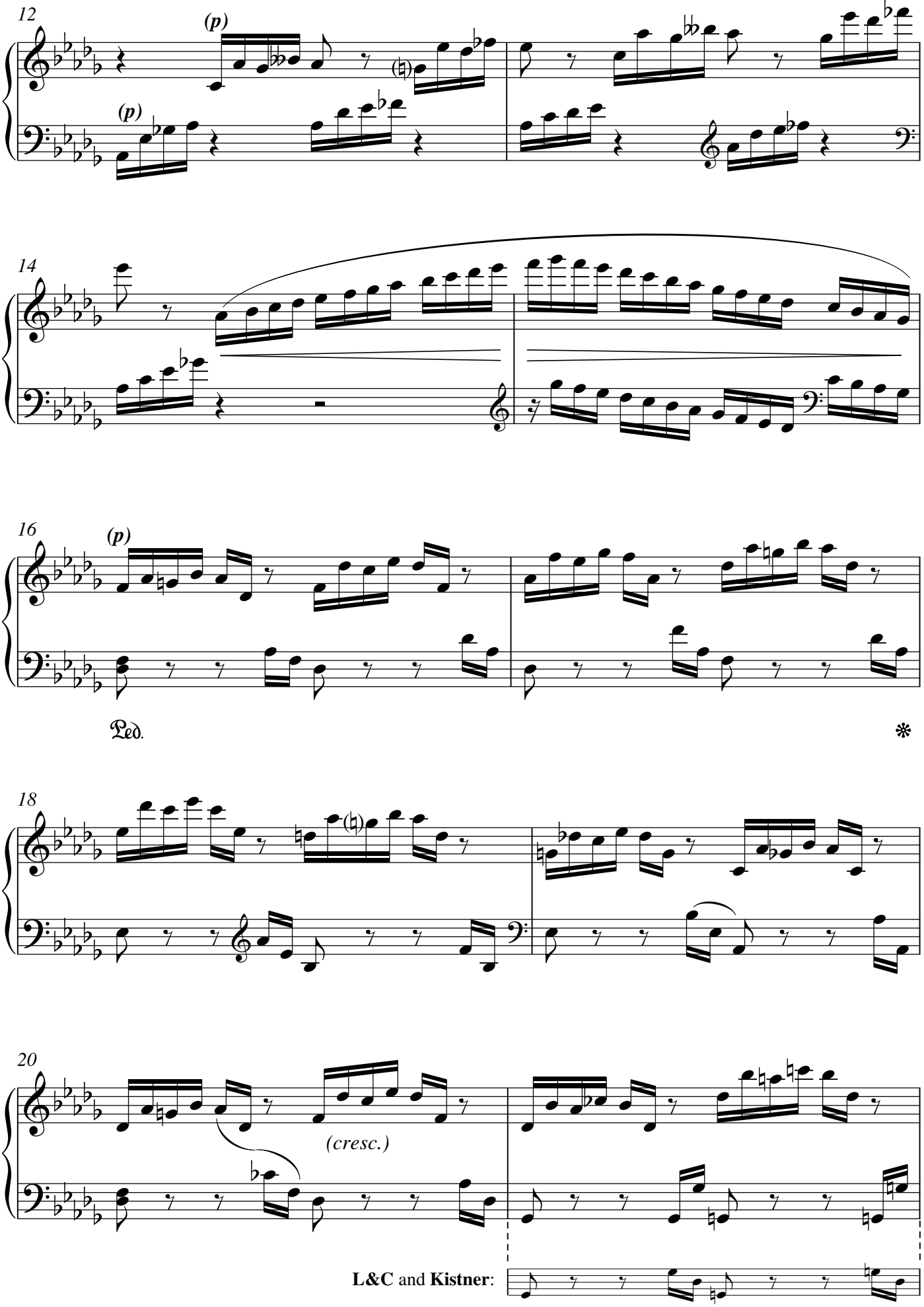

16
(cresc.)
(ff)
20
(p)
(cresc.)
(ff)
24
(p)
(p)

