

ARCANGELO CORELLI AND FRIENDS:

KINSHIPS AND NETWORKS IN THE PAPAL STATES

Historians have devoted individual attention to only a few leading musicians from the Italian peninsula between the end of the 16th and the beginning of the 18th centuries. Two names that immediately spring to mind are those of Monteverdi and Vivaldi. From amongst many worthy contemporaries, these composers have benefited from a relatively recent revival that has encompassed several different levels of appreciation. Arcangelo Corelli (b.1653 Fusignano; d.1713 Rome) has also been fortunate, for neither scholarship nor popular interest has neglected him. Although his works have not fared as well as those of his fellow violinist Vivaldi, they are nevertheless a favourite of many performers. They have also been a central concern of musicology since its inception in the late 19th century. References to Corelli are ubiquitous across a wide spectrum of literature, from textbooks on the history of Western music to monographs on such instrumental genres as the sonata and the concerto.

One current of contributions specifically devoted to the composer also formed a mainstay of musicology throughout the first half of the 20th century. Albeit sporadic and at times restrictive in scope, these writings laid the necessary foundations for the rise in the 1960s of serious Corellian research on an international scale. The seminal event was the first Corelli conference held in Fusignano in 1968 under the auspices of the local municipality and the Italian Musicological Society. While this meeting did not significantly alter the composer's fortune with concert artists, it certainly stirred within the academic community an abiding interest in his music. To date, there have been six Fusignano conferences, and their proceedings, published since 1972 under the collective title of *Studi corelliani*, now number seven volumes.ⁱ A new collected edition of Corelli's

works was inaugurated in 1976 at the University of Basel to replace the late 19th-century edition by Joachim and Chrysander. Meanwhile, the painstaking efforts of Hans Joachim Marx resulted in an annotated catalogue of all of Corelli's compositions, including those published posthumously or left unpublished.ⁱⁱ Finally, two recent monographs on the composer by Peter Allsop and Massimo Privitera respectively, have summarized the results of 30 years of intense investigation.ⁱⁱⁱ

Despite the advances of modern Corellian scholarship, a number of historical and critical issues are still to be investigated. To give a few minor examples: depending on which music encyclopaedia in English one reads, Corelli is of either 'elevated social status' or 'humble upbringing'; he arrived in Bologna either 'in 1666' or 'about 1670'; he entered the service of Cardinal Benedetto Pamphilj either in 1687 or in 1684; he either 'retired from public view after 1708' or 'led an immensely active career until late in his life'.^{iv} The paucity of archival data compounds the problem. A handful of documents is all that survives from the composer's lifetime: his baptismal and death certificates; his will and estate inventory; eight letters; six prefaces; and a few scattered comments in such diverse sources as music publications, chronicles of public events and various kinds of private correspondence.^v

For this reason, musicologists have relied on other types of evidence too, beginning with the early 18th-century sketches that originated within the intellectual circles with which Corelli had been associated: primarily, the writings of Giovan Mario Crescimbeni, custodian general of the Arcadian Academy in Rome, but also those of the first historians of the Philharmonic Academy in Bologna.^{vi} Conversely, late 18th-century accounts, such as those of the music historians John Hawkins and Charles Burney, or that of the Fusignano abbot Cesare Felice Laurenti, have rightly been dismissed by more recent writers as constituting a body of 'preposterous fabrications and fictions'.^{vii}

This is admittedly confusing, but it may not be long before Corelli biographers sort out these various discrepancies. Far more crucial to our understanding of the Corelli phenomenon is to

determine the nature of the original social and cultural conditions that made it possible, for it has become ever more clear with recent musicological studies that, despite a life-long interest in the trio sonata, posthumous interpretations of Corelli depended mainly on other repertoires – the *a2* sonatas and the concertos – and on processes peculiar to 18th- rather than 17th-century musical cultures.^{viii}

In this article I reconsider the wealth of evidence unearthed by historical research to pinpoint the geographical, political and economic locus of Corelli's work. In particular, what I attempt to show is that, notwithstanding his international success as a publishing composer and his later reputation as a standard-bearer for Italian music outside Italy, Corelli was in fact the product of a rather restricted though distinctive contemporary milieu in Rome. He benefited from some fortuitous circumstances but in addition possessed considerable talent in administering his affairs. By sketching the events that led to Corelli's extraordinary career as a specialized instrumentalist in Rome during the last quarter of the 17th century, I hope to be able to shift attention away from the composer's position within the broader scheme of music history and restore it to the original environment in which his musical activities took place.

