

Editorial

AS ANNOUNCED IN THE EDITORIAL OF THE LAST ISSUE, the International Conference on «Instrumental Music and the Industrial Revolution» organized by *Ad Parnassum* took place in Cremona from 1 to 3 July 2006. I have to say that the whole event was exceptionally successful in many respects. First of all, the standard of the papers: they were numerous and highly diversified, the results of both new research and fresh reflection on the subject. Second, a truly special atmosphere was generated among the scholars. This will unquestionably make further exchanges of opinion and knowledge easier and will perhaps help to create genuine teams: something very desirable, though, alas, all too rare. Third, the journal showed an enviable capacity for assembling and concentrating the energies and experiences of scholars from all over the world on such a strong theme; many indeed advanced the idea (and expressed the need) to transform the uniqueness of the event into a more organic and regular programme of meetings. The volume of Proceedings, edited by Roberto Illiano and Luca Sala, to be published by Ut Orpheus Edizioni, will give due account of the results of the conference and, in my opinion, will constitute a valuable and tangible point of departure for a better understanding of the history of music in the late 18th and early 19th centuries.

Another event that closely concerns *Ad Parnassum*, in many respects, is the creation of the National Edition of the Complete Works of Luigi Boccherini (by Ministerial Decree of 27 April 2006). The project is promoted by the *Centro Studi Opera omnia Luigi Boccherini-Onlus* of Lucca, the *Stichting-Fondazione P. A. Locatelli* of Amsterdam-Lucca and Ut Orpheus Edizioni of Bologna. At the ceremonial inauguration, the editorial committee, chaired by Christian Speck, met at the Ministry of Cultural Affairs in Rome on 28 September. This prestigious tribute bodes well for the success of an ambitious venture that has already been materially launched and which, I have no doubt, will achieve wide recognition over the years. After all, the project is a decisive step forwards, not only for our knowledge of the works of one of the leading musicians of his time, but also for a better awareness and evaluation of the period in question. Nor must we forget that the indispensable parallel publication of the separate parts, derived from the critical edition, will guarantee that this musical legacy may at last return to the practical repertoire of performing musicians: a step that will enrich the musical experience of everyone, audiences included of course.

Even the present issue of *Ad Parnassum* is full of interesting material. The article by Alexandre Dratwicky analyzes certain recurrent features in the compositions of the *Prix de Rome* winners who made the journey to Italy and established themselves in Villa Medici, where the *Académie de France à Rome* had its premises. In 1803 music was included among the arts offering the *Prix*, and Dratwicky shows that the ‘*impressions de voyage*’ did not cease to exert a decisive influence on the resulting works even in the very late 19th and early 20th century. Chadwick Jenkins, in his *Influence and Revolt: Mozart’s ‘Paris’ Symphony, K. 297*, offers an interesting reading of Mozart’s work, identifying the assumption of the Parisian style

EDITORIAL

and its immanent criticism a gesture of revolt against his father, as already noted by David Schroeder in the correspondence between Leopold and his son in the months from March to October 1778. This is a case in which musical analysis makes a contribution to biographical reconstruction. Sion M. Honea takes into consideration the Suites for military band of the Bavarian Christian Rummel: an expert, seeing that he was band master of the second Nassau Infantry Regiment in the Napoleonic army from 1806 until Waterloo. Most welcome are such musicological incursions into the military repertoire, because apart from everything else they help to decipher the mystifying means by which power represented itself, often covering its crimes with the splendour of the arts. Stanley Kubrick left us a memorable interpretation of the genre's tradition in his *Barry Lyndon*, in the scene of the absurd march of the British infantry against the Prussian rifles during the Seven Years War. Kordula Knaus discusses the attribution of the use of a gendred narrative paradigm in the theoretical work of Adolph Bernhard Marx, showing that *iuxta propria principia* «the feminine sphere is completely lacking» in Marx: an excellent example of the criticism of critical historiography. Finally, Uri Golomb proposes a through-going and convincing comparison between Beethoven's Quartet in A Minor Op. 132 and Mendelssohn's Quartet in A Major Op. 13, calling into question certain hasty simplifications of the musicological tradition on this matter.

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