

Giuseppe Tartini at 330 - A Symposium
October 21-23, 2022
University of Alberta, Canada



<p align="center">Giuseppe Tartini at 330 - A Symposium October 21-23, 2022</p> <p align="center">Organized by the Wirth Institute for Austrian and Central European Studies (UAlberta) in collaboration with the Slovenian Embassy to Canada and the Department of Music (UAlberta)</p>	
<p>Friday, October 21 @ Convocation Hall 17:00-17:45 17:45-18:05</p>	<p>Opening Reception Welcome Alexander Carpenter, Director, Wirth Institute William Street, Chair, Music Department, Andrej Rode, Slovenian Ambassador to Canada</p>
<p>18:05-18:30</p>	<p>Keynote Address: Dr. Walter Kreyszig, "Giuseppe Tartini as Advocate of the Ancient Music-Theoretical Tradition: The Concept of Natura as Key to His Music-Theoretical and Practical Discourse"</p>
<p>18:30-c.19:45</p>	<p>Concert 1 (see concert program below) "Celebrating Tartini - Opening Contexts"</p>
<p>Saturday October 22 @ Convocation Hall 8:00 8:30 9:15</p>	<p>Registration Andrej Rojec: Virtual Tour of the Tartini House Museum in Piran, Slovenia Anders Muskens: "Performance, Classical Rhetoric and the Musical Aesthetic of the Long Eighteenth Century" (lecture-recital)</p>

10:00-10:30	Break - coffee and pastries provided
10:30-11:00	Shirley Thompson: "Tartini à la française: The Concerti Grossi of Charles Henri de Blainville"
11:00-11:30	Cristina Scuderi: "Reconstructing Giuseppe Tartini's School of Nations: Methodological Issues and Hypotheses on a Biographical Investigation"
11:30-12:00	Chiara Casarin: "Defining the Stylistic, Formal, and Aesthetic Conception of Tartini's Violin Concertos: An Opportunity to Reconsider Dounias?"
12:00-12:50	Lunch @ Arts Lounge - catering provided
12:50	Concert 2 "Creative Variations"
13:30-14:00	Linda Kline "Tartini's <i>The Art of Bowing</i> "
14:00-14:30	Alenka Donovan "Tartini and Folk Music"
14:30-15:00	Arlan Vriens "In the Image of Bach: Friedrich Wilhelm Rust's <i>Sonate a Violino Solo</i> "
15:00-15:15	Break
15:15-15:45	Viktoria Grynenko and Guillaume Tardif: "Ivan Khandoshkin, The 'Ukrainian Tartini' (1747-1804): Variations on Ukrainian songs for violins or violin and bass"
15:45-16:15	Kaleb Koslowski, "Global Tartini?"
16:15-16:30	Alexander Carpenter: Closing Remarks
16:30-19:00	Dinner
19:00-20:15	Concert 3 "Tartini's Pupils and Influences"

Sunday October
23 @Studio 2-7,
Fine Arts Building
1000-11:30

Workshop in Performance: "Reading Tartini, Tartini
Teaching the Nations"
(remote access: [https://ualberta-
ca.zoom.us/j/96770627913](https://ualberta-ca.zoom.us/j/96770627913))

*Symposium participants will be provided with Sunday
passes for the Alberta Gallery of Art (11am-5pm) and
the Royal Alberta Museum (10am-4pm).

Keynote Address—Dr. Walter Kreyszig
“Giuseppe Tartini as Advocate of the Ancient Music-
Theoretical Tradition: The Concept of Natura as Key to His
Music-Theoretical and Practical Discourse”

Next to the contemplation of the origin of music, ancient music-theoretical thought beginning with the examination of the *systema teleion*, also known as the Greater Perfect System or the Perfect Immutable System, of the Greeks, is often framed within the broader overarching concept of the *natura*. Embedded within this concept is the discussion of the *disciplina musicae* according to various classifications, such as, on the one hand, *musica mundana* (the orderly revolution of the world expressed in mathematics), *musica humana* (the natural relationship of the human soul with harmonia), and *musica instrumentalis* (the timbral classification of *musica* according to the object responsible for the emission of sound, either by natural instruments, such as the voice, or by artificial instruments of the *musica organica*); and, on the other hand, Saint Augustine’s threefold division of the living being according to *musicus* (knowledgeable in theory and practice) cantor (conversant only in the practice of music) and animal and its correlation in the terms *scientia* (including *musica theoricae*) *ars* (that is, *musica practica*, including compositional practice and performance practice) and *natura*. The latter three concepts circumscribe the contributions of Giuseppe Tartini, author of four treatises, that is, the *Scienza platonica pudata sul chercio* (manuscript), *Trattato di musica seconda la vera scienza dell’armonia* (published Padua, 1754), *De’ principi dell’armonica musicale contenuta nel diatonico genere* (published Padua, 1767) and the *Regole per arrivare a saper ben suonar il Violino* (compiled by G. Francesco Nicolai), which also survives in a number of variants, including the *Libro de regole, ed esempi necessari per ben suonare* (manuscript fragment, discovered by David Boyden of the University of California at Berkeley in 1966), *Il trattato degli abbellimenti* and the *Traité des agréments de la musique* (published Paris, 1771). For Tartini, the underlying precept of both treatises is the *musica disciplina* firmly rooted in the *imitatio* of *natura*, with *natura* reduced to specific mathematical formulas, which in turn account for the intrinsic workings of the various parameters of *musica* within the confines of *natura*, such as the *terzo tuono*, as opposed to the overtone series of Giuseppe Zarlino, and the *mezzo geometrico*, the latter with reference to the mathematical means, discussed in Franchino Gaffurio’s *Theorica musice* (Milan, 1492) and Zarlino’s *Institutioni harmoniche* (Venice, 1558), with this knowledge of physical/mathematical

