

International musicological conference



IN SEARCH OF  
PERFECT HARMONY



GIUSEPPE TARTINI'S  
MUSIC AND  
MUSIC THEORY  
IN LOCAL AND  
EUROPEAN CONTEXTS



16–17 November 2020

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PROGRAMME BOOKLET

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**IN SEARCH OF PERFECT HARMONY:  
GIUSEPPE TARTINI'S MUSIC AND  
MUSIC THEORY IN  
LOCAL AND EUROPEAN CONTEXTS**

International musicological conference on the  
250th anniversary of the death of Giuseppe Tartini

16–17 November 2020

*Organisation*

University of Ljubljana, Faculty of Arts, Department of Musicology  
Slovenian Musicological Society

*In cooperation with*

Research Centre of the Slovenian Academy of Sciences and Arts,  
Institute of Musicology  
Community of Italians “Giuseppe Tartini” Piran



# Tartini 250

Piran-Pirano

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THE 250th anniversary of the death of the famous violinist, violin teacher, composer and music theorist Giuseppe Tartini (1692–1770), which we commemorate in 2020, presents an opportunity to reconsider the current state of research into his life and work, as well as to address topics that have so far remained in the background. The international musicological conference, *In Search of Perfect Harmony: Giuseppe Tartini's Music and Music Theory in Local and European Contexts*, focuses on Tartini's musical-theoretical thought and his compositional creativity.

When in 1896 Tartini's monument was erected in Piran, one of the commemorative records named him as “*an artist and scientist of European reputation without an equal*” (*Amico*, 2 August, 1896). Indeed, not many musicians have made history both as an outstanding composer (the renowned mathematician, physicist and Tartini's contemporary Leonhard Euler even called him the greatest composer of the time) and as an exceptional music theorist (beginning from traditional musical-theoretical ideas, Tartini laid the foundation for many later music-acoustical considerations). Especially after he began to devote himself to speculative reflections on music, Tartini seems to have been searching for *harmony* between music theory (which he studied in depth, even reaching back to ancient concepts of music) and musical practice (his daily routine as composer and violinist at St Anthony's Basilica in Padua and as violin teacher).

Given that during his lifetime Tartini's music and musical-theoretical works were known throughout Europe, they should also be considered in a broad European context. Despite his international reputation and his residence in Padua, Tartini remained connected to his native Piran: although he never returned to live there after 1708, when he left for Padua, he stayed in touch with his family through a lively correspondence. The influence of local (Istrian) folk-music traditions is of particular importance for his compositional output as well as for his theoretical reflections on music. This is revealed by the fact that the Piran archives still

hold many Tartini documents, including manuscripts containing fragmentary and complete theoretical essays.

The conference presents papers by 18 scholars, of whom some are among the most prominent Tartini scholars. Their contributions focus mainly on the following themes: Tartini's musical-theoretical thought, links between Tartini's music theory and his compositional work, musical analysis of Tartini's compositions, editions of Tartini's music, reception of Tartini's music and music theory, Tartini's influence on music theorists and composers of later periods. In this way our conference, in coordination with conferences organized by the Conservatory of Music Giuseppe Tartini, Trieste (*Tartini's Sound*) and the Department of Linguistic and Literary Studies, University of Padua (*Tartini and the Musical Culture of Enlightenment*), complements the discussion of Tartini's life and the many aspects of his work.

The conference programme also includes two musical events. The first is an on-line concert, a part of the *Harmonia Concertans* cycle, in which the ensemble *musica cubicularis* will present Tartini's rarely performed compositions with flute. The second is a radio broadcast, which will focus on the connections between Tartini and Istrian folk music.

Members of organizational committee would like to thank to all those who participated in the organization of the conference, and especially the speakers for their contributions, which will undoubtedly enrich our knowledge about Tartini, his music and his music theory.

Assist. Prof. Dr Katarina Bogunović Hočevar  
Res. Assoc. Dr Klemen Grabnar  
Assist. Prof. Dr Nejc Sukljan

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# CONFERENCE PROGRAMME

Live stream on Facebook: <https://www.facebook.com/slomd>

MONDAY, 16 NOVEMBER 2020

9.00 Opening of the conference and welcome speeches

Prof. Dr ROMAN KUHAR (Dean of the Faculty of Arts)

Assist. Prof. Dr ALEŠ NAGODE (Head of the  
Department of Musicology)

Assist. Prof. Dr KATARINA BOGUNOVIĆ HOČEVAR  
(president of the Slovenian Musicological Society)

Mrs. MANUELA ROJEC (president of the Community of  
Italians “Giuseppe Tartini” Piran and deputy major of  
Piran)

9.30 Keynote speaker I

SERGIO DURANTE, *Questions about Tartini, his Music  
and His Character*

10.30 Break

10.45 Session I | In Search of Perfect Harmony in Music:  
Tartini's Musical Language (chair: SERGIO DURANTE)

BAIBA JAUNSLAVIETE, *Violin Sonatas by Giuseppe  
Tartini from the Perspective of Musical-Rhetorical Figures*

TOMMASO LUISON, *Poetic Mottoes and Giuseppe Tartini's  
Musical Language in the 1888 Autograph Manuscript*

MARGHERITA CANALE DEGRASSI, *The Orchestral  
Accompaniments of Giuseppe Tartini's Concertos for  
Violin and Orchestra and the Third-Tone Theory:  
Hypotheses for an Analysis*

KEIR GOGWILT, *The Instrumental Vernacular:  
Migrating Tastes & Techniques in Tartini's Sonate Piccole  
& Craigie Hill*

12.45 Break

14.30 Session II | Maestro delle nazioni: Tartini's Influence and  
Reception and Dispersion of his Work (chair:  
ROBERTA VIDIC)

LUCIJA KONFIC, *Giuseppe Michele Stratico's Theoretical  
Thinking – Transgressing the Boundaries of Tartini's  
School*

JUAN MARIANO PORTA, *Tartini's Trio Sonatas in the  
Berkeley Collection (US-Be)*

ANA LOMBARDÍA, *The Reception of Tartini's Violin  
Sonatas in Madrid (ca. 1740–ca. 1800)*

16.00 Break

16.30 Keynote speaker II

PIERPAOLO POLZONETTI, *Bach, Tartini, and their Network*

20.00 Online concert | Tartini's Music Throughout Europe:  
Naples – Venice – London – Osnabrück – Amsterdam  
– Copenhagen – Uppsala  
Ensemble MUSICA CUBICULARIS with ANNE  
FREITAG, traverso

TUESDAY, 17 NOVEMBER 2020

9.00 Session III | In Search of Perfect Harmony in Musical  
Thought: Tartini's Theory and Beyond (chair: LUCIJA  
KONFIC)

NEJC SUKLJAN, *Tartini and the Ancients: Traces of Ancient Music Theory in Tartini–Martini Correspondence*  
RICHARD PARNCUTT, *Tartini’s Harmonic Theory: Fundamental Psychological Problems*  
BELLA BROVER-LUBOWSKY, *“No other Art than the imitation of Nature”: Tartini, Algarotti, and the Hermeneutics of Modal Dualism*  
ROBERTA VIDIC, *Tartini’s ‘Musical Inference’ between Epistemology and History of Harmony*

11.00 Break

11.15 Session IV | Tartini and Istria (chair: DOMEN MARINČIČ)

DARIO MARUŠIČ, *Folk fiddling in Istria*  
BOŠTJAN UDOVIČ & MATEVŽ ŠTEPEC, *Giuseppe Tartini as an (Missed) Opportunity for Slovenia’s Cultural Diplomacy*

