

Gabriele Taschetti (ed.)

## Giuseppe Tartini: Fundamental Questions

The present volume, which inaugurates the series called *Giuseppe Tartini and the Musical Culture of the Enlightenment*, includes contributions presenting a wide range of materials and methodologies, revealing a rich multiplicity of perspectives on Giuseppe Tartini's work, ideas, personality and reception history. By casting new light on some fundamental and unanswered questions, this collection of essays aims to increase our awareness of the vastness, complexity, and relevance of Tartini and his world, which inevitably will always inspire new research and new approaches to his music.

### The Editor

Gabriele Taschetti is completing a PhD in musicology at the University of Padua, with a dissertation on early 17th-century sacred music. He has published on music patronage, compositional techniques, *contrafacta*, the creative process, and the circulation of music books in the early modern period. He is currently collaborating in the edition of the opera omnia of Tomaso Cecchini and Giovanni Battista Riccio.

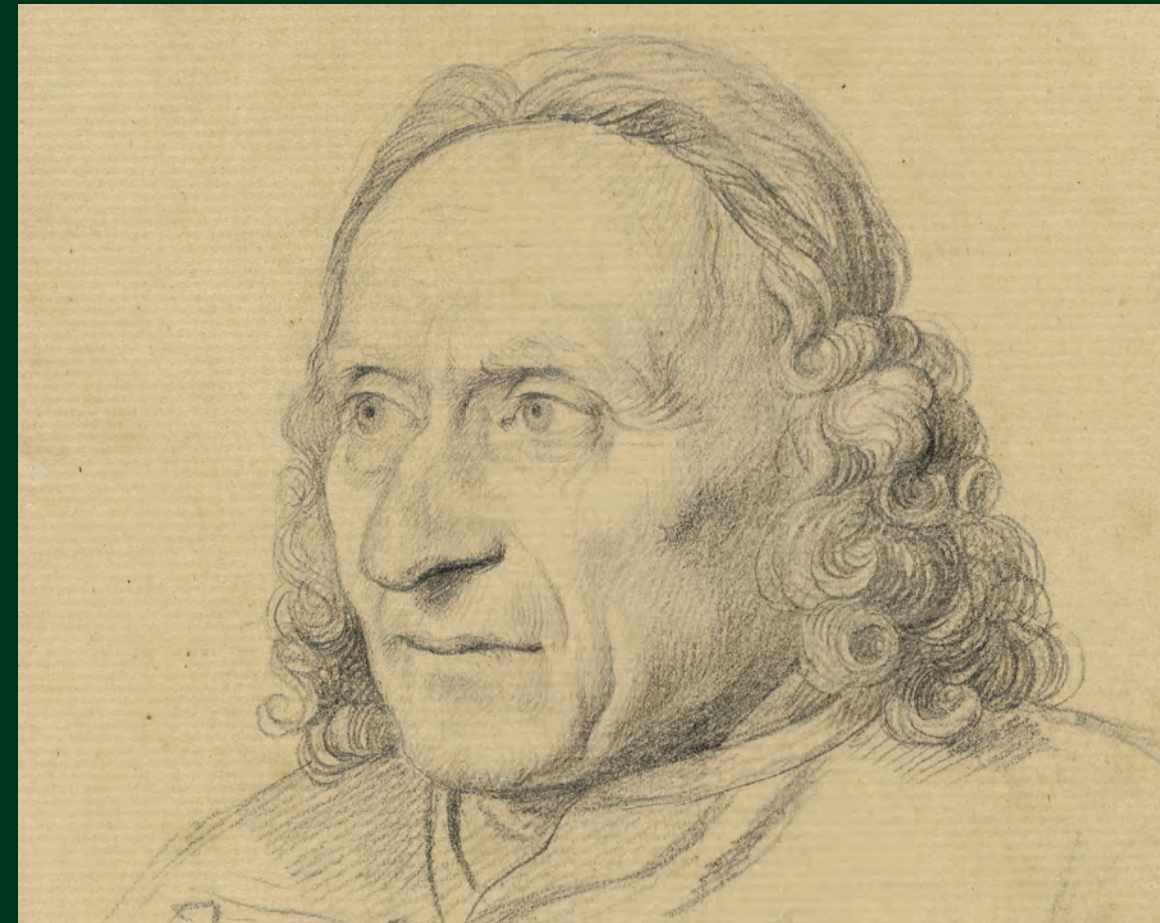
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# Table of Contents

Preface.....7

## Introduction

*Sergio Durante*  
The Tartini Moment ..... 11

## Part I In the Age of Enlightenment

*Raffaele Mellace*  
Classicism and Grace as Leading Aesthetic Principles for the Music  
of the Age of Enlightenment ..... 25

*Cesare Fertonani*  
Tartini and the Enlightenment: Research Notes ..... 41

*Guido Viverit*  
The Sonatas Op. 2 by Giuseppe Tartini: A Tribute to a Young Man  
from East Indies ..... 59

*Paola Besutti*  
Tartini's Musical 'Canonization' in the Italian Philosophical Thinking  
of His Time ..... 73

*Pierpaolo Polzonetti*  
Bach, Tartini and Their Network ..... 95

## Part II Images and Imagination

*Chiara Bombardini*  
The Different Sides of Giuseppe Tartini: Iconography ..... 121

*Roberta Guarnieri*  
Tartini and the Psychoanalyst: Dreams and Musical Creation ..... 143

<i>Fabio Dal Corobbo</i> Giuseppe Tartini and the Christian Faith: <i>Obsequium</i> or <i>Pietas</i> ? .....	149
<i>Valentina Confuorto</i> From the <i>Dream</i> to the Nightmare Investigator: Tartini between Literature and Mythography .....	169
<i>Boštjan Udovič and Matevž Štepec</i> Giuseppe Tartini as a (Missed) Opportunity for Slovenia's Cultural Diplomacy .....	185
 <b>Part III Sources and Editions</b>	
<i>Gabriele Taschetti</i> Giuseppe Martucci, Cesare Pollini, Oreste Ravanello and the Destiny of Tartini's Paduan Manuscripts .....	205
<i>Agnese Pavanello</i> Tartini's Re-Formulation Strategies in Alternative Concerto Movements .	225
<i>Juan Mariano Porta</i> Giuseppe Tartini's Trio Sonatas: Environment, Main Copyists and Main Sources .....	263
<i>Federico Lanzellotti</i> The Sonatas in Four Parts by Giuseppe Tartini: New Perspectives .....	279
Index .....	307

**Part III**  
**Sources and Editions**

Gabriele Taschetti

*University of Padua*

## **Giuseppe Martucci, Cesare Pollini, Oreste Ravanello and the Destiny of Tartini's Paduan Manuscripts**

**Abstract:** In 1895 an essay by Giovanni Tebaldini brought to universal attention the presence of a considerable quantity of music by Giuseppe Tartini, primarily autographs, in the Musical Archive of the Veneranda Arca del Santo in Padua. The presidency board of the Arca soon had to deal with numerous requests for consultation and copies for study or performance purposes without having any specific rules to follow. The publication of the music was among the possible solutions to this problem. The Arca appointed a commission consisting of Giuseppe Martucci, Cesare Pollini and Oreste Ravanello to assess whether and how to publish the music of Tartini preserved in the archive. However, this initiative was abandoned within a few years.

This contribution provides an initial account of this history based on documentary sources.

