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The Piano Music of George Frederick Pinto

Aidan Boase

Western Australian Academy of Performing Arts

Edith Cowan University

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Abstract

This dissertation explores the piano music of George Frederick Pinto, in the light of the output of the London Pianoforte School. After a discussion of Pinto in the context of his peers, the thesis examines Pinto's professional career and the history of the reception of his works, using new information that has been made available by Chadwick's online database of the British periodical press. This is followed by a discussion of his most significant works – the three Grand Sonatas for pianoforte, focusing on some of the influences on Pinto; and uses Hepokoski and Darcy's Sonata Theory to make an analysis of the first movements of these works. Through this analysis I demonstrate the value and sophistication of these works, in the hope of bringing Pinto and his works to the greater attention of the musical community.

Table of Contents

Declaration ii

Acknowledgements iii

Abstract iv

Introduction and Rationale 1

Chapter One. The London Pianoforte School 3

- **Early History: Clementi and his Contemporaries** 4
- **Later History – and some significant secondary literature** 5

Chapter 2. "Pinto, the Extraordinary Young Genius, who was carried off in the Prime of his Life": The Career of G.F. Pinto 9

Chapter 3. "Chaotic affectation and Indigested Theory": The Piano Works of G.F. Pinto. 16

- **A Note on Methodology** 17
- **Sonata in E-flat Minor, Op. 3 No. 1** 18
- **Sonata in A Major, Op. 3 No. 2** 23
- **Sonata in C Minor** 25

Conclusions 28

Appendix 1. Table of Primary Sources 29

Appendix 2. Terms and Abbreviations 34

Appendix 3. Facsimile Editions of the First Movements of Pinto's three Grand Sonatas. 36

- **Appendix 3.1. Pinto. Sonata in E-flat Minor, Op. 3 No. 1 First Movement** 37
- **Appendix 3.2. Pinto. Sonata in A Major, Op. 3 No. 2 First Movement** 47
- **Appendix 3.3. Pinto. Sonata No. 3 in C Minor, First Movement** 54

Bibliography 62

Introduction and Rationale

This dissertation aims to shed light on the piano music of George Frederick Pinto. Through its doing so I hope to enrich an already growing body of scholarship on the music of nineteenth century Britain. The dissertation encompasses a number of different methodologies. In the analytical sections I attempt to contribute new understanding in the piano works of Pinto by making a study of some of his most important piano music. In addition to the music analysis I have also constructed a historical narrative evaluating Pinto's legacy, by recourse to the periodical press of the time. I believe this study to be worthwhile, not only because it will add to the body of literature on the British piano school, but also because the works of Pinto are, I believe, of great value and quality, and worthy of such an exploration.

The dissertation contains three chapters. The first introduces the London Pianoforte School in order to give a clear context for Pinto and his works. It discusses key composers and gives a general summary of the nature of the works produced in London from the time of the introduction of the pianoforte to approximately the middle of the 19th century. This chapter will also discuss the secondary literature surrounding the field. Chapter two will discuss the life and works of Pinto, his success as a virtuoso violinist as well as pianist, and the reception of his music both during his lifetime and after his death. In the third chapter I will present an analysis of the first movement of each of his most significant and advanced works – the three Grand Sonatas for solo piano. The purpose of this is to show that Pinto's works demonstrate advanced pianistic intuitiveness and elements of a romantic style of writing that, in ways, was years ahead of many of his peers. I will also investigate some influences on Pinto's writing, and explore the way in which he borrowed ideas from others' work and developed these, incorporating them into his own unique style. This chapter will also demonstrate the

prodigious nature of Pinto – the fact that he was able to produce such advanced and original music so young and so quickly is remarkable.

Chapter One. The London Pianoforte School

To most people, the piano music of the nineteenth century evokes the names and the music of a handful of great composers: Beethoven, Chopin, Liszt, Schubert, Mendelssohn and so on. To the historian, however, the extent of the piano literature is so vast that – despite various efforts – we are nowhere close to achieving bibliographical control even over the repertoire itself. This dissertation is a modest attempt to fill in some of the historical gaps in relation to British piano music, and in particular, the piano music of George Frederick Pinto. For the so-called "land without music", nineteenth-century Britain produced a vast corpus of piano music. Catering to both professionals and amateurs, the concert hall and the parlour, the slogger and the sight reader, there was a great deal in London for pianists of all abilities and interests.

The London Pianoforte School – a term coined by Alexander Ringer in an article in *The Musical Quarterly* in 1970[1], and then adopted and clarified by Nicholas Temperley in several important publications on the subject – is a useful umbrella term referring to the body of music written for the pianoforte in London from 1766 to around 1860, by both native British composers and by those who traveled from abroad and took up significant residency there. Most importantly, it is the fact that a composition was chiefly intended *for* the London market that usually classifies it as comprising part of the output of the London Pianoforte School.[2]

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[1] Alexander L. Ringer, "Beethoven and the London Pianoforte School," *Musical Quarterly* (Oxford University Press) 56, no. 4 (October 1970): 742-758. The article demonstrates the influence on Beethoven and his music by several composers who were either born in England or took significant residency there during periods of their compositional output. Ringer describes the connections Beethoven had had with English music or proponents of music by English composers. He presents a convincing selection of examples of possible influence on Beethoven of the piano music of Muzio Clementi, Jan Ladislav Dussek and George Frederick Pinto.

[2] See Nicholas Temperley, *The London Pianoforte School 1766-1860* (New York and London, Garland Publishing, Inc.: 1985).and Nicholas Temperley, "The London Pianoforte School," *Musical Times* (Musical Times Publications Ltd.) 126, no. 1703 (Jan., 1985): 25-27 for more detail about Temperley's basis for selection.

Early History: Clementi and his Contemporaries

In 1766 the title pages of two British keyboard publications named the 'Pianoforte' as an alternative instrument to the organ or harpsichord. These were sonata publications by John Burton (Ten Sonatas) and J.C. Bach (Sonatas, Op. 5). J. C. Bach continued to write for the instrument, and eventually began naming the pianoforte as the sole instrument to be used in performance of most of his keyboard works. Whilst J.C. Bach "made only tentative use of the special characteristics of the piano"[3], it was Muzio Clementi (1752 – 1832) who became the first – in England as well as the rest of the world – to fully exploit the capabilities of the new instrument. Clementi can be regarded as the father of the London Pianoforte School, and many have gone as far as lauding him universally "the father of the pianoforte".

Born in Rome, Clementi moved to London in 1766, aged 14, and developed unsurpassed skills at the pianoforte. In performances of his early works he astounded the London public with his virtuosity, and dominated the public concert scene for many years. Clementi's later works steer away from 'empty' virtuosity towards a deeper, more profound style of composition, partly influenced by his discovery of J.S. Bach's *Well Tempered Clavier*.[4]

It was Clementi, his pupils John Baptist Cramer (1771–1858) and John Field (1782–1837), Czech immigrant Jan Ladislav Dussek (1760–1812), and English-born composers such as Samuel Wesley (1766–1837), George Frederick Pinto (1785–1806) and Philip Cogan (1747–1833) who were the first important members of what is now know as the London Pianoforte School. As well as Clementi and Dussek, foreign pianist-composers Ferdinand Ries, Daniel Steibelt, Joseph Woelfl, Frédéric Kalkbrenner and

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[3] Nicholas Temperley, "London and the Piano, 1760 - 1860," *Musical Times* (Musical Times Publications Ltd.) 126, no. 1744 (Jun., 1988): 290.

[4] Indeed, Bach's music and the English Bach awakening would have had some degree of influence on most of the composers in London from this era. It was Pinto who first introduced Bach's music to Samuel Wesley, whose promotion of Bach's music in England is attributed to bringing about the revival. Philip Olsen, "Samuel Wesley and the English Bach Awakening," in *The English Bach Awakening*, ed. Michael Kassler. Music in 19th Century Britain 17. (Aldershot: Ashgate, 2007), 251-314.

Ignaz Moscheles also spent varying amounts of time in London and contributed to the London Pianoforte School.

