

Chapter Four

Corelli's Orchestra



Rome in the seventeenth century resembled Paris in several respects. Like Paris, it was a capital city. The Pope ruled as temporal and absolute sovereign over the Papal States, stretching from Rome and the Campagna across the Apennines to Bologna and on to the Adriatic. In addition, Rome functioned as the capital and administrative center for the worldwide operations of the Catholic Church. Rome, like Paris, was a magnet for wealth. Money flowed into the papal coffers from taxes and duties within the Papal States and also from the sale of ecclesiastical offices and papal dispensations.¹ Besides the income of the Pope, money came to Rome from the religious orders, whose headquarters were located in the city, and from foreign countries that maintained embassies there. The cardinals, most of them drawn from the Italian nobility and almost all of them living in Rome, were entrusted with the upper administrative positions in the Papal Curia and played the role of courtiers at the papal court.² Local landed gentry and foreign dignitaries also swelled the ranks of the aristocracy. Rome in the seventeenth century, like Paris, had become the site of an aristocratic culture, centralized in a capital city under autocratic rule.

Differences between seventeenth-century Rome and Paris were also significant. In Paris there was essentially a single patron, the King. He or his ministers sponsored and paid for a great part of the theater, dance, painting, music, and literature in Paris. The Popes did not maintain this kind of cultural monopoly. They sponsored painting, architecture, devotional literature, and vocal music, but they avoided arts that were perceived as excessively secular, like theater, dance, and instrumental music. In addition, the succession to the papacy by election rather than by inheritance meant that several Italian families nurtured papal ambitions and maintained papal pretensions

¹ Jean Delumeau, *Rome au XVII^e siècle* (Paris, 1975), 189 ff.

² Laurie Nussdorfer, *Civic Politics in the Rome of Urban VIII* (Princeton, 1992), 41–43.

during the seventeenth century. Consequently, patronage in Rome was more diffuse than in Paris. Wealthy, ambitious cardinals competed with one another to sponsor literature, architecture, art, and music. Foreign legates sought to advance the interests of their governments by cultural as well as political means.³ Churches and charitable foundations, many with substantial endowments, constituted further centers of patronage for the arts.⁴

These differences between the character of patronage in Rome and in Paris led Roman orchestras toward organizational forms quite different from the Vingt-quatre Violons du Roy and musical results different from Lully's ballets and operas. Whereas in Paris the orchestra came into being as a "court orchestra," a part of the royal household, the Roman orchestra developed in the context of a city-wide market for instrumentalists and instrumental music. The Popes' hostility to secular entertainments meant that resources that in Paris went into opera and ballet, in Rome were funneled into cantatas, oratorios, and instrumental music.⁵ Because of the diffuseness of patronage in Rome, instrumentalists could find work in many venues for many employers.⁶ Roman churches often kept a pair of violinists and a bass player on the payroll to play at Mass and Vespers; for feast days and special occasions they hired additional string players. Other instrumentalists found positions in the households of cardinals, foreign dignitaries, or Roman nobility. Thus, a pool of instrumentalists formed in Rome over the course of the seventeenth century, performing in a variety of contexts for a variety of patrons.

ROMAN ENSEMBLES BEFORE CORELLI

Instrumental ensembles in Rome did not look much like orchestras until the last three decades of the seventeenth century. Although violin-family instruments became more common over the course of the century, they were not organized into large ensembles with several on a part but into multiple choirs with singers and instrumentalists one on a part (see Ch. 2). However, beginning around mid-century four new trends began to manifest themselves: instrumental ensembles got larger; they were dominated increasingly by violin-family instruments; instrumentalists separated themselves from singers; and multiple choirs were consolidated into unitary groupings.

The growth in size and the increasing importance of bowed strings can be traced in the ensembles for the annual Feast of St. Louis at the Church of S. Luigi dei Francesi, the French church in Rome. Lists of musicians for this event are summarized in Table 4.1. In 1660 four violins and two violone players were hired for the

³ Ibid. 39 ff.

⁴ Delumeau, *Rome*, 68–69.

