

FOREWORD

In early 2012 Giuseppe Tartini's greatest admirer and the foremost connoisseur of his life and works, Professor Pierluigi Petrobelli (b. Padua, 18 Oct 1932; d. Venice, 1 March 2012) quietly passed away. To commemorate his devotion to the "maestro delle nazioni," who had been born in the Istrian town of Piran, an international musicological conference entitled *Giuseppe Tartini and Research into His Life, Works and Time* was organized there a year later.

The conference took place in the house in which the great violinist came into the world on 8 April 1713, the day of his baptism over 300 years ago. It was in this very house and a family villa in neighbouring Strunjan that Giuseppe Tartini spent his childhood and the happy years of his early formative period before he left forever his beautiful Istria to become a world-famous musician – a violin virtuoso and an internationally renowned teacher admirably named "maestro delle nazioni" and the composer of a large oeuvre of mostly instrumental works. Even though his musical legacy is today preserved mainly in Padua, his second and final home, some of his worldly possessions and especially writings were bequeathed to his closest relatives in Piran and are now in the safe custody of the local branch of the Provincial Archives of Koper.

Giuseppe Tartini never forgot his native Piran, and in like spirit Piran gratefully remembers its greatest citizen. Not only has he been remembered on the obvious anniversaries of 1892 and 1992, but he has also been celebrated more or less regularly with annually organized "omaggi a Tartini", concerts, workshops, exhibitions and from time to time also scholarly gatherings. The conference mentioned at the start was already the fourth such event since 1992, and a glance at the records reveals the presence of numerous speakers from several branches of the Humanities, including musicologists, philosophers, art historians and historians, plus performing musicians, mathematicians and many others, all talking about different aspects of the life, works and time of Giuseppe Tartini. Each meeting – and the publications that ensued – yielded new names, but one name was a *fil rouge* running through all of them: that of the leading Tartini scholar, Professor Pierluigi Petrobelli.

The 2013 conference was conceived and organized – like the two preceding ones – by the Institute of Musicology, Scientific Research Centre of the Slovenian Academy of Sciences and Arts, in collaboration with the University of Padua and the Italian Community

“Giuseppe Tartini” in Piran, the host of the event and also the organizer of regular activities dedicated to Tartini in the house of his birth. The scientific committee consisted of representatives of the Institute of Musiology (Metoda Kokole), the Department of Musicology at the University of Ljubljana (Matjaž Barbo), and the Conservatory of Music “Giuseppe Tartini” of Trieste (Margherita Canale Degrassi), plus an Emeritus Professor of the University of Liverpool (Michael Talbot).

The present volume was planned as the final result of this meeting, bringing together scholarly texts based on the papers presented at the conference. Ten papers were delivered at the conference, and seven of these were transformed into scholarly articles included in this volume, to which were added two further contributions conforming perfectly to the conference theme: Candida Felici’s study of the dissemination of Tartini’s sonatas in France and Ivano Cavallini’s philosophical reflections on Tartini’s use of the famous *Aria del Tasso*. The three papers that did not find a place in the present volume were Pierpaolo Polzonetti’s “Tartini and the Tongue of Saint Anthony,” Domen Marinčič’s “The Notation, Instrumentation and Realization of Tartini’s Bass Parts” and David di Paolo Paulovich’s “G. Tartini and his Sacred Vocal Commitment: the *laudi* and their Survival in Istrian Oral Tradition.”

It would undoubtedly have brought Pierluigi Petrobelli very great satisfaction to know that his work is not forgotten; that the initiatives of international collaboration within Tartini studies that he so fervently supported are becoming an increasingly developing reality; and that the literature on Tartini, his music, his ideas and connected subjects is rapidly growing. Most recently, a volume of ten texts by Italian scholars on the subject of Tartini has appeared in *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* (vol. 11, no. 22, October 2013). And Slovenian musicology now pays homage to the famous Piranese with the present nine contributions, which, it is hoped, will not only provide interesting reading for musicologists but also become a stimulus for further ideas and new research into Giuseppe Tartini, his life, works and time.

Metoda Kokole