The 'first generation' of composers fully understood the differing audiences for piano music, and as such wrote 'serious' concert music, in addition to music intended for domestic use, or 'popular' music. In the early nineteenth century, the piano was fast becoming a common household item for the wealthy British resident, and piano playing came to be associated with class and social status. As a result, popular music for the amateur musician was an easy avenue through which these composers could make a living. Their output can thus mostly be easily categorized into either serious or popular music, and indeed some composers themselves made this clear through the titles of their compositions. The title 'Grand Sonata', for example, indicates a work of serious intent, and these would often include a dedication to a fellow composer. Smaller, more frivolous, sonatas often feature one or more movements in which a popular tune is introduced. In addition, other examples of this style of music include the innumerable character pieces, fantasias or variations on 'Favorite Airs', popular marches or dances. From around 1810 there was a complete lack of demand for published concert sonatas, and indeed for most serious piano music. During this time in England, Nicholas Temperley assumes, "popular music was written for profit, and the serious chiefly for reputation".[5]

Later History – and some significant secondary literature

Further into the nineteenth century, as virtuoso performers and virtuosic piano music became more and more popular, there formed a group of English composers who consciously tried to preserve what they felt was a 'pure' and refined style of music, paying respect to the great 'classical' composers. This school of thought began with Cipriani Potter (1792–1871) and was centered at the Royal Academy of Music, where

[5] Nicholas Temperley, "Piano Music: 1800-1870," in *The Romantic Age 1800-1914*, ed. Nicholas Temperley. (London: Athlone Press, 1981), 402.

Potter taught. William Sterndale Bennet (1816–1875) and George Alexander Macfarren (1813–1887) are the most significant composers from this group.

Nicholas Temperley's 1959 dissertation 'Instrumental Music in England 1800-1850' was paramount in changing the way musicians and musicologists viewed this period of composition in British music history. Up until then it was generally considered that the period was something of a 'dark time' in the history of British music. Little music of worth was deemed to have been produced by composers in Britain after Haydn until, say, a figure such as Elgar. In terms of the development of pianoforte technique, Clementi has long been regarded as something of a father figure, but he and his colleagues and pupils were not held in the same high regard as composers from the continent. Temperley's dissertation was pivotal in changing the mindset created by previous historians by demonstrating that there was, in fact, a great deal of worthwhile musical activity in England during this time. The number of 'masterpieces' produced certainly does not match the number that were coming out of other European musical centres, but masterpieces were, nonetheless, produced. Composition for the pianoforte was especially thriving, with "a long and astonishing series of masterpieces, backed up by a much larger body of excellent and varied music"[6] produced for the piano.

Following Temperley's dissertation there was a flourish of interest in instrumental music that came out of this time in England, from both performers and musicologists. Music for the pianoforte was naturally a part of this interest, and received somewhat piecemeal attention in a number of studies on British music. The first study to treat piano music from London as a substantial subject in itself appeared in the form of two chapters in the Athlone History of Music in Britain, Vol 5 –*The Romantic Age, 1800–1914*. Temperley writes on 'Piano Music: 1800–1870', and John Parry on 'Piano Music: 1870–1914'.[7]

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[6] Temperley, *London and the Piano, 1760 – 1860*, 289.
[7] Temperley, *The Romantic Age 1800-1914*, 400-434.

The most important publication in the field to date is the Garland series *The London Pianoforte School*, also edited by Temperley[8]. This twenty volume series contains facsimiles of the most significant pianoforte music written and published for the London market from 1766 to 1860. It comprises music by forty-nine composers, and includes the complete works for pianoforte of eight of these – Clementi, Cogan, Field, Pinto, Bennett, Bishop, Donaldson and Pierson. This extensive collection made easily available much music that had previously been difficult to access, and was groundbreaking in opening up the field for performance and research. Each volume contains an introduction, with general information about the composers and their works. The general introduction to the series includes an exploration of the history and significance of the London Piano School; the early English piano and its effect on composers in London; and a detailed discussion of performance practice for piano music of this period.

A recent book, *The Piano in Nineteenth-Century British Culture* (2007), by Therese Ellsworth and Susan Wollenberg presents "a critical introduction" to the role of the piano in nineteenth-century British culture.[9] Essays comprising this work cover topics ranging from the instrument itself; performers in Britain, both native and foreign; the range of repertoire performed and published in Britain; the development of the piano recital and its origins in England; and two chapters focusing specifically on William Sterndale Bennett and his music. The book is part of an extensive series, Music in 19th Century Britain by Ashgate Publishing, with volumes covering a vast and diverse range of topics relating to music and musical culture in Britain in the nineteenth century. The series greatly advanced scholarship in this field, and one of the principal aims of the work was to once and for all extinguish the false perception that musical culture in Britain in the 19th century was vastly inferior to that of other European

[8] Nicholas Temperley, *The London Pianoforte School 1766-1860* (New York and London, Garland Publishing, Inc.: 1985).
[9] Ellsworth, Therese and Susan Wollenberg, ed.s, *The Piano in Nineteenth-Century British Culture*, Music in 19th Century Britain 10 (Aldershot: Ashgate, 2007).

countries. The volume concerning the piano encourages further scholarly investigation into this area of study. It does not try to present any sort of comprehensive study or survey on the piano in British culture in the 19th century, but rather presents detailed investigations into certain aspects or subjects concerning this field.

Chapter 2. "Pinto, the Extraordinary Young Genius, who was carried off in the Prime of his Life": The Career of G.F. Pinto

This chapter presents the most complete account of the career and works of Pinto to date. Although a valid outline of Pinto's achievements was sketched by Temperly in the 1960s,[10] recent advances in the digital humanities – in particular, the appearance of Chadwick's online British Periodicals – allows a more detailed and nuanced picture to emerge. The table in Appendix 1 catalogues forty-four primary-source documents. Although there is some overlap, the documents fall into these classes:

1. Reviews of performances
2. Reviews of publications
3. Advertisements for upcoming concerts
3. Advertisements for new publications
4. Dictionary/encyclopedia entries
5. Obituary notices and list of birthdays
6. Informative articles

The historical narrative below attempts to draw some of these sources together.

Pinto was born on September 25th 1786 and was a celebrated London-based performer, on both the violin and the pianoforte. Although most of his appearances seem to have been in the capital, a number of performance tours abroad to places such as Scotland and Paris appear to have been highly successful.[11] Knowledge of Pinto as a

[10] Nicholas Temperley, "George Frederick Pinto," *Musical Times* (Musical Times Publications Ltd.) 106, no. 1466 (April 1965): 265-270.
[11] *Scots Magazine, or, General repository of literature, history, and politics*, "Public Amusements," February 1801: 124.
Alexander Campbell, *A Journey from Edinburgh Through Parts of North Britain*, Vol. II, II vols. (London, 1802).
Musical World, "Musical Biography.-No. XIV.," 29 October 1840: 272.

composer was inevitably not as widespread. However, his works did receive some recognition and interest, certainly in London, and had he lived long enough to produce more he surely would have risen to far greater levels of fame. From his colleagues and musician friends Pinto received the highest praise. Johann Salomon said of him, that "had he lived, and been able to resist the allurements of society, England would have had the honour of producing a second Mozart"[12]. Samuel Wesley, in his memoirs, stated that "a greater musical genius has not been known"[13] and is full of praise for Pinto in his written introduction to the publication of *Four Canzonets and a Sonata* by Pinto[14], and also in an article by himself on music in England, published in 1836, a year before his death.[15] According to a memoir published in *The Harmonicon* and later in *The Musical World*, John Baptist Cramer "entertained the highest opinion of his abilities"[16].

Very few sources exist that give information about Pinto's actual life, and as such it is impossible to construct more than a basic sketch of what occurred whilst he was alive.[17] Much of the information that is available comes from a peculiar memoir, presumably written by a family member or close friend, published in *The Harmonicon* in 1828. The article has a rather sentimental tone and gives several unusual anecdotes about Pinto's personal life. It was reprinted in *Musical World* in 1840 as part of a series of Musical Biographies.[18] The series consisted of nineteen biographies of a diverse selection of musicians from different countries and times.