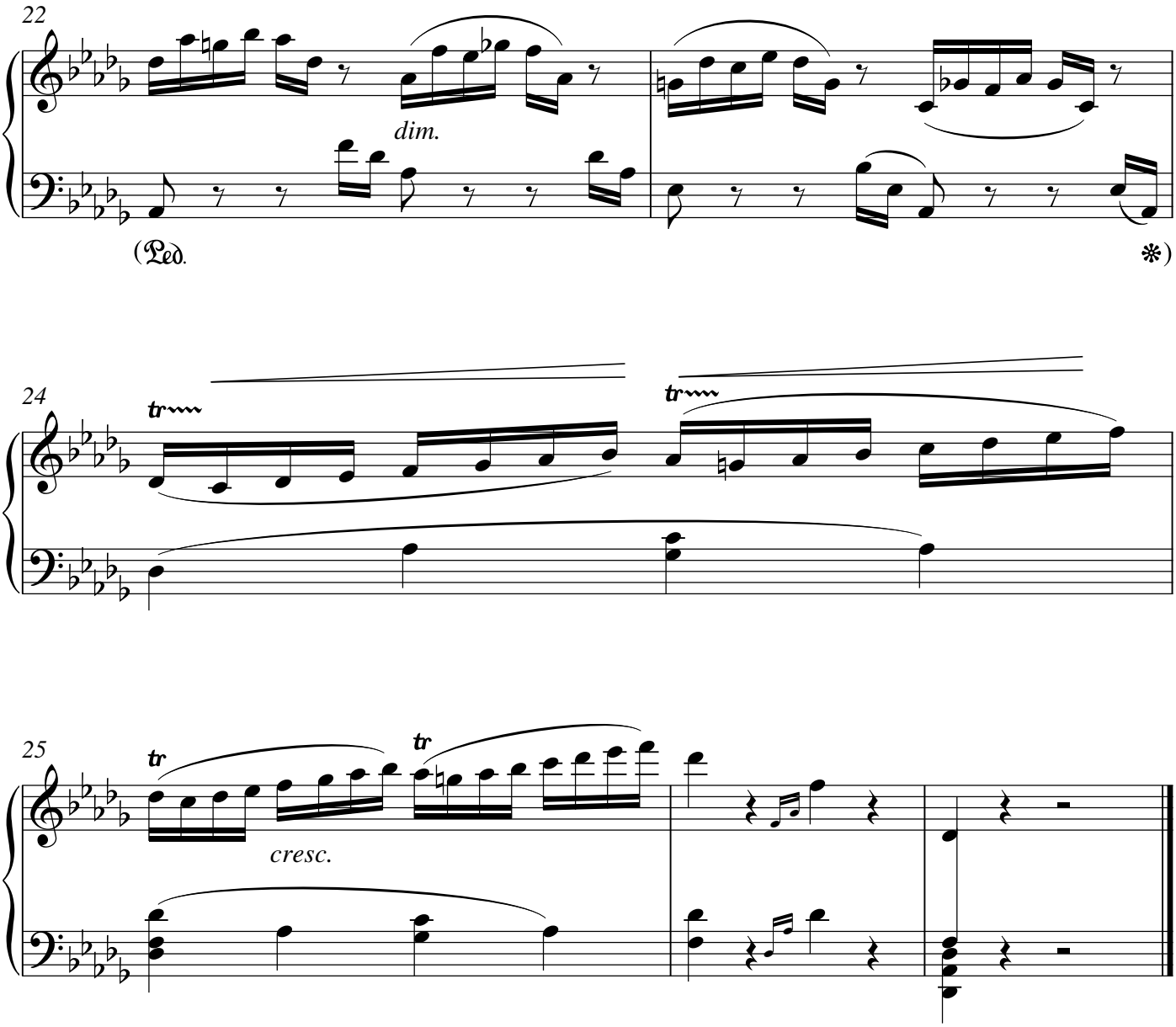
Prelude No. 25



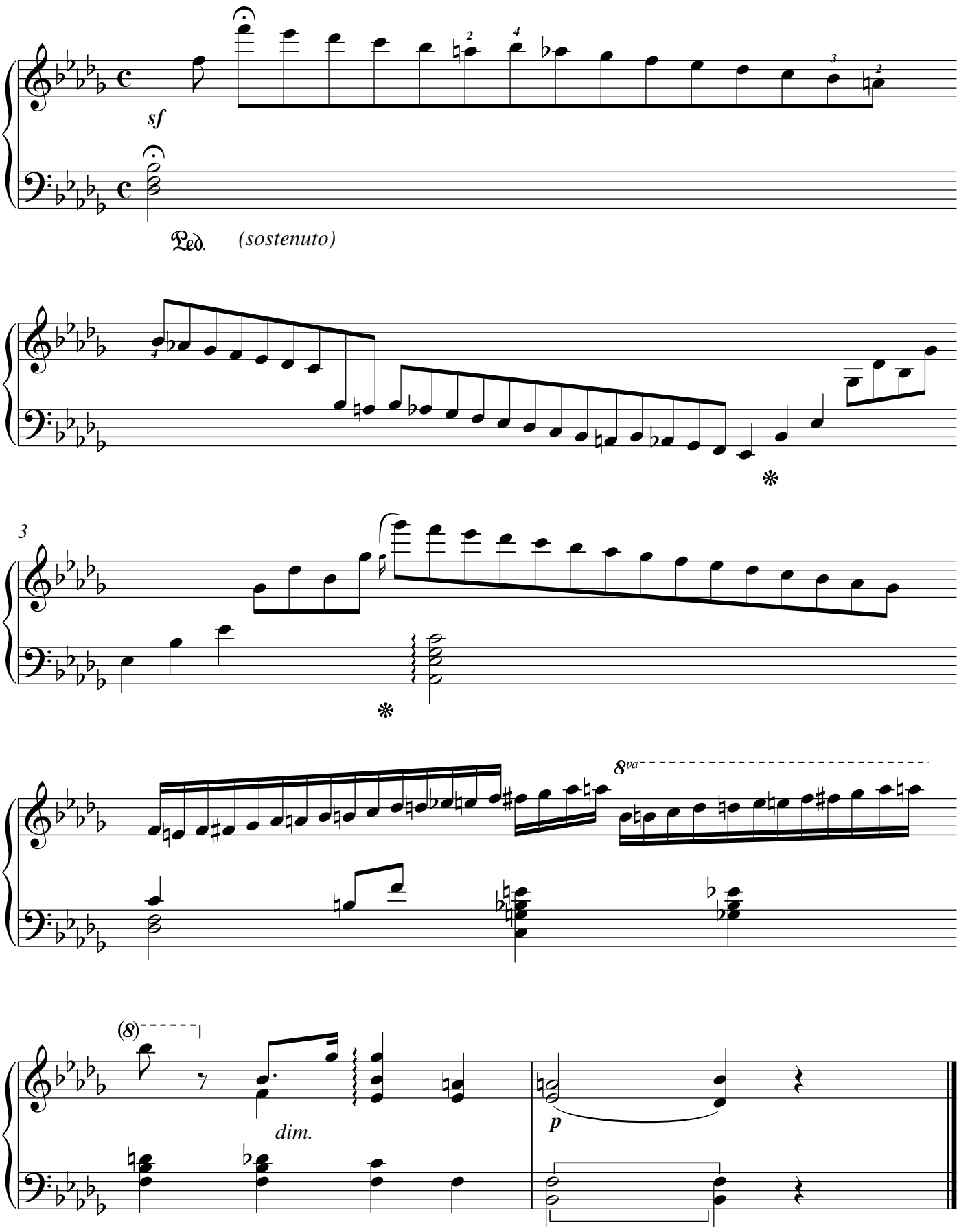
Lesson No. 25
(Zephyrus)



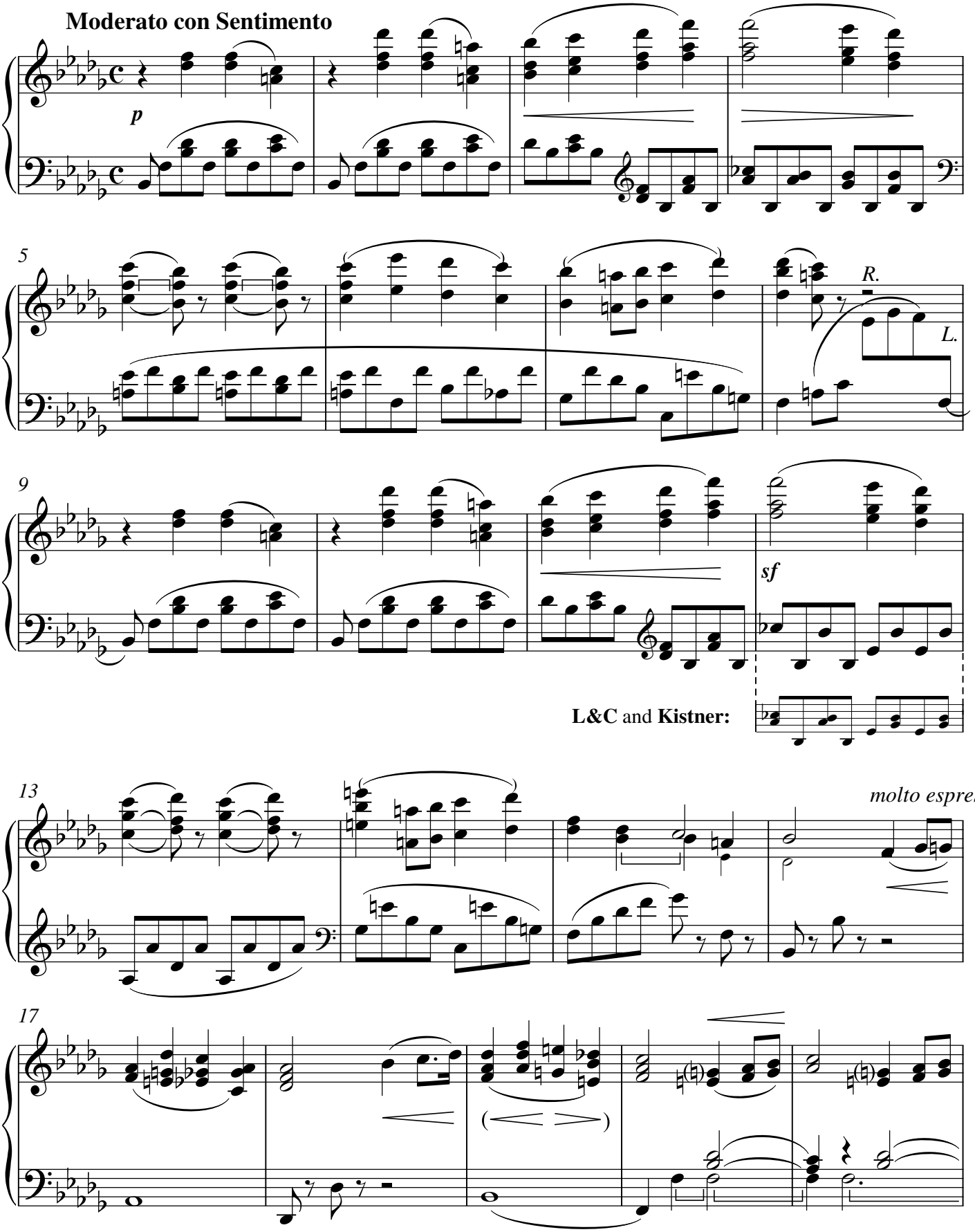

12
(p)
(p)
14
16
(p)
Ped.
*
18
20
(cresc.)
L&C and Kistner:

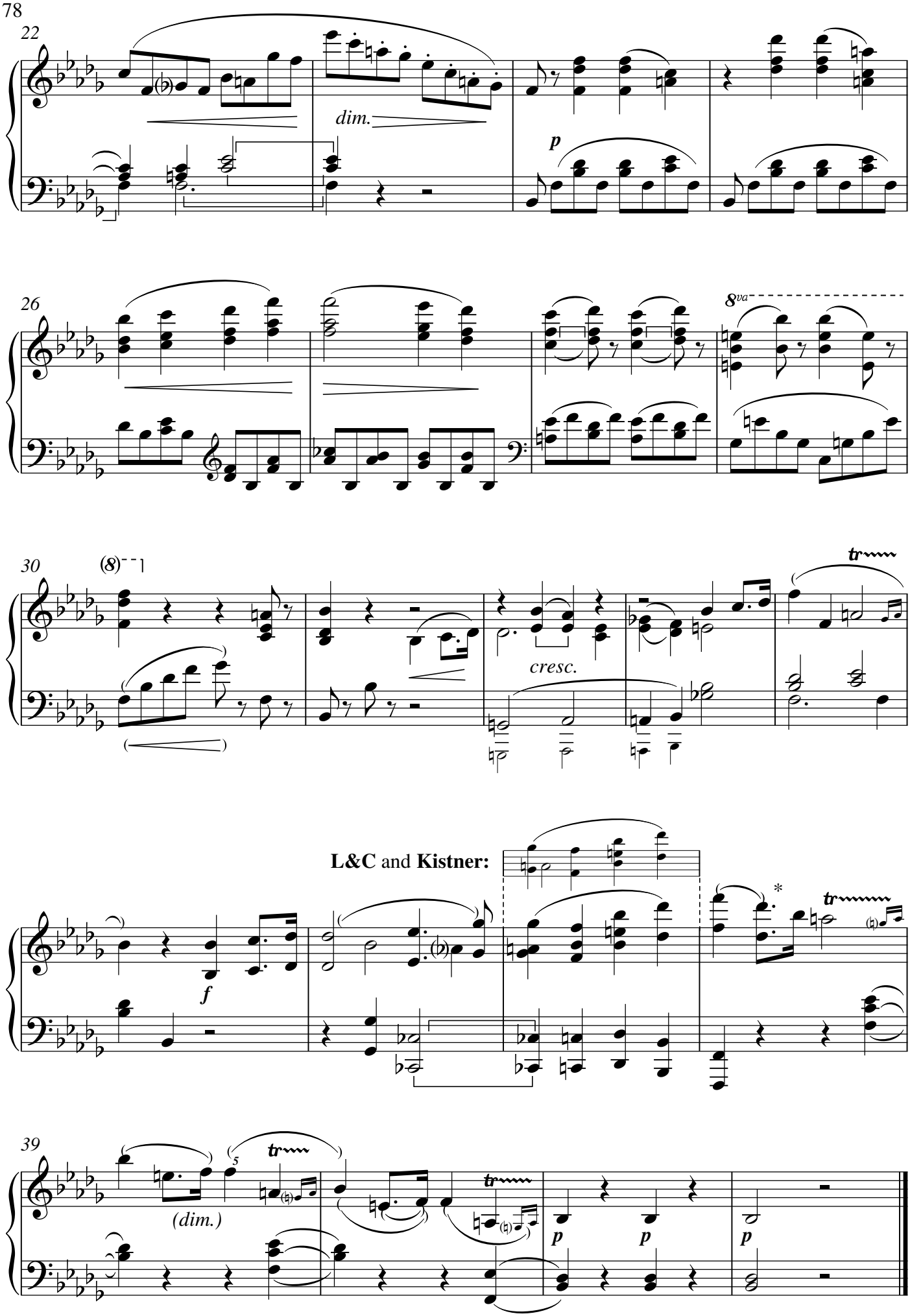

22
dim.
(Ped.
*)
24
tr
tr
25
tr
tr
cresc.

Prelude No. 26



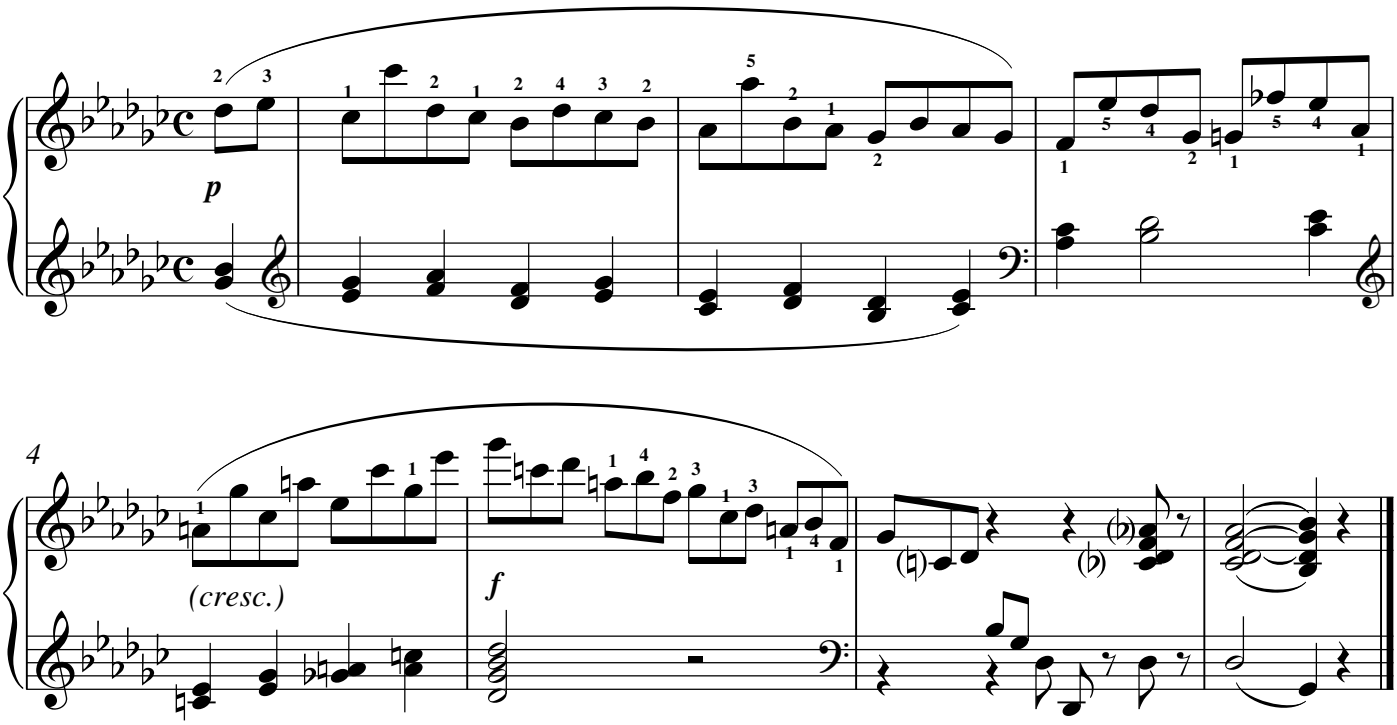
Lesson No.26
(Il Penseroso)





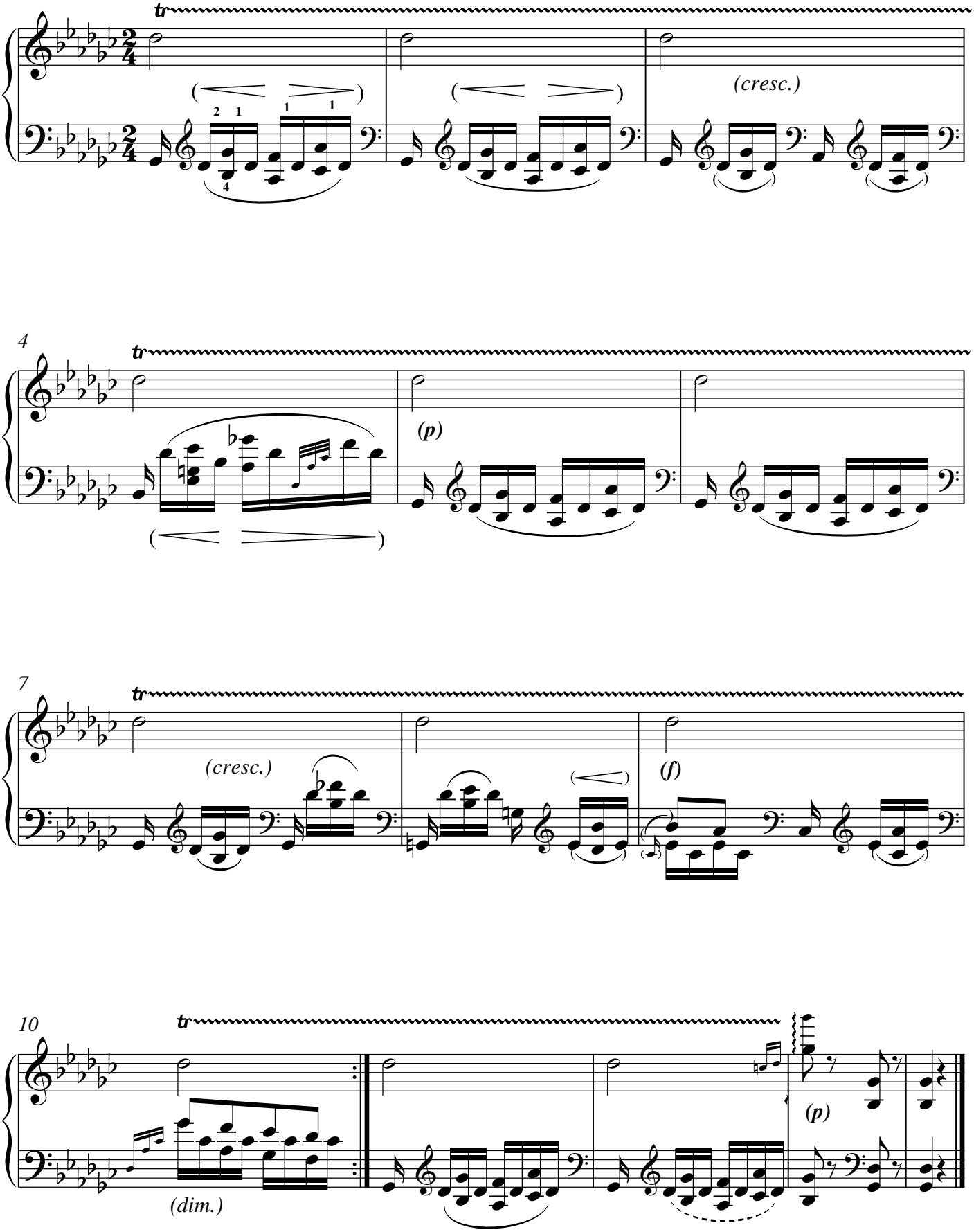
* **L&C** and **Kistner** provide a single *d‴* rather than octave.