12.15 Break

14.00 Session V | Performing, editing and translating Tartini (chair: NEAL ZASLAW)

DOMEN MARINČIČ, *Tartini’s Music Performed without Chordal Continuo*  
LUISA ANTONI, *Tartini’s Violin Sonatas in the Collections of Pente-Zanon (1911) and Malipiero (1918–1921) and Their Piano Realizations Compared to Today’s Realizations of the Basso Continuo*  
JERNEJA UMER KLJUN, *Understanding Tartini and His Thought – Overcoming Translation Difficulties in the Correspondence between Tartini and Martini*

15.30 Final remarks and break

16.00 Presentation and discussion

Giuseppe Tartini, Lettere e documenti: New edition and translations of Tartini's letters

SERGIO DURANTE, GIORGIA MALAGÒ, JERNEJA  
UMER KLJUN, HUGH WARD-PERKINS, NEJC  
SUKLIJAN

20.00 Special radio programme

Slovenia in song and lyrics: The Fringes of Tradition



## ABSTRACTS OF PAPERS



## *Keynote speech 1*

SERGIO DURANTE  
University of Pauda, Italy

### ***Questions about Tartini, His Music and His Character***

**I**N THE past half century Tartini's scholarship has developed from an individual to a collective enterprise that includes scholars and musicians belonging not only to the more directly involved countries (Italy and Slovenia) but from many different geographical and cultural regions. The process at work in the case of Tartini is probably more complex than the obvious need to add value to a 'neglected' composer. If this impression is correct, what are the reasons and what the consequences in terms of research thematization? The paper will address a relatively broad research frame sharing a number of open questions and a few tentative answers.

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Sergio Durante (Padua 1954-) studied at the University and State Conservatory in Bologna and Harvard University (Ph.D, 1993). Since 1987 professor of Criticism and musical aesthetics at the Scuola di paleografia e filologia musicale in Cremona. Since 1991 professor of Philology of music at Padua University where he holds a full professorship since 2000.

His ca. 70 essays, published in various languages, range from the history of Italian musical theatre of the 18th century to instrumental music of the XVII and XVIII centuries, theory of opera, ethnomusicology and electroacoustic music.

Since 2000 associated to the Mozart Akademie in Salzburg. Member of the Programme committee for the XVII Congress of the International musicological society (Leuven 2002). Presi-



dent of the *Opera Omnia* by P.A. Locatelli and presently planning the *Opera omnia* of Giuseppe Tartini. De Bosis Lecturer in Italian Civilization at Harvard University (2011). Lecturer at the University of Sydney (2014). Representative for Italy within the Directorium of the International musicological society.



### *Keynote speech II*

PIERPAOLO POLZONETTI  
University of California, Davis, United States

### *Bach, Tartini, and their Network*

**B**ACH and Tartini may appear as opposite figures in eighteenth-century music. Bach was perceived as a master of invention and art, Tartini as a master of expression and nature. The two musicians lived at the same time, but were separated by a considerable geographic and cultural distance and they never met, nor corresponded. Yet, their students, sponsors, and the dissemination of their music created a network of indirect relations counteracting the distance separating them, and linking them as complementary figures in a musical ecosystem that needed them both.

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Pierpaolo Polzonetti is the Jan and Betta Popper Professor of musicology at the University of California, Davis. He specializes in opera and eighteenth-century music and culture. His research work has been funded by the Earhart Foundation, the American Council for Learned Societies, and the National Endowment for the

Humanities. He has been working on Tartini since he was a student of Pierluigi Petrobelli in Rome. His article “Tartini and the Tongue of Saint Anthony” (*Journal of the American Musicological Society*) won the 2015 Slim Award conferred by the American Musicological Society, and his first book on this topic, *Tartini e la musica secondo natura* (LIM, 2001), received the Premio Internazionale Latina di Studi Musicali. He is presently collaborating on a project for the publication of the critical edition of Tartini’s works led by Sergio Durante (Università di Padova).



LUISA ANTONI  
Trieste, Italy

***Tartini’s Violin Sonatas in the Collections of  
Pente-Zanon (1911) and Malipiero (1918–1921) and  
Their Piano Realizations Compared to  
Today’s Realizations of the Basso Continuo***

AT THE beginning of the 20th century, some Italian composers such as Malipiero, Respighi and Dallapiccola began a real renaissance and rediscovery of the musical works of composers of the 17th and 18th centuries (Monteverdi, Cavalli, Bassani, Scarlatti, Frescobaldi, Veracini, etc.). Also, Giuseppe Tartini belongs to this group of rediscovered composers: at the beginning of the 20th century very few of his compositions were available in print. The first important publication was prepared and edited by Emilio Pente and Maffeo Zanon in 1911 for the Trieste publishing house Schmidl & Co. with the title *Nuova raccolta di 11 sonate e un minuetto variato per Violino con Accompagnamento di Pianoforte*. In this collection, Pente and Zanon included sonatas listed in the Brainard catalog as a7, G15-16, G10, e7, G8, D11, A5, A6, E4, F5 and g4. Between 1918 and 1921 Gian Francesco Malipiero published in the collection *I classici della musica italiana*, edited by Gabriele D’Annunzio, seven of these Sonatas

and added to them another sonata d4, which was not included in Schmidl's collection.

In my paper, I want to compare both collections, especially their similarities and differences. I want to carefully consider both realizations of basso continuo, which belong to a period in which the philological research was not so developed as today and I will compare them with today's realizations of basso continuo.

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Born in Trieste, **Luisa Antoni** received her undergraduate conservatory degree in piano, while at the same time earning a Bachelor's degree in the Philosophy of Music. Completing her PhD in 2006, her doctoral dissertation was subsequently released in Italian by the publishing house Trauben (Turin), and in Slovenian by Mladika (Trieste). The Italian edition enjoyed widespread distribution in libraries throughout Europe and the United States. She broadened her studies of piano and harpsichord with I. Gregoletto and E. Fadini, participating also in numerous masterclasses (C. Stembridge). She is active as journalist with RTV (Slovenia) and has studied composition with F. Nieder, M. Cardi, M. Bonifacio, A. Corghi, R. Vaglini and F. Fanticini.



BELLA BROVER-LUBOWSKY  
Jerusalem Academy of Music and Dance, Israel

***“No other Art than the imitation of Nature”: Tartini, Algarotti, and the Hermeneutics of Modal Dualism***

**I**N MY presentation I explore a conceptual link between the harmonic and tonal theories of Giuseppe Tartini and the ideological syncretism promulgated by Francesco Algarotti (1712–

1764), whose exegesis of Newtonian optics (*Il newtonianismo per le Dame*, 1737) greatly contributed to domestication of the theories of the intimate connection between light and pitch within the cultural consciousness of his time. By using shared rhetoric, terminology, and modes of discussion, Algarotti applied new scientific methods and discoveries both to various natural phenomena and to artistic endeavors, extensively elaborating on the consanguinity between the “sound and light ... that seem so faithfully copied one from another, as if they were the portrayals of Nature.”

Prior to offering his theories of *terzo suono* and of the *cerchio armonico* for public discussion, Tartini set out his ideas in a remarkable correspondence with Algarotti. Picking up the latter’s synaesthetic ideas, Tartini compares the style of his unaccompanied violin sonatas to that of Raphael and Petrarch in a letter of 24 February 1754. In a similar fashion, Tartini expresses in detail his *Naturphilosophie* and his comprehension of the Nature-Art dichotomy.

One of the issues that arose in the wake of their discussion was the crucial explanation of the minor third (and minor triad) as a direct “gift of nature”, and variously expressed *chiaroscuro* ideas of the natural measuring and pairing the major and minor thirds in a triad. Tartini extensively addresses the topic of the polarity of major and minor thirds. He attempted to maintain the “natural” unity of his conception by deriving both major and minor triads from a hierarchy of relationships based on the harmonic, arithmetic, and geometric proportions between the circumference, diameter, and sines of a circle. His rhetoric echoes Algarotti’s anonymous Marchioness, who exclaims: “We need only consult the Thirds and Octaves of this Harpsichord, and we shall be sure never to make any Discord in the Shading.”