**Keywords:** Giuseppe Tartini, Giuseppe Martucci, Cesare Pollini, Oreste Ravanello, Tartini autographs, Pontificia Biblioteca Antoniana, Veneranda Arca del Santo

In 1895 Giovanni Tebaldini (1864–1952) published the first study on the musical archive of the Pontificia Basilica of St Anthony of Padua, where he served as chapel master.<sup>1</sup> That publication played a role in the intensification of interest in Giuseppe Tartini's music, to the extent that from that year onwards, the presidency of the Veneranda Arca del Santo – the institution that since 1396 managed the assets of the Paduan basilica – began to receive an increasing number of requests for copies of Tartini's musical manuscripts both for study or performance purposes.

On 14 March 1896, Tebaldini addressed a heartfelt letter to the presidents of the Arca, inviting them to open the music archive to scholars and musicians from all over the world.

It is a matter of revealing to the world a name hitherto only partly known and inadequately so. Otherwise, if Tartini's autographs were still to remain entirely unknown – or barely considered by those who value their importance as autographs – one

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1 Giovanni Tebaldini, *L'Archivio Musicale della Cappella Antoniana. Illustrazione storico-critica* (Padova: Tipografia e Libreria Antoniana, 1895).



would believe in Tartini as a legendary name that had nothing to do with the history and development of Italian art.

Indeed, this legendary aura around Tartini's value has already manifested itself even in those who presume to write history. What has been said, so far, except that he composed Sonatas (which few know), that vertiginous *Devil's Trill*, and that he discovered the third tone?

Conversely, everyone is unaware that Tartini should be regarded as the Beethoven of his time. This is normal if his compositions remain buried – however jealously guarded – in your archive.

[...] Certainly, it is fatal that not everyone can study the development of that Italian art, which, if better known, would show how far it has come even in the instrumental field of symphonic music, the German art.<sup>2</sup>

The presidency decided to write to other Italian music libraries and archives inquiring about their regulations concerning requests for consultation and performance of music.<sup>3</sup> While waiting for the replies, requests kept coming in, and the Arca still had no rules to handle them. Therefore, it was forced to discuss them on a case-by-case basis and respond negatively to most – but not all – of them, which also caused some controversy. For example, in April 1896, Marco Enrico Bossi (1861–1965) – then director of the Liceo Musicale “Benedetto Marcello” in Venice – asked to obtain copies of some unpublished music by Tartini to be performed on

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- 2 “Si tratta di rivelare al mondo un nome fin qui conosciuto appena in parte, e non con sufficiente criterio. Diversamente se gli autografi di Tartini dovessero rimanere ancora affatto sconosciuti, od appena considerati qualche cosa da chi valuta l'importanza autografica, si finirebbe col credere in Tartini ad un nome leggendario e punto appartenente alla storia ed allo sviluppo dell'arte italiana. Infatti questo carattere leggendario intorno al valore di Tartini si è già manifestato persino in chi pretenderebbe far la storia. Cosa si seppe dire fin qui se non che compose delle Sonate; (che pochi conoscono) quel vertiginoso Trillo del Diavolo; e che scoperse il terzo suono?... Viceversa tutti ignorano che Tartini dovrebbe considerarsi il Beethoven del suo tempo. Ma ciò è naturale se le sue composizioni restano sepolte – per quanto assai gelosamente custodite – nel vostro Archivio. [...] Certamente è a considerarsi fatale che non tutti possano studiare lo sviluppo di quell'arte italiana che meglio conosciuta dimostrerebbe quanto essa abbia percorso anche nel campo strumentale della musica sinfonica, l'arte tedesca.” Padova, Archivio della Veneranda Arca di Sant'Antonio (=ArA), 24.2717, “Sul permesso di estrarre copie dei lavori musicali esistenti in archivio, 1896,” 2, Protocollo 156, letter of 14 May 1896.
- 3 The presidents of the Arca wrote to: Luigi Torchi, librarian of the Liceo Musicale in Bologna; Eugenio De Guarinoni, librarian of the Milan Conservatory; “Division of the Library” in the Academy of Saint Cecilia in Rome; Giuseppe Galignani, director of the Parma Conservatory; Rocco Pagliara, librarian of the Naples Conservatory of Music; Riccardo Gandolfi, librarian of the Reale Istituto Musicale in Florence; the “Reverend Administrator” of the Holy House of Loreto; Domenico Mustafà, director of the Capella Giulia in Rome. ArA, 24.2717, 2.

the occasion of the Venetian celebrations for the bicentenary of the birth of Giovanni Battista Tiepolo (letter of 13 April 1896). The presidents of the Arca granted copies of one concerto only, on the condition that the music was returned immediately after the performance (letter of 21 April 1896).<sup>4</sup> Conversely, the request from the “Comitato Tartini” of Piran in the person of Giuseppe Bubba (letter of 30 March 1896), interested in obtaining eight or ten concertos or sonatas for performances to be held that year to celebrate the unveiling of Tartini’s statue in Piran, was rejected outright. On 5 May 1896, the presidents replied to the Piran committee as follows:

[...] On the occasion of the centenary of St. Anthony, the presidency commissioned Maestro di Cappella Cav. Tebaldini to carry out an illustrative essay on the Musical Archive. As soon as it was published, national and foreign institutions approached [the presidency] to obtain copies and the performance of unpublished or rare scores of the illustrious masters. This circumstance persuaded it [the presidency] to draw up a regulation containing the rules to follow in such cases. However, the serious work of restoring the church and reforming the [musical] chapel, and the delay in obtaining the clarifications requested to other musical institutions, have not yet made it possible to draw up such regulations, which are currently under study.

This being said, you will find it reasonable that these requests are not being fulfilled for the time being, and certainly not to the extent proposed by this honourable committee. In a purely particular way and for a special consideration towards the applicant – the director of the Marcello Institute [Marco Enrico Bossi], to whom [the presidency] is bound by duties of gratitude – the presidency has derogated from this principle by allowing the performance of a single piece by Tartini in the Tiepolo festivities in Venice, but with all the necessary precautions to remove the character of a precedent that anyone could invoke in the future to the detriment of the rules that will be established and which are currently not yet known.<sup>5</sup>

4 ArA, 24.2703, “‘Musica inedita del maestro [Giuseppe] Tartini’ (in matita di mano posteriore): 1896 apr. 21–1923 mag. 21” (=24.2703), documents 94–102.

5 “[...] Nell’occasione del Centenario di S. Antonio la Presidenza incaricò il Maestro di Cappella Cav. Tebaldini di un lavoro illustrativo dell’Archivio Musicale. Appena esso venne pubblicato, Le furono rivolte ricerche da Istituti Nazionali ed Esteri per ottenere la copia, ed anche l’esecuzione di partiture degli insigni Maestri inedite o rare. Ciò persuase a compilare un Regolamento che contenga le norme da seguire in simili circostanze. Se nonché le gravi occupazioni pei restauri del Tempio e per la riforma della Cappella e il ritardo a rilevare le delucidazioni chieste da altre Istituzioni Musicali non permisero ancora di concretare il regolamento sopraindicato il quale è allo studio. Ciò esposto troverà ragionevole che non si evadino [sic!] per ora le domande inoltrate e tanto meno nella misura che viene presentata da codesto Onorevole Comitato. In via soltanto eccezionale e per un riguardo eccezionale avuto al richiedente S. Direttore dell’Istituto Marcello a cui lo legano doveri di riconoscenza la Presidenza ha derogato a questa massima permettendo l’esecuzione di un solo pezzo tartiniano nelle feste tiepolesche di Venezia, ma circondando la concessione di tutte quelle cautele che le tolgano il carattere di precedente il quale possa venir

The Piran committee recalled the episode in bitter and polemical terms in a volume published a few months later, in August 1896:

It was the wish of the committee to have the “Filarmonica” of Trieste perform Tartini’s music not yet known to the moderns for the erection of the monument to Tartini, and for this reason, they applied to the presidency of the Arca del Santo in Padua for some concertos or sonatas; but there was no positive response. This is regrettable, especially as, on the opening of the Tiepolo Exhibition in Venice last spring, Tartini’s music was performed, made available by the same presidency.<sup>6</sup>

Until then, the main reason given by the presidency for refusing such requests was the absence of regulation for lending or copying music. On 1 July 1897, violinist Emilio Pente (1860–1929) asked for one or two “quartetti a corde”: rejected.<sup>7</sup> On 3 February 1898, Giovanni Tebaldini, then director of the Conservatory of Parma, asked for that very exact copy he had prepared in 1896 for the Tiepolo concert in Venice. He would have needed it for a concert lecture at his Conservatory. Tebaldini promised to return the music after the performance and declared himself in advance to be “flattered to see his request granted”: refused.<sup>8</sup> Severino Noli, a choirmaster from Nervi (Genoa), wrote on 27 March 1898 to Oreste Ravanello, the new chapel master at the Santo, asking to borrow Tartini’s “canzoncine sacre” and Tommaso Baj’s motet *Triduanas a Domino*. Noli assured that he would immediately copy the music (!) to return it as soon as possible and in perfect order – the best way to have his request refused, which indeed happened.<sup>9</sup>

Another negative response shows that the presidency also considered publishing Tartini’s music in the musical archive. On 9 April 1898, the German composer and teacher Richard Hofmann, writing from Leipzig, asked to have copies made at his own expense of some concertos by Tartini, indicating the incipits of

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invocato da chicchesia in avvenire a danno delle norme che si stabiliranno e che oggi si ignorano.” ArA, 24.2703.

- 6 “Era desiderio del Comitato per l’erezione del monumento a Tartini di far eseguire alla “Filarmonica” di Trieste della musica tartiniana non ancora conosciuta dai moderni, e perciò si rivolse alla Presidenza dell’Arca del Santo a Padova per avere qualche Concerto o Sonata; ma non si ebbe compiacente adesione. Ciò è rincresciuto, tanto più che, inaugurandosi la passata primavera la Mostra tiepolesca a Venezia, venne eseguita della musica tartiniana elargita dalla prefata Presidenza.” See Marco Tamaro, and Gustavo Wieselberger, eds., *Nel giorno della inaugurazione del monumento a Giuseppe Tartini in Pirano. A cura del Comitato Provinciale pel Centenario Tartini* (Trieste: G. Caprin, August 1896), 58.
- 7 ArA, 24.2703, 107, 108, 109. Emilio Pente owned several Tartini manuscripts, which he sold to the Arca on 29 December 1899: ArA, 24.2703, 121.
- 8 ArA, 24.2703, 110, 111.
- 9 ArA, 24.2703, 112, 113, 117.

the required compositions and the catalogue number according to Tebaldini's volume.<sup>10</sup> On the session of 24 April 1898,

Having listened to the letter from Mr. Richard Hofmann requesting a copy of the scores of Tartini's concertos, the presidency decides that [the request] should be rejected as the music is unpublished, and the presidency intends to publish it at a later date.<sup>11</sup>

Finally, on 27 April 1899, the presidency began to address the question of the possible publication of Tartini's works. The matter was raised primarily by president Emilio Brunelli Bonetti, who was tasked with finding a concrete solution. The minutes of the session read:

On the publication of Tartini's works.

President C. Brunelli reports on the need to make a general decision regarding the unpublished works of Tartini in the Basilica's Musical Archive, which, in the opinion of musicians, are considered to be of great artistic value. These compositions were requested both for study and performance purposes, and the presidency has not yet decided to make them available because, mainly being original manuscripts, it reserves the right to study whether it would be appropriate to undertake the publication itself. Now that three or four of these compositions of Tartini's works have been published,<sup>12</sup> music connoisseurs are very interested in them and it would not be appropriate to delay a decision on the subject.

Having opened the discussion, the presidency, in complete agreement with the ideas expressed by the president Cav. Brunelli, asks him to examine the subject in more depth and present concrete proposals at a future meeting.<sup>13</sup>

10 ArA, 24.2703, 114. On the back of the card, the incipits of the following concertos are provided: GT 1.C08 (D 8), GT 1.G09 (D 79), GT 1.A12 (D 99), GT 1.D07 (D 21), GT 1.A17 (D 104), and GT 1.e03 (D 57). Tartini's works are indicated according to the GT catalogue. See Guido Viverit, Alba Luksich, and Simone Olivari, eds., "Catalogo tematico delle composizioni di Giuseppe Tartini," *Discover Tartini, tARTini-Turismo culturale all'insegna di Giuseppe Tartini Interreg ITA-SLO*, 2019–2020, accessed January 15, 2022, <http://catalog.discovertartini.eu/dcm/gt/navigation.xq>. Dounias's catalogue number is given in round brackets. Minos Dounias, *Die Violinkonzerte Giuseppe Tartinis als Ausdruck einer Künstlerpersönlichkeit und einer Kulturepoche* (Wolfenbüttel – Berlin: Kallmeier, 1935)

11 "La Presidenza, sentita la lettera colla quale il S. Riccardo Hofmann domanda di far copia delle partiture di Concerti del M. Tartini delibera siasi riscontrata in forma negativa inquantoché trattansi di musica inedita pella quale sta nelle idee della Presidenza fare in seguito una pubblicazione." ArA, 24.2703, 115. See also ArA 24.2703, 116.

12 In a document probably dating from July 1899, Oreste Ravanello listed 17 recent editions of Tartini's music. See ArA, 24.5665, unnumbered sheets.

13 "Sulla pubblicazione di opere di Tartini. Il Presidente C. Brunelli riferisce sulla necessità di prendere una deliberazione di massina riguardo alle opere inedite del Tartini esistenti nell'Archivio Musicale della Basilica le quali, a giudizio di musicisti

At the following session (6 May 1899), Emilio Brunelli Bonetti presented to the presidency a proposal:

[...] aimed at relieving it of all responsibility, namely:

To appoint a commission to examine the works of Tartini held in the archive and to answer specific questions to be submitted.

Since, however, these questions should concern not only the advisability or otherwise of publication but also the quality and manner of such publication, [Brunelli] observes that to form part of this commission should be called persons of unexceptionable competence, which would be, in conjunction with our maestro di cappella [Oreste Ravanello], the distinguished musicians Marcucci [sic, *recte* Giuseppe Martucci, director] of [the Liceo Musicale of] Bologna, and Bossi M.° Pollini of Venice Padua [“Bossi” and “Venice” crossed out].

[Brunelli] does not hide the fact that this practice will undoubtedly require a certain amount of expenditure, but this expenditure [unreadable word] on the one hand will be of benefit to the presidency by making clear the true importance of the possessed works, and on the other could also be repaid in case the competent vote responds affirmatively on the real importance of the works under examination.

The presidency, having agreed with the ideas put forward by president Cav. Brunelli, fully supports his proposal and asks him to carry it out [unreadable word] by interviewing the proposed musicians in cooperation with another colleague.<sup>14</sup>

sono ritenute di molto valore artistico. Tali composizioni vennero chieste sia a scopo di studio che di esecuzione e la Presidenza non ha creduto sinora concederle perché trattandosi di manoscritti in gran parte originali si riserva di studiare se fosse del caso farsi diretta iniziatrice della pubblicazione. Ora che vennero pubblicate tre o quattro di queste composizioni di opere Tartiniane i cultori di musica molto se ne interessano e non sarebbe opportuno procrastinare una decisione in argomento. Aperta la discussione la Presidenza in massimo convenimento colle idee espresse dal Presidente Cav: Brunelli lo prega di approfondire l'argomento e di presentare proposte concrete in una prossima adunanza.” ArA, 24.2703, 118, Protocollo 253, Seduta XV.