As a violinist, Pinto was one of the most highly-regarded English players of his time. An article in the *Englishman's Magazine* in 1831, 'Paganini and his Predecessors',

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[12] *Musical World*, "Musical Biography.-No. XIV.," 1840 29-October: 271-273.
[13] Samuel Wesley *Memoirs*, quoted in Nicholas Temperley, "George Frederick Pinto," *Musical Times* (Musical Times Publications Ltd.) 106, no. 1466 (April 1965): 266.
[14] Nicholas Temperley, ed., *George Frederick Pinto - Complete Works for Pianoforte Solo, Philip Cipriani Hambly Potter - Selected Works.*, Vol. 14, 20 vols. (New York and London: Garland Publishing, Inc., 1985): 111.
[15] Samuel Wesley, "A Sketch of the State of Music in England, from the Year 1778 up to the Present.," *Musical World*, 18 March 1836: 1-3.
[16] *Musical World*, 1840: 272.
[17] This is done by Temperley in his article "George Frederick Pinto" and as such there would be little benefit in producing another version here. Nicholas Temperley, "George Frederick Pinto," *Musical Times* (Musical Times Publications Ltd.) 106, no. 1466 (April 1965): 265-270.
[18] *Musical World*, 1840: 271-273.

presents a list of the most eminent violinists in England of the then current generation (17 in all), and the qualities by which each were distinguished. Pinto is here described to have played with fire, originality, vivid fervor, and profound feeling.[19] This list, evidently still considered valid and accurate, was again published in the *British Minstrel* in 1844. Samuel Wesley declared Pinto as "one of the most wonderful youths who ever existed; he could play the most difficult compositions at first sight, and his precision in the execution of Keütser's or any other of the most elaborate Solos and Concertos, was truly astonishing."[20] It was mostly for his prodigious violin playing that he was remembered during the century-and-a-half after his death. An obituary labels him "G. F. Pinto, the celebrated performer on the violin"[21], and 'A Chronological List of Departed Musicians', compiled by John Parry published in 1836 describes him as "a prodigy on the violin".[22] These examples, and many similar, demonstrate that Pinto was well known in the nineteenth century as a fantastic violinist; and the lack of any mention of his compositions, or even his abilities on the pianoforte, in many of these sources, is a telling sign that his fame and legacy was mostly limited to that violin playing.

After his death, Pinto's works quickly fell into obscurity. Indeed, it is doubtful that they were ever well known even during his short life. Several reviews can be found in the periodical press following the publication of various works by Pinto. Most significantly, the Two Grand Sonatas, Op. 3 and the Grand Sonata in C minor were all reviewed soon after publication in the *Monthly Magazine*. His incomplete Fantasia and Sonata for piano, along with four canzonets and a sonata for piano with accompaniment for violin, were completed and edited by Samuel Wesley, and published for his mother, Mrs. Sanders, around 1807-1808; and in June 1808, roughly two years after his death this publication was reviewed in *Monthly Magazine*. Several canzonets were also reviewed during his lifetime. John Sainsbury included an entry on Pinto in his celebrated

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[19] *Englishman's Magazine*, "Paganini and his Predecessors.," July 1831: 535.
[20] Wesley, "A Sketch of the State of Music in England," 265-270.
[21] *European Magazine, and London Review*, "Monthly Obituary," April 1806: 322.
[22] John Parry, "A Chronological List of Departed Musicians," *Musical World*, 17 June 1836: 12-15.

Dictionary of Musicians (1824), describing Pinto as a remarkable genius, a great violinist and pianoforte player. It mentions several vocal publications "of great merit and originality", but no compositions for piano or violin. Pinto was also described within the entry for Johann Peter Salomon (his violin teacher).[23] In 1827, a Rondo and a Minuetto were published (in separate issues) in *The Harmonicon* by William Ayrton, who said that "either would do credit to the name of the greatest composer that ever lived."[24]

There is evidence to suggest that, although his works may not have been well recognized by the public, they were well remembered by certain connoisseurs and fellow musicians for several decades after his death. For example, it is clear that writers from the *Musical World* held the music of Pinto in high regard, and were familiar with it for several decades. In an 1836 review of a sonnet by John Abel, the reviewers make this comparison with one of Pinto's works:

> Among the posthumous compositions of that fine genius, young Pinto, is a canzonet set to Pope's translation of 'Eloisa's letter to Abelard.' When we inform Mr. Abel, that the piece alluded to, and which he probably never saw, recurred to our recollection upon playing his own sonnet, he may be proud of the association.[25]

This demonstrates, first, that the editors of the magazine held Pinto and his music in very high regard, and that they still remained familiar with his compositions; and second, that they were aware that Pinto's works were probably not familiar to most people, even to other composers such as Abel. In a similar instance in 1837, the *Musical World* states, "in character and expression, we are reminded of a very fine one by the celebrated young Pinto to a dying friend, which we heard only once, and many years ago."[26] The editors still remembered Pinto's music, and it evidently made a lasting impression, but they had nevertheless not come across it for 'many years'. In 1841

[23] J. H. Sainsbury, *A Dictionary of Musicians*, II vols. (London, 1824).
[24] *The Harmonicon*, part 1 (1828): 216, quoted in Nicholas Temperley, "George Frederick Pinto," *Musical Times* (Musical Times Publications Ltd.) 106, no. 1466 (April 1965): 266.
[25] *Musical World*, ""Sonnet to Sleep," written by E. L. Montagu.," 22 April 1836: 96.
[26] *Musical World*, ""The forsaken heart!" Canzonet, the Poetry from the popular domestic story of Chances and Changes; written by Mrs. Strutt.," 10 March 1837: 181.

Willian Sterndale Bennett published a collection of piano music called *Classical Practice, for Pianoforte Students. Selected from the most celebrated Composers, ancient and modern*. Pinto's *Grand Sonata in A Major* was included in this series. In a note preceding the work Bennett describes Pinto as "an English Composer of great genius, who died at an early age".[27] A subsequent review of Pinto's sonata in *Musical World* in 1841 concludes with "We are obliged to Mr. Bennett for rescuing this sonata from oblivion, and we hope at some future time to see more compositions from the same hand in this collection."[28] This again shows that Pinto's music was largely forgotten immediately following his death. In a summary article in 1847 of recent concerts in London, reviewers from *Musical World* criticize a series of "Historical Concerts" at Exeter Hall for presenting an ill balanced selection of music "from the dead composers".

> The name of Pinto, one of the greatest geniuses this country has given birth to, has not appeared once in the four programmes. And yet Pinto's canzonets are little inferior to Haydn's in beauty and ingenuity.[29]

This is a bold and highly acclamatory statement, as is the following excerpt from a lengthy article discussing the works of Stephen Heller in the context of a summarized history of Sonata composers, spanning several issues of *Musical World*.

> One name, however, shone like a star in the midst of this cloud of obscurities. Pinto, an Englishman, who was cut off at the early age of twenty-one, gave every indication of becoming one of the most remarkable men of his day. His genius was undoubted. He played admirably on the piano-forte and violin, wrote with facility for both instruments, and though so young, was a wonderful extempore performer. It is a disgrace to our publishers, and musical amateurs, that neither the enterprise of the former nor the curiosity of the latter compels a republication of the printed works of Pinto, and the production of those that exist in manuscript. Three sonatas for piano-forte solos, in A, C minor, and E flat

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[27] *Musical World*, "Classical Practice, for Pianoforte Students. Selected from the most celebrated Composers, ancient and modern. Edited by William Sterndale Bennett. No. 4. Coventry and Hollier," 22 July 1841: 58.
[28] Ibid.
[29] *Musical World*, "Concerts.," 24 April 1847: 266.