Their discussion mirrors the all-embracing impact of the new epistemological paradigms on the interdisciplinary models of contemporaneous culture.

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Bella Brover-Lubovsky is a professor at the Jerusalem Academy of Music and Dance with expertise in musicology and history of music theory. She is the author of *Tonal Space in the Music of Antonio Vivaldi* (Indiana University Press, 2008), *The Early Reign of Oleg: Music for the Play by Catherine the Great* (A-R Editions, 2018), and of numerous articles on eighteenth-century Italian music and writings on music, the epistemology of tonality and the history of modal dualism. She is a recipient of the research grants and awards from the Einstein Stiftung Berlin, Research Institute of Music Theater Studies (Bayreuth University), the Israel Science Foundation, the Italian Academy for Advanced Studies in America (Columbia University), the Vittore Branca Center for the Study of Italian Culture (Fondazione Cini, Venice), etc.



MARGHERITA CANALE DEGRASSI  
Conservatory of Music Giuseppe Tartini, Trieste, Italy

***The Orchestral Accompaniments of Giuseppe Tartini's  
Concertos for Violin and Orchestra and the  
Third-Tone Theory: Hypotheses for an Analysis***

TARTINI is known for his compositions, among them his more than 150 violin concertos. At the same time, Tartini contributed to the science of acoustics with his discovery of the “Third Tone” or Difference Tone, also called the “Tartini tone”. His theoretical works contain a theory of harmony based on the Third Tone and on algebra and geometry. However, the connection between theory and his compositions has customarily taken second place in Tartini studies. In particular this contribution investigates some aspects of orchestration and orchestral revisions in his violin concertos, and explores a hypothesis invol-

ving an application of the “Third Tone”.

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**Margherita Canale Degrassi** (Trieste) teaches history of music at the “G. Tartini” Conservatory in Trieste. After receiving a diploma in violin and graduating in musicology, she pursued her doctoral studies preparing a thematic catalogue of the concertos of Giuseppe Tartini. She specializes in instrumental music of the seventeenth and early eighteenth century, in the history of orchestral scoring and in violin technique and teaching methods. She has prepared editions of previously unpublished music, published writings based on research into Tartini and the composers of his circle, and has identified new works by Tartini. She is a member of the musicological committee for the national edition of Tartini’s works and holds the role of Scientific Expert in the European project tARTini Italy–Slovenia 2014–2020.



KEIR GOGWILT  
San Diego, United States

***The Instrumental Vernacular: Migrating Tastes & Techniques in Tartini’s Sonate Piccole & Craigie Hill***

**I**N THIS lecture-performance, I describe how my reading of Tartini’s treatises aided the composition of my musical-poetic rendition of the traditional Irish ballad, Craigie Hill. Celeste Oram and I co-composed this piece while reading about Tartini’s particular interest in folk song and ornamentation (Polzonetti, “Tartini and the Tongue of Saint Anthony”), his use of poetic mottoes in composition (Durante, “Tartini and his Texts”), and his idealization of the ancient Greek practice combining poetic reci-

tation and musical performance (Tartini, *Trattato*, chapter five).

Specifically, I was interested in Tartini's practical and speculative associations of poetry and music. In chapter five of the *Trattato*, Tartini writes: "I am too persuaded and convinced that when the cantilena is truly adapted to the passion expressed by the words, each cantilena should have its individual and particular modes of expression, and in consequence, its own individual and particular good taste" (Tartini, trans. Johnson, *Trattato*, 382). Here Tartini suggests that the skilled composer or performer will compose and perform cantilenas that capture the particular passion expressed by the words. This statement encapsulates the convergence of several of his practices and beliefs: his use of poetic mottoes for compositional inspiration, his neo-Platonic understanding of music as exciting specific human passions, and his often ambivalent descriptions of good taste. In our composition of "Craigie Hill," Oram and I were inspired both by Tartini's normative instructions for ornamentation (Tartini, *Traité*), as well as his insistence that melody can viscerally capture the specific affect of verse. In our creative process, my poetic adaptations of "Craigie Hill" came before the musical composition. My embellishments adapt Tartini's natural and artificial ornaments. Similarly, the musical interludes between my poetic recitations attempt to capture the affect of the two lovers appearing in the song, one of whom is emigrating to America and leaving the other behind.

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Keir GoGwilt is a violinist, poet, and musicologist. As a violinist he has been described as a "formidable performer" (*New York Times*) noted for his "evocative sound" (*London Jazz News*) and "finger-busting virtuosity" (*San Diego Union Tribune*). He has soloed with groups including the Orchestra of St. Luke's, the Chinese National

Symphony, the Orquesta Filarmonica de Santiago, the Bowdoin

International Music Festival Orchestra, the Boston Modern Orchestra Project, the Manhattan School of Music Chamber Sinfonia, and the La Jolla Symphony. He is a founding member of the American Modern Opera Company. He works closely with composers including Matthew Aucoin, Celeste Oram, and Carolyn Chen, choreographer Bobbi Jene Smith, bassist Mark Dresser (as part of the Dresser Seven), and percussionist Steven Schick. He has been a featured artist at festivals including Luminato, ps 122 COIL, Rockport Chamber Music, Spoleto (in Italy), and has released records on Tzadik, Clean Feed, and 577 Records. His current research shows how methods of musical instrument instruction have shaped idealist musical aesthetics usually attributed to 19th-century theorists and composers. In addition to being a teaching assistant for courses including histories of classical music and jazz, he has designed and taught a hybrid seminar/performance workshop, “Histories and Philosophies of Performance.” He has published articles with Naxos Musicology and the Orpheus Institute Series (Leuven Press). He graduated from Harvard, where he was awarded the Louis Sudler Prize in the Arts, and is a PhD candidate in Music at UC San Diego.



BAIBA JAUNSLAVIETE

Jāzeps Vītols Latvian Academy of Music, Riga, Latvia

*Violin Sonatas by Giuseppe Tartini from the  
Perspective of Musical-Rhetorical Figures*

**D**URING the 17th and 18th centuries, concepts of musical-rhetorical figures were intensively developed, for the most part, by German theorists. However, in the Baroque era we can find similar melodic, harmonic and rhythmic formulas, not only in German music but also in the works created by composers from other European regions, among them, Giuseppe Tartini. The contemporaries have given programmatic aliases to several of his



works impressed both by some of his life events and his emotionally affecting way of musical expression. Undoubtedly, this could also be characterized in terms of musical-rhetorical figures.

The aim of the paper is to find out how rhetorical figures used by Tartini reflect important features of his musical style. Seeking new insights in a significant genre of his music, e.g. violin sonatas, I will discuss the following aspects:

- 1) the most frequently used figures and their semantics;
- 2) the role of these figures in different stages of the form-building (thematic cores, culminations, conclusions, slow and fast movements, first and second subjects of the sonata form, etc.);
- 3) techniques used for the individualization of certain figures. Just one example: in the slow g-minor-movements of several sonatas, the elegiac character is determined not only by the figure catabasis and sometimes (e.g., *Didone Abbandonata*) *suspiratio*, but also by the composer's favourite formula based on certain combinations of the VI, V and I degree, which prove to be an essential feature of Tartini's melodic style.

The theory of musical-rhetorical figures has never been developed to a homogeneous and strictly organized system. However, with all its variability, it provides a valuable basis for comparing how composers interpret typical musical formulas of their time and how they reveal their own stylistic uniqueness through it. Therefore, the research on Tartini's violin sonatas from this viewpoint could be a significant contribution to the understanding of his musical style.