The youngest of five children, Corelli was born at Fusignano in the Romagna region on 17 February 1653 and was baptized two days later in the ancient parish church of San Giovanni Battista in Liba. He was named after his father who had died on 13 January (illus.1). Fusignano is a small agricultural centre in the Po Valley, not far from the Adriatic coast. In the second half of the 17th century its territory was a fiefdom of the Marquis Calcagnini of Ferrara. Administratively, Fusignano depended on the Legation of Ferrara which, together with the Legation of Bologna and the Legation of Romagna, made up the northern provinces of the Papal State; for religious matters it depended on the Diocese of Faenza. The Corellis were present throughout many areas of northern Italy. In Fusignano, they had been extensive landowners since at least 1444, when Bertuzzo di Bonaventura Corelli acquired from Andrea Salutano the Nagajone Valley. This tract of land, about four kilometres in width and in length, was to form the basis of the family's subsequent expansion

and proliferation – a process carried on well into the 17th century. Alberto Penna's map of Fusignano (illus.2) shows that, around the year 1662, the family's various branches jointly possessed no less than a fifth of the village's territory. According to two notarial acts cited by Carlo Piancastelli, in 1696 they collectively owned as many as 445 plough or meadow plots near Ferrara and 700 wood plots near Ravenna, as well as a significant quantity of livestock (a third act referring to their possessions in Fusignano is unfortunately missing).^{ix}

Thus, most members of the family would have been farmers, although some of them may have been quite wealthy. In the small community of Fusignano, the Corellis were by far the most prominent benefactors. Some members of the Lugo, Faenza, Ravenna and Bologna branches of the family pursued ecclesiastical or other professional careers – just as Arcangelo himself did. Arcangelo's elder sibling Ippolito was also a priest. For the Corellis, however, wealth and rank coincided in their most successful representative, Arcangelo – albeit only after his death. On 22 April 1704, Corelli informed Ippolito that he had just bought another bond (*locho di monte*), making a total of 57.^x This was undoubtedly the result of his professional activities in Rome and its environs. All his honours, on the other hand, resulted from the initiative of his patrons, first and foremost Cardinal Pietro Ottoboni. Through his personal intercession with Pope Clement XI Albani (r.1700–21), Ottoboni had his protégé buried in the church of Santa Maria ad Martyres (once the Pantheon), which was at the time the devotional site of Roman artists. He also obtained for him *post mortem* and for his brothers, the title of Marquis of Ladenburg from Philip William, Count Palatine of the Rhine, Prince and Elector of the Holy Roman Empire – as the epitaph inscribed on the tomb in the chapel of St Joseph records (actually from his son and successor, John William II).^{xi}

According to Crescimbeni, Corelli first learnt music as a part of his general education, rather than for professional purposes: from a priest in Faenza, then in Lugo and subsequently in Bologna. In Bologna he also began to study the violin and became so fond of it that he gave up all other occupations, remained in the city for four years and ultimately resolved to pursue a professional

career in music:

The famous Arcangelo Corelli of whom we are speaking was born therefore in Fusignano in the year 1653, from another Arcangelo and from Santa Baruzzi. They sent their young son to Faenza, where he learnt the fundamentals of music from a priest: then he continued the same studies in Lugo, and later in Bologna, though for a purpose different from that of practising the music profession. But whilst he was learning the violin, he became ultimately so fond of it that he had thoughts only for it. He remained in the same city of Bologna for four years, where he made so much progress that, in memory of it, he wanted to be named after the same city and called The Bolognese until the end of his life.

