

## Editorial

NOW IN ITS THIRD YEAR, the utility of *Ad Parnassum*'s vocation — the understanding of 18th and 19th-century instrumental music — continues to be confirmed. As the present issue eloquently attests, the variety of themes, problems and suggestions open to the scholars and musicians wishing to exploring this fertile terrain is truly imposing. First, Christian Speck devotes an article to the differences in style between Boccherini's string quartets and the tradition of Viennese classicism. It is a theme that matches those of recent studies that — most opportunely — try to throw fresh light on the period running from the last three decades of the 18th century to the first quarter of the 19th: an age to which *Musikwissenschaft* is still heavily subjugated to the triadic axiom of Haydn–Mozart–Beethoven. Then Stefan Eckert tackles the galant concerto through the theoretical and compositional work of Joseph Riepel. As for Renata Suchowiejko, drawing above all on the concert reviews that appeared in the contemporary press, she offers a full report of the long tour of the United States made by the Polish violinist and composer Henryk Wieniawski between September 1872 and January 1874. Finally, Guy Dammann investigates the nature of Jean-Jacques Rousseau's reflections and opinions on instrumental music, defining the contours of the problem and fruitfully reopening the discussion on the subject. All substantial and most stimulating contributions.

But to come to Boccherini, whose bicentenary it is this year. Many have been the initiatives launched throughout the world to remember him. And that means not only a wealth of concerts, conferences and articles, but also (I fear) the inevitable statue *in memoriam* (something one can apparently never do without in certain 'princedom', where culture is always merely a pretext). For once, however, the most challenging of these gestures has also been the most urgently needed: in other words, the launching of Boccherini's *Opera Omnia*: a valuable collaboration between Ut Orpheus Edizioni of Bologna and the *Fondazione-Stichting Pietro Antonio Locatelli* of Cremona. This critical edition of Boccherini's corpus is directed by Christian Speck and features an editorial board made up of Theophil Antonicek, Sergio Durante, Ludwig Finscher, Yves Gérard, Roberto Illiano, Fulvia Morabito, Rudolf Rasch, Massimiliano Sala and Andrea Schiavina. In all it will consist of ninety volumes, not counting the respective practical editions and orchestral materials for hire. The idea for this ambitious and imposing project can be attributed to Albert Dunning, the secretary general of the *Fondazione Locatelli* who died recently (see the obituary in this issue). After years of preparatory work, the first of the expected volumes has finally appeared: that of the *Arie da Concerto G 544-559*, edited by Speck himself. *Ad Parnassum* will naturally give its readers a due account of successive developments. Let us hope that — with everyone's contribution (and statues permitting) — this enormous, yet indispensable, undertaking may be accomplished in a reasonable interval of time, so that the daunting (and largely neglected) legacy of one of Europe's greatest artists can be quickly restored to musicians and scholars and above all returned to the concert halls.

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