resonated with the next paper, in which Anne M. Hyland (Royal Holloway, University of London) offered a throughgoing analysis of Schubert's *Quartettsatz*. She suggested that the 'symphonic' design of the piece's themes and harmonic juxtapositions gesture beyond the modest confines of the Schubertiade and toward the public realm in which it would eventually gain popularity.

Sunday morning involved competing sessions on the string quartet in France and on production and reception in European countries. (My thanks go to Balázs Mikusi for kindly reporting on Sunday's proceedings.) In the latter session, Rohan H. Stewart-MacDonald (Cheltenham) offered an analytical survey of the little-known corpus of string quartets by English composer Samuel Wesley. Warwick Lister (Florence) investigated the career of Polish violinist and composer Feliks Yaniewicz (1762–1848), highlighting his role as an early promoter of professional quartet performances in Britain. Michaela Freemanová (Etnologický ústav Akademie věd České republiky) considered Bohemian music culture in the late eighteenth and early nineteenth centuries, providing ample evidence of the popularity of string quartets in both aristocratic and monasterial circles. The session concluded with an Iberian turn, comprising Christiane Heine (Universidad de Granada) on quartet composition in Spain from Juan Crisóstomo de Arriaga (1806–1826) to around 1870 and Beatriz Hernández Polo (Universidad de Salamanca) on 'Schumann from "Modern" to "Classic": Presence and Reception of the String Quartets of European Romantic Composers in Madrid through the Activity of the "Cuarteto Francés"'.

The parallel session on France opened with an account by Florence Doé de Maindreville (Université de Reims Champagne-Ardenne) of the birth and development of a quartet society in nineteenth-century Reims. Next, Louise Bernard de Raymond (Université Paris-Sorbonne) detailed the ways in which Reicha's quartets exemplify the genre's 'symphonization'. Muriel Boulan (Université Paris-Sorbonne) then focused on the publicly performed quartets of Alsatian composer Henri Reber (1807–1880). After the break, Fabio Morabito (King's College London) examined violinist Pierre Baillot's marked-up parts for quartets by Cherubini and Beethoven. Baillot's part for Beethoven's Op. 127 included fingerings, bowings and other markings directly imported from the Galitzins' environment; the violinist retained some of these choices and discarded others, creating a fascinating palimpsest. Finally, Livia Laifrova (École des Hautes Études en Sciences Sociales, Paris) shed light on the popularity of Bohemian composers in Paris, showcasing the diverse editions of quartets by Kozeluch, Wranitzky, Krommer, Gyrowetz and Reicha published in the French capital between 1790 and 1830.

That the string quartet, long upheld as the pinnacle of absolute music, should have elicited such a broad sweep of topics and approaches is telling. More than anything else, the programme underscored the degree to which the pendulum has swung in the direction of the listener, both in terms of culturally oriented interpretations of the musical score and in terms of mapping the physical and social realities of music-making. Whether or not the pendulum will return, perhaps inaugurating a renewed focus on the musical text as 'authoritative' utterance, is anybody's guess; in the meantime, new insights abound.

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CORELLI ALS MODELL

SCHOLA CANTORUM BASILIENSIS, 5–7 DECEMBER 2013

The Schola Cantorum's Corelli symposium, held to commemorate the three-hundredth anniversary of the composer's death, happened to be the second Corelli conference in as many weeks (see the report in this journal on *Arcomelo 2013*), and yet it gathered a refreshing and illuminating array of scholarly perspectives

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in six paper sessions, one roundtable and one dance demonstration. The two papers that initiated the conference offered the broadest perspectives of Corelli's social environment: Renata Ago (Università di Roma La Sapienza) presented a detailed overview of the patronage of artist-immigrants such as Corelli, with a careful look at how the stable ecclesiastical aristocracy in Rome, albeit with frequently changing papacies, created the city's favourable artistic climate, and Andrew Hopkins (Università dell'Aquila) illustrated how seventeenth-century architects worked from sixteenth-century exemplars and thus put visible examples of creatively reworked models before the Roman public, Corelli included.

The two papers that followed continued the focus on artistic models, but now honing in on Corelli's own efforts. Agnese Pavanello (Schola Cantorum Basiliensis) argued that the evidence of Corelli's patronage, his work as orchestra leader and revisions he made to his compositions show his purposeful cultivation of an exemplary style in the service of Roman ecclesiastical politics and ideology. Alberto Sanna (Liverpool Hope University) proposed a revisionist view of Corelli's music, countering the nineteenth-century historiographical tradition that sees him as a *locus classicus* of harmony and counterpoint. Sanna instead proposed studying Corelli in terms of aesthetic principles that can be gleaned from Italian treatises that Corelli knew or whose authors – Berardi, Liberati and Pitoni – he would have known. Although speaking the following day, Antonella D'Ovidio (Università di Firenze) pursued, like Pavanello, a deeply contextualized view of Corelli's musical style. In this case, D'Ovidio raised the possibility of an Ottobonian style of sonata, one created specifically for the cardinal's musical academies, as advertised in the Op. 4 sonatas, and distinct from Corelli's other published works.

The interests and methods of the next three papers turned to compositional technique and analysis. Beginning with Johann Mattheson's description of Corelli's harmonic style in the context of dissonance treatment, Johannes Menke (Schola Cantorum Basiliensis) systematically demonstrated the uses that Corelli made of ninths both in chord progressions and in individual harmonies. The result was a clear understanding of at least one compositional formula that contributed vitally toward Corelli's distinctive idiom. Dominik Sackmann (Zürcher Hochschule der Künste) explored da-capo-like reprises within Corellian movements, fugues in particular, that in his estimation represent a nourishing source of the yet distant sonata form. Nicola Cumer (Schola Cantorum Basiliensis), drawing on the recent surge of scholarship on partimento improvisation and on stock harmonic–melodic patterns in eighteenth-century composition, examined Corelli's music against the possibilities afforded by those techniques to demonstrate how well his compositional choices fitted with them.