concepts gleaned from theorists of Greek Antiquity in their examination of the *systema teleion*, serving as the basis for the evolution of the musical system firmly grounded in *natura*, as confirmed in the projection in the planetary orders. Fully conversant in the Greek *systema teleion*, Tartini explains the derivation of the system of diatonic scales from the Greek *genera tetrachordum* — both of which are anchored in the physical/mathematical concepts and thus within *natura*, and that as a source of the *harmonia perfecta* as an expression of the genuine *ars musicae*, the topic of Tartini’s music-theoretical deliberations in his two treatises. With his detailed observations, Tartini, as *musicus* in his profound understanding of both *theorica musicae* and *practica musicae*, links the two facets of the *disciplina musicae* in a most elegant manner in his scholarship, with his detailed comments on performance practices, especially on the diminutions, trills, cadenza, and articulation as an enhancement of the *compositio*, paving the way for the music theoretical discourse of Leopold Mozart, who adopted much of the comments of Tartini on *theorica musicae* and *practica musicae* in his *Versuch einer Grundlichen Violinschule* (Augsburg, 1756).

Keynote Speaker

Walter Kurt Kreyszig is Professor Emeritus of Musicology at the University of Saskatchewan (Saskatoon, Canada), a Deputy Director General of the International Biographical Centre (Cambridge, United Kingdom), a Fellow of the American Biographical Centre (Raleigh, North Carolina, U.S.A.), a member of the Center for Canadian Studies at the University of Vienna, a Membro Onorario del Comitato Scientifico “Dono Delius” of the Conservatorio di musica Niccolò Paganini (Genoa, Italy), and a life member of American Musicological Society, Renaissance Society of America, International Musicological Society, Swiss Musicological Society, and College Music Society. He has received his Master of Arts in Musicology from Western University, a Master of Philosophy and Ph.D. in in musicology, both from Yale University, where he prepared a dissertation on Franchino Gaffurio’s *Theorica musice* (1492), with a focus on the examination of the ancient Greek music-theoretical tradition and the Latin modal tradition, under the supervision of the late Claude V. Palisca (Henry L. and Lucy G. Moses Professor of Music). Walter Kreyszig has presented papers at numerous conferences in Europe, North America, Australia, New Zealand and Japan. He has published widely on pre-sixteenth century music

theory as well as on seventeenth- and eighteenth-century music in *Acta Musicologica*; *Astrolabio: Revista internacional de filosofia* (Barcelona); *Jahrbuch des Stiftes Klosterneuburg* (Austria); *Mathematics and Computation in Music* (with Herbert Kreyszig); *Mousikos Logos*; *Music Discourse from Classical to Early Modern Times*; *Musik als Text: Bericht über den Internationalen Kongress der Gesellschaft für Musikforschung*; *Supplementa Humanistica Lovaniensia*; *Wissenschaftliche Abhandlungen/Musicological Studies*; *Pauly's Realenzyklopädie der Klassischen Altertumswissenschaften*; *Ad Parnassum*; *L'arte armonica* (Accademia nazionale de Santa Cecilia); *Ashgate Historical Keyboard Studies*; *Boccherini Studies*; *Mozart-Jahrbuch*; *Musicologica Austriaca*; *Revista de Musicologia*; *RILM Perspectives*; *Saarbrücker Studien zur Musikwissenschaft*; *Schriften des Händel Hauses*; *Speculum musicae*; *Studi e saggi* (LIM); *Studien zur Musik*; *Studien zur Musikwissenschaft: Beihefte zu den Denkmälern der Tonkunst in Österreich*; *Studies on Italian Music History*; *Studies in Music from the University of Western Ontario*; *Telemann-Konferenzberichte*; *Wiener Veröffentlichungen zur Theorie und Interpretation der Musik*; *Wissenschaft und Kunst*; *Veröffentlichungen der Forschungsplattform "Salzburger Musikgeschichte"*; *Il Paganini: Quaderno del Conservatorio "N. Paganini" di Genova*; *perspectiva.net* [online]; *I Bononcini: Da Modena all'Europa (1666-1747)*; *Die Wiener Klassiker und das Italien ihrer Zeit: Festschrift für Christian Speck*; *Barockmusik als europäischer Brückenschlag: Festschrift für Klaus-Peter Koch*; *Cambridge Handel Encyclopedia*, and *Die Musik in Geschichte und Gegenwart*.