⁵ Popes Innocent XI (1676–89) and Innocent XII (1691–1700) repeatedly closed Roman theaters; indeed Innocent XII ordered the Tordinona destroyed in 1697.

⁶ Peter Allsop, *Arcangelo Corelli: New Orpheus of our Times* (Oxford, 1999), 29.

TABLE 4.1. *Orchestras for the feast of St. Louis at the church of San Luigi dei Francesi, 1660–90*

Date	Keyboards	Plucked strings	Bowed strings	Winds	Source
1660	4 organs	3 lutes	4 violins 2 violoni		Lionnet, "La Musique," ii. 118–19
1665	7 organs 1 spinetta	2 lutes 2 theorbos	4 violins 1 viola da braccio 4 violoni		Ibid. 126–27
1670	3 organs	1 archlute 1 guitar	2 violins 1 violone	1 trumpet	Ibid. 134–35
1675	3 organs	1 archlute	3 violins [1 cello] 2 violoni	2 trumpets	Ibid. 139–40
1680	[3] organs		8 violins 3 violas [1 cello] 3 double basses		Ibid. 145
1685	3 organs		10 violins 2 violoni 3 double basses		Ibid. 150
1690	3 organs		10 violins 2 violoni 3 double basses		Ibid. 171

festival, along with three lutenists and four organs. In 1665, for what was apparently an especially lavish celebration, there were nine bowed-string players, balanced by four lutes and eight keyboards. In 1675 a single archlute was the only plucked instrument in the ensemble, and two trumpets had been added. By 1680 the number of bowed strings at the festival had reached 15; there were still four organists but no plucked strings at all.⁷

The lists from S. Luigi also demonstrate the separation of instrumentalists from singers and the decline of polychoral organization. Documents 4.1 and 4.2 are transcriptions of the lists from 1660 and 1680.⁸ In the earlier list instrumentalists are arranged along with the singers into three choirs. At the head of the list come the nine singers of the first choir. Each name is followed by an indication of that musician's regular employment: Domenico Palombo sings in the papal Cappella; Giuseppe Fede is employed by the Colonna household; Senesino sings at the Chiesa Nuova, and so on. Each man's salary is recorded in scudi. After the singers are listed the instruments of the first choir (1 violone, 2 lutes, 2 violins), then the organist ("sr. Mutij"), and a rented organ. Next come 10 singers in the second choir, followed by an organist, a lutenist, two violinists, and another organ. The third group, a ripieno choir, contains 17 singers, but the only instruments are an organ and a violone ("Matteo" and "Gio. Battista"). The arrangement on the list probably mirrors the spatial arrangements in the church, with singers and instrumentalists mixed together in lofts next to the organs that accompanied them. In the list dated 1680 (Doc. 4.2) the singers are still arranged according to the polychoral principle (four choirs now instead of three), but the instruments are listed separately at the end as "Strumenti": nine violins, three violas, and three double basses (plus three organs, rented for the event). There should have been 10 violins, but one of them, a fellow from Modena ("Sr Modanese"), missed the performance. Some of the instrumentalists played at three services, some at two. The separation of instrumentalists from singers on the list of 1680 does not necessarily mean that the instruments were spatially separate from the choirs of singers, although this may well have been the case. But it does suggest that the sponsors of the event had begun to think of the instrumentalists as an ensemble of their own, conceptually distinct from the singers.

The four trends evident in the lists from S. Luigi dei Francesi can also be seen in pictures from seventeenth-century Rome.⁹ Plate II is a watercolor by Pierre Paul Sevin, a French artist in the entourage of Queen Christina of Sweden. Evidently the picture represents a performance sponsored by the Queen, most likely during the

⁷ Compare Table 2.2 above, which shows a similar evolution at the church of San Marcello, also in Rome.

⁸ Lionnet, "La Musique à Saint-Louis." We wish to thank Mgr Max Cloupet of the Church of Saint-Louis des Français in Rome for providing us with copies of these documents.

⁹ See Spitzer, "The Birth of the Orchestra in Rome."