> minor, which we have seen, are as full of beauties as the best of Dussek, while a set of vocal canzonets which we have also had the opportunity of examining, might, without impropriety, be placed by the side of Haydn's well-known models. Besides these, a violin concerto, and many other works exist in manuscript. It would, we feel certain, be an excellent speculation on the part of a music publisher, in these times of dearth, to print everything that remains of Pinto, whose death was a severe blow to the hopes of England as a musical nation. Who can say that a genius equal to Mozart's was not thus untimely quenched? Neither Mozart nor Mendelssohn, the most surprising examples of precocious genius in the history of the musical art, gave earlier or more brilliant marks of originality and talent than George Frederick Pinto.[30]

In 1850 and 1851 Pinto's E-flat Minor and A Major Sonatas (both of Op. 3) were performed in the concert series of M. Alexander Billet at St. Martin's Hall. These sonatas were received extraordinarily well. The first performance of the A Major sonata in 1850 "produced so marked a sensation … , and acted as a stimulus for other pianists to turn their attention to the works of that highly-gifted composer, who had fallen into undeserved neglect."[31] A review of the 1850 concert also declared Pinto's sonata "the greatest treat of the whole program"[32]. However, according to the *Critic*, this apparent revival in the popularity of Pinto's music was far less widespread and significant than it would seem to have been as indicated in *Musical World*. Just eight years later, the *Critic* reported on a concert in which Mr. Charles Hallé performed Pinto's A Major Sonata, describing Pinto as a man "of whom the British public know little and care less"[33]. The second movement of this sonata was edited and published a number of times between 1837 and 1880.[34] His Minuetto, first published in *The Harmonicon* in 1827, was printed

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[30] *Musical World*, "Stephen Heller.," 5 January 1850: 1-2.
[31] *Musical World*, "Miscellaneous.," 1 March 1851: 141.
[32] *Musical World*, "M. Billet's Classical Soirees.," 2 February 1850: 65.
[33] *Critic*, "Music and Musicians.," 30 April 1859: 424-425.
[34] Nicholas Temperley, "George Frederick Pinto," *Musical Times* (Musical Times Publications Ltd.) 106, no. 1466 (April 1965): 266.

in *Musical Standard* on February 4 1871.[35] The following week, in the same journal, an article appeared on Pinto, briefly summing up his life and works.[36] The first Grove dictionary of music contains a brief biography.[37] This article talks only of Pinto as a performer, other than a mention that he did compose for the piano and wrote a sonata dedicated to Field. It neglects to mention his other compositions for piano, his works for violin and his songs. An 1883 publication of sonatas for pianoforte included a sonata in G and a sonata in C (from Three Sonatas, Op. 4) by Pinto.[38]

Other than these relatively sparse glimpses, Pinto's music was largely forgotten by the general music community for at least 100 years, until Nicholas Temperley published an extensive article on Pinto and his works in *The Musical Times* in 1965[39].

Temperley can be credited with 'the rediscovery of Pinto', with his article on the man in 1965 and the later inclusions in the Athlone[40] and Garland[41] publications. The 1965 article is an excellent compilation of information on Pinto from a majority of the available primary source material. Temperley was the first to piece together some sort of picture of Pinto's life, and included in the article his own summary of Pinto's works. Similar, but less detailed, information was presented in the Athlone publication and in the introduction to the Garland volume containing Pinto's works. Most other publications about piano music, British music or the sonata fail to even mention Pinto or his works. It is true that, having died at such a young age, he never had the opportunity to produce the volume of works necessary for him to be considered a 'master composer'. However, as will be demonstrated in the next chapter, the exceptional quality, creativity and prophetic nature of his works surely warrant them at least a mention in any substantial study in any of these three fields.

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[35] *Musical Standard*, "A Minuetto," 4 February 1871: 51.
[36] *Musical Standard*, "Music in our Last Number," 11 February 1871: 65.
[37] George Grove, ed., *A Dictionary of Music and Musicians*, ed. George Grove, III vols. (London: MacMillan and Co., 1879).
[38] *Musical World*, "Advertisement," 25 August 1883: 536.
[39] Temperley, "George Frederick Pinto," 265-270.
[40] Temperley, *The Romantic Age 1800-1914*, 400-411.
[41] Temperley, *Pinto - Complete Works, Potter - Selected Works,* 1985.

Chapter 3. "Chaotic affectation and Indigested Theory": The Piano Works of G.F. Pinto.

In retrospect, from our present vantage point that sees the entire sweep of history, we can see Pinto as a born experimenter, and one that – had he lived longer – would no doubt have learned to polish the odd rough edge one occasionally finds in his sonatas. Perhaps understandably, Pinto was much misunderstood by the London press. Reviewers from the *Monthly Magazine*, for example, clearly were not ready to accept music of such an advanced, romantic style of harmonic expression.

> We certainly find in these sonatas some bold and original ideas; and here and there a passage of brilliancy; but to these recommendations are opposed such chromatic incongruities, abrupt modulations, and constrained evolutions of harmony, as to form great drawbacks upon the composer's pretentions to our praise. The instruction of Mr. Salomon, his tutor on the violin, have not, we are certain, been sufficiently attended to by Mr. Pinto in this department of his professional studies; the great knowledge and experience of such a master would otherwise have guarded a *real genius* against the dangers of chaotic affectation and indigested theory; would have taught him to reduce to some order the luxuriant confusion of his ideas, and to have set his own native and uncommon talents in a fair and advantageous point of view. We… hope our remarks will induce the young composer to that vigilance, caution, and deference to established merit and good example, without which no talents can ever attain their full allure…[42]

A review of Pinto's C Minor Sonata follows in a very similar vein, as do several reviews of various canzonets.[43] Such examples are in stark contrast to reviews of his music

[42] *Monthly Magazine, or, British Register*, "Two Grand Sonatas for the Piano-forte.," 1803 July: 558-559.
[43] *Monthly Magazine, or, British Register*, "A grand Sonata for the Piano-forte.," September 1803: 165-166.

during the mid-nineteenth century (some of which are quoted in Chapter 2). The music was too advanced for the music critics of the time, but some thirty-or-more years later music reviewers were more than ready to praise Pinto's works, and even go so far as to criticize others for not playing it more or for not having it published.

A Note on Methodology

A recent book, *Elements of Sonata Theory* (2006) by James Hepokoski and Warren Darcy presents a new approach to the study of sonata forms from the decades surrounding 1800.[44] As a method for understanding sonatas it focuses on the balance between inductively inferred norms and the unpredictability that one finds in these pieces.

Sonata Theory understands sonata form to be a "constellation of normative and optional procedures that are flexible in their realization"[45]. "From a compositional point of view sonata form was an ordered system of generically available options permitting the spanning of ever larger expanses of time."[46] In composing a sonata form, one was faced with a series of implied norms, and with each implied norm, the option to differ from it in order to create the desired effects. These concepts are called *defaults* and *deformations*. The most common or rhetorically 'normal' options are called *first-level defaults*. The most common alternatives to these options receive the term *second-level defaults*, and varying from situation to situation there may also be third or even fourth level defaults. When a composer chooses to do something completely outside of the

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Monthly Magazine, or, British Register, ""Sappho to Phaon," a Canzonet, with an Accompaniment for the Piano-forte; dedicated to Mrs. Deacon; composed by G. F. Pinto, and sung by Mrs. Second, at the Nobility's Concerts.," 1805 January: 536.
Monthly Magazine, or, British Register, ""Dear is my Little Native Vale;" a Canzonet, with an Accompaniment for the PianoForte; composed, and dedicated to Mrs. Dixon, by G. F. Pinto.," 1805 April: 268.
Monthly Magazine, or, British Register, ""The Wish," a Canzonet, as sung by Mrs. Second; with an Accompaniment for the Piano-forte; dedicated to Mrs. Dixon; composed by S. Pinto.," Mar 1805: 370.
Monthly Magazine, or, British Register, "L'Amour Timide, a Canzonet; with an Accompaniment for the Piano-forte.," February 1806: 55.

[44] James Hepokoski and Darcy Warren, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (New York: Oxford University Press, 2006).
[45] Ibid., 15.
[46] Ibid.

established norm, this is then called a *deformation*. Any such choices made by a composer can only be analysed in the context of their location within the development of sonata form. The implied norms of sonatas were constantly evolving and expanding – an uncommon compositional choice from one point in time may become a much more common second-or-third-level default later on if enough composers were to adopt the technique and use it frequently in compositions of their own.

Sonata Theory understands the rhetorical layout of a sonata as progressing through a set of action spaces and moments of structural punctuation.[47] The generic goal of most of these 'action spaces' (i.e. P, S, TR, etc.) is to achieve certain pivotal cadence points (i.e. MC, EEC, ESC) throughout the movement.

Appendix 2 describes the terms and abbreviations from Sonata Theory used in this chapter.