In Fusignano adunque nacque l'anno 1653. il famoso Arcangelo Corelli, di cui favelliamo, d'un altro Arcangelo, e di Santa Baruzzi, i quali mandarono il giovane figlio in Faenza, ove ebbe i primi erudimenti del suono da un prete: indi continuò lo stesso studio in Lugo, e poscia in Bologna, a tutto altro fine però, che di professare tal'arte. Ma in apprendendo il suono del viuolino, vi prese finalmente tal genio, che badò solo a questo; e trattennessi nella medesima città di Bologna quattro anni, ove fece sì alto progresso, che in memoria volle assumere la sua denominazione dalla stessa città, essendosi fatto chiamare finchè visse il Bolognese.^{xii}

The main Philharmonic account spells out the names of two of Corelli's music teachers: the Bolognese violinist Giovanni Benvenuti and the Roman contrapuntalist Pietro (*recte* Matteo) Simonelli. Another violinist evidently much admired for his improvisations, the Venetian Leonardo Brugnoli, is also said to have inspired the young Corelli:

He learnt with the greatest curiosity the first principles of violin playing in Bologna, under the guidance of Giovanni Benvenuti, also a Philharmonic academician. It was about 1670. But to

follow his inclination to advance in that profession, persuaded by some of his friends, amongst whom was Pietro Degli Antoni, he left Bologna, after having learnt with shrewdness and in secrecy the manner of playing that instrument [the violin] from Leonardo Brugnoli called the Venetian ... He moved there [to Rome], and having put himself under the guidance of the famous Pietro Simonelli, learnt from him the precepts of counterpoint with great ease, by means of which he turned into a very good and well-trained composer.

Imparò con grandissima curiosità i primi principj del suono nel violino in Bologna, sotto la direzz.e di Gio: Benvenuti pur nostro coaccademico, e fù verso il 1670; [deleted and replaced with 'Si aggregò l'anno 1670.'] Ma per voler dar adito al suo genio, di avanzarsi in tal professione, a persuasiva di certi suoi amici, fra quali Pietro degli Antonj, si levò di Bologna, dopo di aver con astuzia, e di nascosto, inteso la maniera di suonar tal istromento da Leonardo Brugnoli detto il Veneziano ... Egli colà si portò, e postosi sotto la direzione del famoso Pietro Simonelli, da esso apprese con molta facilità li precetti del contrapunto, mediante il quale riuscì un ottimo, e ben fondato compositore.^{xiii}

As the story goes, it was this twofold training as a Bolognese performer and as a Roman composer that eventually enabled Corelli to produce a synthesis of practices for which a later generation of (mostly) foreign commentators claimed the status of truly 'Italian' music.

Yet this reading of an admittedly little-known document does not take into account a number of factors. First, Peter Allsop is right that it is by no means certain that Corelli lived in Bologna between 1666 and 1670, and that in that very year he gained acceptance into the Philharmonic Academy.^{xiv} The sentence in the Philharmonic text originally read 'It was about 1670', but was replaced with the far more confident phrase 'He was affiliated in the year 1670'. Frustrating as it is, it must be acknowledged that, given the current state of research, the whole period preceding the first surviving record of Corelli's presence in Rome in 1675 remains nebulous. Second, the true

extent of Corelli's contribution to musical life in Bologna has yet to be ascertained. The official documents of the various institutions in the city that undertook musical activities do not mention Corelli at all. There is no trace of him at San Petronio; nor is there any mention of him in relation to the Concerto Palatino della Signoria di Bologna, the permanent instrumental body of the city's Senate. The only piece of evidence is an ink sketch made by Giovanni Pistocchi, the father of the famous singer Francesco Antonio Mamiliano, on the inside front cover of a copy of the first-violin's partbook for Giovanni Maria Bononcini's *Varii fiori del giardino musicale*. The drawing depicts Corelli performing in the company of Bononcini himself, the two Pistocchis and the theorbo player Giovanni Battista Bonini.^{xv} The archives reveal that both Pistocchi the younger and Corelli were lay-brother Oratorians affiliated to the church of Madonna di Galliera in Bologna, the locus of the Congregation of the Oratory of St Philip Neri.^{xvi} It is nonetheless unknown whether Corelli ever took part in musical activities there.

