ERASMUS+ BLENDED INTENSIVE PROGRAMME (BIP) 2027

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THE HERITAGE OF CORELLI

The Concerto Grosso and the Sound of Baroque Rome

Dates: 15–20 March 2027 (Final concert, Saturday 20 March at 5 pm)

Music by Arcangelo Corelli, Georg Muffat, and other composers of the Corellian tradition.

THE PROJECT

The Heritage of Corelli is an Erasmus+ Blended Intensive Programme dedicated to the rediscovery and promotion of the European musical heritage of Arcangelo Corelli and the development of the Concerto Grosso tradition in Baroque Rome.

The project builds on the experience of the Conservatorio di Musica "Arrigo Boito" in Parma in organising large-scale performances of Baroque orchestral repertoire, bringing together students and teachers to explore the historical, musical and acoustic dimensions of this extraordinary genre.

The Concerto Grosso, which developed in Italy between the late seventeenth and early eighteenth centuries, is characterized by the dialogue between a small group of soloists, known as the *concertino*, and a larger ensemble, the *concerto grosso* or *ripieno*. This distinctive relationship between soloists and orchestra became one of the defining features of Baroque instrumental music and contributed significantly to the development of European orchestral traditions.

Arcangelo Corelli, the celebrated violinist and composer active in Rome, played a fundamental role in establishing and disseminating this musical form. His Concerti Grossi became models for

composers throughout Europe, influencing generations of musicians, including Georg Muffat and other composers associated with the Corellian tradition.

Historical accounts describe performances of Corelli's music involving exceptionally large ensembles, sometimes numbering 100 or even 150 performers. The project therefore aims to bring together a substantial number of young musicians to investigate and recreate, as faithfully as possible, the monumental sonority of these orchestras.

The practical work will be supported by careful study of historical treatises, documentary evidence and Baroque performance-practice sources. Through this combination of research and performance, participants will explore how historical knowledge can inform contemporary interpretations of early music.

OBJECTIVES AND DESCRIPTION

The main objective of the BIP is to deepen participants' understanding of Corelli's musical heritage through historically informed performance, collaborative learning and international exchange.

The program will focus on:

- Exploring the historical development and stylistic characteristics of the Concerto Grosso.
- Investigating Corelli's musical language and his influence on European Baroque music.
- Studying historical performance practices through treatises, documentary sources and practical experimentation.
- Reconstructing the sonority and ensemble relationships of large Baroque string orchestras.
- Encouraging collaboration between students of Early Music and students of modern string departments.
- Promoting international mobility, intercultural exchange and cooperation between European conservatoires.

The repertoire will centre on Arcangelo Corelli's *Concerti Grossi*, Op. 6, alongside works by Georg Muffat and other composers connected with the development of the genre.

The program will combine orchestral workshops, sectional rehearsals, lectures and a final public concert, offering participants the opportunity to connect historical research with practical music-making.

ADDED VALUE AND INTERNATIONAL COOPERATION

One of the most valuable features of this project is the synergy between students of the Early Music Department and students of the Conservatorio Arrigo Boito's modern string department. They will be joined by young musicians from other Italian and European conservatoires, creating a large and diverse ensemble dedicated to the exploration of Baroque orchestral music.

The interaction between musicians with different instrumental backgrounds and levels of experience will encourage the exchange of techniques, interpretative approaches and musical knowledge. It will also provide a valuable opportunity to investigate the relationship between historical instruments, modern instruments and historically informed performance.

The BIP aims to welcome approximately 100–150 musicians, depending on participation and the practical requirements of the repertoire. This target reflects the project's ambition to recreate the scale and richness of the large ensembles associated with Corelli's music.

The historical and cultural setting of Parma will contribute to the educational experience. Rehearsals and performances at San Rocco Church will allow participants to explore the relationship between orchestral sonority, architectural space and acoustics.

Through Erasmus+ cooperation, the project seeks to establish stronger connections between European institutions, encourage the exchange of teaching and research practices, and promote the shared musical heritage of Europe.

METHODS AND OUTCOMES

The teaching methodology will combine practical workshops, historical research, guided listening and collaborative performance.

Under the guidance of Alessandro Ciccolini and the participating teachers, students will work on the Concerto Grosso repertoire, exploring ensemble balance, articulation, phrasing, bowing, ornamentation and the relationship between the *concertino* and the *ripieno*.

The programme will include:

- Baroque orchestra workshops and collective rehearsals.
- Sectional rehearsals focused on instrumental technique and ensemble coordination.
- Lectures on historical performance practice and the musical culture of Baroque Rome.
- Sessions devoted to basso continuo, keyboard practice and the interpretation of historical sources.
- Opportunities for individual instrumental lessons and exchanges with participating teachers.
- A final public concert presenting the results of the collaborative work.