- 14 “[...] tendente a sollevarla da ogni responsabilità, e cioè: Nominare una Commissione la quale esaminasse i lavori del Tartini esistenti nell’Archivio e rispondesse parimenti ad alcuni quesiti da sottoporre: Siccome però tali quesiti dovrebbero riflettere, non solo l’opportunità o meno della pubblicazione, ma anche la qualità ed il modo di tale pubblicazione, così osserva che a formare parte di tale commissione fossero chiamate persone di ineccepibile competenza quali sarebbero in unione al nostro maestro di Cappella [Oreste Ravanello] i musicisti insigni Marcucci [sic, *recte* Giuseppe Martucci] di Bologna e Bossi M.° Pollini di Venezia Padova. Non si nasconde, e non lo nasconde alla Presidenza che tale pratica importerà un dispendio certo, ma quanto dispendio xxx [?] da un lato potrà giovare alla Presidenza col farle conoscere esattamente l’importanza vera delle opere possedute potrà anche essere rifiuto nel caso che il competente voto rispondesse affermativamente sulla reale importanza dei lavori in esame. La Presidenza riconosce giuste le idee portate dal Presidente Cav. Brunelli avaglia pienamente la sua proposta e lo prega a darvi corso xxx [?]”

The solution proposed by Brunelli relieved the presidency from deciding on a matter that was not within its immediate competence. Here the possible members of the commission are mentioned for the first time: Giuseppe Martucci (1856–1909), then director of the Liceo Musicale in Bologna;<sup>15</sup> Cesare Pollini (1858–1912), then head of the Istituto Musicale in Padua (named after him since 1913);<sup>16</sup> Oreste Ravanello (1871–1938), the new chapel master at the Santo after Giovanni Tebaldini's departure.<sup>17</sup> Marco Enrico Bossi was initially proposed, but the presidents dropped his name in favour of Pollini.

The exchanges with Martucci, mainly by correspondence, are amply documented in the archive materials. It can be assumed, on the contrary, that Pollini was in direct contact with Ravanello since there is no written trace of his work in the documentation. Ravanello, as maestro di cappella and employee of the Arca, played the role of referent and mediator between the members of the commission and the presidents, which is why his name is constantly present in these documents.

After several attempts, Brunelli, responsible for contacting the musicians of the commission, managed to arrange a meeting with Giuseppe Martucci,<sup>18</sup> which eventually took place sometime between 24 and 26 June 1899 in Bologna. The delegation from Padua was composed of Emilio Brunelli Bonetti and Oddo Arrigoni degli Oddi, the chief president of the Arca. They met Giuseppe Martucci at the Liceo Musicale, together with Alfonso Rubbiani, an architect and restorer and a friend of Martucci's.<sup>19</sup>

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mediante intervista coi proposti musicisti appaiandosi pella pratica relativa con altro dei colleghi." ArA 24.2703, 118, Protocollo 253, Seduta XVI.

- 15 Antonio Rostagno, "Martucci, Giuseppe," in *Dizionario Biografico degli Italiani*, Treccani, il portale del sapere, accessed January 31, 2022. [https://www.treccani.it/enciclopedia/giuseppe-martucci\\_\(Dizionario-Biografico\)](https://www.treccani.it/enciclopedia/giuseppe-martucci_(Dizionario-Biografico)).
- 16 Vitale Fano, "Pollini, Cesare," in *Dizionario Biografico degli Italiani*, Treccani, il portale del sapere, accessed January 31, 2022. [https://www.treccani.it/enciclopedia/cesare-pollini\\_\(Dizionario-Biografico\)](https://www.treccani.it/enciclopedia/cesare-pollini_(Dizionario-Biografico)).
- 17 Guido Viverit, "Ravanello, Oreste," in *Dizionario Biografico degli Italiani*, Treccani, il portale del sapere, accessed January 31, 2022. [https://www.treccani.it/enciclopedia/oreste-ravanello\\_\(Dizionario-Biografico\)](https://www.treccani.it/enciclopedia/oreste-ravanello_(Dizionario-Biografico)); Maria Nevilla Massaro, "Oreste Ravanello (1871–1938): la sua attività a Padova," in *Cultura, arte e committenza nella Basilica di S. Antonio di Padova tra Ottocento e Novecento*, eds. Luciano Bertazzo, Francesca Castellani, Maria Beatrice Gia, Guido Zucconi (Padova: Centro Studi Antoniani, 2020), 357–370.
- 18 ArA, 24.2703, 118, letters: Brunelli to Martucci, 22 May 1899; Martucci to Brunelli, 27 May 1899; Brunelli to Martucci, 2 June 1899; Martucci to Brunelli, 7 June 1899; Brunelli to Martucci 11 June 1899; Brunelli to Martucci, 23 June 1899.
- 19 In a memorial note published after Alfonso Rubbiani's death, Giuseppe Martucci is mentioned among his Bolognese friends. See Alfredo Baruffi, "Alfonso Rubbiani," *Novissima. Rivista mensile d'arti e lettere* 11, second series, no. 10 (October 1913), np. Rubbiani was certainly well known to the presidenza of the Arca, having participated in 1898 in the competition for the decoration of the parts of the apse of the

The report of the session of 27 June 1899 reveals that Martucci was asked the following questions:

[...]

- a) whether or not the works of Tartini found in the Musical Archive should be published.
- b) by publishing them, what would be the best means for maximum diffusion and lowest cost.

To the first question, Prof. Martucci replied that he needed a detailed examination of the works and that to carry it out, he would need much time, which he lacks, and much study, as he doesn't know the subject.

It was decided as follows:

That Maestro Ravanello, bringing with him the works of Tartini, should remain in Bologna for two or three days to examine them with Prof. Martucci, providing him – which would save a great deal of time – *with those considerations that Maestro Ravanello had previously made* [italics mine], as he had already been dealing with these works for some time.

Once this has been done, Prof. Martucci will give the presidency his opinion on the convenience of publication, on which the answer to the second question depends [...].<sup>20</sup>

Martucci's first reaction makes clear his hesitation in accepting such a task, he could not express such a critical opinion on a completely unfamiliar repertoire. Tartini's G minor sonata *Didone abbandonata* (GT 2.g10) was already in Martucci's

Basilica of St. Anthony in Padua. See Giorgetta Bonfiglio-Dosio, "La documentazione relativa agli interventi artistici otto-novecenteschi," in *Cultura, arte e committenza nella Basilica di S. Antonio di Padova tra Ottocento e Novecento*, eds. Luciano Bertazzo, Francesca Castellani, Maria Beatrice Gia, and Guido Zucconi (Padova: Centro Studi Antoniani, 2020) 54.