Prelude No. 27

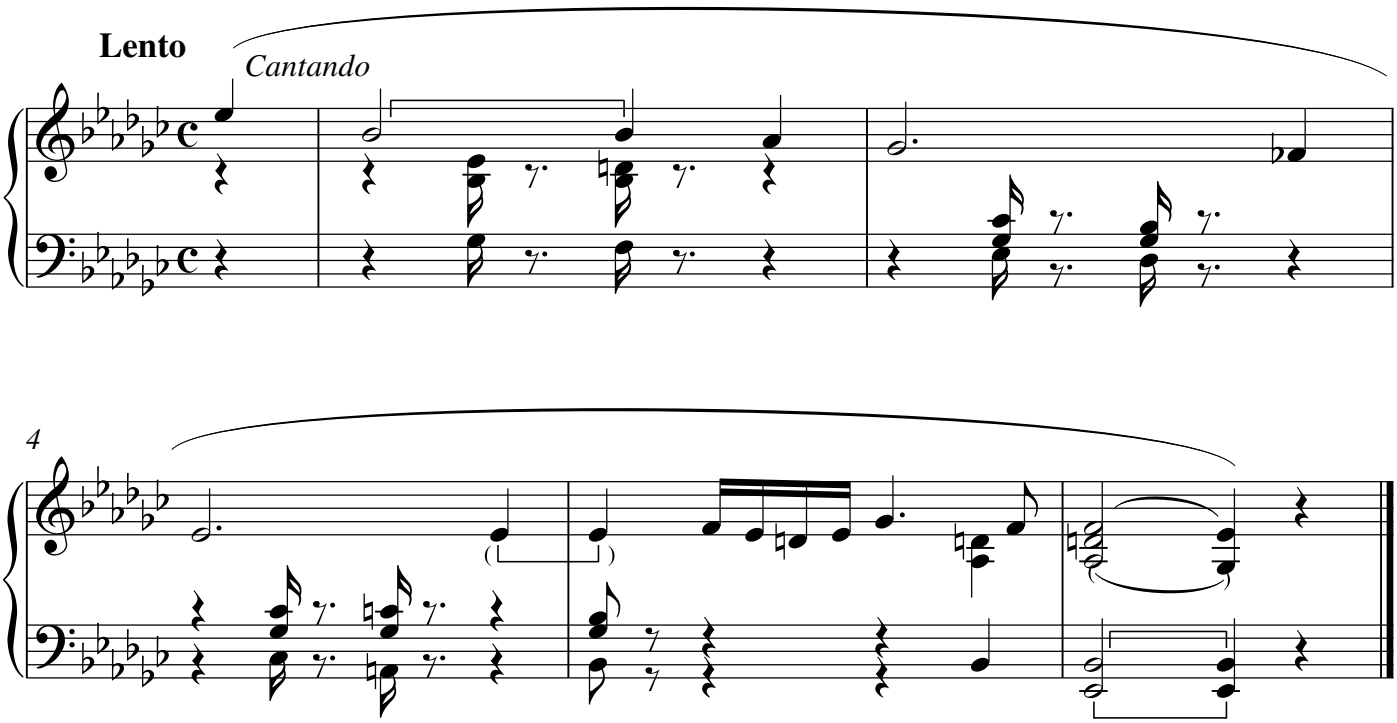


Lesson No. 27

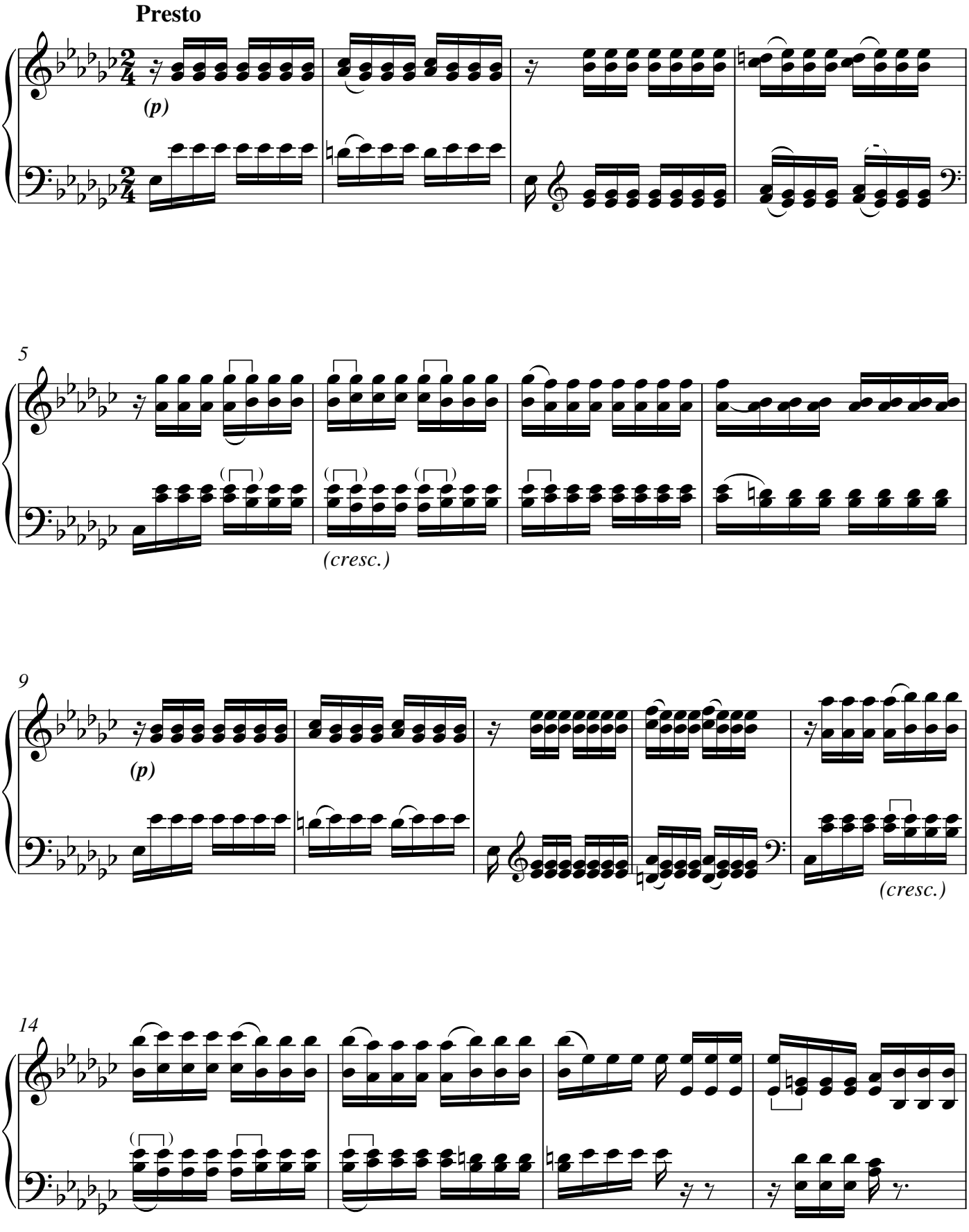
(Andantino)