Corelli's development as a musician did not follow a path of ascendancy from obscure beginnings in provincial towns to glamorous success in a capital city, triumphs all across Europe and into the world at large. It took place at a more local level – essentially restricted to Rome and its environs – and within a relatively short time-span: from the late 1670s – when he resolved to pursue a career in music, established a network of professional relations in Rome and assembled his op.1 for publication – to the early 1690s, when he consolidated his position as the leading instrumentalist in the city. In Rome he enjoyed the patronage of the powerful Colonna and Chigi families; and he entered successively the service of the former Queen of Sweden, Christina Alexandra Maria, as chamber musician in 1679, Cardinal Pamphilj as music master in 1688 and Cardinal Ottoboni as concertmaster in 1690.^{xvii}

Rome boasted a venerable tradition of instrumental music that dated back to the time of Frescobaldi's sojourn in the city. A later generation of outstanding instrumentalists included the lutenist Lelio Colista, keyboard players Bernardo Pasquini and Alessandro Stradella, and the

violinist Carlo Ambrogio Lonati. To Corelli's advantage, Stradella and Lonati left Rome in 1677, Colista died in 1680 and Pasquini turned his attention to the more fashionable vocal genres of opera and oratorio – a field that had been left open by Stradella's departure. There was no dearth of competitors of course, but it was Corelli who ultimately succeeded in gaining the favours of the most munificent patrons. How was it possible, then, for a violinist who had played no major part in the musical life of Bologna to reach the highest echelons of Roman patronage in such a short time? It appears that Corelli put to good use a network of connections from the north-eastern provinces of the Papal State in order first to move to Bologna and subsequently to settle in Rome. Key amongst these connections were the Laderchi and Azzolini families, and the Oratorians of St Philip Neri.

At some point – perhaps as early as 1653 when his father died – Corelli's branch of the family took up residence in Faenza. All extant correspondence comes from there, as did one of the composer's first patrons, Count Fabrizio Laderchi. Laderchi was a gentleman-in-waiting to Cardinal Leopoldo and Prince Francesco Maria de' Medici in Florence; he was a relation of the Oratorian and ecclesiastical historian Giacomo Laderchi, also from Faenza. Two of Corelli's nieces entered the local nunnery of San Maglorio: Maria in 1706 and Lucia Barbara in 1711. On both occasions, anthologies of sonnets in their honour were published in Rome and in Ferrara. Arcangelo's brother, Don Ippolito, and his nephew, Domenico, signed the respective dedicatory letters.^{xviii} Through one of his Faenza contacts, Arcangelo moved to Bologna in order to further his general education. As noted previously, nothing is known of Corelli's musical activities in Bologna. When he arrived in Rome, however, he was listed in the account books for Paolo Lorenzani's oratorio performed at San Marcello al Corso on 15 March 1675 for the Arciconfraternita del SS. Crocifisso as 'Bolognese del sig. marchese Azzolini'.^{xix} Marquis Senator Francesco Azzolini (illus.3) was a cousin of Cardinal Decio Azzolini the Younger from the Bolognese branch of a family originally from Fermo in the Marches.^{xx} He was a gentleman-in-waiting to Queen Christina and a prominent figure in Bolognese life. In all probability, the senator acted as Corelli's sponsor when he moved to Rome to be taken in

turn under the cardinal's wing.

An offspring of the minor nobility, Azzolini rose to prominence during Innocent X Pamphilj's pontificate (r.1644–55) as a protégé of the pope's sister-in-law, Donna Olimpia, and of cardinals Francesco Barberini and Giacomo Panciroli. He was raised to the cardinalate in 1654, played a conspicuous role in the election of Alexander VII Chigi (r.1655–67) and became Secretary of State under Clement IX Rospigliosi (r.1667–9). With the advent of Clement X Altieri (r.1670–6), Azzolini moved out of the Vatican Palace but remained influential in the Curia until the end of his life. The author of political, historical and theological tracts as well as poems and other literary works, the cardinal was patron to several artists and religious institutions, and 'had a very close relationship to the Oratory of S. Filippo Neri, whose priests were active in his home town.' He was buried in Santa Maria in Vallicella – the Chiesa Nuova – the Oratorians' church in Rome.^{xxi}

Azzolini was on good terms with all of Corelli's patrons. He was Queen Christina's life-long friend and universal heir. His most trustworthy ally in the political faction within the Sacred College of Cardinals known as the 'flying squadron' (*squadrone volante*) was Pietro Ottoboni the Elder – the future Pope Alexander VIII (r.1689–91) and the great-uncle of Corelli's employer. Finally, Cardinal Pamphilj was Donna Olimpia's grandson. Through Cardinal Azzolini's auspices, Corelli may have advanced his social connections in Rome. Antonio Masini was Queen Christina's director of music when Corelli played in the orchestra for his 1675 oratorio *Sant'Eustachio*, whilst the protector of the Arciconfraternita del SS. Crocefisso was Cardinal Pamphilj himself.

