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SERGIO DURANTE: *Tartini Studies: The State of the Art*

Departing from the consideration of the seminal studies by P. Petrobelli, to whom this issue of *Ad Parnassum* is dedicated, the present article lists all significant contributions of the past decades on Tartini's biography, on his music and his theoretical works, pointing to their different intellectual perspectives and suggesting paths for further research. In particular, the author urges the publication of a complete critical edition of Tartini's musical works, arising from international collaboration.

MARGHERITA CANALE DEGRASSI: *The Solo Concertos of Giuseppe Tartini: Sources, Tradition and Thematic Catalogue*

This article examines the violin, cello and flute concertos of Giuseppe Tartini (1692-1770). Taking as a starting point an investigation into the posthumous diffusion of musical material attributed to the composer, the article attempts to collect and reconstruct the compositions from various sources (manuscripts, printed scores and other documentary material); a definitive reconstruction of the solo concertos by Giuseppe Tartini has yet to be concluded. Close examination of the documentation newly to hand permits us to confirm and supplement the existing corpus of data: in particular, in the absence of copies bearing the composer's signature, one can turn to lists compiled by scholars, catalogues or inventories associated with musical archives. These have enabled us to solve cases of uncertain attribution as well as to establish identifying features, and to estimate the total size of his concerto output and how long the concertos remained in performance or influential in musical traditions. One section is dedicated to the printed editions of the concerto scores from the 1700s. Specific difficulties arising from the research methodology are dealt with in the final section, with an examination of the concertos not included in Dounias (DOUNIAS, Minos. *Die Violinkonzerte Giuseppe Tartinis als Ausdruck einer Künstlerpersönlichkeit und einer Kulturepoche*, Wolfenbüttel-Berlin, Georg Kallmeyer Verlag, 1935; Rpt. Wolfenbüttel-Zürich, Mösel, 1966). This section also includes an analysis of the cello and flute concertos, aspects of orchestration, instances of the reordering of movements and versions with alternative movements, and finally a brief discussion of the diffusion of and musical tradition surrounding this repertoire. The appendix presents the problems encountered in devising a new thematic catalogue of Giuseppe Tartini's concertos.

VANESSA RUGGERI: *Per un'edizione critica dei «Sei Concerti» Opera seconda di Giuseppe Tartini: riflessioni sui problemi di edizione e di datazione*

Producing a critical edition of Giuseppe Tartini's *Six Concertos* Op. 2 published by Witvogel means confronting the difficult task of comparing sketchy autograph sources; an unauthorized printed source presenting a remarkable degree of author intervention; manuscript

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sources containing variants which can be attributed to the author in some cases, yet potentially dated many years later than the autographs' drafting. It is thus difficult to establish the textual certainty required of a critical edition. We are thus forced to make difficult choices between different variants, which become still more uncertain once we consider the fact that Tartini does not himself always arrive at a definitive version of his text. Strongly connected to these matters is the absence of a precise chronology for almost the whole of Tartini's output: the chronology proposed so far, by Minos Dounias for the Concertos and by Paul Brainard for the Sonatas, has in fact been formulated for the most part through stylistic criteria. Accordingly, the editions of Tartinian work that were published during the composer's lifetime gain particular relevance, as their assumed dating helps define the chronological limits of Tartini's stylistic evolution.

SOFIA TERESA BISI: *Contributo per un'edizione critica dei «Sei Concerti» Opera prima libro primo di Giuseppe Tartini*

The aim of this article is to survey the textual problems arising from the first printed edition of Tartini's violin concertos that appeared in the eighteenth century, published in Amsterdam by Le Cène, probably in 1727. Although Tartini's authorization of this edition is uncertain, the print has been taken as a standard and compared to manuscript sources in order to produce a critical edition of the musical text and the concertos. The comparison with versions following that print enables remarkably in-depth analyses of the evolution of the texts under consideration.

TOMMASO LUISON: *Orchestral Ensembles and Orchestration in Violin Concertos by Tartini and His Entourage*

Giuseppe Tartini wrote about 150 concertos, mostly for violin and string orchestra. Their orchestration is an important aspect of Tartini's style, still under investigated. A small group of manuscript sources includes wind instrument parts (French horns, oboes), added to the usual string complement, in the hand of copyists. The analysis of these sources provides information about Tartini's concertos, changing tastes in orchestration, the role of copyists in the transmission of music and the versions of these concertos that circulated before and after Tartini's death. Two sets of parts for wind instruments (concertos D39 and D24), copied by Giulio Meneghini and located in Padua in the Archive of the Veneranda Arca del Santo, are considered in detail in this article. Meneghini, a pupil of Tartini, began performing at the age of sixteen and became later principal violin in St. Anthony's orchestra, performing Tartini's concertos throughout his life. He copied a large number of concertos and sonatas by Tartini and in some cases revised them, modernizing his teacher's style. The revised concertos with wind instruments illustrate a stylistic development that anticipates aspects of later, Classical-style orchestration.