Concert 1: Convocation Hall, Oct. 21 18:30
“Celebrating Tartini, Opening Contexts”

G. Tartini (1692-1770), Sinfonia in A
Allegro Assai - Menuett, Allegro Assai
Tartini, Cello Concerto in A, with Elinor Frey
Allegro - Larghetto - Allegro Assai
Tartini, *Solitario bosco ombroso*, with Diana Rockwell
Tartini, *Tantum Ergo* in d and *Stabat Mater*, with the Symposium Singers
Yarkin, Concerto Grosso, IV, with Nağme Yarkin & Afarin Nazarijou
CPE Bach (1714-1788), Harpsichord Concerto in c, Wq.5 with Anders Muskens
Allegro moderato - Arioso - Allegro spirituoso
J.G. Graun (1702-1771) Sinfonia in D, A:XII:6
Allegro di molto - Andante - Allegro

Terzo Suono Ensemble: Guillaume Tardif, Ewald Cheung, violins; Ethan Filner, viola;
Rafael Hoekman, cello; Rob Aldridge, double-bass; Marnie Giesbrecht, continuo,
Brian Thurgood, percussion

Symposium Singers (dir. Tim Shantz): Diana Rockwell, soprano; Natalie Prando,
alto; Andrew Whiteside, tenor



Texts (Concert 1)

Solitario bosco ombroso (P. Rolli: Di canzonette e di cantate libri due, 1727)

Solitario bosco ombroso
A te viene afflitto Cor
Per trovar qualche riposo
Nel silenzio e nell' orror.
[...] Sento un dolce mormorio,
Un sospir forse sarà:
Un sospir dell' Idol mio,
Che mi dice, tornerà.
Ma se torna, sia pur tardo
Il ritorno e la pietà;
Chè pietoso invan lo sguardo
Su'l mio Cener piangerà.

Lonely shady wood,
To you comes an afflicted heart
To discover some repose
Amid your silence and your terror.
[...] I hear a sweet murmur,
Perhaps it is a sigh;
A sigh from my Idol,
Which says that she will return.
But if she returns, they will be too late,
Her return and her pity;
How piteous that in vain her eyes
Will weep over my ashes.

Tantum ergo

Tantum ergo Sacramentum
Veneremur cernui:
Et antiquum documentum
Novo cedat ritui:
Præstet fides supplementum
Sensuum defectui.
Genitori, Genitoque
Laus et Jubilatio,
Salus, honor, virtus quoque
Sit et benedictio:
Procedenti ab utroque
Compar sit laudatio.
Amen.

Down in adoration falling,
Lo! the Sacred Host we hail,
Lo! o'er ancient forms departing
Newer rites of grace prevail;
Faith for all defects supplying,
Where the feeble senses fail.
To the Everlasting Father,
And the Son Who reigns on high
With the Holy Ghost proceeding
Forth from Each eternally,
Be salvation, honour, blessing,
Might, and endless majesty.
Amen.

Stabat Mater

Stabat mater dolorosa
juxta Crucem lacrimosa,
dum pendebat Filius.
Cuius animam gementem,
contristatam et dolentem
pertransiit gladius.
O quam tristis et afflicta
fuit illa benedicta,
mater Unigeniti!
[...]
Quando corpus morietur,
fac, ut animæ donetur
paradisi gloria.
Amen

At the Cross her station keeping,
Stood the mournful Mother weeping,
Close to Jesus to the last:
Through her heart, his sorrow sharing,
All his bitter anguish bearing,
now at length the sword has pass'd.
Oh, how sad and sore distress'd
Was that Mother highly blest
Of the sole-begotten One!
[...]
While my body here decays,
May my soul thy goodness praise,
Safe in Paradise with Thee.
Amen

Transl: Edward Caswall (1873), [Hymns and Poems, Original and Translated](#)

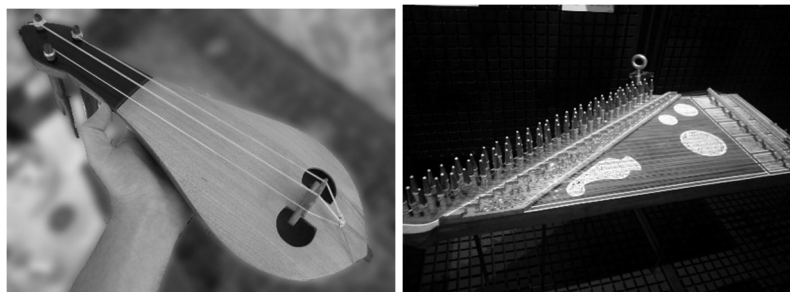
Musicians (Concert 1)

Elinor Frey is a leading Canadian-American cellist, gambist, and researcher. Her albums on the Belgian label Passacaille and Canadian label Analekta – many of

which are world premiere recordings – are the fruit of long collaborations with artists and scholars such as Suzie LeBlanc, Marc Vanscheeuwijck, and Lorenzo Ghielmi, as well as with composers including Maxime McKinley, Linda Catlin Smith, Christian Mason, and Lisa Streich. Elinor Frey's recording of cello sonatas by Giuseppe Clemente Dall'Abaco received a Diapason d'Or and her critical editions of Dall'Abaco's cello music are published in collaboration with Walhall Editions. In April 2022, she issued 'Early Italian Cello Concertos', a collaboration with Rosa Barocca orchestra. She is artistic director of Accademia de' Dissonanti, an organization for performance and research, and has performed throughout the Americas and in Europe in recital and with numerous chamber ensembles and orchestras (Constantinople, Il Gardellino, Tafelmusik, Pacific Baroque Orchestra, Arion, Les idées heureuses, etc.). Recipient of dozens of grants and prizes supporting performance and research, including the US-Italy Fulbright Fellowship (studying with Paolo Beschi in Como, Italy) and a research residency at the Orpheus Institute in Ghent, Elinor Frey holds degrees from McGill, Mannes, and Juilliard. She teaches early cello and performance practice at McGill University and the Université de Montréal and is a Visiting Fellow in Music (2020–2023) at Lady Margaret Hall, Oxford University. She was awarded Québec's Opus Prize for "Performer of the Year" in 2021.