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Baiba Jaunslaviete, born in 1964 in Riga (Latvia), received her PhD in 1993. Researcher (from 1992), lecturer (from 1994) and associate professor (from 2014) at Jāzeps Vītols Latvian Academy of Music. Her special research subjects are various aspects of musical analysis – its stylistic and historical

context. She has given presentations at several international musicological conferences (Riga, Vilnius, Tallinn, Leipzig, Bonn, Marburg, Łódź, Legnica, Sofia, Rimini, Zagreb etc.) and has published the books and research articles related to various stylistic aspects of the 18th–20th centuries music. Editor of the collective monograph *Maija Einfelde: Her Life and Music* (Mūzikas akadēmijas raksti XIII, 2016).



LUCIJA KONFIĆ

Croatian Academy of Sciences and Arts, Zagreb, Croatia

***Giuseppe Michele Stratico's Theoretical Thinking –  
Transgressing the Boundaries of Tartini's School***

**G**IUSEPPE Michele Stratico (1728–1783) was much appreciated by his teacher G. Tartini, who himself stated that Stratico “possesses the whole soul of my [Tartini’s] school”. That would include violin playing, composing and theoretical thinking – three areas in which Stratico was indeed involved. But starting from his teacher’s theory, Stratico developed new ideas and a new musical system. The very basis of the system included the extension of the *Sestupla* to *Ottupla*. Stratico’s ideas were not acceptable to Tartini and may have been the reason for the falling out between the two men. Stratico elaborated his system in several versions of his *Trattato di musica* but it remained unpublished. In this paper I will present main features of Stratico’s theoretical thinking, emphasizing ways in which it differs from his teacher’s theory. Selected examples will also be used to indicate possible relations to other music theorists of the time.

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**Lucija Konfic** graduated in musicology (Music Academy, University of Zagreb) in 2005 (MA of Musicology), and in library science (Faculty of Philosophy, University of Zagreb) in 2008 (MA of Library Science). She finished her PhD studies in 2017 at the Universität für Musik und darstellende Kunst in Graz. She works as a research associate at the Department for History of Croatian Music of the Croatian Academy of Arts and Sciences in Zagreb. Her special research interests are: Giuseppe Michele Stratico's treatises on music, the 18th century music theory, digitization of music materials, preservation and presentation of music heritage, Croatian music culture in the late 19th and early 20th century, research of musical archives.



ANA LOMBARDÍA  
University of Salamanca, Spain

***The Reception of Tartini's Violin Sonatas in Madrid***  
***(ca. 1740–ca. 1800)***

**T**O DATE, Spain has been virtually neglected in Tartini studies. However, a number of musical and documentary sources show that his accompanied violin sonatas were known, praised and imitated in Madrid during his lifetime and in subsequent decades.

There is evidence that both amateur and professional violinists played Tartini's sonatas in the Spanish capital. The 12th Duke of Alba, an eager music collector and violin amateur, had three different sets of Tartini sonatas in his Madrid library, possibly printed editions purchased in Paris in the 1740s, while he was ambassador to France. In addition, the manuscript anthology *26 Sonatas de varios autores* (ca. 1760–1770), copied in a Madrid music shop, contains a sonata by Tartini that had been published

in Paris. It is the most expensive work in the volume, despite its relatively reduced number of pages. Another manuscript, containing three sonatas by Tartini, was used by two different violinists of Madrid's Royal Chapel between ca. 1760 and ca. 1790. Its first owner was most likely Domingo Rodil, member of Prince Charles' Royal Chamber, pointing at a possible use in that specific context.

Moreover, the accompanied violin sonatas by several violinist-composers based in mid-18th-century Madrid bear significant similarities to the form and style of Tartini's. This includes both native Spanish composers, such as Francisco Manalt, José Herrando and Juan de Ledesma, and Italian virtuosos based in the city, such as Mauro d'Alay (from Parma), Francesco Montali (from Naples) and Christiano Reynaldi (son of a Milanese violinist, born in Cracow). The latter may even have been a pupil of Tartini, as stated in the first history of music in Spain, by Joseph Teixidor (ca. 1804). However true or false this information may be, it is revealing about the fame the Istrian composer had acquired in Madrid by then. Tellingly, in 1790 an anonymous critic praised Tartini's adagios in the local press.

All this strongly suggests that Tartini's accompanied violin sonatas were admired and performed in the Spanish capital several decades after their first editions in Paris and Amsterdam, and that they constituted one of the main compositional models for the local output in that genre.

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Ana Lombardía is Assistant Professor of Musicology at the University of Salamanca (Spain). Her PhD dissertation *Violin Music in Mid-18th-Century Madrid: Contexts, Genres, Style* (Universidad de La Rioja, 2015) received Special Award and International Diploma. She also holds a MRes in Hispanic Music (Universidad de Salamanca) and a BMus in Violin (Conservatorio Superior de Oviedo).

She has been research fellow at The Harvard University Center for Italian Renaissance Studies Villa I Tatti (Florence), Fondazione Cini (Venice), the Royal Spanish Academy in Rome, and Instituto Complutense de Ciencias Musicales (Madrid).

She is a specialist in instrumental music from the 'long eighteenth century' (ca. 1670–ca. 1820), paying particular attention to Spain and its international relations, especially with Italy, France and Latin America. She has been awarded two international musicology prizes, the Francesco M. Ruspoli (Centro Studi SGM, Italy) and the Otto Mayer-Serra (University of California).



TOMMASO LUISON  
Municipal theatre of Bologna, Italy

*Poetic Mottoes and Giuseppe Tartini's  
Musical Language in the 1888 Autograph Manuscript*

THE autograph manuscript held in the Archives of the Basilica del Santo in Padua, Ms. 1888, contains twenty-six numbered violin sonatas and numerous single movements. All these compositions are by Giuseppe Tartini, and the collection, which was never published, embodies an exceptional document of the middle and last period of the composer's production. This collection, which contains violin sonatas with and without bass accompaniment, expresses all of the principal elements of Tartini's aesthetic. We find folk music, in melodies such as that of the Aria del Tasso, as well as of various dance forms. The harmonic purity of many of the violin's harmonic double stop passages can be traced back to the Third-Sound Theory.

Many are the single movements preceded by poetic mottoes with a range of subject matter, pastoral, amorous or relating to Nature, which were written by Metastasio and other authors. The texts, sometimes written in cyphered code by Tartini, served the purpose of informing and directing the interpreter toward the

correct “affetto” (mood) of that particular piece. In some cases the verses inspire the metrics of the music, in others the texts seem to suggest narrative elements useful to the development of the pieces themselves.

My talk collects all the poetic mottoes present in manuscript 1888 and investigates the relationship between poetic mottoes and musical language, with examples performed live on the violin. The collection has been studied and analysed deeply over the years, in the nineteen-sixties by Pierluigi Petrobelli and more recently by Pierpaolo Polzonetti, Gregorio Carraro and Sergio Durante. The sonatas, especially the solo violin ones from manuscript 1888, have found a place in numerous violinists’ repertoires. This renewed interest, fuelled by the 2020 anniversary, stimulates a search for a comprehensive vision of the autograph, especially in light of the latest studies on Tartini and his work.

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Tommaso Luison, violinist and musicologist, is committed to research in the full scope of violin repertoire, from ancient music to contemporary forms, from folk music to the great classical tradition.

He earned top marks and honours on his violin Diploma from the Conservatory of Vicenza, having completed his studies with Giovanni Guglielmo. He further specialized with Domenico Nordio, Ilya Grubert and Enzo Porta. He perfected his chamber music skills following classes by the Trio di Trieste, Kostantin Bogino and the Altenberg Trio. He performs regularly as a soloist and in chamber groups. As Concertmaster he has collaborated with various orchestras in Italy and in Finland. Since 2008, having won the audition, he has been a stable member of the Fondazione Teatro Comunale di Bologna. In 2009, under the tutorship of Prof. Sergio Durante, he earned a Bachelor degree in Humanities and Philosophy from the University of Padova, with a thesis in musical philology centred in

Giuseppe Tartini.