DOCUMENT 4.1. *List of musicians for the Feast of St. Louis at San Luigi dei Francesi in 1660*

Musici forastieri presi in San Luigi nel giorno della sua festa li 25 Agosto 1660

Sr Domenico Palombo di Cappella	sc. 3	Sr Fabbrizio org.ta di S Pietro	1.50
Sr Giuseppe Fedi di Colonna	2	Sr Ant.o Leuto	1.50
Sr Senesino della Chiesa Nova alla messa	-60	Sr Jacomuccio Violino	1.50
Sr Gio Batta Vulpio di Cappella	2	Sr Bocci Violino	1.50
Sr Christofano di Capp.a	2	Sr Vincenzo org.ta di Capp.a di S Lorenzo	1.50
Sr Francesco Vulpio dell'Apolinare	1.50	organo	1.50
Sr Giovanni Ricchi della Chiesa Nova	1.50		
Sr D. Girolamo Navarra di Capp.a	2	Sr Domenico Ricciardi di S Pietro per vespro	1
Sr Isidoro di Cappella	2	Soprano del Sr Durante nella vespro	1
Sr Michele Violone	1.50	Sr Giuseppe Alto di San Pietro	1.50
Sr Arcangelo Leuto	1.50	Sr Gio. Francesco di San Lorenzo	1.50
Sr De Petris Leuto	1.50	Sr D. Oratio Trastevere	1.50
Sr Gio. Antonio Violino	1.50	Sr D. Ant.o Tubij della Chiesa Nova	1.50
Sr Carlo Caproli Violino	1.50	Sr Basselli del Giesù	1.50
Sr Mutij org.ta di S. Mar. Mg.re	1.50	organo	1.50
organo	1.50	Sr Michelangelo di S. Lorenzo	1.50
		Sr Pavolo Felice di S Gio. Laterano	1.50
Sr Checchino di S Pietro	1.50	Sr Paganelli di S. Lorenzo per vespro	1
Figlio del Sr Matteo Simonelli per il vespro	-50	Sr Costantino di S Pietro	1.50
Sr Francesco Flaminij di Cappella messa e vespro	1.20	Sr Matteo Buonavera di S Mar. Mgg.re	1.50
Sr Coilozzi di Cappella	2	Sr Pietro Pavolo di S Mar. Magg.re	1.50
Sr Ferrotti di S Mar. Mg.re	1.50	Sr Bernardino di San Pietro	1.50
Sr Borgiani di S Pietro	1.50	Sr Gabbrini di S Pietro	1.50
Sr D. Giovanni di Cappella	2	Sr Ghirighella di S Gio. Laterano	1.50
Sr Fra Pavolino di Cappella	2	Sr D. Gio. Batt.a di S Lorenzo	1.50
Sr D. Michele di Cappella	2	Sr Matteo org.ta di Capp.a di S Gio. dei Fiorentini	1.50
Sr Domenico Rosa di S Pietro	1.50	Sr Gio. Batt.a Violone	1.50
			81.80

Source: Archive of St. Louis des Français, Carton 60b, 1660

1660s.¹⁰ The performers are grouped into choirs around four organs, with singers, organs, bass violins, and plucked strings in an upper tier, other instruments in a lower tier. Bowed strings constitute only about a third of the instruments. In the center of the upper tier a singer beats time with a rolled up sheaf of paper. In lofts on either side stand two vocal soloists, each of them accompanied by a violinist. Most of the players in the upper tier have instruments like lutes and violoni that can play the continuo part along with the organs. The instruments in the lower tier seem to be melody instruments, arranged by timbre, so that each of the four choirs has a distinctive sound—trombones in the leftmost choir, cornetts in the second choir from the left, violins and flutes in the third choir, trumpets and a serpent in the choir on the far right. The four choirs are minimally separated in space, however, and they are depicted as all playing and singing together.