Anders Muskens is a Canadian early keyboard specialist and ensemble director. A native of Edmonton, he first trained in piano with Irina Konovalov, then completed a Masters in historical performance at the Royal Conservatoire of The Hague under Dr. Bart van Oort and Petra Somlai for fortepiano, with Fabio Bonizzoni and Patrick Ayrton for harpsichord. His thesis, under the supervision of Dr. Anna Scott and Dr. Jed Wentz, focused on the application of late eighteenth-century rhetorical acting to musical performance. He continues this research under the supervision of Prof. Dr. Matthew Gardner (PhD in musicology) at the Eberhard Karls University of Tübingen. Anders Muskens was a first place winner at the Early Music Young Ensemble Competition at the London Exhibition of Early Music 2018 and he appeared on BBC Radio 3 Early Music Shows; he received the "Hofkapelle Elbe-Elster" für das Jahr 2019 prize at the "Gebrüder Graun Prize" 2018 in Bad Liebenwerda, DE with his ensemble Das Neue Mannheimer Orchester (DNMO). In July 2020, this ensemble was awarded the prestigious Digital Originals micro-innovation grant from the Canada Council for the Arts alongside funds from the Adriana Jacoba Fund and SENA to record a profile of music from the Mannheim Orchestra's repertoire from 1743-78. Artist in Residence on solo fortepiano and harpsichord at the National Music Centre in Calgary (CA), Muskens was selected as an artist for Alberta

Spotlight in 2020 (CA), and he has played solo programmes and with ensemble in the Utrecht Early Music Festival (NL), the Kasteelconcerten series (NL), the London International Exhibition of Early Music (UK), the MAFestival Brugge (BE), the Laus Polyphoniae Festival Antwerp (BE), the Grachtenfestival in Amsterdam (NL), the Geelvinck Fortepiano Museum in Zutphen (NL), and the Wahrenbrücker Graun-Festtage (DE). Anders is also a period composer and improviser, specializing in mid to late 18th century styles. He has written vocal, orchestral, and chamber works for a variety of settings, including several reconstructions from Mozart orchestral and chamber music fragments. He also experiments with historical oboes and instrument design, and holds a degree in electrical engineering.



Istanbul kemenche or lyra; qanun

A piano student at the Istanbul University Conservatory Piano department, **Nağme Yarkin** entered the Istanbul Technical University Turkish Music State Conservatory and chose the Istanbul kemenche (or lyra) as her main instrument. In 2003, she began composition studies and in 2008 entered the Estonian Academy of Music and Theatre (through the Erasmus program), graduating in 2013 with the Master's degree. Nağme Yarkin began teaching at the Istanbul University State Conservatory in 2012, where she was recently named an Associate Professor. She continued studies in Italy (University of Pavia) and Turkey (Istanbul University). Her doctoral thesis consisted of a concerto grosso featuring a Turkish Ensemble as concertino (soloists). During this period, she also established the Yarkin Duo with her pianist brother, touring across Turkey, the United States, and Europe, notably in 2014 and 2015 as part of "Andre Rieu's World Tour" and from 2017 as part of the Silkroad Global Music project established by Yo-Yo Ma. Her albums and recordings are available on digital platforms such as Spotify and YouTube. She is this year a visiting professor at the University of Alberta.

Afarin Nazarijou started playing the piano before electing the qanun, a traditional Persian string instrument, as her main instrument. She also studied the tombak, a Persian percussion instrument, at the Tehran Music School where she graduated with honors. Afarin graduated from the University of Tehran (Bachelor and Master's in the performance of Iranian music) and pursued a Master's in Contemporary Improvisation at the New England Conservatory of Music ('21), before being admitted in the Master's program at the University of Alberta. She played in many music festivals around Europe and North America in the last decade. She is a percussionist, drummer, conductor and teacher who studied at the University of Alberta, the University of Victoria and Santa Barbara's Music Academy of the West.

Canadian violinist **Guillaume Tardif** has traveled on recital tours and appeared as a soloist and concertmaster with orchestras in prominent venues in Canada and abroad. He has performed solo and chamber repertoire ranging from early music to contemporary works, including lesser-known works and new compositions, original cadenzas and arrangements. He has produced several recordings and published in the areas of string literature and string pedagogy. He holds degrees from the Eastman School (DMA), and the Conservatoire du Québec (MMus, Premier Prix) and is Associate Professor of Violin and String Area Coordinator at the Department of Music, University of Alberta. He has been a guest artist or guest professor at various universities, conservatories, and festivals, and organized musical and educational events in Edmonton and Alberta (including the Enterprise Quartet Series, the Genius of the Violin Project, UStringLAB, International String Connections, and other conferences for the Alberta String Association).

Violinist **Ewald Cheung** has performed as a soloist with orchestras around Canada, including the Edmonton Symphony Orchestra and the Orchestre Symphonique de Québec. Noted for his early aptitudes on the violin, he was invited to perform in various contexts, notably for a tour with Jeunesses Musicales Canada that led to "A Tribute to Fritz Kreisler" recording. A recipient of the 2010 Golden Violin Award from McGill University, where he completed the Bachelor of Music and Artist Diploma, he also obtained a Masters' degree from The Juilliard School. With the Roddick String Quartet, he competed at the London International String Quartet Competition and performed at the Montreal Chamber Music Festival. He is currently a member of the first violin section of the Edmonton Symphony Orchestra.

