

Abstracts

BARRY COOPER, *Antecedents for the Inclusion of Folksong in Beethoven's 'Razumovsky' Quartets*

The idea of incorporating unrefined folk music into a sophisticated genre such as Beethoven's 'Razumovsky' Quartets would have seemed strange, had there not been ample precedents. Although use of folksong in elaborate art music can be traced back to at least the fifteenth century, its use in multi-movement instrumental works was much more recent, and Haydn's supposed borrowing of Croatian melodies must be dismissed. The long history behind such use of folksong starts with occasional Scottish tunes appearing in English sources in the late seventeenth century, labelled 'Scotch tunes'. This led to the first publication anywhere of a complete collection of folk tunes, issued in London in 1700 and containing 39 'original Scotch tunes'. Similar publications in London and Edinburgh enabled Alexander Munro to publish twelve sets of variations on such tunes in 1732; each variation resembled a movement from a chamber work, with titles such as Minuetto, Giga, or Largo. Geminiani then blended folksong with sonata in 1749, publishing three sonatas, each consisting of movements based on Scottish tunes. Little further progress occurred until the early 1790s, when George Thomson commissioned six piano trios from Pleyel, each containing movements based on Scottish tunes. The trios became widely known in Britain and on the Continent, prompting many successors. John Ross, for example, published over a dozen sonatas containing Scottish tunes, while Beethoven's Clarinet Trio uses a popular tune (though not a folksong) for its finale. The *Eroica* Symphony also borrows a popular tune, albeit Beethoven's own. Prompted by Thomson, Beethoven began writing three sonatas based on Scottish/Irish tunes in 1804, harmonising each theme, resulting in virtually complete harmonisations transcribed here for the first time. Meanwhile the idea of publishing volumes of folksongs in Russia, notably by Ivan Prach, may have been prompted by Herder's sojourn in Riga in the 1760s, where he encountered Scottish precedents. Russia and Beethoven then came together through Count Razumovsky, who presumably suggested incorporating Russian tunes in Beethoven's new set of string quartets, following the precedent set by Pleyel.

LUCA LÉVI SALA, *Muzio Clementi's Arrangements and Editions of Haydn's Works: An Updated Catalogue*

Muzio Clementi (1752-1832) was a resourceful intellectual whose modernity in integrating composition, teaching and business activity as a publisher and piano maker was unparalleled in the panorama of European Regency London at the turn of the eighteenth and nineteenth centuries. Alongside the production of sonatas for piano solo, tutors, and exercises for piano technique,

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domestic music, in particular, played a crucial role in establishing Clementi's output. Duets for piano four-hands, waltzes for piano and tambourine, several accompanied sonatas and a cycle of eight trios for piano, cello and violin or flute, alongside other works of 'occasional' music (rondos, variations, and the like), were aimed both at an audience of amateurs and professionals, within a social environment where the salon was establishing itself as an important setting for the dissemination and reception of music. Clementi never ceased to develop an interest in arranging Haydn's works over almost thirty years, since the very first adaptations of the Symphonies Nos. 82 and 88 (1788) up to the arrangements of the so-called 'London' symphonies, completed around 1816. As a part of an ongoing broader undertaking related to the drafting of Clementi's new catalogue of works, the present article deals with the presentation of an updated listing of Clementi's known arrangements and editions of Haydn's works.

INGRID E. PEARSON – ALBERT R. RICE, *Instructions for the Clarinet: An Illumination of Musical Taste in Georgian London*

The authors interrogate ten complete English-language clarinet tutors published in London between c.1772 and c.1803. As the largest collection of documentary sources pertaining to the clarinet printed at that time these sources reveal aspects of musical life in Georgian London. In stark contrast to more well-known Continental publications, they offer few details pertaining to the instrument and its performing practices, and only one is attributed to named individual. None the less, they allow us to trace the clarinet's increasing popularity amidst a recognition of its musical versatility and the independence of a distinctive English design of instrument with five-keys. Issued to expedite the financial interests of publishers above those of composers and authors, the immense value of these English sources lies in the prevalence and breadth of music they contain. We examine how this repertoire confirms the popularity of music composed for the stage, the propensity for borrowing and authorial fluidity as well as modes of genre transformation undertaken by individual pieces which traversed time and geographical locations. The prevalence of authorial anonymity in late 18th-century London contrasts the priority and value with which we currently afford originality. An interrelationship between these ten sources manifests a process of updating, or modernisation facilitated by the available technology. Iconographical evidence allows us to assert that amongst the publications' intended clientele were both gentlemen amateurs and musicians associated with a military band who wished to enhance their practical musical skills through attaining competence on the clarinet. Acknowledging the hybridity of these sources allows them to reveal much beyond their primary intention to capitalise on an increasing demand for printed music. The historiography of eighteenth and early nineteenth century music becomes richer and more representative when we recognise the diversity amidst extant source materials.