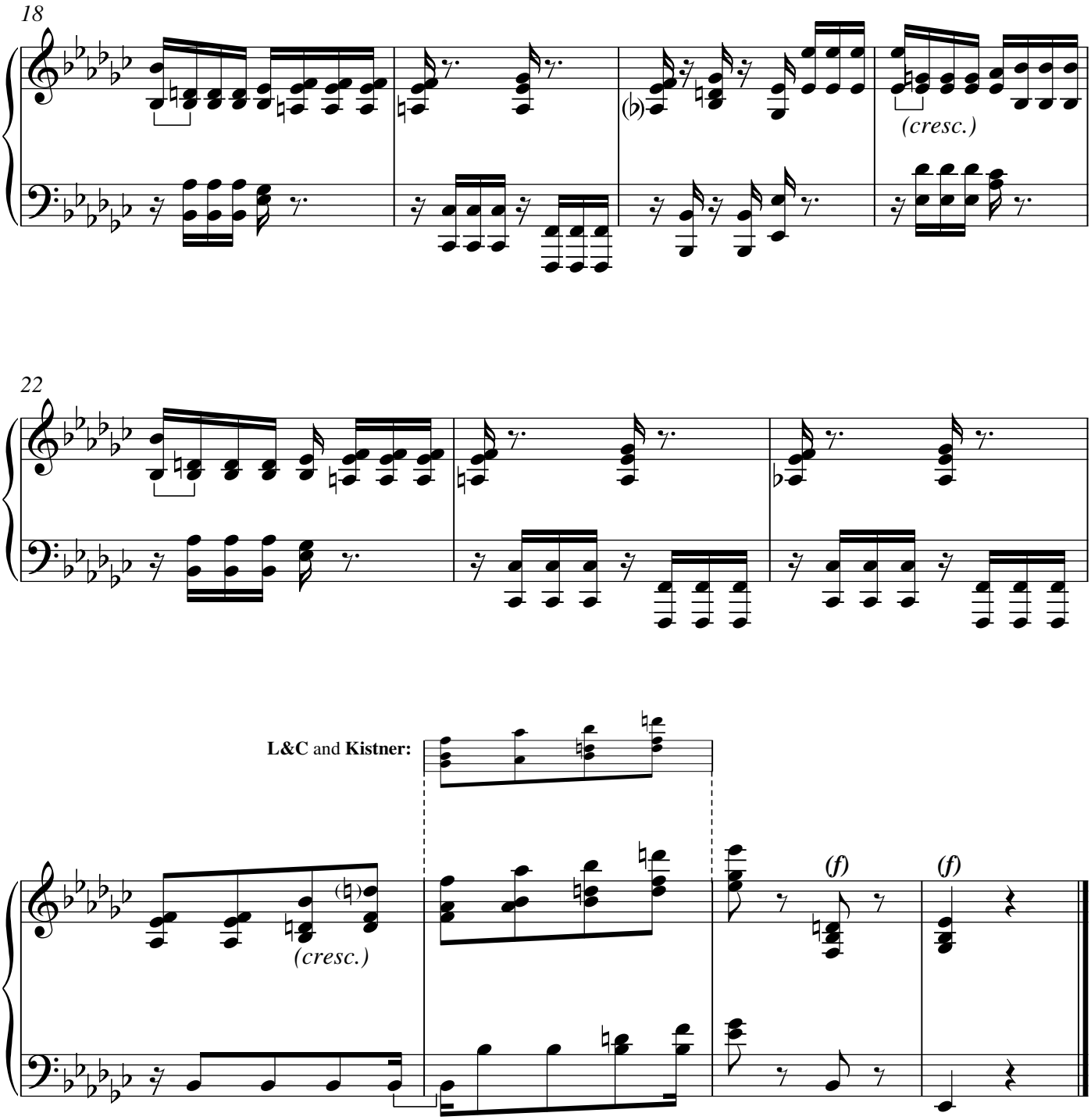


Prelude No. 28

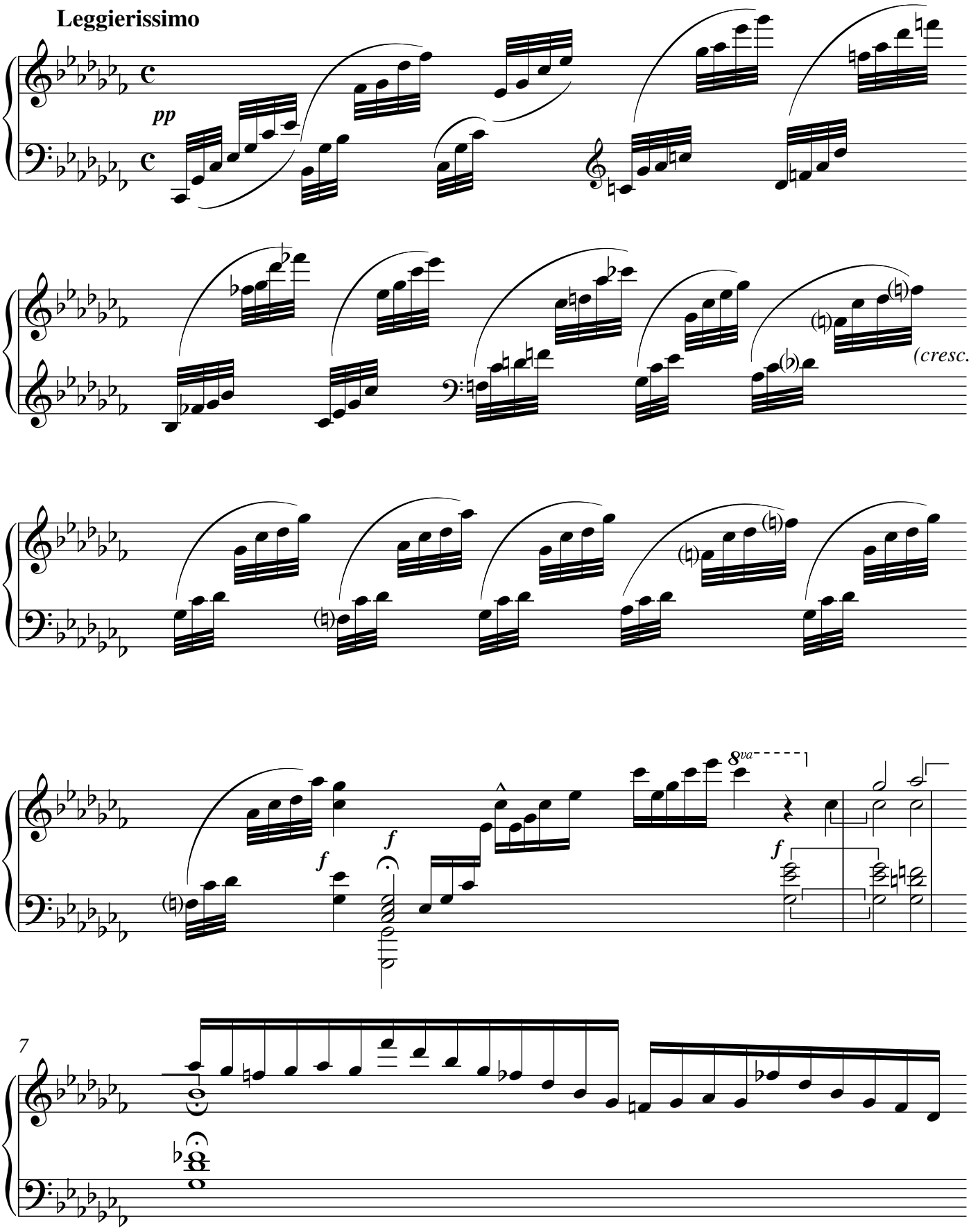


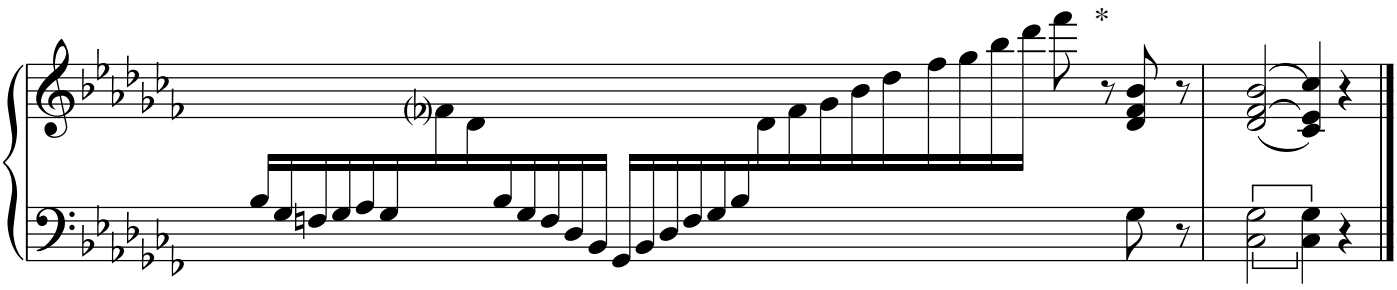
Lesson No. 28




18
(cresc.)
22
L&C and Kistner:
(cresc.)
(f)
(f)