Polychoral organization is no longer seen in Fig. 4.1, which depicts the performance in 1687 of a serenata in honor of Maria Luisa, the Queen of Spain.¹¹ The large ensemble is composed almost entirely of bowed strings: 46 violins and violas can be counted in the upper three tiers, and 11 violoni or basses in the front row. To the left, on a raised platform, stand two violinists who lead the ensemble. The instruments are not arranged in choirs but rather in sections of similar instruments, and there are no singers among the instrumentalists. Five solo singers are placed in front, along with two harpsichords and two lutes. Presumably the continuo instruments accompanied the singers during arias and recitatives, while the strings played during what a contemporary account of the event calls various *sinfonie*, that is instrumental numbers.¹² The differences between these two pictures may represent differences between the performance practice of sacred and secular music. But they also represent general trends seen in other pictures and archival records. In the last quarter of the seventeenth century Roman instrumental ensembles got larger, violin-family instruments displaced plucked strings, and instrumentalists distanced themselves spatially and organizationally from singers.

As Roman instrumental ensembles changed, the old polychoral system evolved into what can be called "concerto grosso" organization. The concerto grosso technique emerged from the distinction that composers and *maestri di cappella* in the early seventeenth century made between the first choir or *coro favorito*, a choir of the best voices, singing one on a part, and the second choir, the *cappella* or *ripieni*, with several singers on each part (see Ch. 2). Adapting instruments to this system, Roman choir

¹⁰ Hans Joachim Marx says that Sevin's picture was painted in the late 1660s and represents the performance of a four-choir mass ("The Instrumentation of Handel's Early Italian Works," *EM* 16 (1988), 496–505 at 497). The concert setting makes this interpretation unlikely. The picture is discussed in Per Bjurström, *Feast and Theatre in Queen Christina's Rome* (Stockholm, 1966), 55–60, and Spitzer, "The Birth of the Orchestra in Rome," 19–20.

¹¹ The serenata performed was very likely an *Aplauso musicale a 5. voci* by Bernardo Pasquini. See Thomas Edward Griffin, "The Late Baroque Serenata in Rome and Naples: A Documentary Study with Emphasis on Alessandro Scarlatti" (Ph.D. diss., University of California, Los Angeles, 1983), 120–27.

¹² *Avvisi di Rome* (Munich), quoted *ibid.* 120–21.

DOCUMENT 4.2. *List of musicians for the Feast of St. Louis at San Luigi dei Francesi in 1680*

Lista delli Sig.ri Musici straordinarij che sono stati a cantare p. la festività di S Luigi in sua chiesa. 1680

Sr Bernardo Org.ta	sc. 3	Sr Basso di S Tivoli	1.50
Sr Fedi	2	Sr Tobbia	1.50
Sr Fedino	3	Sr Pietro Ant.o Org.ta	1.50
Sr Paoluccio	3	4°	
Sr Dom.co Rietino	1.50	Sr Bastiano	1.50
Sr Giuseppe di Loreto	1.50	Sr Severo	1.50
Sr Tiburtio	1.50	Sr Pietro Paulo	1.50
Sr Siface	3	Sr Paolo Felice	1.50
Sr di Facchinetti	1.50	Sr Lodovico	1.50
Sr Gio.	1.50	Sr Filippo Coresi	1.50
Sr Gio Matteo	3	Sr Girolimo Lucchese	1.50
Sr Paulo	2	Sr Girolimo di S Pietro	1.50
Sr Verdoni	3	Sr Luca Organista	1.50
Sr Checco	1.50	Strumenti	
Sr di Andrea	2	<i>per tre servitij</i>	
Sr di Benedetto	1.50	Sr Gio. Viola	1.80
2° Choro		Sr Simone Contrabasso	2
Sr Petriagnani	1.50	Sr Teodosio Contrabasso	2
Sr Sop.o del Giesù	1.50	Sr Carlo Mannelli	1.50
Sr dei [illegible]	1.50	<i>per due servitij</i>	
Sr di Felice	1.50	Sr Checco	1
Sr Niccolo	1.50	Sr Vacarini	1
Sr Gio Ant.o	1	Sr Matteo	1
Sr Girolimo	1.50	Sr Dom.co Todesco	1
Sr di Tommaso Tizzi	2	Sr Paolo Maria	1
3°		Sr Gio Carlo	1
Sr Leoni	1.50	Sr Luigi	1
Sr Salina	1.50	Sr Modanese manco	
Sr Besci	1.50	Sr Carlo Violetta	1
Sr Manni	1.50	Sr Pertica Violetta	1
Sr Martinelli	1.50	Sr Bart.o Violetta	1
Sr Natalino	1.50	Sr Ant.o Contrabasso	1.20
Sr Pietro	1.50	Tre organi forestieri	4.50
Sr Carlo d'Avalo	1.50		