For over 15 years now he has been dedicated to research on performance praxis in baroque music and on questions of philology in music, with a special interest in the School of Tartini and violin playing in the 18th century. He participated in the National Edition of Tartini's works released by Bärenreiter. He holds master classes and teaches educational projects on Tartini's didactics in various Italian Conservatories.

Currently he holds the position of Chamber Music Professor at the Conservatory of Benevento (2020).



DOMEN MARINČIČ  
Ljubljana, Slovenia

### *Tartini's Music Performed without Chordal Continuo*

THE modern debate around the performance of bass lines without chordal continuo instruments has largely focused on Arcangelo Corelli's violin sonatas, the performance of recitative in later periods, and thirdly, the possibilities of realizing figured basses on the cello. The music of Giuseppe Tartini offers many insights into such practices. It seems that Tartini normally left his solo sonatas, trios and concertos unfigured and that figures were only added for publication, and his collection of sonatas "a violino e basso," op. 2, was published unfigured in both its Roman and its Parisian editions. The bass parts of his solo sonatas occasionally feature double stops, which raise doubts about the presence of a harpsichord. Tartini wrote that he plays his *Piccole Sonate* without the *bassetto*, which also implies that he normally expected such pieces to be performed in a duo with a stringed bass, perhaps depending on the social context. Only 10% of the manuscript parts of his seventy violin concertos preserved in Padua show any sign of the presence of keyboard continuo, while in half of these cases the figures seem to be a later addition.

Today's discussions very often center on the realization of continuo parts by cellists adding double stops and chords, but there is little confirmation of such a practice in the sources, and researchers are often misled by the belief that the presence of figures must imply the necessity of realized harmony. Tartini's contemporaries seem to have put larger importance on matching articulation between the parts and the dynamic possibilities. A more flexible intonation with purer intervals is another possibly relevant aspect to be investigated in due course.

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**Domen Marinčič** is a freelance musician, broadcaster and concert presenter. He studied viola da gamba, harpsichord and thorough bass in Nuremberg and Trossingen. He has performed extensively throughout Europe, in Canada, USA, China and Vietnam, and has participated in 35 CD recordings for Accent, Aeolus, Arcana, BIS, Harmonia Mundi France, Oehms Classics, Ricercar and Sony/DHM. Since 2009 he has been on the editorial board of the Monumenta Artis Musicae Sloveniae series. He has given papers at several international musicological conferences in Slovenia and Italy, as well as lectures or workshops at conservatories in Vienna, Mantua, Venice, Detmold, Bremen and Munich.



DARIO MARUŠIĆ  
Pula – Marušići, Croatia

### *Folk Fiddling in Istria*

**T**HE Istrian fiddling tradition is mostly represented by groups whose basic core consists of a fiddle and a small two string bass. In the presentation of the Istrian fiddling



tradition, which until recently was a rich tradition, the author tries, among other things, to extract and analyse the older elements of the repertoire and playing techniques. In terms of repertoire, the influences of northern Italy and Central Europe are clearly visible, and traces of these influences go as far as Poland and even eastern to Romania. Observing the playing technique and comparing the terminology, it is possible to trace elements of the Baroque, and in sources earlier than the introduction of the accordion, modality often appears. There are certain local peculiarities in the construction of musical instruments. The author also wonders how much young Tartini really had the opportunity to listen to and to observe folk musicians and singers at the time of his Istrian childhood and not only in later years.

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**Dario Marušić**, ethnomusicologist and musician, spent his childhood in the North-Istrian countryside in direct contact with the Istrian traditional music and in high school he began researching his soundscape. He has participated in numerous projects on fiddling and plays an important role in the revitalization of traditional groups (Trio Kras, Pišćaci), and generally music and musical instruments of northern and central Istria.

For the Croatian Ministry of Culture, he has worked on the preparation of the “Istrian Ethnomusical Microcosm”, as the Croatian proposal for the UNESCO Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity and on the project “Praksa violine i bajsa u Istri” for inclusion in the Register of Cultural Heritage of the Republic of Croatia.

Presently he performs as soloist, with his group, and engages in composing, research, teaching and conducting music workshops of Istrian music. So far, he has released 3 books and 16 albums.



RICHARD PARNCUTT  
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*Tartini's Harmonic Theory:  
Fundamental Psychological Problems*

TARTINI took for granted that a musical interval is a number ratio, and that musical beauty has a mathematical foundation. Like earlier Renaissance theorists, he regarded pure or just tuning (4:5 for the major third) as ideal. His demonstrations of the difference tone (terzo suono) were consistent with these ideas. He could not have known that in regular musical textures, difference tones are inaudible due to masking by other tones, and so can hardly influence the perception of musical structure.

Modern experiments on intonation in performance—technically impossible for Tartini—have repeatedly contradicted ratio theories. Larger intervals are consistently stretched relative to ratios. There is no evidence in performance for two different major third intervals, one just and one Pythagorean. A “just diatonic scale” (however defined) sounds out of tune. On average, interval sizes approach the familiar tuning of the piano. Intervals are pitch distances that, like melodies in oral tradition, are learned anew by each generation. Performers may deliberately tune intervals wider or narrower than the cultural standard, depending on the relative importance of competing criteria in a musical context (emotional expression, motion implications, audible beating, leading versus following in ensemble).

Tartini and Rameau realized the importance of explaining the minor triad, and launched a long tradition of failed attempts. But there has always been a simple explanation. Chords are tone simultaneities. The consonance of a chord depends mainly on the consonance of the intervals. In 18th-century musical practice, there were effectively 12 tones per octave, each with variable tuning; equal temperament was one of the practically acceptable

solutions. Nineteen different trichords can be played in the chromatic scale, of which the major and minor triads are the most consonant because they include the perfect fifth or fourth interval and avoid the major or minor second interval.

Tartini cannot be blamed for building a harmonic theory based on integer ratios. Despite the scientific advances of the Enlightenment, most theorists were still doing it. Later, even Helmholtz, who complained about numerology and preferred to consider overlapping partials, worked with ratios. Musical numerology is still popular today despite the clear counterevidence. A possible reason: we are keenly aware of the emotional power of music—indeed, as musicians our identity is based on it—but psychological research has not yet clearly explained it. Tartini recognized correctly that musical consonance and emotion belong to the most fascinating and mysterious phenomena.

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**Richard Parncutt** is Professor of Systematic Musicology, University of Graz, Austria and director of the Centre for Systematic Musicology. He was president of the European Society for the Cognitive Sciences of Music from 2015 to 2018. He holds Bachelor's degrees in music and science (University of Melbourne), an honours degree in physics (University of New England), and an interdisciplinary PhD in psychology, music, and physics (UNE). His research addresses musical structure (pitch, consonance, harmony, tonality, tension, rhythm, meter, accent), music performance (psychology, piano, applications), origins of tonality and of music, and musical interdisciplinarity.



JUAN MARIANO PORTA  
Anton Diabelli Academy of Padua, Italy

***Tartini's Trio Sonatas in the Berkeley Collection (US-Be)***

THE purpose of the presentation is to shed some light on the characteristics of the collection and establish its importance as part of the tartinian trio repertoire.

The manuscripts' collection of Eighteenth-Century Italian instrumental music of the University of Berkley (CA) contains more than one thousand documents that date back to the contemporary and the immediately post-Tartini Paduan environment. In the collection we find fifteen trios of the same copyist, among which five are comprised of cycles of four movements, as a result of the grouping of two different sonatas. Moreover, the fifteen manuscripts can be differentiated in three subgroups: "sonata a tre" (trio sonata), "sinfonia a tre" (trio symphony) and "trio".