Sonata in E-flat Minor, Op. 3 No. 1

At almost every turn, Pinto shows himself to be a skillful and imaginative composer. Novel solutions are found not only in relation to formal design, but also in relation to texture and expression. The very idea of writing *anything* in E flat minor at this time, was a significant gesture in itself. The customary allegro of the first movement is tempered by the modifiers *con espressione* and *moderato,* and here Pinto seems to invite the performer to discover the very delicate balance between drive and repose. Pinto no doubt would have been familiar with the key associations of contemporary theorists, and this fact, coupled with the realization that the tuning and temperament would have been based on some sort of circulating, non-equal, system, would have lent further expressivity.

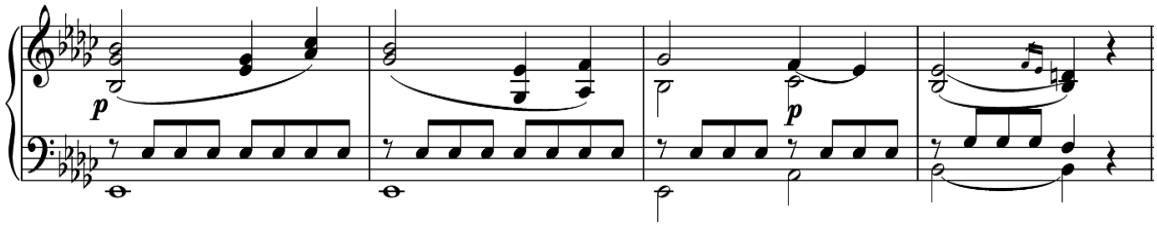
Nicholas Temperley has previously pointed out several similarities between this

[47] Ibid., 23.

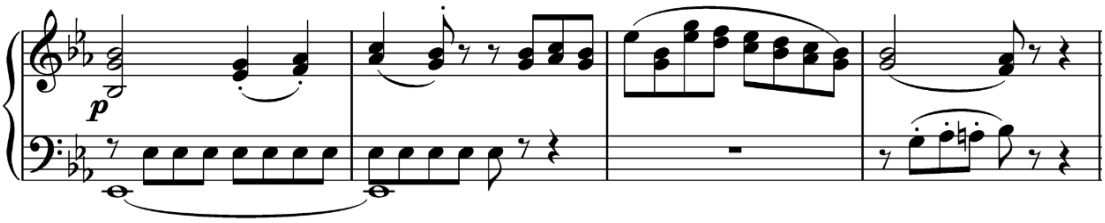
sonata and Cramer's Sonata Op. 25 No. 3 in E-flat Major.[48] The following discussion explores this in more detail.

The opening bars of the two sonatas look so similar, at a very brief glance, that one may even momentarily confuse one for another. The melodic lines are very similar, as are the left hand figurations. On further examination, it is easy to see that not only are the two themes melodically and textually very similar, but they also both follow the same basic harmonic plan.

Example 3.1 (a) Pinto. Sonata in E-flat Minor, Op. 3 No. 1, first movement – P



Example 3.1 (b) Cramer. Sonata in E-flat Major, Op. 25 No. 3, first movement – P

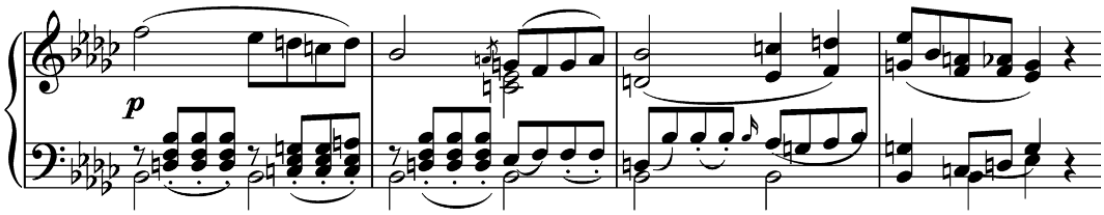


By modeling his opening theme on that of Cramer's, Pinto makes a dual statement. First, he doffs his cap to the senior, and most important, player-composer of the day, and second, by so evoking Cramer, he seeks to be associated in the same light as his contemporary. To the cognoscenti, this gesture would not have gone unnoticed.

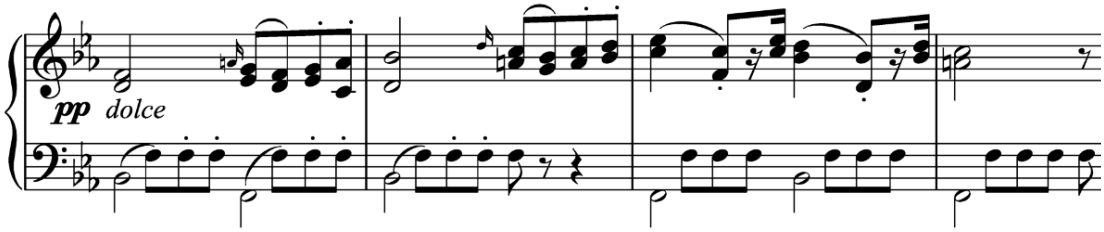
Pinto's S theme is also closely modeled on the parallel theme in Cramer's sonata.

[48] Nicholas., *George Frederick Pinto - Complete Works for Pianoforte Solo, Philip Cipriani Hambly Potter - Selected Works.*, ed. Nicholas Temperley, Vol. 14, 20 vols. (New York and London: Garland Publishing, Inc., 1985).

Example 3.2 (a) Pinto. Sonata in E-flat Minor, Op. 3 No. 1, first movement – S



Example 3.2 (b) Cramer. Sonata in E-flat Major, Op. 25 No. 3, first movement – S

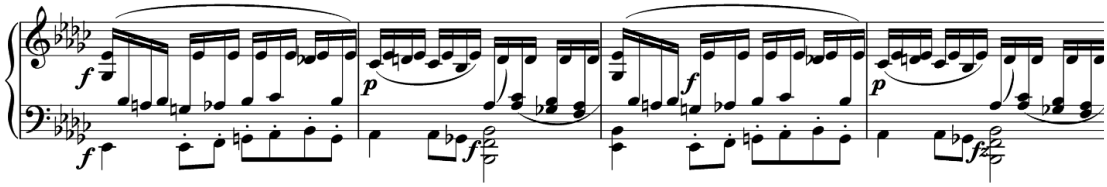


The similarities in the first two bars of each are so blatantly obvious they hardly need be described. Key differences are Pinto's choice to fall *down* to the B-flat from F rather than rise up to as in Cramer; and Pinto's use of tonic pedal in the left hand, rather than falling down to the F in the bass. What makes Pinto's S unusual is that it is in the V key of a minor-mode sonata, whereas the more common options are for the S-theme to be in the key of III or v.

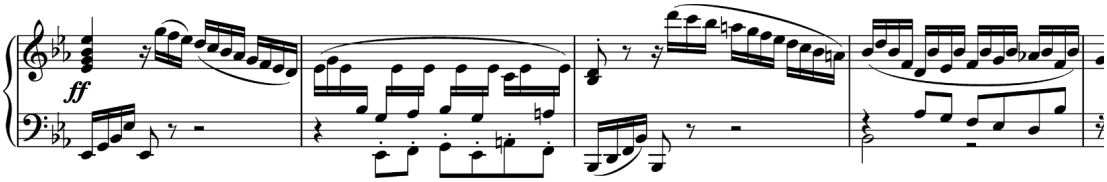
Another interesting borrowing occurs in the TR section. Here, Pinto takes just one bar from the corresponding TR in Cramer's sonata (bar 25); and after initially quoting this measure almost directly (but with a change in the shape of the rising melody and some pitch alterations to fit it into the minor mode), he continues on to create his own theme based on this motif. The bar in question is just one idea that makes up part of Cramer's TR phrase. However, the same bar is used as *the* central idea in Pinto's TR theme. There is a strange use of G-natural in Pinto's (minor) version of the bar. In the rising scale in thirds between the two hands, Pinto switches momentarily to the Major mode by raising the G-flat to a natural. The fact that on the second, third and fourth beats there are G-naturals, but on the first beat of the same bar a G-flat, and then again G-flat by the second beat of the following bar makes for a strange effect, and

almost sounds 'wrong' to the listener. It could be that Pinto's eagerness to make use of Cramer's motif lead him to insert the figure a little abruptly and awkwardly.