- 20 "[...] a) se debbansi o meno pubblicare le opere del Tartini che trovansi nell'Archivio Musicale. b) pubblicandole quale sarebbe il mezzo migliore e per la massima diffusione e pel minor costo. Alla prima richiesta il Prof. Martucci rispose occorrere un minuto esame delle opere stesse per poter condurlo: Necessitare molto tempo che a lui difetta e molto studio, non avendone alcuna cognizione. Si trovò d'accordo il seguente espediente: Che il Maestro di Cappella Ravanello portando seco le opere del Tartini si fermi a Bologna 2 o 3 giorni per esaminarle col Prof Martucci procurandogli, ciò che farà risparmiare molto tempo, quelle ragioni che il Maestro Ravanello ha attinto occupandosi già da diverso tempo delle opere stesse. Ciò compiuto il Prof. Martucci darà alla Presidenza il suo parere sulla convenienza della pubblicazione dal qual parere dipende lo scioglimento del secondo quesito [...]" ArA, 24.2703, 118, Protocollo 395.I, Seduta XXII.

chamber repertoire before 1886 when he was still in Naples.<sup>21</sup> Besides this, he had had virtually no significant contact with Tartini's works as far as is known. The presidency needed someone who knew Tartini's manuscripts held in Padua very well and who would support (or guide?) Martucci in his examination. At that time, the right person was undoubtedly Oreste Ravanello – who, in turn, as we shall see, relied in part on Giovanni Tebaldini's previous studies. As Martucci was short of time and evidently could not go to Padua, the presidents decided that Ravanello would bring Tartini's music to Bologna, together with his expertise on the subject.

The meeting was set for Monday 3 July 1899 at 2 p.m. at the Liceo Musicale in Bologna.<sup>22</sup> That day, Oreste Ravanello went to Giuseppe Martucci with a letter from the presidents of the Arca and an overwhelming stock of Tartini's – mostly autograph – manuscripts.<sup>23</sup>

All that remains of what must have been a sight-score-reading *tour de force* featuring Giuseppe Martucci at the piano is a document in Ravanello's hand on the letterhead of the Archivio Musicale of the Veneranda Arca del Santo, entitled "Relazione della visita fatta all'Ill. Comm. Giuseppe Martucci Direttore del Liceo Musicale di Bologna per l'esame delle Opere di Giuseppe Tartini appartenenti all'Archivio Musicale della Ven. Arca", signed 7 July 1899.<sup>24</sup>

The report clarifies that Ravanello did not bring the compositions that lacked a score to Bologna. Tartini's manuscripts are then divided into: A. Compositions without scores; B. Compositions with scores; and C. Vocal music. Martucci only saw the manuscripts of categories B and C.

B. Composizioni in Partitura

I. 22 Concerti a 4	dal N. 91 al 112	} tutti autografi meno qualcuno
II. 39 [Concerti a 4]	[dal N.] 113 [al] 151	

21 Dario Candela, "Giuseppe Martucci interprete ma non di se stesso," in *Giuseppe Martucci e la caduta delle Alpi*, eds. Antonio Carocchia, Paologiovanni Maione, and Francesca Seller (Lucca: Libreria Musicale Italiana, 2008), 138.

22 ArA, 24.2703, 118, Martucci to the presidenza, 28 June 1899.

23 ArA, 24.2703, 118, Brunelli to Martucci, 2 July 1899.

24 ArA, 24.2703, 118, 8 July 1899, Protocollo n. 421, hereafter *Relazione*. In addition to the formal copy in the deeds, there are notes and drafts preserved in a file of papers that belonged to Ravanello, as mentioned in Massaro, "Oreste Ravanello," 366, referring to ArA 24.5665, sotto fasc. 2, cartella "Tartini": "Relazione della visita fatta all'Ill.<sup>lre</sup> Comm.<sup>re</sup> Giuseppe Martucci Direttore del Liceo Musicale di Bologna per l'Esame delle Opere di Giuseppe Tartini appartenenti all'Archivio Musicale della V.<sup>a</sup> Arca di S. Antonio". A fair copy of the report can also be found in today's music archive. The existence of this copy was first mentioned in Guido Viverit, "Catalogo ragionato dei libri-parte tartiniani presso l'Archivio musicale della Veneranda Arca del Santo," (MA dissertation, University of Padua, Faculty of Literature and Philosophy, Department of History of Visual Arts and Music, 2008), 28, referring to Pontificia Biblioteca Antoniana (=I-Pca), Z\_B VII 3331: "Relazione della Visita fatta all'Ill.mo Comm. Giuseppe Martucci per l'Esame delle opere Musicali di Giuseppe Tartini".



- III. 36 Sonate a Violino e Basso (Cembalo)
- IV. 1 Volume di Sonate p. Violino                      autografo
- V. 1 Volume [di Sonate per Violino]                      copia
- C. Composizioni vocali
  - I. Canzoncine ad 1. 2. 3. v. (copia fatta dal M.o Tebaldini)
  - II. Salve Regina a 4 v. miste
  - III. Miserere a 5 v. miste<sup>25</sup>

It's not always easy to establish a precise boundary between Martucci's observations and the ideas that Ravello had already developed over time. Instead, the document appears to account for Martucci's remarks filtered and supplemented by Ravello's thoughts.

I will now refer to Comm. Martucci's judgement on the compositions marked B and C, accompanying it with notes that I deemed necessary.

B.

Considerations about the concertos. In general, even though they may sometimes appear to be lacking in substance, the concertos are of great interest with regard to violin technique. Tartini shows much genius in them and perfect knowledge of form, which is almost always a constant. Comparing G. F. Händel's concertos with those of Tartini, one can see that Händel's is more magnificent but sometimes more empty both in concept and substance.

These first remarks put into place some categories for a value judgment: substance, concept, violin technique and mastery of the form. But the real aim is to underline how Tartini is on the same level as European composers of the same period.

Padre Martini's concertos for orchestra, organ and instruments are absolutely inferior to Tartini's. This fact must be taken into consideration since it puts Tartini at the level of the best of his contemporaries even as a *symphonic* composer [italics mine].<sup>26</sup>

The parallel with Giambattista Martini, a composer at the time more famous than known, offered the opportunity to put more emphasis on Tartini. The suggestion

25 *Relazione*, 2v.

26 "[...] Ora riferirò il giudizio del Comm.re Martucci sulle composizioni segnate alle lettere B. C. corredandolo di note che mi parevano necessarie. B. Considerazioni sui concerti. In generale i concerti, anche se qualche volta possono sembrare poveri di sostanza presentano però un grande interesse per la tecnica del Violino. Tartini vi dimostra molta genialità, ed una perfetta conoscenza della forma che è quasi sempre costante. Confrontando la musica dei concerti di G. F. Händel con quella di Tartini, si nota come quella di Händel sia più grandiosa ma talvolta più vuota come concetto, e come sostanza. I concerti poi p. Orchestra, Organo ed istrumenti del P. Martini sono assolutamente inferiori a quelli di Tartini. Questo fatto deve esser tenuto in considerazione giacché pone il Tartini al livello dei migliori suoi contemporanei anche come compositore sinfonico [...]" *Relazione*, 3v.

for this comparison probably came from Martucci, who was likely more familiar with Tartini's music, particularly that preserved in the library of the Liceo Musicale in Bologna. The designation of Tartini as a "symphonic composer" should be read in the context of the Italian neo-symphonism of the late 19<sup>th</sup> century, then in search of distinguished progenitors, and of which Martucci was one of the most significant representatives.<sup>27</sup>

