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- III Leonardo Leo. Reprinted from *Sammelbände der Internationalen Musikgesellschaft* VIII (1906/7), 550–66 by permission of Breitkopf & Härtel. Some of the editorial notes are based on a typescript, probably from Frank Walker, discovered by chance amongst Dent’s papers in the Rowe Library, King’s College, Cambridge.
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- VII On the composition of English songs. Reprinted from *Music and Letters* VI (1925), 224–35.
- VIII Busoni’s *Doctor Faust*. Reprinted from *Music and Letters* VII (1926), 196–208. Most of this article was subsequently incorporated into Dent’s biography of Busoni.
- IX The style of Schubert. Reprinted from *The Dominant* 1, 8 (1928), 11–17.
- X [Melody and Harmony.] Reprinted from Basil Maine (ed.), *The Divisions of Music* (London, 1929), 7–26. Originally published in *The Music Bulletin*.
- XI Bellini in England. Originally published (in Italian) in Ildebrando Pizzetti (ed.), *Vincenzo Bellini* (Milan, 1936), 165–90.
- XII Binary and ternary form. Reprinted from *Music and Letters* XVII (1936), 309–21.
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- xiv *La Rappresentazione di Anima e di Corpo*. Reprinted from Arthur Mendel, Gustave Reese, Gilbert Chase (eds.), *Papers read at the International Congress of Musicology held at New York, September 11th to 16th, 1939* (New York, 1944), 52–61 by permission of the American Musicological Society.
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- xix Verdi in English. Originally published (in Italian) in *La Rassegna Musicale* xxi (1951), 204–11.
- xx Looking backward. Reprinted from *Music Today* 1 (1949), 6–22.

## INTRODUCTION

There has been a steady demand for the writings of Edward J. Dent since his death twenty-two years ago, as has been evidenced by the number of his books that have been reissued; this, however, is the first volume of selected essays to be published (although I understand that such a volume was in preparation at the time of his death). Just how prolific a writer Dent was can be seen from Lawrence Haward's bibliography,<sup>1</sup> and the extent of his output is particularly remarkable, even allowing for the fact that Dent was writing for more than fifty years, when one considers how active he was in other fields of music – in the organization of both practical music-making and of music as an academic subject – at a time when music had taken on an unprecedented importance in Cambridge life. This state of affairs was itself in no small way due to Dent's tireless activity, although it is perhaps difficult, three generations later, to appreciate the importance of events such as the 1911 Cambridge production of *The Magic Flute* and the performance of *Cupid and Death* in 1915.

Dent was born in 1876 and received a conventional education, first at Eton, and then at King's College, Cambridge, where he took the Classical Tripos, and later read for the Mus.B. degree – those were the days before the establishment of the Music Tripos, and the one year Mus.B. was the only course open to those wishing to pursue musical careers. The next few years were spent on research that led, first, to his being granted a Research Fellowship at King's, but, more importantly, to publication of the book which was perhaps his most notable achievement, *Alessandro Scarlatti*. This work was based largely on the study of manuscripts, involving a great deal of travelling throughout Italy, and, followed soon afterwards by major articles on Leonardo Leo (included in this volume), Vecchi's *Amfiparnaso* and eighteenth-

<sup>1</sup> *Edward J. Dent, a bibliography* (Cambridge, 1956).

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century Italian opera, established Dent as the leading British musicologist of his day, and the first to enjoy an international reputation.

Others better qualified than myself have written both of Dent's life and of his achievements, and I do not propose to tread the same paths.<sup>2</sup> Suffice it to say that with later books such as *Mozart's Operas*, *Foundations of English Opera* and his biography of Busoni, as well as many fine translations of opera libretti, it is clear why the name of Edward Dent remains so well known to those engaged in all spheres of musical activity – performers, scholars and general music-lovers alike – whilst many of his contemporaries are quite forgotten by all save a few specialists and librarians.

The composers and subjects so far mentioned are amongst those with which one automatically associates Dent's name, but he wrote on a surprising variety of topics, and published such articles as 'Clockwork classics', a discussion of some of Haydn's pieces for musical clock, and 'Giovanni Pierluigi da Palestrina' (a composer for whom Dent seemed to have peculiarly little regard). Similarly he contributed to a variety of publications, from the learned pages of the *Proceedings of the British Academy* to the less exalted surroundings of the *Radio Times*. Nor did he write exclusively in the English language, but also in German and Italian. In these cases he seems to have preferred to write directly in the language concerned rather than to translate from an English original; certainly there are no English versions of these essays to be found amongst his papers.

I have tried to include in this volume writings representative of all major aspects of Dent's output. These essays were originally published over a period of some forty-seven years, from the time of his Research Fellowship to the last years of his retirement. The subjects discussed correspond, broadly speaking, to Dent's main interests at various stages of his life: the early Italian composers with whom he first made his mark, modern music in the years following the Great War, and theoretical problems during the years of his professorship

<sup>2</sup> See Philip Radcliffe, *E J Dent, a centenary memoir* (Rickmansworth, 1976), and Winton Dean, 'Edward J. Dent, a centenary tribute', *Music and Letters* LVII (1976), 353–61. See also Hugh Carey, *Duet for Two Voices: an informal biography of Edward Dent compiled from his letters to Clive Carey* (Cambridge, 1979).



## INTRODUCTION

(1926–41). The paper on operatic translations is placed first as it represents Dent's lifelong interest in a subject which, notwithstanding his claim that it was merely 'an amusing occupation on a holiday', provided him with some of the most challenging tasks of his life. I have also included a few items originally intended for a less scholarly readership, sometimes written in a more relaxed style, but worthy of a place, nevertheless, alongside major contributions to respected musical journals. Finally, I should mention that two essays, 'Bellini in England' and 'Verdi in English', were originally written in Italian and appear here in English for the first time.

No useful purpose would have been served by reprinting unaltered various minor factual errors which found their way into Dent's original essays. I have, therefore, corrected without mention such errors when this has not affected Dent's argument. Other small changes have been made in order to standardize titles, layout and so on. It is a mark of the quality of Dent's scholarship that so much of what he wrote remains valid today. Although there are occasional deficiencies – the lack of any consideration of literary texts in 'Italian chamber cantatas', for example – these are perhaps not unexpected, considering the period in which he was writing. Modern scholarship has at its disposal microfilms, xerography and other practical manifestations of the technological age, but Dent and his contemporaries had no choice but to spend long summers journeying around Europe, laboriously copying everything by hand. As a result, judgments were sometimes based on what we now see was an inadequate knowledge of the subject in question. Footnotes have been provided where necessary to correct specific errors and to guide the reader where otherwise he might be misled, but not to take up general points with which other scholars might wish to disagree. In addition, I have supplied sources for quotations and other references, something which Dent did only rarely. He was himself sparing in the use of footnotes; where they do occur, such notes, with the exception of bibliographical references, are here indicated by his initials. In Chapter IV I have assumed that Dent used Fitzwilliam Museum sources for his quotations from unpublished cantatas, and have provided references accordingly. Although there is no direct evidence to support this, I believe it to be a reasonable assumption.

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#### INTRODUCTION

I am grateful to all who have assisted in the preparation of this volume, and in particular to Dr Iain Fenlon, Dr Colin Timms, and Mrs Margaret Cranmer of the Rowe Library, King's College. The translations have been provided by Mr Martin Cooper. Above all, my thanks are due to Mr Philip Radcliffe, not only for sharing with me some of his memories of Dent, but also for his boundless generosity in answering my many enquiries.

Hugh Taylor  
Easter 1978