The presentation will showcase the guidelines and preliminary results of the investigation on the respective manuscripts: First and foremost, the authorship degree and the role of the present collection as part of the whole tartinian trio repertoire will be established through a *recensio* of the respective sources. Secondly, the most probable considerations that might have led to the grouping in cycles of four movements will be suggested, through an analysis of the environment of reference and of the stylistic evolution of the repertoire. Finally, the most plausible reasons why the manuscripts were named in three different ways (sonata, symphony and trio) will be presented, through various types of analysis: of writing, morphological, of the instrumental technique, harmonic and melodic.

Through this analysis the author hopes to frame the collection in the general context of Tartini's trio sonatas, establishing in a plausible manner the characteristics of the repertoire and the distinctions of the various subgroups of the repertoire.



Juan Mariano Porta was born in 1978, in Mar del Plata, Argentina. In 2003 he graduated as guitar professor, he acquired the title of trombonist and in 2004 he successfully finished the Degree in Music Education at the Conservatory of Music *Luis Gianneo* (Mar del Plata, Argentina). In 2011 he finished the basic level in Composition at the Conservatory Cesare Pollini (Padua, Italy). In 2017 he completed the Master Degree in Music and performing arts at University of Padua. In 2018 he started a PhD in the History of Arts at the Ca' Foscari University in Venice.

Since 2009 Porta has been working as a guitar professor at the Clamat Music Academy of Abano Terme, since 2012 covering the same position at the Anton Diabelli Academy of Padua.

Since 2017 he has been collaborating in two different projects concerning Giuseppe Tartini: creating a collection of Tartinian writings at the Music Conservatory of Trieste and a collection of all manuscripts and prints of Tartini at the University of Padua. Since 2019 he collaborates with the “Tartini 2020” association in Padua, towards the publishing of Tartini’s music.

Selected music works: *Quattro clarinetisti e una dea* (second prize in the contest Wolfgango dalla Vecchia, 2008); *Beatriz e i suoi fantasmi* (finalist in the contest Alea III, 2010); *Trio Concertante* (first prize in the contest Gramazio Metallo, 2010); *De paso cañazo* (2015).

Publications: Suman, Pietro, *Un saluto alla primavera. Per violoncello e pianoforte*, a cura di J. M. Porta, Padova, Armelin Musica 2017. Porta, Juan Mariano, *Trio concertante. Per mandolino e due chitarre*, Palermo, Mnemes, 2010.



NEJC SUKLJAN  
University of Ljubljana, Slovenia

*Tartini and the Ancients: Traces of  
Ancient Music Theory in Tartini–Martini Correspondence*

IN 1754 Tartini published the *Treatise on Music* (*Trattato di musica*), his first and most important theoretical writing. The fact that Tartini had been developing his concepts since long before the publication of the book is evident from his rich correspondence, among other things. Tartini himself admits that he is not entirely sure about the various mathematical concepts on which he based his musical science. This is why since at least the beginning of the 1730s he debated many of his hypotheses and conclusions in correspondence with some prominent contemporary scholars (among others, Giovanni Battista Martini, Paolo Battista Balbi, and Francesco Algarotti). Tartini's correspondence can therefore in many respects be considered as the genesis of the *Treatise on Music* (especially the first chapters, in which the physical-mathematical foundations of his musical system are laid). Now, a broader audience has the opportunity to study Tartini's letters thanks to a new edition with Slovenian and English translations, published in the Interreg project tARTini.

Tartini largely based his theoretical considerations on music on the past music theoretical tradition, reaching all the way back to the ancient philosophers. Regarding Tartini's musical models, the famous portrait made by Carlo Calcinotto is significant: in it, the *maestro* is represented on the one hand with a composition by Corelli, and on the other hand with the writings of Plato and Zarlino. As is well known, in ancient (and later) theoretical treatises music was considered one of the liberal arts, closely related to other (mathematical) quadrivial disciplines. A close connection between music and mathematics can also be seen in Tartini's musical-theoretical thought: like the theorists

before him who were looking for a solid, rational system within which audible music evolved, Tartini tried to describe musical (sound) phenomena with mathematics. However, in reading his letters and some other theoretical writings, I find that he seems to have reversed this paradigm to a certain extent, too, as it is through music, namely through the purely musical phenomenon of the combination tone (*terzo suono*, about which he initially even argued that its theoretical explication and proof were not essential and necessary, since it was nevertheless heard), that he tried to solve one of the most intriguing ancient mathematical problems, namely squaring the circle.

Considering the just outlined framework, several questions can be posed about Tartini's connections to ancient theoretical tradition: What is the ancient music theory in Tartini's correspondence with Martini, and how does it manifest itself? With what purpose and in what way does Tartini take it up? How does he represent it, what use does he make of it, and what does he ultimately derive from it?

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Nejc Sukljan (1985) studied Musicology and History at the Faculty of Arts, University of Ljubljana. As an Erasmus student, he also studied in Regensburg, Germany. He graduated with honours in September 2009, and for his thesis in musicology, *Vincenzo Galilei's Musical-Theoretical and Musical-Aesthetical Thought*, he received the faculty's Prešeren award. His research focuses on early music history and music theory; in April 2017, he completed his PhD studies with the thesis *Giuseffo Zarlino's Istitutioni Harmoniche and Ancient Music Theory*. Since February 2010, he has been a teaching assistant and since June 2019, assistant professor for musicology at the Department of Musicology, Faculty of Arts, University of Ljubljana. From 2008 to 2012, he was the secretary of the Slovenian Musicological Society and was re-elected to this position in

March 2017. From 2011 to 2015, he conducted the Wind Orchestra of Koper.



BOŠTJAN UDOVIČ & MATEVŽ ŠTEPEC  
University of Ljubljana, Slovenia

*Giuseppe Tartini as an (Missed) Opportunity for  
Slovenia's Cultural Diplomacy*

MUSICIANS and musicologists know Tartini as a composer and musicologist, some other researchers emphasise his work in the field of mathematics. But for the vast majority Tartini is only known by his iconic statue on the Tartini Square in Piran (which was erected more than 100 years after his death). As Piran belonged to Slovenia after the end of the Second World War, it could be expected that Slovenian politics and diplomacy would emphasise the role of Tartini as its cultural product, which could contribute to the recognisability of a country. However, at the beginning of the 30th anniversary of the proclamation of Slovenian independence, we note that Tartini is still treated only as a local phenomenon and symbol of the Municipality of Piran, and is hence not acknowledged as a part of national cultural/musical treasury trove. The results of this oversight are missed opportunities for Slovenian cultural diplomacy and nation-branding.

The goal of our presentation is to try to understand why Giuseppe Tartini and his work remains largely unknown and off the radar. Can this be attributed to the local authorities who have not developed Tartini as a cultural/musical product of the region (as they missed the opportunity with Tartini's "twin," Antonio Tarsia), or is it a broader phenomenon resulting from the inability of national authorities to use its cultural/musical messengers in global cultural/musical relations?

Our findings will be a result of the use of various method-



ological instruments: semi-structured in-depth interviews, analysis of primary and secondary sources on the role of Tartini in the Slovenian cultural system, contrastive textual analysis, and analysis of the cultural strategy of the Republic of Slovenia.

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Boštjan Udovič is an associate professor in Diplomacy at the Faculty of Social Sciences, University of Ljubljana, where he teaches courses related to diplomacy and international political economy. He has delivered courses also to foreign universities. In 2017 he was a guest lecturer at the University of Salzburg.

Matevž Štepec is a B.A. student of International Relations, interested in diplomatic studies. During his study he has been engaged in different extra-curricular activities in the field of culture and social affairs.