GUIDO VIVERIT: *Dissemination and Tradition of Tartini's Compositions within the 'School of the Nations'*

During the eighteenth century Tartini's compositions, especially the concertos and sonatas, were disseminated throughout Europe, mostly in manuscript form. Some factors, in

particular, contributed in a decisive way to the extent of this dissemination: the great interest of both amateurs and professionals in Italian instrumental music of the eighteenth century; Tartini's fame as a composer and performer and the consequent demand for his music by persons not necessarily connected with the composer; the existence of a 'School' (the 'School of the Nations') where violinists, and in many cases also composers from all over Europe, could be trained; the eighteenth-century diaspora of Italian musicians. This article presents the principal groups arising from the manuscript tradition of Tartini's compositions, with particular regard to collections owned by some musicians belonging to the 'School of the Nations'. By examining the first ownership of the manuscripts it is possible to distinguish sources owned by Tartini, the Archivio musicale della Cappella Antoniana of Padua, the pupils of the 'School of the Nations', music patrons, amateur or professional musicians who came into contact with Tartini and music patrons, amateur or professional musicians who were not closely connected with Tartini. In order to present such 'transmission families', the most important studies on Giuseppe Tartini and his music are considered, together with the library catalogues containing Tartini's music.

AGNESE PAVANELLO: *From the 'Devil's Trill' to 19th-Century Bravura Studies: The Presence and Reception of Tartini's Music in Early 19th-Century France*

This article considers the reception of Tartini's music in France, as documented by a series of printed works published in Paris in the mid-eighteenth century, and also by the printed version of Tartini's lessons (the *Traité des agréments*) and by the anthology *L'Art du violon* by Jean-Baptiste Cartier, in which Tartini, with Arcangelo Corelli, is the most frequently represented Italian author. Central to the dissemination of Tartini's music in France during the eighteenth century was the violinist's French students, to whom the above publications are connected. But special credit goes to the violinist and composer Pierre Baillot, whose teaching activity at the Conservatory of Paris, founded in the last years of the eighteenth century (resulting in Baillot's treatises for the violin), conveys Tartini's teaching and music to the nineteenth century, thus contributing centrally to maintaining the significance and the memory of the violinist from Pirano.

GREGORIO CARRARO: *Hidden Affinities. Accompanied Solo, Tartini and Germany*

'Hidden Affinities' is the first stage of an ideal trip in search of the German Tartini. Starting with a quotation from a letter sent by Tartini to Frederick the Great of Prussia, in which Tartini speaks about a group of sonatas he sent to Berlin in the mid-eighteenth century (unfortunately lost today), this article considers and discusses the context and deployment of the solo violin in eighteenth-century Germany at the time these sonatas were sent. Which instrument accompanied Tartini's Berlin Solos? What is the real meaning of 'bassetto', as appears in the letter to Frederick the Great? Is this a second violin which plays the bass line, as music by pupils of Tartini seems to confirm? Is this a particular notation technique involving a solo violin without bass, using a two-stave system? Is the 'bassetto' a lower bowed instrument held on the breast, as many German music treatises seem to show?

CANDIDA FELICI: «*Non suona, canta su'l violino*»: *From Aesthetics to Compositional and Performance Practice in Tartini's Instrumental Music*

Tartini's poetics and compositional style contributed significantly to building a common European musical language. This aim of this article is to shed light on Tartini's aesthetic thought as witnessed in some of his writings and to explore the way these theories are embodied in his compositional strategy and performance practice. Even if Tartini composed almost exclusively instrumental music, his realm of aesthetic reference included vocal music and in particular opera. His autographs are full of quotations from opera librettos, especially those of Metastasio, used as headings for sonata or concerto movements, or placed within the composition itself, underneath the notes. According to Tartini's aesthetics, the proximity of music to nature is realized in its correspondence with language and consequently in the *cantabile* style, in ornamentation as a means of affective communication, in symmetry and rationality in phrase organization. The slow movement becomes the focus of the composition as the ideal place for emotional communication and the ornamentation is so deeply linked to the expressiveness of the piece that it finds progressively more space in the printed or manuscript page. Tartini's music avoids virtuosity for its own sake and the violin technique is always addressed to expressive purposes. The search for simplicity seen as a truth of nature became more and more urgent for Tartini in his later years and he opted for a style free from the demanding violin technique and florid ornamentation of his previous works. Tartini's style can be seen in the light of a more general aesthetic change: just as in late-eighteenth-century *opera seria* there was a trend toward greater realism and adherence to the psychology of the characters on stage, likewise in Tartini's instrumental music the frequency of written-out ornamentation and the great number of poetic quotations, designed to bring out the character of the composition, show a clear tendency towards the aesthetics of the age of sensibility.

ALESSANDRO ZATTARIN: «*Vidi in sogno un guerrier*»: *Tasso, Metastasio e altri fantasmi nelle Sonate a violino solo di Giuseppe Tartini*

Aria del Tasso is a popular tune upon which Venetians and Istrians sang *La Gerusalemme Liberata*. This custom was encouraged by the capillary-like spread of cheap, small-sized editions of the *Liberata* itself. Giuseppe Tartini, violinist and composer who lived for fifty years in Padua, inserts the *Aria del Tasso* in four of his Sonatas for violin solo, offering no fewer than three versions of it: two are those of the Sonata G2 in G major and of Sonata D2 in D major, as testified by the autograph manuscript housed at the Archives of the *Veneranda del Santo*. In both cases the autograph bears, under the notes, the syllabication of the four verses of the text, in the manner of a vocal aria. This article shows how a popular tradition, the *Aria del Tasso*, has been revised by a virtuoso violinist in touch with one of the greatest European minds of his time, Rousseau all'Algarotti, and how the poetry, according to Tartini's intentions, insinuates the appropriate mood for a proper execution: it is both suggestive and mysterious that the composer notes onto the part a few verses (Metastasio's mostly, but also other less immediately recognizable ones) as an introduction to a movement or to a complete sonata.