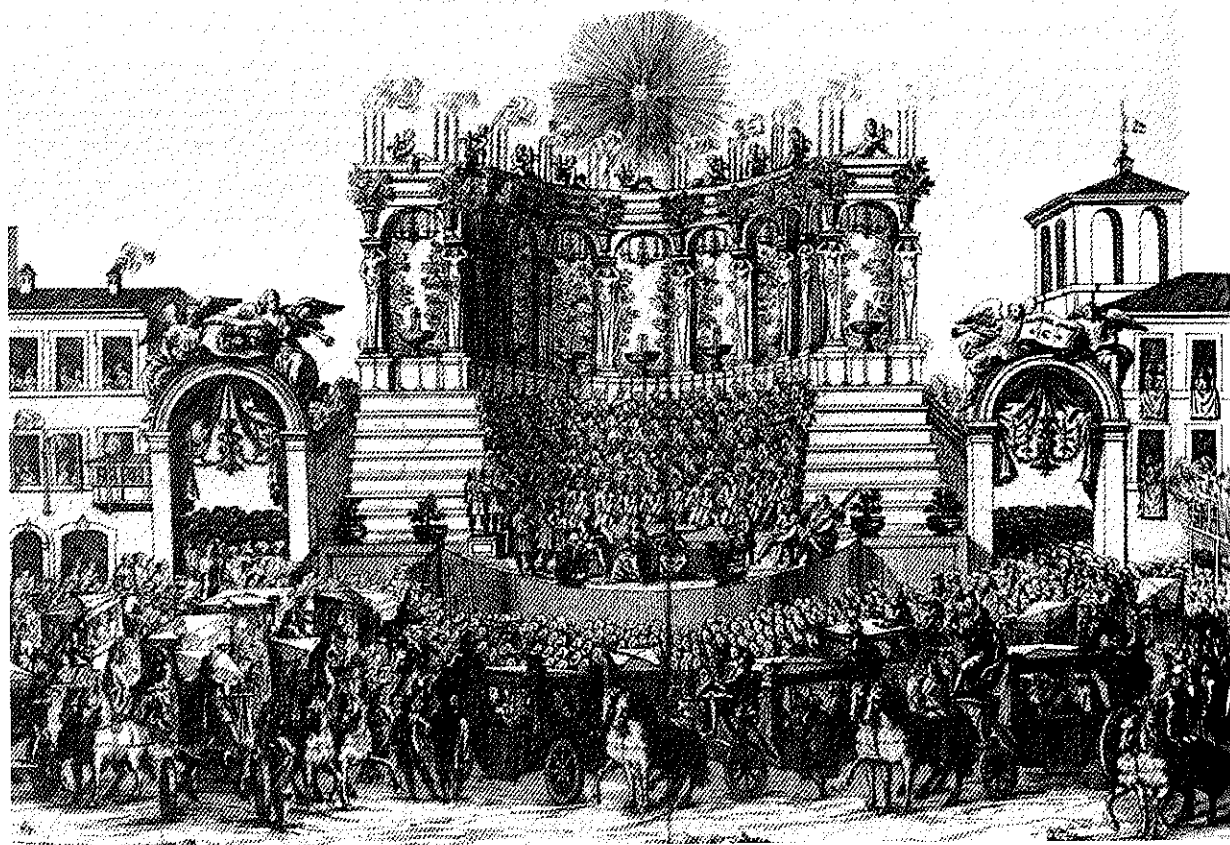


FIG. 4.1. Serenata in the Piazza di Spagna, Rome, 1687

masters of the second half of the seventeenth century characteristically placed two violins and a violone with the first choir, additional instruments of various kinds with the ripieno choir.¹³ The spatial separation and timbral contrast of multiple choirs were replaced by a new contrast of few vs. many and soft vs. loud. Document 4.3, the transcription of a list of instrumentalists hired at the church of San Giovanni dei Fiorentini in a series of festive oratorios in 1675, makes the new organizational principle explicit. The work they performed was *San Eustachio*, an oratorio by Antonio Masini. At the head of the list and designated as “concertino” are two violins (Manelli and Giuseppe), a lute (Colista), a harpsichord (Pasquini), and two violoni (Contarelli and Benedettini). Under the rubric “concerto grosso” are listed six violins, four alto violas, four tenor violas, and four basses. A note at the end of the list says that the players rehearsed the oratorio twice before the performance.

¹³ Franco Piperno, “‘Concerto’ e ‘concertato’ nella musica strumentale italiana del secolo decimo settimo,” *Ricerche*, 3 (1991), 169–202.

DOCUMENT 4.3. *Instrumental ensemble for San Eustachio by Masini at San Giovanni dei Fiorentini in 1675*

Nota degli Istromenti adoprati nell'Oratorio del Consolato nella Quarta Domenica

Concertino

Sr Carlo Mannelli
Sr D. Giuseppe
Sr Lelio Colista
Sr Bernardo Pasquini
Sr D. Gasparo Contarelli
Sr Francesco Maria Bencdettini

Violini del Concerto Grosso

Sr Giacomo Branchi
Sr Federico Generali
Sr Antonino di Venetia
Sr Gio. Pavolo
Sr Il Bolognese
Sr Gio. Antonio Modanese

Contralti

Sr Antonio Ferrini
Sr Gio. Carlo