The document continues with a sort of report card of Tartini's concertos, which are indicated according to a now dismissed numeration already adopted by Tebaldini.<sup>28</sup> The numbers do not refer to *the* compositions but rather to the individual manuscript sources. This may seem obvious nowadays, but this distinction was not necessarily apparent then. Each item is assessed according to the following rating scale: good (*buono*), fair (*buonino*), mediocre (*mediocre*) and weak (*debole*). Sometimes a more specific opinion is given on individual movements, e.g. "130. [=I-Pca D.VII.1902/83: GT 1.A20 (D 107)] good: especially the 2<sup>nd</sup> and 3<sup>rd</sup> movements".<sup>29</sup> In other cases, the comment is more extensive: "117. [=I-Pca D.VII.1902/70: GT 1.C12 (D 12)] The 1<sup>st</sup> movement is interesting for the application of the Teoria dei Rivolti. The 2<sup>nd</sup> movement, a Siciliana, is good; the 3<sup>rd</sup> is rather weak."<sup>30</sup> The remark on the 'teoria dei rivolti' (i.e. the use of certain inverted dissonant chords) certainly does not come from Martucci, but rather from Ravanello, who in turn is building on the work of Tebaldini, who had made the following remark in his book of 1895:

However, the aforementioned *Quartetto 117* is also interesting for other reasons. Here we see the practice of that 'teoria dei rivolti', which began with Calegari and was then accepted by Vallotti and Tartini himself. See the following example: [reduction of bars 14 and 15 of the first movement of the concerto: 7th chord in the second inversion followed by another chord with a dissonance that is heard together with its resolution] These, which today would not be called licenses, but errors, 'scuola dei rivolti' found a way to justify. We note the fact already observed elsewhere.<sup>31</sup>

27 Rostagno, "Martucci"; Alberto Fassone, "Il sinfonismo di Giuseppe Martucci fra 'italianità' e tradizioni germaniche," in *Giuseppe Martucci e la caduta delle Alpi*, eds. Antonio Carocchia, Paologiovanni Maione, and Francesca Seller (Lucca: Libreria Musicale Italiana, 2008), 205–218.

28 In this regard, this document and all the others in the folder provide valuable information on the changes in the consistency of the Tartinian *corpus* (as well as its cataloguing) in the Archivio Musicale della Veneranda Arca del Santo over time.

29 *Relazione*, 5r.

30 *Relazione*, 4v.

31 "Ma il *Quartetto 117* dinanzi citato interessa anche per altri motivi. In esso si vede praticata quella teoria dei rivolti che, sorta con il Calegari, venne accettata quindi dal Vallotti e dallo stesso Tartini. Vedasi il seguente esempio: [music example] Questi che oggi si chiamerebbero, non licenze, ma errori, la scuola dei rivolti trovava il modo di giustificare. Constatiamo il fatto già osservato altrove." Tebaldini, *L'archivio musicale*, 78.

Incomplete manuscripts or those that show signs of Tartini's compositional process, or both, were dismissed with expressions such as: "137. [=D.VII.1902/90: GT 1.D02 (D 16)] incomplete: autograph and interesting as such".<sup>32</sup> In case of erasures, the examiners took the opportunity to ascribe to Tartini an evaluation, so to speak, on his own music: "143. [=I-Pca D.VII.1902/96: GT 1.e03 (D 57)] mediocre. The first movement is rather good; Tartini himself deleted the *adagio!*"<sup>33</sup> The sheer volume of manuscripts did not allow them to linger over scores that posed problems that went beyond the simple evaluation of the music: "These quartets [144, 145, 146, 147]<sup>34</sup> are written with little attention, have numerous repentances and erasures and lack the bass in some places. The violin part has a few variations here and there. They were therefore not examined. I add that n. 147 is not autograph."<sup>35</sup>

The sonatas, instead, received more positive comments:

### III. 36 Sonatas for Violin and Bass (numbers 1 to 36)

These 36 sonatas for Violin and Bass or Harpsichord are very interesting; the themes are brilliant and varied; however, the bass is sometimes faulty in my [Ravanello's] opinion.

[...]

### IV. Autograph volume of music for Violin

This volume [I-Pca, D VI 1888/1] consists of 106 pages of very interesting music. M<sup>o</sup> Martucci considers it precious not only for its curiosity but also for the value of the music it contains. Tebaldini mentions it in his book.<sup>36</sup>

The verdict on the vocal compositions ("Canzoncine sacre", *Salve Regina*, *Miserere*) was not particularly laudatory. Yet, this music was appreciated for its sobriety and, therefore, for its applicability in a liturgical context. In other words, Tartini's sacred music met the aesthetic horizon of the exponents of the so-called Caecilian movement, among whom Ravanello can be included.

These two compositions [*Salve Regina* GT 6.3.e01 and *Miserere* GT 6.2] and the various little songs [GT 6.1] (although some of them have a particular melodic value) placed next to the symphonic music examined so far cannot stand up to comparison; on the contrary, I will note that Tartini's production is almost exclusively expressed

32 *Relazione*, 5r.

33 *Relazione*, 5v.

34 144=I-Pca D.VII.1902/97: GT 1.G02 (D 72); 145=I-Pca D.VII.1902/98: GT 1.G03 (D 73); 146=I-Pca D.VII.1902/99: GT 1.e02 (D 56); 147=I-Pca D.VII.1902/100: GT 1.C13 (D 13).

35 *Relazione*, 5v.

36 "III. 36 Sonate a Violino e Basso (dal n.° 1 al 36). Queste 36 sonate a Viol. e Basso o Cembalo sono assai interessanti; i temi sono geniali e variati; però, a mio parere, il basso è qualche volta difettoso. [...] IV Volume autografo di musica per Violino. Questo volume consta di 106 pagine di musica interessantissima. Il M<sup>o</sup> Martucci lo giudica prezioso non solo per la curiosità ma anche per il valore della musica che contiene. Il Tebaldini lo cita nel suo libro." *Relazione*, 5v–6r.

in symphonic music. I note, however, that both the *Salve Regina* and the *Miserere* as liturgical compositions are not without seriousness and are pretty different from the *horribly baroque and empty* style of church music of the time [italics mine].<sup>37</sup>

Although these words are written by Ravanello in the first person and reflect a sentiment widely shared in Caecilian circles, the statement about ‘baroque’ sacred music sounds like a quintessential Tebaldini. In his volume of 1895, Tebaldini displayed a similar view. When commenting on the masters active at the Santo between the 18<sup>th</sup> and early 19<sup>th</sup> centuries, he lamented that, at that time,

[...] artistic form very often became an artificial construct. But this condition was widespread, not only for music but especially for the other arts. Indeed, music had to suffer the authoritarian imposition of criteria that were anything but specific [to it], which in art are appropriately denoted by the word *baroque*.<sup>38</sup>

Finally, Ravanello’s report closes with an overall positive opinion and outlines the prospects for continuing the work.

From all these considerations, comm. Martucci, first of all, recommends the publication of Tartini’s works. This publication will be of great benefit to scholars, literature and music critics and will shed new light on the name of Giuseppe Tartini.

As to whether this publication should be complete or partial, i.e. whether a choice should be made, Comm. Martucci reserves the right to give a definite opinion when he knows all the other symphonic compositions that currently have no score.

In this regard, with the consent of the honourable presidency, I will prepare the score of the sonata for four violins and one or two concertos for several instruments, and I will send the whole to the Ill.[ustrious] Martucci.

As for the other very numerous compositions to be put into score, the honourable presidency will decide when and how to do this.<sup>39</sup>

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37 “[...] Queste due composizioni [*Salve Regina* and *Miserere*] e le varie canzoncine (nonostante che qualcheduna presenti un certo valore melodico) poste accanto alla musica sinfonica fin qui esaminata, non possono sostenere il paragone; noterò anzi che la produzione Tartiniana si esplica quasi unicamente nella musica sinfonica. Constato però che tanto la *Salve Regina* quanto il *Miserere* come composizioni liturgiche non sono prive di serietà e sono affatto diverse dallo stile della musica da chiesa così orrendamente barocco e vuoto proprio dell’epoca [...]” *Relazione*, 7r.