Corelli's relationship with his main patrons became progressively more exclusive. In the years 1675–9 he performed at several different venues but with regularity only at San Marcello al Corso, where he was documented on 20 occasions; and in the period 1682–1708 he played as many as 38 times at San Luigi dei Francesi alone – in both instances due to the special links between, on the one hand, those two institutions and the composers they employed and, on the other, Corelli's own masters. Becoming a member of the household of a wealthy family of the Roman aristocracy

resulted in a certain amount of financial security and a good deal of prestige, but it also reduced the opportunities for working for other employers.

As might be expected, Roman patrons vied with one another to secure the services of the best musicians. Pamphilj, for example, had engaged Corelli on a number of occasions since at least 1678, but had probably not liked the competition with the Queen of Sweden. According to a Roman news-sheet, the *Avvisi Marescotti*, it was only on 5 August 1684 that

upon intercession of many distinguished persons, signor Cardinal Pamphilj has waived his indignation against Arcangelo Bolognese del violino, whom he had play on Sunday for quite some time in the church of Santa Maria in Portico.

Ad istanza di molti sogetti qualificati il sig.re cardinale Panfilio hà deposta l'indignatione contro Arcangelo bolognese del violino, il quale fece sonare domenica molto alla lunga nella chiesa di S. Maria in Portico.^{xxii}

Pamphilj was cardinal-deacon at Santa Maria in Portico from 1681 to 1685. By then, the policies of the new pontiff Innocent XI Odescalchi (r.1676–89) had somewhat altered the hierarchies of Roman patronage; in 1681 the pope had made Don Benedetto a cardinal and in 1683 he had withdrawn Christina's annual pension of 12,000 *scudi* formerly granted to her by Pope Rospigliosi. The Pamphilj documents tell of an increasing engagement of Corelli with the household's events from 1684 until his official admittance in January 1688. Corelli's service may have lasted even longer than it did, had not the prelate moved to Bologna as a cardinal legate in June 1690. In the following July, Pamphilj summoned to Bologna from Rome the violinist-composer Carlo Francesco Cesarini, and left Corelli with his good friend Ottoboni.^{xxiii}

It was only through the extraordinary dissemination of his compositions both in manuscript and in print that Corelli came to enjoy an international reputation far greater and longer than any of

his contemporaries. The composer personally arranged the publication of five sets of string sonatas (opp.1–5), which were released at regular intervals (in 1681, 1685, 1689, 1694 and 1700) sometimes simultaneously from Roman and foreign presses; and a set of concertos which appeared posthumously in Amsterdam in 1714 as op.6. The fact that he published his sonatas at all is remarkable in the light of contemporary habits. Prior to Corelli's op.1, the only Roman composer of instrumental ensemble music to have engaged with commercial presses was Giovanni Antonio Pandolfi Mealli, in 1669. Giovanni Antonio Leoni's printed volume of 1652 was a collection of solo violin sonatas with thorough-bass accompaniment, as were Carlo Mannelli's op.1 of c.1674 and Giovanni Buonaventura Viviani's 1678 set; whilst the more famous masters Colista, Stradella and Lonati left all their compositions in manuscript.^{xxiv}

It was, in fact, Corelli who first created a Roman market for instrumental music that could compete with the established businesses of Bolognese and Venetian printers; and it was he who first exploited the regionalization of the market as a whole and took advantage of the emergence of northern European presses. Historians have counted as many as 49 editions of opp.1–5 from presses in Italian cities before Corelli's death: twelve of op.1 by 1707; fourteen of op.2 by 1705; ten of op.3 by 1710; nine of op.4 by 1710; four of op.5 by 1711. Extending the survey to all major European publishing centres results in a total of no fewer than 71 reprints.^{xxv}

To the 'official' editions should be added the manuscript copies that circulated widely both before and, in Italy, after the aggressive commercial policy of northern European publishers in relation to the market for instrumental music. Carlo Vitali has documented the manuscript dissemination of op.3 in Emilia well into the 19th century. Scholars have also known for some time about the Assisi manuscript containing several works for violin and bass by such composers as Corelli, Albinoni and Torelli. Likewise, there is some evidence that a few sonatas circulated outside the Italian peninsula, possibly even prior to their inclusion within the original collection.^{xxvi}