The expected learning outcomes include a deeper understanding of Corelli's musical language, improved ensemble and interpretative skills, greater familiarity with historical sources, and enhanced awareness of the relationship between musical research and performance.

Participants will also develop collaborative skills through working in an international ensemble, sharing musical perspectives and preparing a substantial orchestral programme within an intensive learning environment.

TEACHERS AND SPECIAL LECTURES

The programme will be coordinated by Alessandro Ciccolini, Professor of Baroque Violin at the Conservatorio di Musica “Arrigo Boito”, who will lead the Baroque orchestra workshop dedicated to the study of the Concerto Grosso and historical performance practice.

Specialist lectures will complement the practical activities, providing opportunities to explore the historical, theoretical and interpretative dimensions of Baroque music.

The planned programme includes:

- **Marc Vanscheeuwijck:** *"The Concerto Grosso in Rome: Developments and Issues of Performance Practices"*
- **Salvatore Carchiolo:** *"Suonar Pieno: Basso Continuo and Keyboard Practice in Baroque Rome"*
- **Alessandro Lowenberger:** "Shaping the Voice of the Past: How Historical Construction Shapes the Acoustics and Performance of Early String Instruments"

Individual instrumental lessons and further opportunities for exchange with participating teachers may also be organized.

VIRTUAL COMPONENT DESCRIPTION

Before the participants' arrival in Parma, an online meeting will be organized to introduce the program and provide a general overview of the activities planned for the week.

The meeting will include an introduction by Alessandro Ciccolini, together with other faculty members of the Conservatorio di Musica "Arrigo Boito" and the Erasmus+ organizers. It will provide an opportunity to present the objectives and structure of the program, introduce the teaching staff and organizers, explain the practical arrangements, and allow participants to ask questions and prepare for their participation in the BIP.

This virtual meeting will facilitate communication between the participating institutions and ensure that students arrive in Parma with a clear understanding of the program, its educational objectives and the activities planned for the week.

APPROXIMATE NUMBER OF PARTICIPANTS

The programme aims to involve approximately **100–150 musicians**, including students of Early Music and modern string departments from the Conservatorio di Musica "Arrigo Boito" and partner institutions in Italy and across Europe.

The project seeks to bring together a large community of young performers to explore the musical heritage of Arcangelo Corelli and the sonority of the Baroque orchestra through historically informed performance, collaborative learning and international exchange.

FINAL CONCERT

The final concert will be the culmination of the BIP, bringing together the results of the workshops, rehearsals and historical research undertaken throughout the week.

The central repertoire will feature Arcangelo Corelli's *Concerti Grossi*, Op. 6, complemented by works by Georg Muffat and other composers associated with the Corellian tradition. Published in Amsterdam in 1714, after Corelli's death, the twelve *Concerti Grossi* of Op. 6 represent a landmark in the history of Baroque instrumental music. Their enduring influence makes them particularly suitable for exploring the development of the Concerto Grosso and its dissemination throughout Europe.

The final performance will **take place at San Rocco Church in Parma**, offering audiences the opportunity to experience the distinctive dialogue between soloists and orchestra and the richness of Baroque ensemble sonority.

PROGRAMME OF THE WEEK

15 March — Welcome Concert

21:00 — Welcome Concert: *"Aspettando Corelli"*

- Alessandro Ciccolini — Baroque violin
- Francisco Montero — Viola da gamba
- Francesco Baroni — Harpsichord

16 March — Tuesday

08:30 Welcome and introduction for all participants at the Conservatorio di Musica "Arrigo Boito"

10:00–13:00 Sectional rehearsals at San Rocco Church

15:30–18:30 Lecture by Marc Vanscheeuwijck: *"The Concerto Grosso in Rome: Developments and Issues of Performance Practices"*

17 March — Wednesday

10:00–13:00 Rehearsals

15:00–18:30 Lecture by Salvatore Carchiolo: *"Suonar Pieno: Basso Continuo and Keyboard Practice in Baroque Rome"*

18 March — Thursday

10:00–13:00 Rehearsals

15:00–18:30 Lecture by Alessandro Lowenberger. *"Shaping the Voice of the Past: How Historical Construction Shapes the Acoustics and Performance of Early String Instruments"*

19 March — Friday

10:00–13:00 Rehearsals

14:30–18:30 Rehearsals

20 March — Saturday

10:00–13:00 — Additional rehearsals, if required

14:00 — General rehearsal

17:00 — Final Concert at San Rocco Church



PRACTICAL INFO

The students will receive a voucher for a lunch in the self-service restaurant CAMST close to the Conservatory