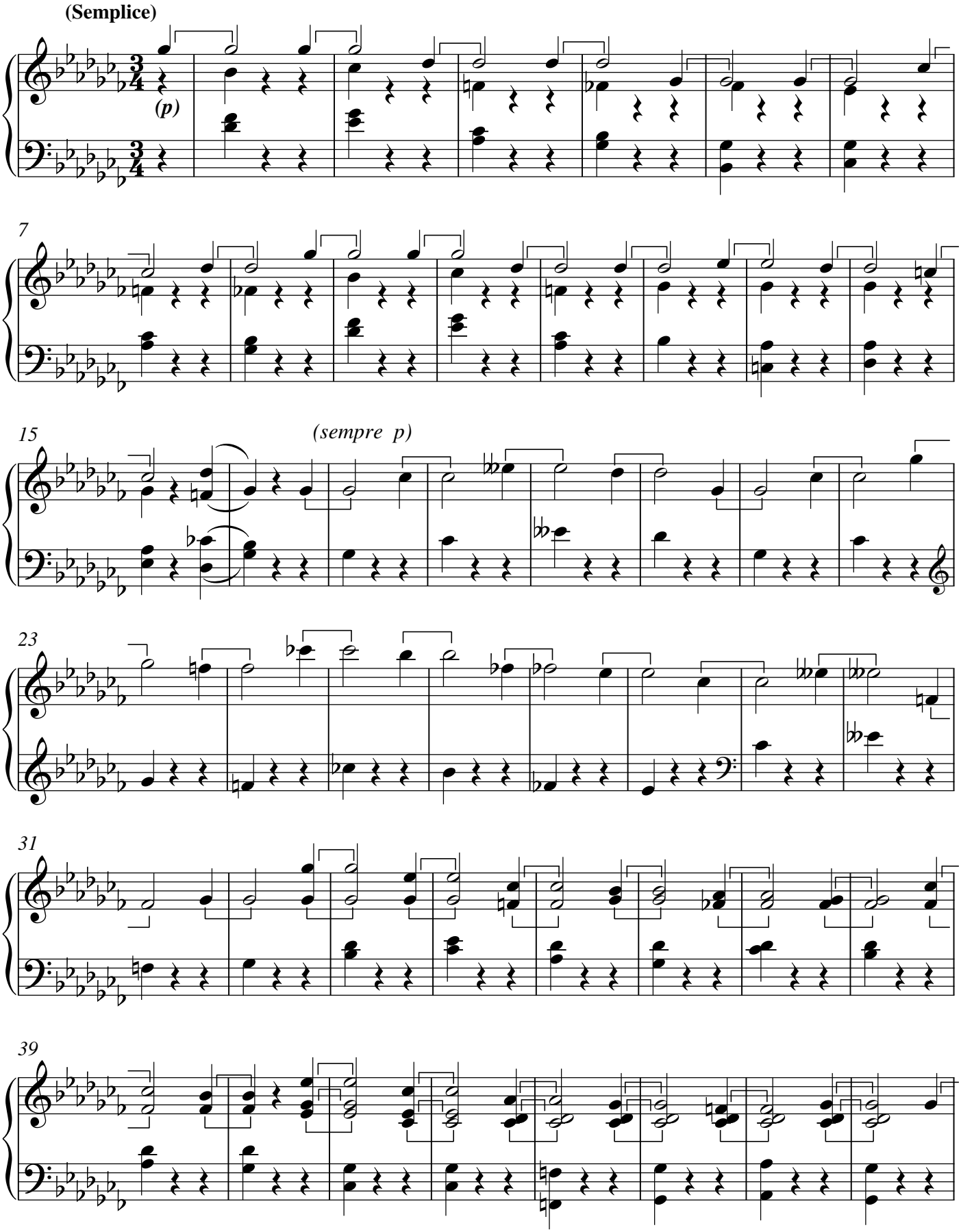
Prelude No. 29

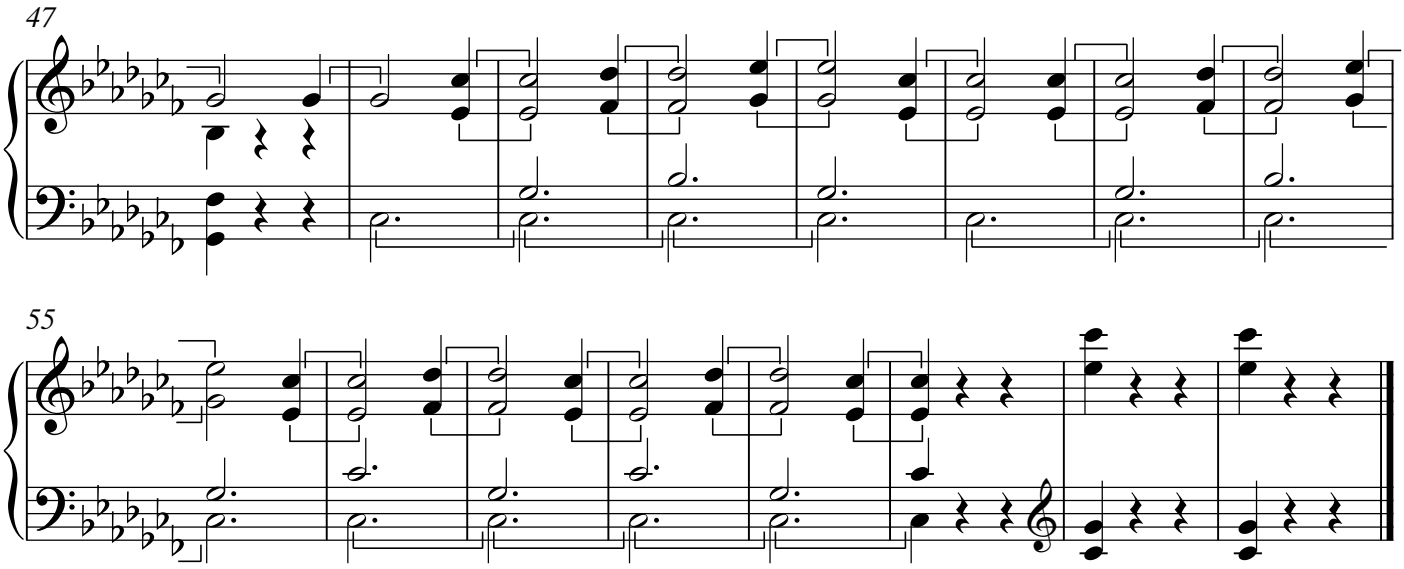




* **L&C** and **Kistner** notate the last two beats in crochets without any rests in both hands.