38 “[...] la forma artistica divenne assai spesso formula artificiosa. Ma simile condizione di cose erasi generalizzata; e non alla sola musica, bensì e precipuamente alle altre arti. La musica anzi dovette subire la prepotente imposizione di criteri tutt’affatto speciali, in arte opportunamente significati dal vocabolo *barocchismo*.” Tebaldini, *L’archivio musicale*, 85.

39 “Da tutte queste considerazioni il Comm. Martucci consiglia in primo luogo la pubblicazione delle opere di Tartini. Tale pubblicazione sarà di gran vantaggio per gli studiosi e per la Letteratura e la Critica Musicale, e porrà in nuova luce il nome di Giuseppe Tartini. In quanto allo stabilire se questa pubblicazione dovrà essere completa o parziale cioè se procedere ad una scelta, il Comm. Martucci si riserva

A note of appreciation for Martucci's great kindness and helpfulness follows.

On 7 August 1899, the presidency prepared letters to be sent to Martucci, Ravanello and Pollini, informing them of the official establishment of the commission and that Martucci was proposed as the chairman. The letter addressed to Martucci reads:

[...] the presidency [...] entirely pleased that Your Lordship has agreed to take on the task you have been entrusted with, and having read the report of Maestro Ravanello on the conference held with you, unanimously requests you to assume the chairmanship of the commission elected to examine the works of Maestro Tartini in this Music Archive.

It will include M. Pollini Prof. C. Cesare, who has kindly accepted, flattered to be your companion<sup>40</sup> and the Maestro of this Chapel C. Oreste Ravanello.

[The next portion is identical in the letters addressed to Pollini and Ravanello:]

The queries, already known to you, are transcribed here at the bottom.

To their enlightened wisdom is left to suggest all the modifications or new arguments that they find appropriate.

My colleague, the president responsible for music [Brunelli], remains at your complete disposal for any clarifications or information you may require.

In the name of the entire presidency, I renew to you the senses of the most heartfelt gratitude for your kind attention, and I pay to you the most due esteem.

The chief president [Oddo Arrigoni degli Oddi]<sup>41</sup>

di dare un assoluto parere quando avrà potuto prendere cognizione di tutte le altre composizioni sinfoniche mancanti di partitura. Ed a questo proposito con consenso dell'On. Presidenza metterò in partitura la sonata a 4 Violini ed uno o due concerti a più strumenti per mandare il tutto all'Ill. Sig. M.° Martucci. In quanto alle altre composizioni assai numerose da disporre in Partitura, l'On. Presidenza delibererà quando e come si dovrà farle." *Relazione, 7r-7v.*

40 A relationship of mutual esteem and collaboration existed between Martucci and Pollini. See Maria Nevilla Massaro, ed., *Cesare Pollini. Testimonianze. Documenti e testi raccolti in occasione del 150° anniversario della nascita (1858-2008)* (Padova: Cleup, 2008), ad indicem.

41 "[...] la Presidenza [...] pienamente compiacendosi che V. S. Ill<sup>ma</sup> abbia aderito ad assumere l'incarico che Le deferisce e letto il rapporto del M.o Ravanello sulla conferenza con Lei tenuta, unanime la prega a voler assumere la Presidenza della Commissione eletta per l'esame delle opere del M.o Tartini esistenti in questo Archivio Musicale. Vi faranno parte il M.o Pollini Prof. C. Cesare che gentilmente accondiscese lusingato d'esserle compagno ed il Maestro di questa Cappella C. Oreste Ravanello. I quesiti che le sono già noti vengono qui in calce trascritti. Alla illuminata loro saggezza suggerire tutte quelle modificazioni o nuove ragioni che trovano del caso. Il collega presidente alla musica [Brunelli] resta a piena disposizione per tutti quegli schiarimenti ed informazioni che potessero Loro occorrere. È in nome dell'intera Presidenza che io Le rinnovo i sensi della più sentita gratitudine pella cortese attenzione e Le protesto la più dovuta stima. Il Presidente Capo." ArA, 24.2703, 118, Protocollo n. 421, 7 August 1899, (1).

Seven questions, to be attached to each of the three letters, are listed on a separate sheet.

1. Are all of Tartini's manuscripts in the music archive to be considered original, and which of these compositions are unpublished?
2. Are Tartini's works worth publishing?
3. Are there any publications of works by the same author?
4. Should they all be published, or should a selection be made?
5. What additional work needs to be done to make Tartini's works suitable for publication?
6. What is the best way to publish them at the lowest cost to the Arca administration?
7. If the publication of Tartini's works is not deemed appropriate, what procedure should the presidency follow in the case of requests for copies or performances of Tartini's works in its possession?<sup>42</sup>

Interestingly, the Arca was well aware that in case the publication was discouraged, it would not be able to rely on a solid plan B – initially plan A – i.e. on a procedure to be followed for consultation, loan or copy requests. The seventh question shows to what extent the Arca was still struggling to cope with such demands, which continued and would continue to arrive in the following years.

On 22 August 1899, Martucci wrote back, accepting to chair the commission and declaring himself honoured for the prestigious assignment. He also recalled that it was necessary to prepare the scores to continue the examination, as arranged with Ravanello.<sup>43</sup>

The following document in the folder dates from January 1901 – almost a year and a half later – when Ravanello reported to the presidents on the status of the transcription work. During this same period, from the official convocation of 7 August 1899 to this last report, Cesare Pollini had also had the opportunity to examine Tartini's manuscripts and was, in turn, waiting to study the scores that Ravanello was completing. This is the only trace of Pollini's work, who does not seem to have communicated the results of his examination – at least not in written form. The following is from Ravanello's letter to the presidents.

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42 “1. I manoscritti del Tartini esistenti nell'Archivio musicale possono ritenersi tutti originali e fra quelle composizioni quali sono inedite? 2. È meritevole la pubblicazione delle opere del Tartini? 3. Esistono pubblicazioni di opere dello stesso autore? 4. Devono pubblicarsi tutte o farne una scelta? 5. Se e quali lavori di complemento devono preventivamente eseguirsi per rendere pubblicabili le opere del Tartini? 6. Quale sistema è preferibile per la pubblicazione col minor aggravio dell'Amministrazione dell'Arca. 7. Ove non fosse trovata opportuna la pubblicazione, quale sistema dovrebbe seguire la Presidenza nel caso di richieste o per copia o per esecuzioni delle opere Tartiniane possedute.” ArA, 24.2703, 118, Protocollo n. 421, 7 August 1899, (2).

43 ArA, 24.2703, 118, Martucci to the presidenza, 22 August 1899.

Padua, 24 January 1901

[...] I have almost completed the work of editing Tartini's works [...] The task of putting into score the works that were missing is almost finished [...] I inform you [...] that I have already acquired knowledge of all of Tartini's compositions and that, therefore, Prof. Cav. Cesare Pollini, a member of the commission appointed by the honourable presidency, can continue the examination he has already begun, so that we can meet with Comm. Giuseppe Martucci [...].<sup>44</sup>

This report by Ravello seems to be the last document testifying to the commission's activities. No record has come to light attesting to an official suspension of the work, which appears to have been simply abandoned. One reason could be that in March 1902 Martucci moved to Naples to assume the direction of the local Conservatory. His successor as director of the Liceo Musicale di Bologna was Marco Enrico Bossi. Martucci then died in Naples in 1908.

However, some later documents testify to episodic attempts to publish individual compositions. The last recorded case dates back to 2 May 1923.

