

**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
Community of Italians "Giuseppe Tartini" Piran



Tartini 250

Piran-Pirano

Project *Tartini 250* is run under the honourable patronage of the President of the Republic of Slovenia, Borut Pahor.

CONFERENCE PROGRAMME

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 1*

Sergio Durante, *Questions about Tartini, his Music and His Character*

10.30 Break

10.45 *Session 1*

***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 2*

***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 2*

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 3*

***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 4*

***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 5*

***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, Nejc Sukljan

20.00 *Special radio programme*

Slovenia in song and lyrics: The Fringes of Tradition