JERNEJA UMER KLJUN  
University of Ljubljana, Slovenia

***Understanding Tartini and His Thought – Overcoming Translation Difficulties in the Correspondence between Tartini and Martini***

THE collection of letters exchanged between Giuseppe Tartini and father Giovanni Battista Martini is indeed an exceptionally valuable source of knowledge regarding Tartini's complex musical, theoretical and philosophical thought, his various interests as well as his character. It is, furthermore, a previously

untapped resource for the study of prominent linguistic features of the Italian language in the Age of Enlightenment, especially in regards to their translation into present-day Slovene. A translation of these texts is arguably one of the most important means of understanding Tartini's reflections on music theory and his conceptualization of harmony, as well as a firm basis for further research among those who have little or no linguistic competence in Italian. The specificity of 18th century Italian with its syntactic inversions, dialectal colouring, long-forgotten meanings and ambiguous terms calls for a collaborative effort between experts in the field of linguistics and musicology in order to produce a translation that is accessible to the modern-day target audience.

Drawing insight from her experience in translating the collection of Tartini's letters to various prominent European musicians and intellectuals into Slovene, the publication of which has been set out as one of the goals of the tARTini – Cultural Tourism to discover Giuseppe Tartini Interreg project, the author discusses the pitfalls and unforeseen translation difficulties in the extensive correspondence between Tartini and Martini. Based on a linguistic analysis of these letters, the following problematic areas have been identified: Tartini's use of musical and mathematical terminology, the syntactic, lexical and phraseological characteristics of the 18th century Italian language, as well as the possible comprehension problems arising from a semantic shift or lack of context. Finally, the paper highlights the possible strategies to be adopted in translating historical documents, especially those pertaining to music theory.

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Jerneja Umer Kljun graduated from the High School of Arts (Music department) in Koper in 2004. In 2010 she graduated in Translation Studies at the University of Ljubljana and obtained a PhD in sociolinguistics at the Faculty of Humanities at the University of Primorska, where

she taught contrastive analysis between Italian and Slovene as well as the history of the Italian language. Her main field of research is language contact in the spoken language within the Italian national minority in Slovenia, while exploring other topics within the field of translation studies. She worked as a junior researcher at the Institute for Linguistic Studies of the Science and Research Centre of the University of Primorska. She currently holds the position of Language Instructor at the Department of Translation at the Faculty of Arts (University of Ljubljana) as well as at the Academy of music (University of Ljubljana), where she teaches Italian.



ROBERTA VIDIC

University of Music and Theatre Hamburg, Germany

***Tartini's 'Musical Inference' between  
Epistemology and History of Harmony***

UNCERTAIN and tentative reasoning is common in everyday thinking, as well as in legal argumentation and scientific hypothesis construction. This 'defeasible reasoning' has nowadays become more and more important in computer science and artificial intelligence. Nevertheless, its origin can be traced back to ancient philosophy.

My paper will analyze the use of this 'third category' of reasoning in the writings of the Venetian theorist Francesco Antonio Calegari (Venice, 1656–1742) and his pupil Giuseppe Tartini (Pirano, Istria, 1692–Padua, 1770). Tartini explicitly introduces an Italian term for 'musical inference' (*fondamento musicale*) as a third kind of reasoning in his epistemological and historical discussion of the principles of harmony, written in response to the article "Fondamental" of the French encyclopedist Jean le Rond d'Alembert.

The current convention in interdisciplinary 'informal logic' is

to postulate, besides deduction and induction, a variously named ‘third category’ of inference. This generally happens in practice, where uncertainty additionally comes into play (Walton 2001, Lumer 2016, Harris et al. 2016). ‘Musical inference’ is therefore likely to appear at those moments in the history of music theory, when theory is closely related to musical practice. Such inferences become especially relevant when theory and practice collide in musical controversies. A telling example for such a controversy is the role played by the introduction of rule of the octave in the origin and foundation of modern harmony. In recent and current scholarship (Barbieri 1991; Christensen 2010, 2017; Holtmeier 2007, 2017; Guillotel-Nothmann 2019; Martin 2019), in which we observe controversies over the priority of Rameau as the founder of harmony, or over the rule of the octave as a valid criterium for a modern notion of functionality in harmony.

As my discussion will show, the rule of the octave is central in the historical controversy over the minor mode between Calegari and his pupil Vallotti, as well as in the controversy between Tartini and d’Alembert. Calegari’s treatise literally represents a ‘large demonstration’ of the major and minor mode (Calegari 1732), and it belongs to his seminal writings on tonality. Later on, Tartini names the third chapter of his dissertation (Tartini 1767) ‘On the musical inference’ after two chapters on the inductive and deductive inference.

It turns out that a ‘third category’ of inference is not only relevant for the history, but also for the epistemology of music theory.

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Roberta Vidic is lecturer for music theory and a PhD candidate at the Hochschule für Musik und Theater Hamburg (HfMT). Her dissertation topic is Palestrina and the origin of harmonic theories in early 18th century Italy. Degrees in harp and music theory from Udine, Munich and Hamburg,

studies in historical pedal harps and improvisation at the Schola Cantorum Basiliensis. Research interests include the history of music theory from 16th–18th century, musical form in fantasy and musical terminology. Regular participation in international conferences and publications. Double winner of the Scientific Competition of the German Society for Music Theory (GMTH), her doctoral research is supported by Fondazione di Venezia and Fondazione Cini in Venice, and the German Historical Institute Rome (DHI).





## ACCOMPANYING EVENTS



## ONLINE CONCERT

HARMONIA CONCERTANS – Stara glasba na Novem trgu  
10th Season 2020, Sixth Concert  
Monday, 16 November 2020, at 20.00  
Live stream: <https://hc.zrc-sazu.si>

### **Tartini's Music Throughout Europe: Naples – Venice – London – Osnabrück – Amsterdam – Copenhagen – Uppsala**

#### Ensemble musica cubicularis:

Anne Freitag, traverso | Boris Begelman, violin | Mojca Jerman,  
violin | Domen Marinčič, cello | Tomaž Sevšek, harpsichord

✂ In 1737 Tartini reported to his friend, the theorist Martini: “This year I have to endure nine pupils. This utterly confuses me, since already with four or five I was the most entangled man in this world. They come, or better said, have come without previous announcement and from very far, so that I cannot send them home.”

Tartini attracted pupils from all over Europe and has earned himself the title of “master of nations”. Likewise, his music has survived in numerous European archives. This programme includes two rarely performed flute concertos, two trios and a solo sonata from manuscripts and prints in Italy, England, Holland, Denmark and Sweden.

### Programme

Concerto in F major for flute, two violins and basso (Naples)  
*Andante – Largo assai – Presto*

Sonata in A major for flute and basso (København)  
*Adagio – A la francese – Allegro*



Sonata a tre in D minor for two violins and basso, B. d2 (Venice)  
*Allegro – Largo Andante – Presto*

Sonata X in C major for flute, violin and basso, B. D2 (London)  
*Largo – Allegro assai*

Concerto VI in F major (Amsterdam)  
(arrangement for harpsichord by Leonhard Frischmuth [1721–1764])  
*Largo* (2nd movement)

Concerto in D major for flute, two violins and basso, Gimo 292  
(Uppsala)  
*Allegro – Largo – Allegro*



#### PRESENTATION AND DISCUSSION

### **Giuseppe Tartini, Lettere e documenti: New edition and translations of Tartini's letters**

\* Interest in Giuseppe Tartini's epistolary correspondence is not a novelty. Many of his letters, which are scattered in public and private archives across Europe and the United States, have been known to scholars since the end of the 19th century. The first attempt at a complete and systematic collection of the autograph letters by Tartini was by Pierluigi Petrobelli around the middle of the last century, but it remained unfinished. Petrobelli himself in 1997 describes the state of work on the correspondence in the article "Per un'edizione delle lettere di Tartini". As he points out, the urgency of publishing Tartini's collection of letters became clear when the over 200 letters currently available became known. These documents proved fundamental for defining the personality of an eclectic and interesting artist, from both professional and human points of view. The usefulness of the collection of letters is enhanced by a large amount of precious information on

people and events from the Italian musical scene in the 18th century, on cultural exchanges between different European regions and on everyday life in the Venetian territories. The present work was therefore created from a desire to provide an updated tool for future research on the life and work of a key figure in Veneto and European cultural history.