Sr Gio. Batta discepolo del Sr Mannelli
Sr Gio. Batta Gasparini

Tenori

Sr Gioseppe Piccini
Sr Francesco del Sr Mannelli
Sr Bartolomeo di Pamfilio
Sr Il Canonico di Ronciglione

Bassi

Sr Fabritio Fontana
Sr Il Padre di S Agostino
Sr Teodosio
Sr Antonio Garuffi

Si deve avvertire che furono fatte due buone prove del detto Oratorio con gl'Istromenti, che perciò si devono pagare nella conformità come è esposto che è quanto etc.

Source: Casimiri, "Oratorii."

How concertino and concerto grosso were put to musical use may be seen in the score of *San Giovanni Battista* by Alessandro Stradella, performed at S. Giovanni dei Fiorentini in the same year as Masini's *San Eustachio* and with approximately the same numbers of singers and instrumentalists.¹⁴ Stradella designates the small and large groups of instrumentalists in his score as "concertino" and "concerto grosso delle viole." The concertino consists of two violins and bass; the concerto grosso is scored for violins, violas in two parts, and basses.¹⁵ Assuming the same distribution of instruments as in *San Eustachio*, this would make six violins on the top part, four violas on each of the two middle parts, and four violoni or contrabasses on the bottom, a middle-heavy scoring that recalls the equal distribution of instruments on parts characteristic of sixteenth-century ensembles and also of contemporary French string bands. Stradella deploys concertino and concerto grosso flexibly in *San Giovanni Battista*, but he does not exploit the possibilities for contrast between the two. Some arias are accompanied by continuo only, some by the concertino alone, some by concerto grosso alone, some by concertino and concerto grosso playing together. The *sinfonia* is played by the concerto grosso from beginning to end.