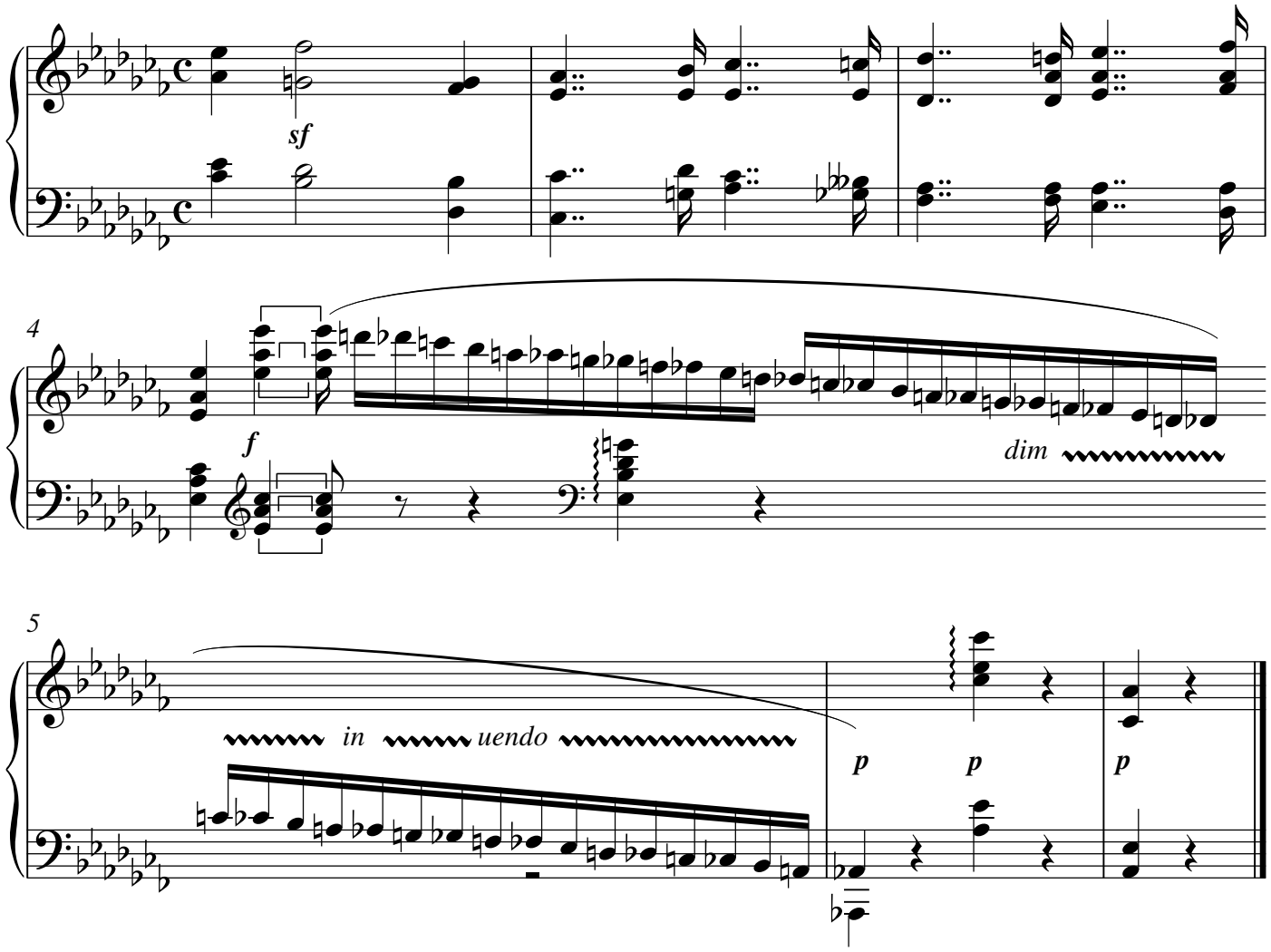
Lesson No. 29
Scherzetto



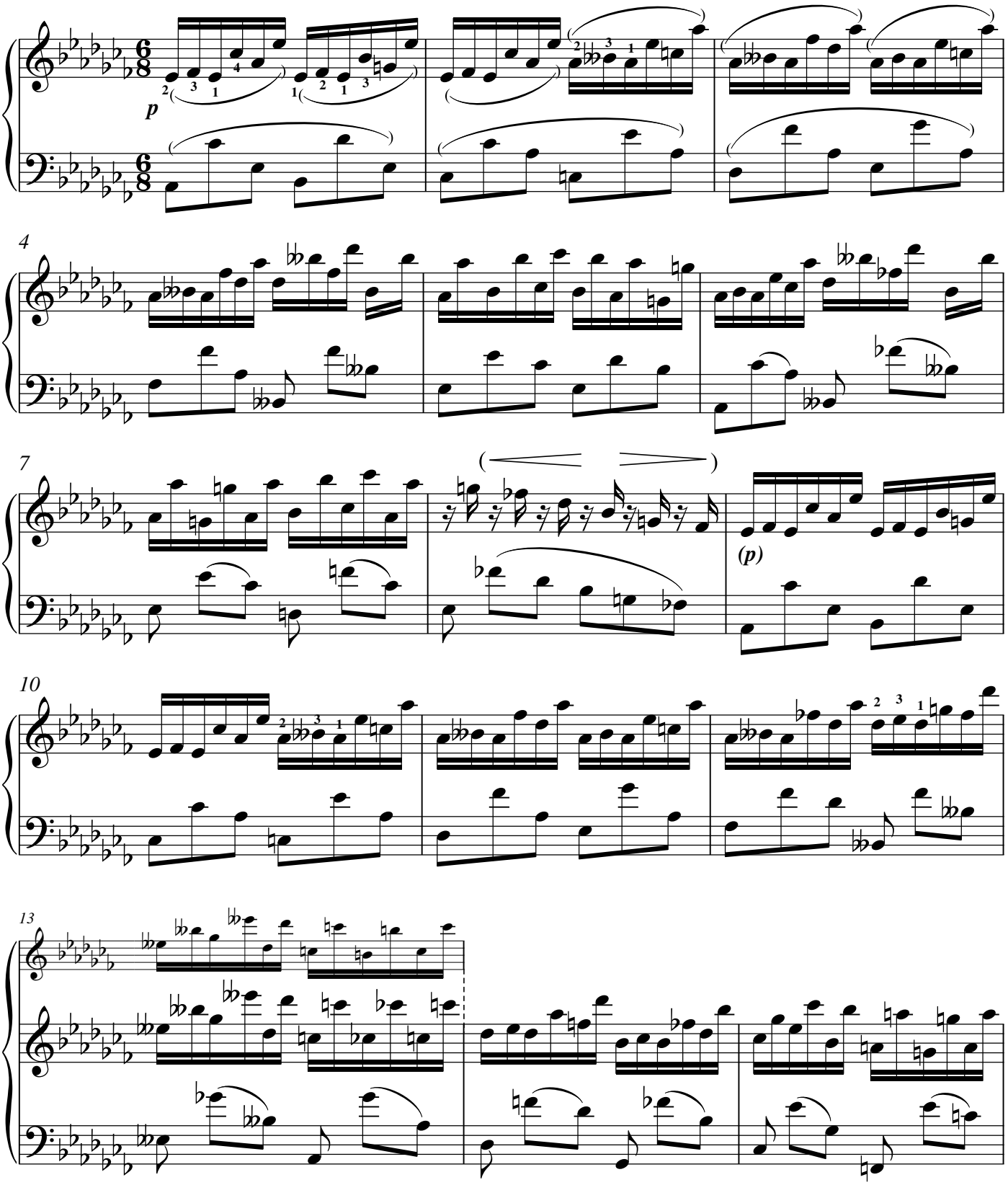

47

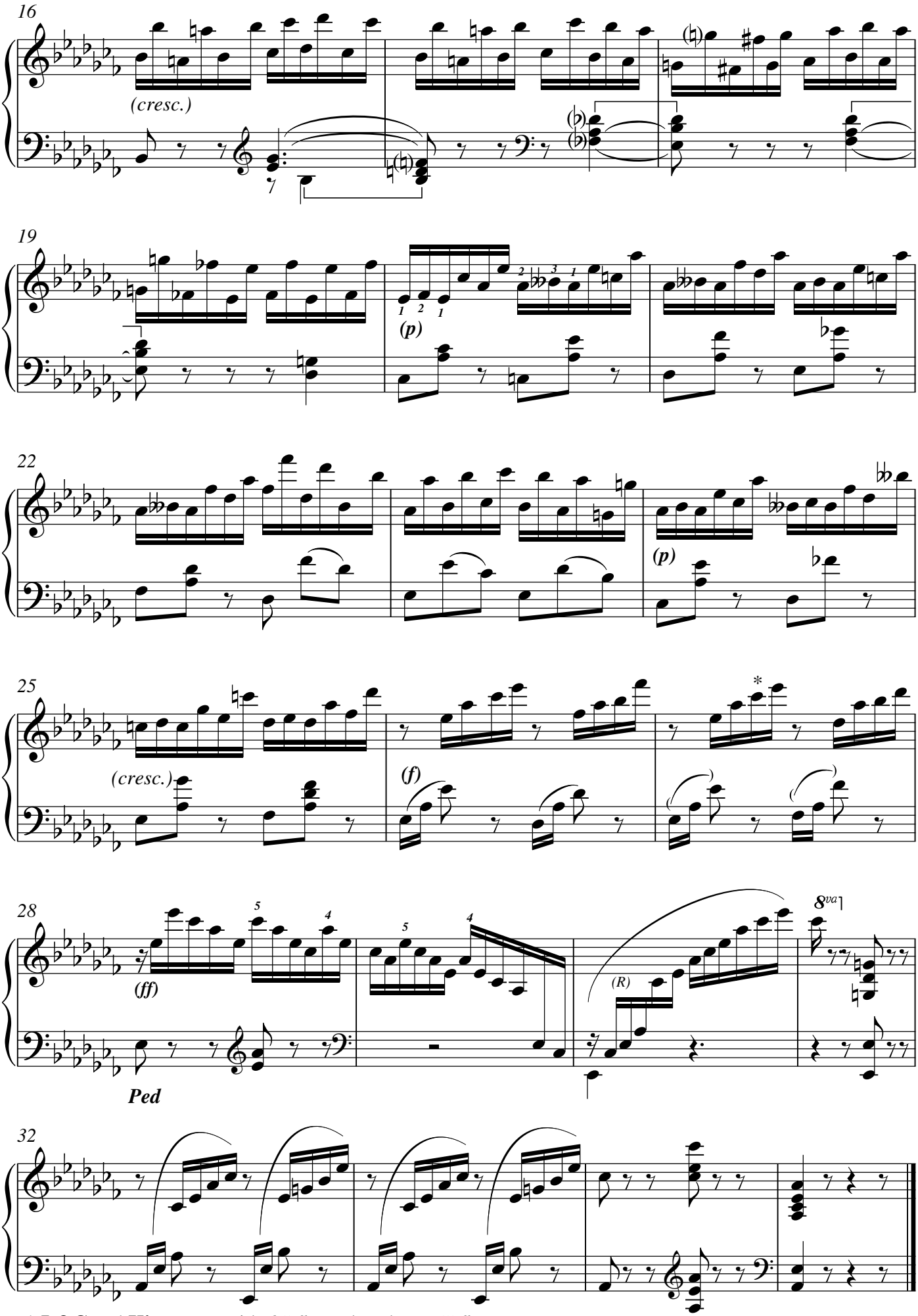
55

Prelude No. 30



Lesson No. 30





* **L&C** and **Kistner** provide *b'' flat* rather thatn *c''' flat*.