Example 3.3 (a) Pinto. Sonata in E-flat Minor, Op. 3 No. 1, first movement – TR



Example 3.3 (b) Cramer. Sonata in E-flat Major, Op. 25 No. 3, first movement – TR



Another possibility is that Pinto deliberately created this effect, toying momentarily with the major mode, as a foreshadowing of the play between the major and minor modes to come in the S zone of the recapitulation much later.

The possibility of the major mode, or the struggle of the minor mode with the major mode, becomes a feature of this movement. The beginning of the development, based on the P material, modulates quickly into B-flat minor, where the entire P rotation is then presented. This is the key in which the S material would have been expected to be presented. Pinto spends an unusual amount of time for a development firmly in the key of B flat minor, almost as though he is balancing out or making up for being in the 'wrong' key beforehand.

The Major-key S-theme not only causes a surprise effect with its onset in the exposition, but also sets up the music for an even stronger effect when the S theme returns in the recapitulation. As is customary, Pinto, on the return of the S theme, transposes the theme into the tonic key of E-flat. However, he goes only so far as transposing the theme to E-flat from B-flat and does not recompose the theme to allow the recapitulation to proceed in E-flat minor, but instead leaves the theme in the major mode. With the arrival of S being in the major mode in the recapitulation, Pinto creates

the expectation that this movement will be of the type in which the major mode is finally triumphant over the minor mode, and whatever conflict or distress was implied by the minor mode throughout the movement, would now been resolved or eradicated. After one presentation of the S^1 theme, however, the music is then wrenched back into the minor mode, in one of the most expressive and beautiful moments of the movement. We then hear S^1 in the minor mode on E-flat. Where most recapitulations are expected to reinforce and finalise, or bring home the tonic key, Pinto is still here teasing between the major and minor modes. Even after this striking denial of the major mode, Pinto is not content to remain firmly in the minor key. He continues to play with miniature major-mode implications, almost like moments of afterthought from the recent conflict or activity.

In fact, these 'afterthoughts', or reaffirmations of the minor mode's stubbornness, are mirrored on the other side of the recapitulatory S theme. During the earlier P-portion of the recapitulation, though this music is largely the same as the corresponding material from the exposition, Pinto subtly alters several notes to create the effect of 'borrowed' chords from the major mode (e.g. the subdominant chord is changed from A-flat minor to A-flat major in the third bar of $P^{1.1}$). These help to intensify, or keep prominent this interesting debate between the two modes, building up to the climax between their opposition during the S-space of the recapitulation. This level of large-scale development of this minor-major opposition is just one demonstration of Pinto's remarkable creativity and ability for such a young composer.

Pinto's handling of the Essential Structural Cadence (ESC) in the recapitulation can also be tied into the overall major-minor dialogue. The treatment of the parallel EEC of the exposition is what could be called 'default', however, at the corresponding location in the recapitulation, the first i:PAC, which we would expect to be the ESC, is sounded and then immediately undermined. We are presented with more S-derived material. This creates what is called an *ESC deferral*. The presence of the succeeding S

material prohibits the PAC from providing a feeling of overall conclusion. Pinto does this, it seems, in order to tease us even longer with the fact of the major-mode denial, or in order to provide more 'afterthoughts' or echoes of the preceding conflict and resolution between the major and minor modes. This ESC deferral happens *again* four bars later – another i:PAC followed by more S material and more afterthought. And four bars after that, we finally get what feels like a real ESC. The words 'feels like' are used because, technically this ESC is deformed – it is actually a i:IAC (the upper voice finishing on the fifth degree not the first); but rhetorically this point feels enough like an ESC to safely call it so – a 'deformed ESC'. The final eight bars, derived from $P^{1.1}$ to nicely round off the movement, wind down gradually and inevitably to the 'true' close of this cadence, and the upper voice finally lands and stays on the root note of the chord at the end of the phrase. These final eight bars, whilst certainly feeling like closing material, could also be considered an extension of the ESC – the onset of the ESC being on the fourth beat of bar 171, and the true completion coming in the final bar, 179.

Sonata in A Major, Op. 3 No. 2

The opening movement of the second sonata, in A Major, again demonstrates Pinto's youthful originality. For the most part, the sonata movement follows the default structure expected of a sonata form. The most unusual feature here, however, is his use of keys in and surrounding the medial caesura (MC). The first-level default for a Major-mode sonata from around this time is that it would modulate to the dominant major during the TR, and then half-cadence in that key before for the MC. The second-level default is that TR does not modulate, and the MC is preceded by a half-cadence in the tonic. The third level default is a I:PAC MC.

What Pinto does, however, is to modulate in the TR-space (bars 17-26) to the dominant of the dominant, B Major, and then PAC in that key. It is not unusual to arrive at the MC from a B Major chord within an A Major sonata – usually this would simply be

an example of the first-level default. Pinto's B Major chord, however, is not the end of an HC in E Major, but rather the end of an authentic cadence in B Major, as B Major is strongly tonicised at the end of TR, preceding this (bars 24-27). Thus this is an MC deformation: V/V PAC MC at bars 27-28. The second subject is then charged with the task of bringing the music back into the 'correct' key of E Major, and as such we are presented with an S theme that begins in one key (bar 29), immediately destabilises this key and modulates one fifth down (bars 30 and 31 and again in bars 34 and35).

The unusual key sequence of the exposition creates an interesting question for the recapitulation – where should the music be transposed or recomposed to create the necessary feeling of tonic affirmation and overall tonal resolution? Pinto's chooses not to take the simplest and most obvious answer to this question. It would have been easy in the TR of the recapitulation (bars 136-145) to simply prevent the second modulation into B Major, and remain, after the first modulation, in E Major. If he were to cadence and present an MC in that key, the S theme would then follow transposed down a fifth from the exposition to begin in E Major; and then, by its own modulatory nature, would bring the music down another fifth into the tonic key of A Major. But Pinto elects to keep TR, the MC and the CF the same as in the exposition. His second subject now begins in B Major, *two* keys up from where the recapitulation should be! The S-theme (bar 148), as before, modulates down one key into E Major, and Pinto finally achieves the move down into A Major at the ninth bar of S, simply by transposing the material from here onwards. To commence the recapitulatory S in any key but the tonic is a rare choice for any composer of sonatas from the 18th or early nineteenth centuries. Usually when this does happen, the S-theme will 'back up' and restart in the correct key a few bars after the 'false start' in the 'wrong' key. The alternative to this is for the music to 'correct' its key en route, without backing up. This is what happens here in Pinto's sonata.[49]

[49] Another example of this 'false start' being corrected without a restart, as pointed out by Hepokoski in "Elements of Sonata Theory" pp.238, is in Beethoven's *Waldstein* Sonata of 1803. This was written two years after Pinto's two sonatas were completed.

Sonata in C Minor

The C minor sonata presents some difficulties from an analytical point of view. The main one of these is in defining the type of exposition in use. There are factors supporting two different exposition types. As is made clear in Sonata Theory, it is incorrect to force labels on ambiguous cases, so I will outline the possible analytical conclusions for this case, and the evidence for and against the different possible solutions. The principal factor affecting this ambiguity is his unusual use of key changes. The movement begins in C minor with a statement of a strong first theme, finishing with a half-cadence in bar 12 in the subdominant key, with a fermata on the last chord. Following this it moves abruptly to D flat Major, the Neapolitan-major. One is reminded of the opening of Beethoven's *Appassionata* Sonata, Op. 57, which was completed in 1805. Both of these minor key sonatas make abrupt, surprising incursions into the flat-II Major keys very early on in the first movements. Alexander Ringer shows that it is not improbable that Beethoven had access to the works of Pinto, and that he may have even incorporated some ideas from Pinto's E-flat minor Sonata into his Op. 110 sonata.[50] It may even be possible that Pinto's C minor sonata was seen or heard by Beethoven prior to writing the *Appassionata*. Pinto's work was published by 1803 and Beethoven began work on the *Appassionata* in 1804, to complete and publish it in 1805.