Stradella used the concerto grosso technique in several other works he composed in Rome during the 1670s. In the serenata "Qual prodigio è ch'io miri" he employs three groups: a concertino, a concerto grosso, and a "concertino della dama," which accompanies one of the three singers. Here the first concertino is also designated "primo cocchio" (first carriage) and the concerto grosso "secondo cocchio." Evidently "Qual prodigio" was written for an outdoor performance, perhaps a serenade, with singers and instrumentalists placed in separate carriages—two singers and a concertino in one carriage, the "lady" and her concertino in another carriage and the concerto grosso in a third carriage.¹⁶ During most of "Qual prodigio" large and small groups play the same or similar material in antiphonal fashion. In the opening *sinfonia*, however, Stradella uses concertino vs. concerto grosso for dynamic and registral contrast, and in one aria he contrasts simple material in the concerto grosso parts with more virtuosic material in the concertino.¹⁷ Thus, Stradella began to extend concerto grosso technique beyond its initial functions of spatial separation and differentiation of accompaniment toward new possibilities of dynamic and textural contrast within the instrumental ensemble itself.¹⁸

¹⁴ Carolyn Gianturco, *Alessandro Stradella, 1639–1682: His Life and Music* (Oxford, 1994), 189. See also Owen Jander, "Concerto Grosso Instrumentation in Rome in the 1660's and 1670's," *JAMS* 21 (1968), 168–80.

¹⁵ David W. Daniels, "Alessandro Stradella's Oratorio 'San Giovanni Battista': A Modern Edition and Commentary" (Ph.D. diss., University of Iowa, 1963).

¹⁶ See Owen Jander, "Alessandro Stradella and his Minor Dramatic Works" (Ph.D. diss., Harvard University, 1962), 124 ff.; Gianturco, *Alessandro Stradella*, 121.

¹⁷ The aria with concertino vs. concerto grosso contrast is "Basilisco allor che dorme." Handel borrowed several passages from "Qual prodigio è ch'io miri" for use in *Israel in Egypt*.

¹⁸ Jander, "Concerto Grosso Instrumentation," 179–80.

The other composers who wrote oratorios for S. Giovanni dei Fiorentini in 1675 had the same string ensemble at their disposal as Stradella had used in *San Giovanni Battista*, but the scores of their oratorios have not been preserved, so there is no way to tell whether they used concerto grosso techniques. *Sinfonie* by Lelio Colista, a lutenist and composer active in Rome in the mid-seventeenth century, with their slow harmonic rhythms and homophonic passages, look as though they might have been composed for string ensembles with several players on a part, but they do not call explicitly for part doubling, nor for a concertino and a concerto grosso.¹⁹ Violinist-composers, such as Carlo Ambrogio Lonati and Carlo Manelli, led string ensembles in Rome during the 1670s, but their *sinfonie* emphasize melody and violin virtuosity rather than exploiting the power of an ensemble of massed strings.²⁰ By the 1670s, then, the elements for an orchestra and an orchestral style of composition and performance were in place in Rome, but the orchestra had not yet emerged as an institution.

CORELLI'S CAREER

The birth of the orchestra in Rome was closely linked to the career and the compositions of Arcangelo Corelli.²¹ From about 1680 until his retirement in 1709 Corelli organized orchestras, directed orchestras, and composed music for orchestras to play. "He was the first," wrote Crescimbeni,

to introduce Rome to ensembles [*sinfonie*] of so large a number of instruments and of such diversity that it was almost impossible to believe that he could get them to play together without fear of discord, especially since wind instruments were combined with strings, and the total very often exceeding one hundred . . .²²

Corelli's achievement in Rome was similar to Lully's in Paris. Like Lully, Corelli used the patronage of the wealthy and powerful to dominate the musical life of his generation. Like Lully, he organized and led his own orchestra and composed music for that orchestra to play. Corelli, in addition, played in his orchestra as violin soloist. Corelli's orchestra, like Lully's, was based on a pre-existing tradition of string ensembles, and his musical style was based on the procedures of his predecessors (including Lully). He synthesized these procedures into a successful style of composition for orchestral ensembles that, like the Lully style, served as a model for several generations to come.

¹⁹ See Peter Allsop, *The Italian Trio Sonata* (Oxford, 1992), 310; id., "Problems of Ascription in the Roman *Sinfonia* of the Late Seventeenth Century: Colista and Lonati," *Music Review*, 50 (1989), 39.

²⁰ For examples of works by Lonati and Manelli, see Allsop, *Italian Trio Sonata*, 315-19.

