

Editorial

DESPITE THEIR APPARENT DIVERSITY, the contributions included in the present issue of *Ad Parnassum* coalesce around the established and ongoing debate concerning 'revision' as a methodological category within the sphere of musicology. Although approached from different perspectives and from the vantage points of diverse historical and analytical methods, the concept of revision is the common element that connects aspects of 'transformation' that are, in turn, linked to the history of musical reception. It therefore follows that the historicization of musical works entails the analysis of such processes of transformation, centring on the study of tradition and the analysis of musical sources through the examination of contemporary practice and related theoretical issues.

This is addressed by Fabrizio Ammetto whose article takes up the widespread problem of deformation in the interpretation of sources by eighteenth-century editors. Specifically, Ammetto analyses the Concerto RV 513 by Vivaldi as it exists in one of two collections of *Concerti a Cinque Stromenti [...] d'Alcuni Famosi Maestri* edited by Gerhard Fredrik Witvogel. This is the only composition for two violins published in a single anthology by a living author, and has been preserved only by the Dutch press. The authenticity of the source is not in question; nonetheless the reliability of the text is dubious, particularly in relation to the orchestral parts accompanying the second soloist. In the preparation of the individual parts the publisher Witvogel has distributed the music of the six instrumental parts between five-line staves; this distorts the text and misinterprets the conventions of a typically Vivaldian concerto for two violins.

The essay by Wolfgang Sawodny advocates a different approach in relation to the central topic of 'revision'. His subject is the 1987 monograph by Peter Brown and Richard Griscom on the Parisian works of German publisher Guera, *The French Music Publisher Guéra of Lyon: A Dated List*, dating from 1987. Sawodny identifies incorrect interpretations within the book and updates the previous authors' work in the light of more recent discoveries.

The remaining two articles investigate the changes in social context of the musical work and the impact these had on the transformation of the concept of musical genre. Marie Sumner Lott discusses the Parisian salon during the first two decades of the nineteenth century. Lott studies the output of quintets by composers such as Johann Nepomuk Hummel, Ferdinand Ries and Johann Baptist Cramer from the points of view both of form and instrumentation, and compares these composers' works with the productions of Louise Farrenc (1804–1875). Sumner Lott explores the differences between Farrenc's approach to the genre and that of her predecessors, also in relation to the transformations that occurred in mid-century chamber music.

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Vanda de Sá Silva draws our attention to the Portuguese court under the Ancien Régime. She explores the world of dance music and evaluates the reasons for the transformation of the minuet, with reference to the work of Pedro António Avondano (ca. 1714-1782). The influence of Avondano, particularly in the contexts of urban life in Portugal and London, led to stylistic renewal via and new solutions to form that included the cosmopolitan model of an aristocratic minuet and a new practices of popular influence.

Luca Sala
Université de Poitiers