

Editorial

2003–2013: *AD PARNASSUM* celebrates its tenth anniversary, and its staff is duly proud of the goals attained. Born from a «disinterested, imperative and profound, passion for research» — DE CARO, Roberto. ‘Editorial’ of the first issue (April 2003) —, in only a few years *Ad Parnassum* has become a major point of reference and arena for debate within an ever-growing, international community of scholars.

The 21 issues to emerge so far contain a total of 96 articles and 131 reviews. This work has broached a wide range of issues, in turn stimulating ever enriching pathways of debate, with the ultimate aim of broaching every aspect of instrumental music to have emerged during the eighteenth and nineteenth centuries. A variety of scholars have shed new light on composers from the established mainstream and beyond, broadening the terms of various established investigations of forms and genres, organology, aesthetics and reception, theory and hermeneutics. For these results we wish to thank the entire scientific committee, the consultant editors, the many peer-reviewers and all of the contributors who have enriched the pages of *Ad Parnassum*.

Unfortunately, during the interim years, we have suffered the loss of some colleagues from the scientific committee. To them we wish to dedicate this decade of study and research. The most recent is Elio Matassi, Professor of Moral Philosophy at the University of Rome 3, who not only was part of the committee but also a passionate reader of the journal and a contributor to it (see his ‘The Adaemonic/Daemonic Spirit of Music: E. T. A. Hoffmann’s Review of Beethoven’s Fifth Symphony and the Apology of Instrumental Music in W. H. Wackenroder’, in: *Ad Parnassum*, 11/3 [April 2004], pp. 153–162). We dedicate to him the current issue with much gratitude and esteem.

The present issue includes four articles based on papers read at the international conference *The ‘Franco-Belgian Violin School’ from G. B. Viotti to Eugène Ysaÿe* (9–11 July 2012), organized by the Società dei Concerti of La Spezia and the Centro Studi Opera Omnia Luigi Boccherini of Lucca, in association with Palazzetto Bru Zane – Centre de musique romatique française in Venice.

The four articles provide new perspectives on the influence of Franco-Belgian virtuoso composers on European violin playing, with a particular focus

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on the bravura tradition and violin technique. Aspects investigated include «the development of a ‘Franco-Belgian School’, via critical reception and the writings of contemporary observers» (David Milsom); an overview of concert life in Paris from 1822 to 1848, encompassing the evolution of the violin concerto (Étienne Jardin); the aesthetics connected with the musical interpretation of French violin treatises (Renata Suchowiejko); the orchestration of Paganini’s Violin Concertos compared with the approaches taken by Franco-Italian composers of the early-to-mid nineteenth-century (Rohan H. Stewart-MacDonald).

Ad Parnassum Editors