²¹ For Corelli's biography, see Allsop, *Corelli*.

²² G. M. Crescimbeni, *Notizie istoriche degli Arcadi morti* (Rome, 1720), i. 250. Quoted in Mario Rinaldi, *Arcangelo Corelli* (Milan, 1953), 132.

Born in the small town of Fusignano near Ravenna, Corelli was trained as a violinist in Bologna, and during the first part of his career in Rome he was known as "Arcangelo Bolognese" or simply "il Bolognese." Much has been made of Corelli's background, since Bologna in the seventeenth century was a center of instrumental music, particularly of music for large ensembles. However, the search for Bolognese antecedents may be misdirected. Roman ensembles were already incipient orchestras, and concerto grosso techniques had appeared in Rome before Corelli arrived there in the 1670s.²³ Unlike almost all other composers of his time, Corelli did not compose vocal music.²⁴ He concentrated his energies as a performer and composer entirely on instrumental music—music for solo violin, music for string trio, and music for orchestra.

The first mention of Corelli's presence in Rome occurs on the list of performers for Masini's *San Eustachio* in 1675 (see Doc. 4.3): "Il Bolognese," near the bottom of the "Violini del Concerto Grosso" is almost certainly the 22-year-old Corelli. Most likely he also played in Stradella's *San Giovanni Battista* later that spring in the same series at S. Giovanni dei Fiorentini. Thus, from the beginning of his career Corelli was involved in the proto-orchestral activities characteristic of Roman instrumental music. He was acquainted with Stradella, Colista, Manelli, and other composers working in this milieu, and he played the music they wrote for string ensembles. Other places where he played during the 1670s include the church of San Marcello (again as a member of a string ensemble with several on a part), San Luigi dei Francesi, Santa Maria Maggiore, and the Capranica theater in a small ensemble for opera.²⁵

Building his reputation as a violinist with freelance jobs like these, Corelli soon garnered aristocratic patronage. In a letter of 1679 he reports that he has "entered into the service" of Queen Christina and that he is composing sonatas for academies at her palace.²⁶ Sometime in the mid-1680s Corelli entered the service of Cardinal Benedetto Pamphili, nephew of Pope Innocent X and one of the outstanding musical patrons of his time. By 1688 Corelli was listed among the Cardinal's "famiglia della casa" with a monthly salary of 10 scudi. Another member of the Cardinal's

²³ Peter Allsop argues cogently against the significance of Bolognese "influences" on Corelli (*Italian Trio Sonata*, 227 ff.; *Corelli*, 143 ff.)

²⁴ Franco Piperno believes that Corelli may have composed a cantata called "La Fama" for the first festival of the Academy of Design in 1702 (Franco Piperno, "'Anfione in Campidoglio': presenza corelliana alle feste per i concorsi dell'Accademia del Disegno di San Luca," in *Nuovissimi studi corelliani: Atti del Terzo Congresso Internazionale*, ed. Sergio Durante and Pierluigi Petrobelli (Florence, 1982), 151–208 at 164). The evidence for this intriguing hypothesis is circumstantial.

²⁵ Liess, "Materialien," 155 ff.; Lionnet, "La Musique à Saint-Louis," ii. 143 ff.; Luca Della Libera, "La musica nella basilica di Santa Maria Maggiore a Roma, 1676–1712: nuovi documenti su Corelli e sugli organici vocali e strumentali," *Ricerche*, 7 (1995), 87–157 at 108 ff.; Allsop, *Corelli*, 27 ff., 42 ff. Corelli did *not* travel to France during the 1670s, as Rousseau mistakenly reported, nor did he travel to Germany (Allsop, *Corelli*, 5–6).

²⁶ Letter of 13 May 1679 to Fabrizio Laderchi, quoted in Adriano Cavicchi, "Corelli e il violinismo bolognese," *Studi corelliani* (Fusignano, 1968), 33–47 at 39. The sonatas presumably became Corelli's Opus 1 trio sonatas, published in 1681 and dedicated to the Queen.