It is tempting to speculate that Corelli himself may have been responsible for the

dissemination of his as-yet unpublished works. This may be particularly true of pieces for which performances were recorded long before publication actually occurred, namely the duo sonatas and the orchestral concertos. An outstanding violinist in his own right, Corelli surely had a solo repertory to hand for playing and teaching purposes – though he refrained from publishing it. When Count Laderchi commissioned a sonata for violin and lute, the composer pointed out in a letter of 13 May 1679:

My *sinfonias* are exclusively made to show off the violin and those of other professors do not seem to me quite to the purpose. I am currently composing some sonatas that will be played in the first academy of Her Majesty of Sweden whose service I have entered as chamber musician. Once I have finished those, I shall compose one for Your Most Illustrious Lordship in which the lute will be on a par with the violin.

stante che le mie sinfonie sono fatte solamente pp far campeggiare il violino, e quelle d'altri professori non mi paiono cosa à proposito. Stò adesso componendo certe sonate che si faranno nella prima academia di S. M.tà di Svezia della quale sono entrato al servizio pp musico di camera e finite che l'havrò, ne comporrò una pp VS Ill.ma dove il leuto pareggerà il violino.^{xxvii}

Then, on the following 3 June, Corelli sent Laderchi the promised music together with the following remarks:

Your Most Illustrious Lordship shall be receiving from signor Scipione Zanelli the sonata that I have composed for violin and lute purposely for Your Most Illustrious Lordship. Nobody in this world has it but Your Most Illustrious Lordship, and I who keep the original. I am afraid it will not correspond to the merit I recognize in Your Most Illustrious Lordship and to the great obligations that I together with my brothers profess to you. Once ascertained that the sonata works well on the

violin and the lute, you may also like to try it on the violin and the bass violin for I hope it may make for quite a good effect.

Dal sig. Scipione Zanelli riceverà VS Ill.ma la sonata composta da me à viol.o, e leuto à posta pp VS Ill.ma; non l'hà persona di questo mondo fuori che VS Ill.ma, et io che conservo l'originale. Mi dispiace che non sarà cosa corrispondente al merito che conosco in VS Ill.ma et alle grandi obbligazioni che io unitamente co' miei fratelli Le professo. Quando veda che la sonata riesca à viol.o e leuto favorisca anco provarla à viol.o e violone pp che spero che habbi a fare buonissimo effetto.^{xxviii}

The same may be said of the other late collection, the op.6 concertos. As attested by the Salzburg musician Georg Muffat, by the time they were published in 1714, some of the pieces had already enjoyed a long history:

The idea of this ingenious mix first occurred to me in Rome [in 1681–2], where I was learning the Italian manner on the organ and the harpsichord under the guidance of the very famous Apollo of Italy signor Bernardo Pasquini – my ever revered signor maestro. Then I heard with utmost delight and admiration some very beautiful sonatas of signor Arcangelo Corelli – the Orpheus of Italy on the violin – produced with the greatest precision by a copious number of players.

Mi venne la prima idea di questa ingenuosa mescolanza à Roma, dove sotto il famosissimo Apolline d'Italia sign.r Bernardo Pasquini mio sempre riveritissimo sign.r maestro, imparavo il modo italiano nell'organo, e cembalo; quando con sommo diletto, ed ammiratione jo senti alcune bellissime suonate del sig.r Archangelo Corelli, l'Orfeo dell'Italia per il violino, prodotte con grandissima pontualità, da copiosissimo numero di suonatori.^{xxix}

Franco Piperno has counted 63 documented occasions on which Corelli assembled and conducted

orchestras of various sizes in the performance of what were apparently his own compositions. There is, additionally, considerable evidence that at least from 1689 Corelli contributed incidental sinfonias to various vocal works by other composers.^{xxx}

By birth, Corelli belonged to a landowning class from the Romagna region; through education he entered the urban and literate sector of a predominantly rural and illiterate society; and by means of his talent he established close-knit relationships with the political, economic and intellectual elite of the Papal State. All this is remarkable – especially when one considers what life was normally like for a musician in 17th-century Europe. And yet, Corelli had to travel some distance over the course of his life in order to succeed, in many senses: geographically, from Fusignano to Faenza, Lugo, Bologna and then to Rome – a journey which led him to the centre of the political power of the Papal State; socially, he worked his way across a stratified hierarchy; and last but not least, professionally, he found his identity and his place in the world as a 'symphonist', i.e. a musician who specialized in the composition, performance and publication of instrumental works.