Ethan Filner is Assistant Principal Viola in the Edmonton Symphony Orchestra since 2019 and the founding violist of the Edmonton-based High Level Trio. He was previously Assistant Principal Viola for the Kitchener-Waterloo Symphony and taught viola at the University of Toronto Faculty of Music from 2016-19. He studied in San Francisco, at Indiana University (B.Mus with Atar Arad), the Guildhall School (Post-Graduate Diploma, with Roger Chase and members of the Takacs and Endellion String Quartets), and New England Conservatory (with James Dunham). He then joined the Cypress String Quartet, which toured extensively from 2001 to 2016 throughout the United States and internationally, including at the Kennedy Center, Library of Congress, Ravinia Festival, and Cal Performances. The Cypress Quartet recorded more than 15 critically acclaimed albums, reached over 150,000 students of all ages through innovative educational outreach programs, and commissioned or premiered dozens of new works from composers such as George Tsontakis, Kevin Puts, Jennifer Higdon, Elena Ruehr, and Philippe Hersant.

Praised by the Toronto Star for his “spirited and fiery performances,” **Rafael Hoekman** became the Principal Cello of the Edmonton Symphony Orchestra in 2015. First trained in St. John’s, Newfoundland, he studied with Theo Weber, Yuli Turovsky (Montreal) and Shauna Rolston (M.Mus, Toronto). He won First Prize at the Orford International Competition, leading to concerto performances with I Musici de Montreal and a subsequent CD on the Amberola Label. He then garnered awards from the Montreal Symphony Competition, the CMC Stepping Stone Competition, the Debut Young Artist Competition, and the Québec Symphony’s Canadian Concerto Competition. He was soloist with the Calgary Philharmonic, the Québec Symphony, among others. As a member of the Tokai String Quartet, Rafael Hoekman won Fourth Prize in the Banff International String Quartet Competition, as well as the Felix Galimir Chamber Music Award and the Sir Ernest MacMillan Grant for a young Canadian chamber ensemble. He toured for Jeunesses Musicales and Debut Atlantic and performed with James Ehnes, Alexander Tselyakov, Anton Kuerti, and the St. Lawrence String Quartet, among others. He teaches cello at the University of Alberta and as part of various music festivals.

Rob Aldridge has been a tenured member of the Edmonton Symphony Orchestra’s Double Bass section since 2008. His education includes a master’s degree from Yale University, a bachelors’ degree from McGill University, an orchestral training certificate from University of Ottawa, a diploma from Grant MacEwan, and summers spent in Banff, Marrowstone, Domaine Forget, and with the National Youth Orchestra of Canada. A versatile musician, he has performed as a soloist with the Alberta

Baroque ensemble, in solo recitals, with jazz trios, rock bands, funk and blues bands, big bands, chamber groups and full orchestra.

A versatile keyboard artist, **Marnie Giesbrecht** performs regularly as an organ soloist in recitals and with orchestra, and as a choral accompanist and chamber musician. Educated at the University of Alberta, the Eastman School, and the Mozarteum in Salzburg, Dr. Giesbrecht is Professor Emerita of Organ at the University of Alberta. She is a past president of the Royal Canadian College of Organists and was on the faculty of the McGill International Organ Academy in July 2005. Her recordings include five solo and duo CDs, as well as performances on CDs with works for organ and choir (Madrigal Singers, Greenwood Singers), organ and saxophone, with clarinet and with orchestra. Artistic director of the University of Alberta Davis Concert Organ Noon Hour Series and the Noon Hour Organ Recital Series in Convocation Hall, she has performed and presented students, faculty and guest artists in a broad array of solo and chamber works as well as concertos in Edmonton. Marnie Giesbrecht and Joachim Segger are Duo Majoya, which presents piano duets, organ duets, duets for organ and piano, and duets for organ and harpsichord. Giesbrecht and Segger also direct the music at First Presbyterian Church in Edmonton.

Soprano **Diana Rockwell** is a fourth year BMus vocal performance student at the University of Alberta (studio of John Tessier). She received a Johann Strauss scholarship to take part in the *Vienna Summer Music Festival 2022*. She performed as part of Concert Choir, the Madrigal Singers, and Opera Theatre, and appeared in operatic roles in productions of *The Enchanted Pig*, *Mondo Novo*, and will soon appear as the Countessa in *The Marriage of Figaro* with the UoA Opera, and as part of the Edmonton Opera’s *Tosca* this October.

Natalie Prando, alto, and **Andrew Whiteside**, tenor are members of the Conducting Choral Ensemble under the direction of Dr. **Tim Shantz**, professor of choral studies at the University of Alberta.

Brian Thurgood, percussionist, joined the Edmonton Symphony Orchestra in 1987 and has since performed as a freelance musician with several Canadian orchestras and ensembles. He joined the faculty of MacEwan College in 1981, where he has held the position of Section Head of Drums & Percussion. He also taught at the University of Alberta’s Summer Jazz Camps, MusCamrose, and Cantando Festival.

Morning Paper Sessions, Convocation Hall, Oct. 22

Virtual Visit of the Tartini House Museum with Andrej Rojec



Tartini Monument in front of the Town Hall in Piran



Tartini House Museum

Anders Muskens (Eberhard Karls University of Tübingen), “Performance, Classical Rhetoric and the Musical Aesthetic of the Long Eighteenth Century” (Lecture-Recital):

This research seeks to present both a theoretical and practical rhetorical approach to the performance of keyboard music of the period 1750–1825, based on interdisciplinary study. Primary and secondary sources on rhetoric, elocution, acting, music, and aesthetics from the long eighteenth century will provide the theoretical foundation to understand the language of music, which will then be applied via practice-based research on historical declamation, acting, and gesture, leading to the final output: an informed musical performance on keyboard.