The key change to D-flat Major also presents new thematic material. It may be that Pinto here is suggesting a very early MC (the HC and fermata also suggest this) followed by an S theme, albeit in all the wrong keys. (The most common cadences preceding an MC are i:HC, V:HC and III:HC for minor key sonatas, with the possibility of a V:PAC MC or a III:PAC MC as rarer options. The default key options for the onset of S space are the dominant minor or mediant major – v or III). The D-flat Major theme

[50] Alexander L. Ringer, "Beethoven and the London Pianoforte School," *Musical Quarterly* (Oxford University Press) 56, no. 4 (October 1970): 742-758.

comes to a close in bar 24, having modulated to E-flat Major in bar 23. The following material, with broken chords in the left hand and semiquaver scale passages in the right could feel either transitory or like closing material (TR or C). Continuing with the above idea, the cadence at bar 24 could be a suggestion of an EEC, and the following E-flat Major material would suggest C. The cadence is in the key of E-flat Major (III), the key the supposed S theme 'should' have been in, but the fact that it is in a different key to the 'S theme' itself detracts from it feeling like a proper EEC. At the end of five bars of this semiquaver theme, the falseness of the preceding S, MC and C-like themes is confirmed, with what feels like a true MC appearing at bar 29, with a bar of CF leading into what feels like a true S-theme. This supposed S-theme is, however, in the key of A-flat Major, the submediant. The S-theme seems to want to fall down into E-flat Major at bar 37 (a key we would be more likely to expect from S in a C minor sonata), with a PAC in E-flat major leading us to think it will do this, only to be unsettled again at the last moment by the reintroduction of the subdominant note of A-flat Major, D-flat. After some intriguing modulation (through E Major via a reinterpretation of the Neapolitan six chord of E-flat minor and back again through a diminished 7)[51] he arrives at a PAC in E-flat Major, the EEC, at bar 48.

The alternative to the above model is that this is a *continuous exposition*. A continuous exposition is one that lacks a clearly articulated MC followed by a successfully launched S-theme. Due to the highly irregular nature of the MC at bar 29, as well as the unusual key changes leading up to and following it, it could be argued that there is indeed no MC and no S. This exposition would then simply be described as containing a series of modulatory thematic modules, leading eventually to the secondary key centre of E-flat major, and the EEC in that key.

One of the most extraordinary features of Pinto's music is the high level of

[51] Again, similarities with Beethoven's *Appassionata*.

expressiveness, creativity and sophistication that came from a composer of such a young age.

Conclusions

George Frederick Pinto is an obscure figure within one of the more obscure fields in musicology, the London Pianoforte School. He was an extraordinary example of precocious musical talent. As a violinist he was one of the most celebrated of his day, and his talents on the pianoforte, though less well-known, were exceptional.

His compositions, misunderstood by his contemporary reviewers, demonstrate a prophetic harmonic and expressive style. The analysis undertaken in this dissertation gives examples of just some of the ways in which Pinto was ahead of his time, and shows that he was constantly and creatively searching for new expressive techniques.

Such sophistication and inventiveness is astounding for a man who died at the young age of 20. If he had had the chance at a longer life, England might well had the honour of producing a true master composer for the piano.

Appendix 1. Table of Primary Sources

Date of pub.	Publication Title	Place of pub.	Type of source	Brief description
1801: Feb	Scots Magazine	Edinburgh	Descrption of local concerts	Description and review of 'the new *Subscription Concerts*', managed by MrCorri. Corri bringing down capital new performers from London, Pinto as a violinist described in wondrous terms.
1802	A Journey from Edinburgh through Parts of North Britain	London	Travel Account	A one-page description of Pinto as performer on violin and piano as witnessed in Edinburgh in a professional concert in George's Street Assembly Rooms, directed by N. Corri.
1802: April	Universal Magazine of Knowledge and Pleasure	London	Obituaries	Mrs. Pinto, formerly the celebrated miss Brent. (ie. Thomas Pinto's wife – G.F. Pinto's Grandmother)
1803: July	Monthly Magazine, or, British Register	London	Review	Two Grand Sonatas Op. 3 reviewed. Great expectations from his violin playing, not wholly gratified. Some bold and original ideas, but 'unrefined', 'chaotic', 'abrupt' etc.
1803: Sept.	Monthly Magazine, or, British Register	London	Review	Grand Sonata in C minor. Reiterates much of the same as the earlier review of Two Sonatas.
1805: Jan	Monthly Magazine, or, British Register	London	Review	'Sappho to Phon' – canzonet with piano accomp. by Pinto. Strong evidence of a real genious. Far-fetched expressions, affected evolutions of harmony. Exhibits a genious spoiled by pedantic affectation.
1805: April	Monthly Magazine, or, British Register	London	Review	'Dear is my Little Native Vale' – canzonet with piano accomp. by Pinto. Same words already set to music by Mr. Hook, questions Pinto's decision to do the same. 'far from discreditable to his talents'.
1805: May	Literary Magazine; or, Monthly epitome of British literature	London	Advertisements	Soon to be published works. Pinto – six Canzonets for the Voice with an Accompaniment for the Piano-Forte. Pinto of Burmingham.
1805: May	Monthly Magazine, or, British Register	London	Review	"The Wish" – canzonet Pinto. Complained that the words had already been set to music successfully. "Some pleasing passages", but lacking in originality and character.

1805: June	Literary Magazine; or, Monthly epitome of British literature	London	Advertisements	Six Canzonets. Publication listing only, no review. Includes dedication.
1806: Feb.	Monthly Magazine, or, British Register	London	Review	L'Amour Timide, a Canzonet by Pinto. "not destitute of merit… does not possess either sufficient melody of expression to justify a warm commendation"
1806: April	European Magazine and London Review	London	Monthly Obituaries	March 23 – "G. F. Pinto, the celebrated performer on the violin"
1818: June	Monthly Magazine, or, British Register	London	Review	Expresses great regret for the loss of Pinto for the music world. "Frigid patience seldom keeps pace with the fervor of genius ..." Also Commends Wesley for correcting and finishing the works for publication.
1824	Sainsbury, John S., *A Dictionary of Musicians*	London	Dictionary of musicians	Describes Pinto as a remarkable genius. A great violinist and piano-forte player. Mentions several vocal publications "of great merit and originality", but no compositions for piano or violin. Pinto, his genius, and his unfortunate demise also described within the entry for Johann Peter Salomon (his violin teacher).
1828	The Harmonicon	London	Memoir/biography	The article has a rather sentimental tone and gives several unusual anecdotes about Pinto's personal life. Presumably written by a family member of close friend. It is from this article that we can gleam most of what we know of the life if Pinto. (Reprinted in MW as part of a series of 19 Musical Biographies, of a variety of musicians from different countries and times)
1840: Oct 29	Musical World	London		
1831: July	Englishman's Magazine	London	Article on violinists	The most eminent violinists of the present generation, and the qualities possessed by each by which they have been distinguished. Pinto – fire, originality, vivid fervor, and profound feeling
1832: Oct.	Chambers' Edinburgh Journal	Edinburgh	Article – Brief history of the violin	Mentions Pinto's grandfather, Thomas Pinto, then: "G.F. Pinto… was a great performer and musical genius"
1836: Mar. 18	Musical World	London	Article on music in England (by Wesley)	Describes Salomon's Concerts, and then Pinto. Describes his wonderful abilities on the violin, describes him as a young genius, etc. No mention of compositions.

1836: April	Musical World	London	Review	Review of a sonnet by John Abel. Compares his setting to a canzonet by Pinto. Very praiseworthy of Pinto's music.
1836: June 17	Musical World	London	List of departed Musicians	"the births and deaths of those musical characters with whose names the public in general are mostly familiar". Pinto included as "a prodigy on the Violin".
1837: March	Musical World	London	Review	Review of a canzonet by Mrs. Strutt. A canzonet by Pinto is again used in comparison, and highly regarded.
1837: Oct. 20	Musical World	London	Memoranda of Samuel Wesley's Life	Mentions Pinto as introducing Bach's music to Wesley. Also describes the rapturous manner in which Wesley spoke of Pinto.
1841: July 22	Musical World	London	Review	Pinto's Sonata, Op. 3 No. 2 included in a publication by William Sterndale Bennett – 'Classical Practice, for Pianoforte Students. Selected from the most celebrated Composers, ancient and modern.' In a general sense this review is praiseworthy of the sonata, however it highlights several faults, or blemishes, with the writing.
1844: Jan.	British Ministrel	London	Article on violinists	A reprint of the 1831 list of violinists in Englishman's Magazine.
1847: Apr. 24	Musical World	London	Review of concerts	Complaint that Pinto's music was *not* included in any of the four "Historical" concerts in a series at Exeter Hall.
1850: Jan. 5	Musical World	London	Article describing history of the Sonata and a Sonata by Stephen Heller	Includes a lengthy and exceptionally praiseworthy passage on Pinto. Compares his works in quality to those of Dussek and Haydn. Claims that Pinto surpassed both Mozart and Mendelssohn in terms of precocious genius.
1850: Jan. 26	Musical World	London	Advertisement	Advertisement for Mr. Billet's second concert. "The great feature of the performance will be a sonata by Pinto, a novelty as well as a feature, none of the music of that gifted young composer having been heard in public for a long time."
1850: Feb. 2	Musical World	London	Review of a concert	Mr. Billet's concerts. Billet played Pinto A Major Sonata. "the greatest treat of the program".