The collection of letters has already proved itself to be a useful tool for research both in Tartini studies and in different fields of music history. The present collection and reorganisation attempted here for the first time offers, albeit with its limitations, valuable material that can also form the basis of further study in different directions.

Giorgia Malagò,  
editor

**Participants in the discussion:**

Sergio Durante, Giorgia Malagò, Jerneja Umer Kljun,  
Hugh Ward-Perkins, Nejc Sukljan



**SPECIAL RADIO PROGRAMME**

### **Slovenia in Song and Lyrics: The Fringes of Tradition**

Live stream: <https://www.rtvsllo.si/radio/vzivo/rai>

Under a blue sky, castle ruins  
Like a broken crown on a hill shone in gold  
An autumn glitter of lost memories

Between the climbing ivy shimmers with a reddish hue  
And long sighs of northern winds  
Sing about romances of long gone days  
(Janez Menart)

✧ For at least half a century, expert and scientific papers and discourse have promoted the opinion that folk music should be con-

sidered as one of the musical genres. Meanwhile, a clear distinction continues to exist between folk music and composed music: they are researched and presented separately and have a separate existence. The methodologies of scholarly treatment require classification and the creation of ideal types, which are at best only approximations of actual practice. Moreover, many decades of the division between folk music and composed music in education has undoubtedly created categories in the mind of the laic population that easily accommodate each of the genres.

Both genres have their own unique and well-defined characteristics and distinctions, ranging from authorship and the way they are created, recorded, passed from one generation to another, performed and received, to the sociological circumstances of their existence. Opinions on how to refine folk music and present it on stage differed immensely in the past: although composers and folklorists value this music a great deal, it was still strongly associated with the rural environment. Stage aesthetics (especially choral singing) attracted singers and thus coloured the harmonies and performance practices of folk music to such an extent that today there are many more choral singers than folk singers.

This may be one of the reasons why folk music (thanks to many expert collaborators) receives quite a lot of public attention today. It has stepped onto the stage both in the countryside and the city (albeit not spontaneously and with many non-folk practices, but nevertheless quite confidently and with equal standing to other music genres). In these activities, experts encourage musicians to perform in the *old way*. On the other hand, there is also increasing interest in the search for authentic practices of so-called *early music* from the field of composed music.

The two technical terms are, however, only apparently similar. Studies of music of the so-called oral tradition aim to seek out the performance practices of the nineteenth century, when sources are available, but no earlier. Written sources of composed music, on the other hand, are older, but exclude a significant part of the music that we know was alive amongst the population of the

territory of present-day Slovenian, especially among serfs, but that was never actually written down. Songs in the languages spoken – Slovenian, German and Italian – were undoubtedly sung in the Middle Ages, while singing accompanied worship, as well. Nor can we ignore instrumental music, primarily dance music. Since this form of music was passed down as an oral tradition, it had to adapt and change according to the requirements of specific life circumstances. In general, we can assume that the music from the territory of present-day Slovenia was not only original but also connected with the musical currents of neighbouring countries. This is vaguely confirmed by certain rare remnants found within the oral tradition. Such fragments can in some cases even correspond to compositions of more educated composers, who found their inspiration in this living but non-notated music.

The fact that the term *music* is not normally used in the plural form highlights the multitude of inseparable components that are bound into a homogenous and vigorous whole. On the one hand, it would seem that modern society has surpassed positivistic views, but it has nonetheless become infected with pragmatism. Between these two extremes lies a minority realm of music that is honest and does not belong to any particular classification. This realm is old and can be chronologically defined only by the fact that it probably arose prior to the era of Romantic nationalism. Its performance today is imbued with our own awareness, perception, acceptance and knowledge of past musical practices, regardless of the dividing line between composed and folk music. The oral tradition lives on in part at the extreme fringes of present-day Slovenia. Extant musical notations shed light on how much the folk music from these fringes inspired composers as early as in the sixteenth century and consequently gained a universal timelessness through their scores, while at the same time losing its folk attributes as we understand them today.

The radio programme *Slovenia in Song and Lyrics: The Fringes of Tradition* aims to present a part of this sonic realm from one of the extreme fringes of present-day Slovenia: Istria. The region has a multicultural past, which is also reflected in its musical

heritage. Created by local inhabitants, the content was traced by Domen Marinčič and Janez Jocif, two musicians who are experts in historically informed performance. Istrian folk music encouraged them to seek out connections between the folk and composed elements in *early music*. In their active musical work, they were joined by Marino Kranjac from the world of folk music.

In the distant past, there was hardly any music without a clearly defined purpose, not among the uneducated poor, nor among the rich nobility or clergy. Many of the once clearly expressed purposes have, however, been lost or rendered obsolete due to our different way of life today. It is the stage and performance that still attract musicians and audience alike, while the sonority of both the music and the lyrics prove that present-day Slovenia was once a rich cultural space at the crossroads between the Balkans, and Southern, Central and Eastern Europe.

This programme, which consciously connects the fringes of tradition and peoples, is the result of a desire to present music as a complete, purely aesthetic whole. For folk musicians, it paves the way to concert stages in the capital, while at the same time bringing composed music to countryside courtyards. Perhaps the time has finally arrived to realise the words of Béla Bartók: “Each folk tune is a model of high artistic perfection. I regard folk songs as masterworks in miniature, as I do Bach fugues, or Mozart sonatas within the world of the larger forms.”

The story of the programme’s content, too, expresses the fringes, or rather man’s endless walk on the fringes and his eternal oscillation between right and wrong, as well as his consequent search for supernatural help.

From the spirit of the past, we thus attempt to build a bridge to the spirit of the present, while reserving the right to fictional anticipations. May the secret of days past glow with the folk musicians of Istria and the performers of early music: the ensembles Capella Justinopolitana, Capella Carniola, and *musica cubicularis*.

## Music included in the programme

*Un'eroina* (epic folk song from Koper-Capodistria)  
performed by folk musician Marino Kranjac

Giacomo Gorzanis  
*Bal Boemo dito la Filippina*  
*Padoana del ditto*  
*Saltarello detto Sona baloni*  
performed by Bor Zuljan (lute)

Giuseppe Tartini  
Sonata XIII in A major, op. 1, B a 16, "Pastorale"  
*Allegro / Largo – Presto – Largo – Presto – Andante*  
performed by Žiga Faganel (violin) and Domen Marinčič (cello)

*One dvi naranče* (courting song from Istria)  
performed by folk singers Cvetko Rakar, Klavdijo Šavron and Emil Zonta

Gabriello Puliti  
*Donna ingrata (sopra l'aria di Ruggiero)*  
performed by Marino Kranjac (folk singer) and Bor Zuljan (lute)

*Balun* (folk dance from Istria)  
performed by folk musicians Marino Kranjac and Janez Jocif

*Dva šaltina* (two folk dances from Istria)  
performed by folk ensemble Vruja

*Polka ingležina* (folk dance from Istria)  
performed by ensemble Capella Carniola

*Dajte, dajte* (nuptial song from Istria)  
performed by ensembles Capella Carniola and musica cubicularis

Simona Moličnik,  
programme author



International musicological conference

IN SEARCH OF PERFECT HARMONY:  
GIUSEPPE TARTINI'S MUSIC AND MUSIC THEORY  
IN LOCAL AND EUROPEAN CONTEXTS

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4. DNEVI SLOVENSKE MUZIKOLOGIJE

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