Shirley Thompson (Royal Birmingham Conservatoire), “Tartini à la Française: The Concerti Grossi of Charles Henri de Blainville”:

Around 1751 the French theorist and composer Charles Henri de Blainville published a set of six concerti grossi based on solo violin sonatas by Giuseppe Tartini. At first sight, Blainville’s decision to arrange Tartini’s works as concerti grossi seems odd, given that this genre was not widely cultivated in France. However, we might hypothesize two compelling explanations for this border-crossing. First, Blainville showed particular enthusiasm for the expressive power of Tartini’s instrumental music, describing his concertos as ‘the triumph of [the violin]’. Second, he had a model. Francesco Geminiani had already subjected Corelli’s Opp. 1 and 3 trio sonatas and (of more direct relevance here) his Op. 5 solo violin sonatas to the same treatment. Indeed, Blainville clearly knew and admired Geminiani’s music. This paper will explore his approach to re-imagining Tartini’s works. It examines a range of features of his arrangements, in particular the way in which he devises ingenious concertino/ripieno alternations and skilfully adapts the multiple-stopping of Tartini’s solo violin to create an independent second solo line. The resulting concertos represent a genuinely (re-)creative initiative that deserves to be better known to scholars and performers.

Cristina Scuderi (University of Graz), “Reconstructing Giuseppe Tartini’s School of Nations: Methodological Issues and Hypotheses on a Biographical Investigation”:

This paper offers an insight into the methodological issues that arise when trying to reconstruct the extent of the Tartini’s School of Nations. An updated onomasticon of Tartini’s pupils will be provided in order to gain a very concrete understanding of the coverage of his school, which has disseminated Tartini’s style and technique all over Europe. This operation has been attempted so far in a partial manner simply

because research on Tartini has had other focuses. Delineating the true identity of the School of Nations means to be able to follow the ramifications of a didactic tradition, facing with more confidence subsequent studies on the processes of transmission of professional skills. With the available data, an attempt was also made to understand the students' turnover in the years of Tartini's teaching, with the intention of hypothesizing possible networks and exchanges between students due to their simultaneous presence in the Veneto area.

Chiara Casarin (Università degli Studi di Padova), "Defining the Stylistic, Formal, and Aesthetic Conception of Tartini's Violin Concertos: An Opportunity to Reconsider Dounias?":

Giuseppe Tartini's personality as a violinist, instrumental composer, and theorist was of central importance in the Eighteenth-century musical scene. The "first violin of Europe" revealed multifaceted cultural interests reflected in his peculiar didactic mission, extensive instrumental production, and high philosophical ambitions. The current work leading to the critical edition of twenty-six unpublished violin concertos from Tartini's "early period" (1721-1735) has paved the way for in-depth analysis of various aspects concerning the ongoing changes in the composition of solo concertos from the stylistic and formal point of view, vis-à-vis the theoretical literature on the subject: Johann Joachim Quantz, Joseph Riepel, and Francesco Galeazzi. Philological investigations help clarify how Tartini reworked elements from the earlier tradition to define a musical expression that appeared to his contemporaries original and unique. On the aesthetic level, this approach leads to clarifying the connections between the formal and poetic concepts shaped by the composer and the larger framework of 'enlightened' sensibility. A better insight into the peculiarities of Tartini's output allows us to discuss – almost a century later – Minos Dounias' approach to the chronology, its achievements, and limits.



*Antonio Vandini famoso Violino in Venezia el amico de Tartini
in Padova fatto da me. Lud. Stoppa*

Antonio Vandini, a close collaborator of Tartini

**Concert 2: Convocation Hall 12:45 pm
“Creative Variations”**

P. Lahoussaye (1735-1818), Violin Sonata no. 5
Allegro brillante - Cantabile - Andante con variazioni
M. Woldemar (1750-1815), “L’ombre de Tartini, Sonate Fantô-magique”
Introduzione - Adagio - Thema con variazioni - Menuet de Tartini
La Commedia dell’Arte (video, arr. GT)

Performers: Guillaume Tardif, Rafael Hoekman, Anders Muskens

**Afternoon Paper Sessions, Convocation Hall, Oct 22
Abstracts**

Linda Kline (Boise State University), “Tartini’s The Art of Bowing”:

Giuseppe Tartini’s *The Art of Bowing* is an important bowing study, but editions are conflicting and no autograph manuscript exists. This session will give an overview of editions and demonstrate Tartini’s intent of practicing passages starting both up-bow and down-bow. Most editions used today do not exhibit this important pedagogical bowing scheme. There were four editions of the work in the eighteenth and early nineteenth century: an edition by Le Clerc (1758) and in three publications of Cartier’s *Art of the Violin* (1798-1803). The Le Clerc is important because it circulated during Tartini’s lifetime. Cartier claims that the source used to prepare the edition was given by Tartini to a friend and was, finally, passed on to Cartier. Most modern editions, however, are based on the Marescalchi edition (1786). Le Clerc and Cartier editions resemble each other, while Marescalchi differs widely. The differences among these are striking, including the number and order of variations, slur markings, and articulations. Tartini advocated practicing passages starting both up-bow and down-bow in his Rules for Bowing, a document not in print until 1961. *The Art of Bowing* is structured in four-bar phrases, each of which is repeated; therefore, if the phrases are bowed a certain way, a performer who began with an up-bow would find herself on a down-bow for the repeat of the phrase. The Cartier edition exhibits bowings that follow this rule, making this edition particularly valuable, while neither Le Clerc nor Marescalchi exhibits this bowing scheme consistently.