1850: Mar. 30	Musical World	London	Review of a concert	Mr. Billet's classical concerts. "Pinto's charming sonata in A Major, played with appropriate tranquility of style, pleased even more than before."
1851: Feb 22	Musical World	London	Review of concerts	Mr. Billet's concerts. "… and we find such names as Dussek, Steibelt, and Pinto much more frequently in their programmes."
1851: Mar. 1	Musical World	London	Review of a concert	Mr. Billet's Concerts. In St. Martin's Hall. Second concert included Pinto's Sonata Op. 3 No. 2 in A Major, "which produced so marked a sensation last year, and acted as a stimulus for other pianists to turn their attention to the works of that highly-gifted composer, who had fallen into undeserved neglect."
1859: April 30	Critic	London	Review of local music events	Included is a concert in which Mr. Charles Hallé performed Pinto's Sonata in A Major, Op. 3 no. 2. "the work of George Frederick Pinto, of whom the British public know little and care less".
1868: July 18	Musical World	London	Review of a series of lecture-recitals	Charles Hallé's lecture-recitals. He introduced the works of various composers, Pinto listed as one of them.
1871: Feb 4	Musical Standard	London	Music score	A Minuetto by Pinto printed in the paper.
1871: Feb 11	Musical Standard	London	Follow-up from the Minuetto in previous week.	A column introducing Pinto and his works.
1876: July 22	Athenaeum	London	Review	*Forgotten Treasures* Edited by H.R. Leech includes a Romance from Pinto Op. 3
1879	Grove, G.: A Dictionary of Music and Musicians	London	Dictionary of Music and Musicians	Article on G.F. Pinto includes one or two interesting details not previously published.
1880: Mar. 27	Musical Standard	London	Review of lecture-recital	Lectures by Herr Ernst Pauer. 2nd mov. of a sonata, Op. 3 was presented in the recital. Biographical program notes given.
1883: Aug. 25	Musical World	London	Advertisement	The Young Artist, A selection of Classical Works for the Pianoforte, Edited and fingered by W. J. Westbrook. Includes 2 of the 3 Op. 4 sonatas by pinto (not Grand Sonatas)
1884: Sept. 6	Musical Standard	London	Birthdays of Musicians	September 25 1786. Musicians born in the month of September. (109 of them). Variety of years.

1935	British Musician and Musical News	London	Article on Bach revival in England	Article describing the origins of the J.S. Bach revival in England. Pinto introduced Samuel Wesley to Bach. Includes part of an obituary notice for Wesley that describes Wesley's very high opinion of Pinto.
1966: March	Musical Times	London	Review	Review of a collection of keyboard works. Praises Pinto for being far ahead of his English contemporaries as a composer for the piano. A few immaturities. Makes mention of Temperley's article in Pinto.
1988: Jan.	Music and Letters	London	Review of 'The London Pianoforte School 1966-1860', vol. xiv (Pinto and Potter), ed. Temperley	Brief biographical description of Pinto. Largely taken from the Harmonicon memoir. Positive review of Pinto's music.

Appendix 2. Terms and Abbreviations

The following is a selection of the terms and abbreviations from *Elements of Sonata Theory* that have been used in Chapter 3 of this dissertation.[52]

PAC = perfect authentic cadence (a phrase-concluding formula featuring V-I root-position bass motion; the upper voice ends on scale-degree 1 above the tonic chord)

IAC = imperfect authentic cadence (similar to PAC, but the upper voice ends on scale-degree 3 or 5 above the tonic chord)

HC = half-cadence (a cadence ending on an active V chord; this dominant chord will also end a phrase)

C = closing zone (within an exposition, musical material following the EEC. Its internal modules are designated as C^1, C^2, etc.; in this case the superscript integers should be advanced only after a PAC.)

CF = caesura-fill (connective material, of variable length, bridging a caesura – either a medial caesura or a final caesura – to the next thematic module)

EEC = essential expositional closure (within an exposition, usually the first satisfactory PAC that occurs within S and that proceeds onward to differing material. An immediate repetition of the melody of cadence – or certain other procedures[53] – can defer this point to the next PAC.)

[52] The full list of terms and abbreviations from *Elements of Sonata Theory* can be found in James Hepokoski and Darcy Warren, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), xxv.
[53] Outlined in Chapter 8 of *Elements of Sonata Theory*, 150-179.

ESC = essential structural closure (within a recapitulation, usually the first satisfactory PAC that occurs within S and that proceeds onward to differing material. Like the EEC, the ESC can also be deferred through certain procedures to the next PAC. The ESC is normally the recapitulation's parallel point to the exposition's EEC, although exceptions do exist.)

MC = medial caesura (within an exposition, I:HC MC represents a medial caesura built around the dominant of the original tonic; V:HC MC represents an MC built around V/V; etc. The presence of an MC identifies the exposition-type as two-part – the most common type – and leads directly to an S theme. In nearly all cases, if there is no MC, there is no S.)

P = primary-theme zone (whose individual modules may be described as $P^{1.1}$, $P^{1.2}$, etc. A module that precedes or sets up what is taken to be the "P-theme proper" may be designated as P^{0} or $P^{1.0}$.)

RT = retransition (a connective passage of preparation, usually leading to the onset of the recapitulation, or to the beginning of the coda)

S = secondary-theme zone (follows an MC. This is built from precadential, pre-EEC thematic modules. Differing musical ideas within it, when they exist, are designated with superscripts as $S^{1.1}$, $S^{1.2}$, and so on. A module that precedes or sets up the S-theme proper may be designated as S^{0} or $S^{1.0}$.)

TR = transition (following P, the energy-gaining modules driving toward the medial caesura)

Appendix 3. Facsimile Editions of the First Movements of Pinto's three Grand Sonatas.

This content has been removed for electronic publication due to copyright issues. To view the material, please see the original source:

Temperley, Nicholas, ed. *George Frederick Pinto - Complete Works for Pianoforte Solo, Philip Cipriani Hambly Potter - Selected Works.* Vol. 14. 20 vols. New York and London: Garland Publishing, Inc., 1985: 31-39, 52-57 and 67-73.

Appendix 3.1. Pinto. Sonata in E-flat Minor, Op. 3 No. 1 First Movement

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Temperley, Nicholas, ed. *George Frederick Pinto - Complete Works for Pianoforte Solo, Philip Cipriani Hambly Potter - Selected Works.* Vol. 14. 20 vols. New York and London: Garland Publishing, Inc., 1985: 31-39.

Appendix 3.2. Pinto. Sonata in A Major, Op. 3 No. 2 First Movement

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Temperley, Nicholas, ed. *George Frederick Pinto - Complete Works for Pianoforte Solo, Philip Cipriani Hambly Potter - Selected Works.* Vol. 14. 20 vols. New York and London: Garland Publishing, Inc., 1985: 52-57.

Appendix 3.3. Pinto. Sonata No. 3 in C Minor, First Movement

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Temperley, Nicholas, ed. *George Frederick Pinto - Complete Works for Pianoforte Solo, Philip Cipriani Hambly Potter - Selected Works.* Vol. 14. 20 vols. New York and London: Garland Publishing, Inc., 1985: 67-73.

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Monthly Magazine, or, British Register. ""The Wish," a Canzonet, as sung by Mrs. Second; with an Accompaniment for the Piano-forte; dedicated to Mrs. Dixon; composed by S. Pinto." Mar 1805: 370.

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