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- i *Studi corelliani: atti del primo congresso internazionale, Fusignano 5–8 settembre 1968*, ed. A. Cavicchi, O. Mischiati and P. Petrobelli (Florence, 1972); *Nuovi studi corelliani: atti del secondo congresso internazionale, Fusignano 5–8 settembre 1974*, ed. G. Giachin (Florence, 1978); *Nuovissimi studi corelliani: atti del terzo congresso internazionale, Fusignano 4–7 settembre 1980*, ed. S. Durante and P. Petrobelli (Florence, 1982); *Studi corelliani: atti del quarto congresso internazionale, Fusignano 4–7 settembre 1986*, ed. P. Petrobelli and G. Staffieri (Florence, 1990); *Studi corelliani: atti del quinto congresso internazionale, Fusignano 9–11 settembre 1994*, ed. S. La Via (Florence, 1996); *Arcangelo Corelli fra mito e realtà storica. Nuove prospettive d'indagine musicologica e interdisciplinare nel 350° anniversario della nascita: atti del congresso internazionale di studi, Fusignano 11–14 settembre 2003*, 2 vols., ed. G. Barnett, A. d'Ovidio and S. La Via (Florence, 2007). The series is heretofore referred to as *SC*.
- ii *Les oeuvres de Arcangelo Corelli*, 5 vols., ed. J. Joachim and F. Chrysander (London, 1888–91); *Arcangelo Corelli. Historisch-kritische Gesamtausgabe der musikalischen Werke*, 5 vols., ed. H. Oesch (Cologne, 1976–2006); H.J. Marx, *Die Überlieferung der Werke Arcangelo Corellis. Catalogue raisonné* (Cologne, 1980).
- iii P. Allsop, *Arcangelo Corelli: new Orpheus of our times* (Oxford, 1999); M. Privitera, *Arcangelo Corelli* (Palermo, 2000).
- iv These contrasting views are taken respectively from M. Talbot, 'Arcangelo Corelli', in *Grove Music Online*, www.oxfordmusiconline.com (accessed 17 May 2013) and from P. Allsop, 'Arcangelo Corelli', in *The Oxford companion to music*, www.oxfordmusiconline.com (accessed 17 May 2013).
- v The majority of the archival material was unearthed by Carlo Piancastelli at the beginning of the 20th century and passed on – mostly unacknowledged – by subsequent biographers. See C. Piancastelli, 'Cenni biografici su Arcangelo Corelli', in *In onore di Arcangelo Corelli (1653–1713). Fusignano ad Arcangelo Corelli nel secondo centenario dalla morte, 1913*, ed. C. Piancastelli (Bologna, 1914), pp.31–73.

- vi Giovan Mario Crescimbeni, *Comentarj intorno alla sua istoria della volgar poesia* (Rome, 1702–11); *L'Arcadia* (Rome, 1708); *Notizie storiche degli arcadi morti* (Rome, 1720); Olivo Penna, *Cronologia, o sia istoria generale di questa accademia sua origine, e successi in essa* (Bologna, 1727–36); anon., *Notizie bio-bibliografiche relative a vari accademici filarmonici* (Bologna, n.d.); *Notizie sopra l'Accademia de' Filarmonici*, ed. Giovanni Battista Martini (Bologna: n.d.).
- vii John Hawkins, 'Arcangelo Corelli (a portrait)', in *A general history of the science and practice of music* (London, 1776), ii, pp.674–8; Charles Burney, *A general history of music from the earliest ages to the present period (1789)* (London, 1776–89), iii, pp.437–44; Cesare Felice Laurenti, *Memorie storiche sopra l'isola di Fusignano e dell'antico suo porto di Liba nella valle Padusa* (Fusignano, 1799–1813), pp.350–72. The quotation is from Allsop, *Arcangelo Corelli*, p.14.
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