Alenka Donovan (McGill University), “Tartini and Folk Music”:

Although Tartini’s importance as a violinist and composer has been well documented, comparatively little attention has been paid to his pursuits as a folk music enthusiast. At a time when folk music, especially from Eastern European, was generally dismissed or treated as a mere curio by the cultural elites, Tartini collected and recorded some of the melodies of his native region of Istria. The influence of this music - which he professed to regard as a language of equal worth and interest to that of contemporary composed music - can be heard in a number of his compositions, which contain both direct borrowing from and indirect topical references to the subjects of his collecting efforts. Through analysis of Tartini’s correspondences and compositions, this paper aims to contextualize and analyze Tartini’s relationship with the folk music languages he encountered, in order to demonstrate his unique approach to appreciating and integrating these languages in his own music. In highlighting some of these less-explored elements of Tartini’s

musical language, this analysis may also offer some possible interpretational elements to present-day musicians wishing to perform Tartini's music. The paper will include a discussion of Tartini's folk-inspired works themselves, but will also tackle more abstract issues, including the status of Eastern European music as "topics" quoted in other music of the time.

Arlan Vriens (University of Toronto), "In the Image of Bach: Friedrich Wilhelm Rust's *Sonate a Violino Solo*":

In 1795, the violinist and Tartini student Friedrich Wilhelm Rust (1739–1796) composed two pedagogical *Sonate a Violino Solo senza Basso*. While these works show strong Empfindsamkeit and Italianate influences, their forms are extraordinary for their many allusions to J.S. Bach's iconic *Sei Solo* (BWV 1001–1006). These parallels are more than coincidental: a skilled violinist, Rust is known to have idolized J.S. Bach, possessed the early Gottschalck (P 968) manuscript of *Sei Solo*, and studied with Friedemann and Emmanuel Bach. These polyphonic *Sonate* constitute an imaginative early example of Bachiana cross-pollinated with musical trends of the late 18th century. My presentation will consider the extent to which Rust's works can illuminate his own violin performances at the center of this complex web of influences; as a secondary focus, I will consider Rust's *Sonate* as one node in a web of polyphonic solo compositions potentially influenced by Bach around the turn of the 19th century. In combination with evidence of early *Sei Solo* performances by figures like Rust and J.P. Salomon, this body of repertoire does much to undermine the oft-repeated narrative that *Sei Solo* languished in obscurity until 19th-century resurrections by Ferdinand David and Joseph Joachim.

Viktoria Grynenko and Guillaume Tardif (University of Alberta), "Ivan Khandoshkin, The 'Ukrainian Tartini' (1747-1804): Variations on Ukrainian songs for two violins or violin and bass":

In this presentation, we examine sets of variations on songs that are attributable to Ukrainian folklore or tradition (however, usually designated as Russian in the printed title), by Ivan Khandoshkin, popularly known as "the Russian Tartini." Of Ukrainian origin, likely trained in the Italian tradition by a pupil of Tartini, Khandoshkin was appointed as a head of the Academy of Sciences and Arts in Ekaterinoslav (now Dnipro, Ukraine). He made a name for himself while working as violinist alongside other Italian musicians at the court of Catherine II in St-Petersburg. The selected folk songs are varied in a manner typical of Tartini's "Arte dell'arco" variations, with constant, repeated bass. First, the "Kozachok" variations from the collection published in 1783 shows 6+ variations (not all delineated with numbers) on the

kozachok, a dance associated with the Cossacks (Khandoshkin was son of a Cossack from Ukraine). Second, the song 'Wheat Croppers', with 7 Variations. Third, the song 'Near the Road', listed as op. 4, with its impressive 40 variations likely emulating Tartini's own *Arte dell'Arco*. From these variations we will identify some that have greater level of similarity with Tartini's. Finally, set of variations in Ab major (bears no title), "Oh my Destiny", and "I am losing what I love" – it will be discussed with regards to compositional features identifiable to the Ukrainian heritage (the melody may have been collected, or invented "in the style," by Khandoshkin). The presentation, to include illustrative performances of excerpts from these works, will also touch on other, less-researched contemporary violinist-composers who are linked to Ukraine, namely Maksim Berezovsky (1745-1777, 1 sonata), Havrylo Rachynsky (1777-1843, variations on 'Behind the Hills' and 'the Winds are Blowing'), and Artemy Vedel (1767-1808).

Kaleb Koslowski (University of Alberta), "Global Tartini?":

Since his death in 1770, histories of Giuseppe Tartini have been smattered with tropes of pilgrimage. Charles Burney described his visit to Padua and Tartini's grave as "Mecca-like," and students from across Europe for decades had journeyed to the town to study with the renowned "master of the bow" (Burney 1773). So diversely attended was his violin school that it earned the name *scuola delle nazioni*. Tartini himself, though, rarely left Padua. This image of a static Tartini still persists in more recent historiography, unwittingly normalizing a narrative of immobility—the world came to him, not the other way around (Petrobelli 2001; Polzonetti 2014). But recent musicological studies of the eighteenth century have questioned the efficacy of such narratives (Van Orden 2021; Strohm 2018). Mobility of music and musicians during this period was the norm, not the exception. How might a mobile and interconnected worldview alter our thinking about Tartini? In this revisionist spirit, this paper analyzes the circulation of his published music through networks cultivated by the Amsterdam-based printer Michel le Cène. Doing so, I claim, helps us to account for Tartini's truly international reputation; and, moreover, to understand how he and his music were integrated into larger contemporary trends of Italophilia that bore global implications.