Concerning Tartini's music [Nicolò De Claricini, one of the presidents] reports that the Veneranda Arca, which holds in its famous music archive a large part of the unpublished works of the great master, was repeatedly requested by artists and private individuals to begin the publication of the aforementioned works and that it always followed the authoritative opinion of Oreste Ravello [...], who, on every occasion, advised the presidency, both due to the technical difficulties of transcription and to the great expense that would be incurred without a corresponding result, not to begin this complex and costly publication itself, advising instead to grant some or even all of these works to those publishers who, giving the most severe and reliable guarantees both from the artistic and technical point of view, had requested them to carry out the publication at their own expense. Furthermore, the speaker states that last month he was informed by Cav. Ravello that the Breitkopf publishing house in Leipzig, through the German concert artist [Adolf] Busch, had requested the concession of some unpublished quartets by Tartini, which they intended to publish as soon as possible. The speaker, with the assent of Maestro Ravello, declares that he considers the request of the Breitkopf Company, if there are clear and explicit commitments, as acceptable [...] considering the seriousness and fame that the company itself and Maestro Busch, a great violinist, enjoy everywhere [...]. It is proposed that, in case, no more than 10 musical works at the discretion of the publisher should be granted, without asking for any compensation, but with the right to a certain number of copies

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44 "Padova, li 24 gennaio 1901 [...] La copiatura in partizione delle opere, che ne erano mancanti, è pressoché finita [...] avverto [...] che ho già preso cognizione di tutte le composizioni di Tartini e che quindi il Prof. Cav. Cesare Pollini, membro della Commissione nominata dall'On.<sup>le</sup> Presidenza, potrebbe continuare l'esame che aveva già incominciato affine di poter riunirci col Comm: Giuseppe Martucci [...]" ArA, 24.2703, 118, 24 January 1901.

and with the obligation on the part of the company to return the originals and to indicate in the edition the provenance of the works from the Archivio Antoniano and the concession received from the owner Ven. Arca di S. Antonio.<sup>45</sup>

The document suggests – and history confirms – that the Arca chose not to engage in the publication of Tartini's works. However, attempts were made to take advantage of the initiative of other publishing houses, preferably those of proven seriousness and artistic value. The Arca, on Ravanello's advice, even left the door open to those who wanted to publish Tartini's music in its entirety. As can be read, an attractive offer came from Breitkopf & Härtel and the violinist Adolf Busch. Three years later, Breitkopf published an Adagio by Tartini arranged by Busch, something quite different from the hoped-for collection of 10 concertos.<sup>46</sup>

As is generally known, interest around Tartini took a different direction in the following decade. Ravanello, who would die in 1938, was not wholly uninvolved in this new turn. He could at least see the result of Minos Dounias' studies on Tartini's concertos, to which he must certainly have contributed to some extent, as can be deduced from the acknowledgements in the preface of the seminal volume *Die Violinkonzerte Giuseppe Tartinis* (1935).<sup>47</sup> A comparable work devoted to the

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45 “[...] In merito poi alla musica tartiniana riferisce, che la veneranda Arca, depositaria nel suo celebre Archivio musicale antoniano di buona parte delle opere inedite del sommo maestro, fu più volte sollecitata da artisti e da privati ad iniziare la pubblicazione delle opere anzidette, e che si attenne sempre in merito al parere autorevole del cav. Oreste Ravanello [...], il quale in ogni occasione sconsigliò la Presidenza, sia per le difficoltà tecniche di trascrizione, sia per la grande spesa cui si andrebbe incontro senza esito corrispondente, di iniziare essa tale difficile ed onerosa pubblicazione, consigliandola invece a concedere alcune di dette opere od anche tutte a quegli editori i quali, dando le più serie e sicure garanzie sia dal lato artistico che tecnico, le avessero richieste per eseguire a loro spese la pubblicazione. Dice anzi il relatore di aver avuto dal Cav. Ravanello nel mese scorso comunicazione, che la Ditta editrice Breitkopf di Lipsia a mezzo del concertista tedesco Busch aveva richiesta la concessione di alcuni quartetti inediti del Tartini, dei quali intendeva curarne quanto prima l’edizione. Il relatore su parere conforme del Maestro Ravanello dichiara, che ritiene la domanda della Ditta Breitkopf, qualora vi siano precise ed esplicite impegnative, quanto mai accettabile [...] per la serietà e per la fama che godono ovunque la ditta stessa ed il Maestro Busch grande violinista [...]. Propone, che del caso sieno concesse non più di 10 opere musicali a scelta dell’editore, senza richiedere al riguardo compenso alcuno, ma con diritto ad un certo numero di copie e coll’obbligo da parte della Ditta di restituire gli originali e di indicare nell’edizione la provenienza dell’opere dall’Archivio Antoniano e la concessione avuta dalla Ven. Arca di S. Antonio proprietaria. [...]” ArA, 24.2703, 150, 2 May 1923.

46 The only outcome of the deal may, perhaps, be the following publication: Giuseppe Tartini, *Andante: D-Dur*. Bearbeitet für Violine mit Klavierbegleitung von Adolf Busch. Klavier und Stimme (Leipzig: Breitkopf und Härtel, 1926).

47 “The detailed consultation of Tartini's autographs in the ‘Archivio Musicale della Cappella Antoniana’ in Padua was made possible to me by the venerable Presidency



sonata repertoire was later conducted by Paul Brainard, who published the first results in the late 1960s.<sup>48</sup> Then, in the 1970s, the first series of editions of Tartini's works of a relatively broad scope was initiated by Edoardo Farina and Claudio Scimone (22 volumes between 1971 and 1989).<sup>49</sup>

Today, 127 years after Tebaldini first publicly unveiled the corpus of Tartini Paduan manuscripts, we are for the first time at the beginning of a scholarly opera omnia series of the music of Giuseppe Tartini.<sup>50</sup>

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of the Church and the Maestro del Santo, Prof. Oreste Ravanello, to whom I owe a great debt of gratitude, as well as the kind director of the 'Biblioteca Antoniana', Father Dr. Cav. Uff. Luigi Guidaldi, I would like to thank them." (Die eingehende Benutzung der Tartinischen Autographe des "Archivio Musicale della Cappella Antoniana" zu Padua gestatteten mir das verehrte Kirchenpräsidium und der Maestro des Santo Professor Oreste Ravanello, denen ich sowie dem liebenswürdigen Direktor der "Biblioteca Antoniana" P. Dott. Cav. Uff. Luigi Guidaldi an dieser Stelle ergebenst danken möchte). Dounias, *Die Violinkonzerte*, VI.

- 48 Paul Brainard, "Le sonate a tre di Giuseppe Tartini un sunto bibliografico," *Rivista Italiana di Musicologia* IV/1 (1969), pp. 102–126. Paul Brainard, *Le sonate per violino di Giuseppe Tartini. Catalogo tematico* (Padova: Accademia tartiniana di Padova, 1975).
- 49 See Sergio Durante, "Il contributo di Claudio Scimone alla conoscenza di Giuseppe Tartini," in *Cladio Scimone 1934–2018. Contributi per una storicizzazione*, ed. Sergio Durante and Claudio Griggio (Firenze: Leo S. Olschki Editore, 2021), 32–34.
- 50 The first published volume being Giuseppe Tartini, *L'arte dell'arco*, ed. Matteo Cossu (Kassel: Bärenreiter-Verlag, 2022). See Sergio Durante, "The Tartini Moment," in *Giuseppe Tartini: Fundamental Questions*, ed. Gabriele Taschetti (Berlin: Peter Lang, 2022) 11–22.

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