3.3 Critical Commentary:

Prelude 1

Bar	**Remarks**
12-13	**A** notates the R.H. part an octave lower and adds the indication of 8ve. The line of the 8ve indication ends before beat 1 of b. 13. This edition follows **L&C** and **Kistner** in raising the first R.H. note in b. 13 by an octave.

Prelude 2

Bar	**Remarks**
4	**A** includes a crotchet rest at the end, which does not take into account the opening anacrusis.

Lesson 2

Bar	**Remarks**
9, 10	**Kistner** includes arpeggio signs for the four left-hand chords.

Prelude 3

Bar	**Remarks**
1, 2	**L&C** includes slurs in the right hand part extending across each bar.

3	**L&C** and **Kistner** include arpeggio sign on 2nd beat octave.

Prelude 4

Bar	**Remarks**
1	The tempo indication in **A** is written as 'P. e. Agitato'. The present edition takes P. to be an abbreviation of Piano as **L&C** and **Kistner**, who print it as 'p ed Agitato'.

Lesson 4

Bar	**Remarks**
11	L. H: Small note *c'* and arpeggio sign in **L&C** and **Kistner**.

Lesson 5

Bar	**Remarks**
26 29	Staccato in **Kistner.** Arpeggio sign in **L&C** and **Kistner**.

Prelude 6

Bar	**Remarks**
1 6, 7	Moderato in **Kistner**. L.H: fingering in **Kistner.**

8, 9	***f*** in **Kistner.**

Lesson 6

Bar	**Remarks**
1 18 21 23 39 43	Fingering in **Kistner.** Arpeggio sign in **A.** Fingering in **L&C.** L.H: in **A** notated in F clef. *Tranquillo* in **L&C**. **A** presents crotchet in R.H. This edition follows **L&C** and **Kistner** which equalize the note value to that in the L.H. and to those of the previous two chords.

Prelude 7

Bar	**Remarks**
8	Arpeggio sign in **L&C** and **Kistner.**

Lesson 7

Bar	**Remarks**
2, 3, 4, 6	Fingering in **L&C.**

Lesson 8

Bar	**Remarks**
--- 1	Fingering from **L&C** throughout. Tempo indication from **Kistner**. **A** has 'Moderato con Puncto'. **L&C** has Moderato con forza.

Lesson 9

Bar	**Remarks**
34	Fingering in **Kistner** only.

Prelude 10

Bar	**Remarks**
1	Time signature in **L&C** & **Kistner.**

Lesson 10

Bar	**Remarks**
4 10 14	R.H: 1st beat, **A** crossed out *f'*# and changed it to *e'*. R.H: 4th quaver, **A** crossed out *c''*# and changed it to *d''*. L.H: 3rd beat, **A** crossed out *e#* and *c'*# to be played with an arpeggio sign.

Lesson 11

Bar	**Remarks**
4	Arpeggio sign in **L&C** & **Kistner.**
17	Two slurs absent in **Kistner**.

Lesson 12

Bar	**Remarks**
2	Fingering in **L&C.**
2, 8	*ten.* in **L&C.**
9 – 21	**L&C** and **Kistner** indicate a repeat of these bars.
13	Fingering in **L&C.**

Prelude 13

Bar	**Remarks**
4	**A:** R.H third beat, the second part notated in semibreves. This edition follows **L&C** & **Kistner.**

Lesson 13

Bar	**Remarks**
16 – 32	**L&C** & **Kistner** indicate repeats.
35	*P sempre* in **Kistner.**

Lesson 14

Bar	**Remarks**
Title	Title is not given in **A**. **L&C** has an English title, *Emotion*. **Kistner** translates it into German as *Gemuthsbewegung*.
5, 6	L.H: lower octave in **L&C** and **Kistner.**
1 – 8	**L&C** & **Kistner** notate the repeated passage in full.
24 – 27	**A:** L.H, forth beats were written in octave (*A and A,)* but then crossed out.

Lesson 15

Bar	**Remarks**
4	**A** adds a repeat mark and Bennett indicated bar 4 as 1st time, bar 5 as 2nd time, the composer explained this in the margin. **L&C** and **Kistner** follow the recommendation and notate the repetition. This edition follows **L&C** and **Kistner.**
7	L.H: last beat (4 semiquavers) *g sharp* is absent in **Kistner**
9	R.H: natural on *e'* in **Kistner** only.
12	L.H: sharp on *b* in **Kistner** only.

Lesson 16

Bar	**Remarks**
7	R.H: **Kistner** presents the first chord as a quaver.
8, 19	**A** adds repeat mark and a note at the end by the composer:

14, 26, 32	"Repeat from the mark on the stave side and then add the remaining bars". L.H: **A** presents 1st beat as a crochet, this edition follows **L&C** and **Kistner** by providing quaver to fit the time signature, and based on other bars notated in the same manner.

Prelude 17

Bar	**Remarks**
5	**L&C** adds *ff* , **Kistner** adds *f*.

Lesson 17

Bar	**Remarks**
12 20	L.H, **A**: 1st beat includes crossed out pitches, *f* instead of *a* and *e* instead of *B flat*. First *p* in **Kistner** only.

Lesson 18

Bar	**Remarks**
1	*Dramatico* in **A** only.

Prelude 19

Bar	**Remarks**
3	Fingering in italics in **L&C** and **Kistner**.

Lesson 19

Bar	**Remarks**
2	R.H: arpeggio mark in **L&C** and **Kistner.**
10	R.H: slur in **L&C** only.
18	*P* only in **Kistner.**

Prelude 22

Bar	**Remarks**
1	**L&C** and **Kistner** include additional pedal marking based on the first pedal mark in **A**.

Lesson 22

Bar	**Remarks**
1, 4	R.H: **L&C** and **Kistner** add more arpeggio marks.

Prelude 23

Bar	**Remarks**
4	Slurs in both hand end on the last note of the bar in **L&C** and **Kistner.**

Lesson 23

Bar	**Remarks**
Title	Title was given by Bennett later in 1861.

Lesson 24

Bar	**Remarks**
21	This bar is crossed out in **A** and rewritten.

Prelude 25

Bar	**Remarks**
8	Brillante in **L&C** only.

Lesson 25

Bar	**Remarks**
1 2 –16	**A:** L.H, 1st beat chord includes a crossed out *D flat*. Repeat mark in **L&C** and **Kistner**.

Lesson 26

Bar	**Remarks**
Title	Williamson's catalogue mentions that the title was given by Bennett, however it does not include any reference for this.
30	L.H: hairpin in **L&C** only.
39	R.H: first slur in **L&C** only.
40	R.H: **L&C** provides a slur from beat 1 to 2 (lower slur), while **Kistner** adds it on beat 2 (upper slur).

Prelude 27

Bar	**Remarks**
6, 7	R.H: L&C and Kistner omit the *d' flat* in the three chords.

Lesson 27

Bar	**Remarks**
13	R.H: arpeggio sign between brackets in **L&C** and **Kistner.**

Lesson 28

Bar	**Remarks**
17 – 20	**A:** adds start repeat on bar 17 and indicates 1st time on bar 20. The remain bars (21-23) are added to follow the composer's recommendation.

21, 25	Crescendo in **Kistner** only.

Lesson 29

Bar	**Remarks**
1	Semplice in **L&C** only

Prelude 30

Bar	**Remarks**
3	**A:** L.H last chord indicates *b flat* rather than *a flat*.

Lesson 30

Bar	**Remarks**
26	R.H is rewritten in **A**, while it was crossed out.
30	L.H: 1st beat, *E* written semiquaver in **L&C** and **Kistner**.

Appendix

Lesson No. 29A