**Concert 3:
Convocation Hall, Oct. 22, 7pm
“Tartini's Pupils and Influences”**

- D. Ferrari (1722-1780), Trio Sonata no. 2, with Jay Hansen
Presto - Andante non troppo
- L. Maddalena Sirmen (1745-1818), Trio Sonata no. 4, with Pin-Wen Chen
Andante - Allegretto smorzato (Rondo)
- I. Khandoshkin (1747-1804), Songs with Variations
No. 12 in g, with Viktoria Grynenko
No. 13, with Svitlana Remniakova and Ryan Hoffman
- P. Nardini (1722-1793), Sinfonia in D, with Yining Yang, Jiaxin Liu, Yitian Fan,
Melissa Lank
Allegro - Adagio - Allegro
- G. Tartini (1692-1770), Violin Concerto g-, D. 86 (arr. Rostal), with Guillaume Tardif
Allegro - Grave - Allegro

Performers: Guillaume Tardif, Viktoria Grynenko, Pin Wen Chen, Svitlana Remniakova, Jay Hansen, Yining Yang, Jiaxin Liu, violins; Savannah Siebel, Yitian Fan, violas; Conrad Sobieraj, Melissa Lank, Ryan Hoffman, cello;



*Pietro Nardini and Laura Maddalena Sirmen,
pupils of Tartini*

Musicians (Concert 3)

Pin-Wen Chen was born in Tainan, Taiwan. She is currently pursuing a DMus degree in violin performance at the University of Alberta (studio of Guillaume Tardif). She previously completed a BFA at the National Kaohsiung Normal University and the MMus in violin performance at the University of Oklahoma. She was a member of the Wichita Symphony Orchestra, Amarillo Symphony, Oklahoma City Philharmonic, and the Tainan Symphony Orchestra.

Jay Hansen is a third year BMus violin student at the University of Alberta (studio of G. Tardif). Born in Edmonton, Jay received various scholarships in performance and was soloist with the Burman University orchestra. Jay has participated in the Edmonton Youth Orchestra program, the Aurora Festival in the Netherlands, and now serves as concertmaster for the University Symphony Orchestra.

Viktoria Grynenko is a Ukrainian violinist from Kyiv, currently living in Edmonton, with degrees from the universities of Manitoba, Ottawa, and Alberta (DMus). Her ongoing research focuses on the interaction of violin music and dance or gesture in different contexts, and especially in contemporary repertoire. She appeared as a soloist with the Oslo Symphony Orchestra and the Glier Music Institute Symphony Orchestra and served as concertmaster for the University Symphony Orchestra. She

received various scholarships, including a Johann Strauss Foundation award for studies at the Mozarteum. She commissioned and premiered pieces by composers, such as Henry J. Ng, Valentin Bibik, Zach Bales and James Wright. She currently leads the Suzuki Talent Education program in Edmonton.

Svitlana Remniakova studied violin at the Dnipropetrovsk Music College and at the Tchaikovsky Conservatory in Kyiv with Elena Buchinskaya, after which she joined the State Circus Orchestra and the State Television and Radio Orchestra in Kyiv, and then both Dnipropetrovsk's Philharmonic Orchestra and Chamber Orchestra. She then moved to Egypt as a member of the Cairo Symphony Orchestra at the Cairo Opera House, regularly touring European and Asian countries with the Symphony, with renowned conductors and international soloists. Svitlana Remniakova recently emigrated to Canada, joining Edmonton's performing and teaching community. Svitlana is the co-organizer of the International String Connections festival.

Conrad Sobieraj is an Edmonton-born cellist and composer who recently completed the BMus in cello performance at the University of Alberta (studio of Rafael Hoekman). A member of the Vertex Quartet, he saw two of his compositions premiered in 2017 and 2018. He is also part of the early music group Convivencia Canadá, the Bossa Nova trio, Rei Rei Rei, and is the principal cellist for the River City Orchestra.

Ryan Hoffman, cellist, recently moved to Edmonton from the United States, where he completed the DMA program at James Madison University, the MMus at Penn State University, and the BA in Music at Susquehanna University. He performed in several orchestras, including Altoona Symphony, Fairfax Symphony, Huntington Symphony, and Waynesboro Symphony, and as a chamber musician with Two Rivers Chamber Music and Melodious Strings.

Violinists **Yining Yang**, **Jiaxin Liu** (both from Shijiazhuang, China), violist **Yitian Fan**, and cellist **Melissa Lank** form a string quartet as part of the Chamber Music course at the Department of Music. Violist **Savannah Siebel** recently joined the University of Alberta's music program from Calgary.

Workshop, Fine Arts Building, Studio 2-7, Oct 23, 10 am "Reading Tartini, Tartini Teaching the Nations"

With student performers (on-site and remote access <https://ualberta-ca.zoom.us/j/96770627913>)

Presentations by Guillaume Tardif and Pin-Wen Chen



Inside the Basilica of Saint Anthony of Padua

With special thanks to:

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