More than one session included scholarship on Corelli and historical performance practice. Alexandra Nigito (Basel) collected iconographic, written and musical evidence illustrating the size and performance contexts of Roman musical ensembles during Corelli's time. In addition to confronting these broader questions, Nigito also examined the differing continuo groups and changing use of winds in Corellian ensembles (*trombe* before *c*1700; *oboi* and *flauti* after). Neal Zaslaw (Cornell University) took his point of departure from recent editions by Christopher Hogwood of eighteenth-century ornaments for Corelli Op. 5 violin sonatas and of keyboard transcriptions of those same sonatas. As Zaslaw pointed out, these editions – which are not a part of the recently completed critical edition of Corelli's music – are themselves incomplete if we are to gain a perspective on the tradition of ornamenting Corelli's Op. 5 as passed along by his students. To illustrate this point, Zaslaw played a recording of Francesco Galeazzi's 1817 ornaments (not included by Hogwood), whose ornamental style sounds distant from Corelli's own, but whose practice represents that of a 'third-generation Corellian' (student of a Corelli student).

The presentation by Alessandro Palmeri (Verbania) featured a Roman violone from Corelli's time that demonstrates – as does the Stradivarius 'Servais' cello in the American Smithsonian Collection – both the large size of a late seventeenth-century violin-family bass and its dark, lustrous sound. My paper (Gregory Barnett, Rice University) drew upon iconographic and musical evidence, first, to exclude the violoncello da spalla from from the types of bass violins typically played in Rome, and second, to illustrate the instrument's usual playing position and performing techniques in Corelli's time. A paper by Jesper Christensen (Schola Cantorum Basiliensis) on keyboard continuo accompaniment drew upon evidence in sources from

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Lorenzo Penna (1672) to Francesco Geminiani (1746), but especially the anonymous manuscript I-Bc, MS E.25 (*c*1680), to argue for fuller and more dissonant realizations that not only employ harmonies beyond those implied in the figures, but also add occasional stretto passages against Corelli's notated melodies. Clive Brown (University of Leeds) explored the nexus between historical performance practice and reception history with a survey of nineteenth-century opinions, performances and editions of Corelli's music. Guido Olivieri (The University of Texas, Austin) focused on the possibility of Corelli's immediate influence on the already flourishing Neapolitan school of violin playing by examining sonatas of Pietro Marchitelli, Giovanni Antonio Avitrano, Giovanni Antonio Guido and Michele Mascitti. His findings suggest a dichotomy between a persistent local tradition preserved in manuscript and a Corelli-influenced 'international' style in prints.

Apart from single-author papers, a demonstration led by Barbara Leitherer (Schola Cantorum Basiliensis) of Feuillet-notated choreography to the music of Corelli yielded varying results, showing that Corelli was receptive to French influence but not bound to it, and a roundtable on the problem of Corelli attributions brought forth the authentication of a few pieces currently in the appendix to the critical edition of his music (Pavanello), a set of chamber sonatas attributed to Corelli in an Assisi manuscript (Olivieri) and a potential method of stylistic authentication by considering the appearance (or contradiction) of well-established Corellian formulas of harmony and melody (Cumer). The conference also included three concerts: one of music for the Christmas season, featuring Corelli's Op. 6 No. 8 ('Fatto per la notte di Natale') as an introduction to Giovanni Lulier's oratorio *Per la nascita del Redentore* (1698), performed by students and faculty of the Schola Cantorum under the direction of Rinaldo Alessandrini; another of the Op. 5 violin sonatas (Amandine Beyer, violin; Jesper Christiansen, harpsichord); and a third of pieces drawn entirely from the appendix to the Corelli edition, performed by students of the Schola Cantorum.

This conference and the one held a week earlier in Fusignano (Corelli's birthplace) revealed a few points of general interest and agreement among those who participated. Above all, a consensus emerged at both symposia that the canon of authenticated works – and therefore the critical edition of Corelli – needs revising. Both conferences also stressed the desire for a more broadly contextualized study of Corelli's music vis-à-vis Roman ecclesiastical patronage and its rituals of entertainments, church services and cultural displays. Finally, continuo players – mostly keyboardists, but also lutenists – all favour a more active and freer style of accompaniment than is typically heard today, and they continue to mine both printed and manuscript sources for clues as to what was possible in Corelli's time.

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SIXTH BIENNIAL CONFERENCE OF THE SOCIETY FOR EIGHTEENTH-CENTURY MUSIC WITH THE HAYDN SOCIETY OF NORTH AMERICA

MORAVIAN COLLEGE, BETHLEHEM, PENNSYLVANIA, 27 FEBRUARY–2 MARCH 2014

There was a time when a music theorist who attended a musicology conference was deemed to be consorting with the enemy or, at least, visiting a foreign country. To be sure, around the same time that Leonard Ratner, Charles Rosen and James Webster were composing their foundational studies on the so-called 'classical' style, one distinguished theorist doubted the validity of the very concept of musical 'style' or 'stylistic analysis', which he deemed to be 'dirty words' for music theory. (Peter Westergaard, 'On the Notion of Style', in *Report of the Eleventh Congress of the International Musicological Society, Copenhagen*

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