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REFRAMING TARTINIAN NETWORKS WITHIN 18TH CENTURY EUROPEAN LANDSCAPE: ISSUES AND PERSPECTIVES FROM AN INTERNATIONAL PROJECT

Abstract

In the wake of the revival surrounding Giuseppe Tartini, a new international project aims to analyze the networks orbiting around his figure, primarily those connected to the violin school he founded. The project will reconstruct the impact of Tartini's teaching through the School of Nations; study his pedagogical materials, their use and reception; and examine the transmission of music via printers—that is, the actual dissemination and circulation of manuscripts and prints related to Tartini and his students across Europe. It asks what the terms 'student' and 'school' truly mean in the eighteenth-century context of violin pedagogy, and how the careers of students can be reconstructed and analyzed based on the roles played by their patrons and printers. Tracing a second generation of students will be crucial to understanding the educational legacy of Tartini diachronically, also in relation to other schools. The research is conducted using methods of digital prosopography, with the support of network analysis, thus finding a strong place within the digital humanities.

Keywords

Giuseppe Tartini | School of Nations | 18th-Century Violin Schools | Music Didactics | Digital Prosopography.

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In a somewhat discontinuous manner, musicology studied the figure of Giuseppe Tartini up until about thirty years ago, when scholars began to seriously reconsider the need to situate his work more precisely within the European landscape of the 18th-Century. Recently, interest has accelerated: in the last few years, new volumes have given a notable impulse to Tartini research, defining the historical, cultural, and philosophical *milieu* occupied by the musician in the Enlightenment era.¹ Moreover, the publication of Tartini's correspondence has offered a more in-depth and valuable view of his world and his contacts.² Several other initiatives have prepared the ground for further study, organized by various institutions starting with the University of Padua—where the efforts and work of scholars led by Prof. Sergio Durante have found a home; Slovenian institutions such as the University of Ljubljana, the Institute of Musicology at the Research Centre of the Slovenian Academy of Sciences and Arts, and the Municipality of Piran have intensified activities in the field, as has the Tartini Study Center in Trieste, and the University of Alberta in Canada, which has organized conference activities.³ Sources have been cataloged, with the creation of the new digital catalogue of Tartini's works; various materials have been digitized thanks to two Interreg Italy–Slovenia projects (tARTini and Tartini bis); and the National Edition of the works of Giuseppe Tartini has begun, a critical edition project whose first volume was *L'arte dell'arco*, published by Bärenreiter.⁴

In the same way that Tartini's contribution to the violin school of his time is fully recognized today, it was clearly perceived by his contemporaries as well. We know that Tartini was called the «maestro delle nazioni», precisely to emphasize the international character and impact of his teachings and his 'school', founded in Padua in 1727. Despite the importance of this 'school' at the time—which attracted many students from across Europe and was therefore posthumously named the School of Nations—very little literature on the subject is available today.⁵ Given this gap in studies on a phenomenon of no small importance that shaped the violin landscape of the era, and in the context of a renewed recent appreciation, the urgency

¹ Specifically: G. TASCHETTI, *Giuseppe Tartini: Fundamental Questions*, Lang, Berlin 2022; N. SUKLJAN, *In Search of Perfect Harmony: Tartini's Music and Music Theory in Local and European Contexts*, Lang, Berlin 2022; M. CANALE DEGRASSI-P. DA COL, *The sound of Tartini. Instruments and Performing Practices in His Time*, Lang, Berlin 2023.

² G. MALAGÒ (ed. by), *Giuseppe Tartini. Lettere e documenti / Pisma in dokumenti / Letters and documents*, Edizioni Università di Trieste, Trieste 2020.

³ The University of Alberta organized a Tartini Symposium (21–23 October 2022), celebrating the 330th anniversary of the violinist's birth: <https://www.ualberta.ca/en/wirth-institute/online-programming/conferences-and-symposia/tartini1/index.html>, accessed on 19.10.2025.

⁴ cfr. D.M. 572, 20.12.20217, Istituzione dell'Edizione Nazionale delle opere di Giuseppe Tartini, <https://cultura.gov.it/comunicato/d-m-572-20-12-2017istituzione-dell-edizione-nazionale-delle-opere-di-giuseppe-tartini>, accessed on 19.10.2025; see M. COSSU (ed. by), *L'arte dell'arco*, Bärenreiter, Kassel 2022.

⁵ The most focused and comprehensive article on the subject is only M. CANALE, *Tartini e la Scuola delle Nazioni*, «Settembre Musicale e Rassegna organistica Alpe Adria», (1992), pp. 75-83.

has emerged to set up an international project on the topic.⁶ Rather than focusing on a single individual and his musical achievements, this research project reflects one of the main needs of musicology today: to identify and understand European networks, contexts, and connections. Tartini has so far been studied primarily as a violinist and performer, composer, and theorist, far less as a teacher in relation to his students. It was in his capacity as a teacher that he came into contact with a large number of people who were able to absorb his teachings.⁷ And it was also thanks to Tartini's students that his writings found wider public circulation. The aim, therefore, is to step out of the 'Tartini bubble' and delve into the broader picture—that is, the Tartinian legacy among the people who dealt with him. Such work now needs to be set up collaboratively, relying on a structured team with well-defined tasks and diverse expertise; it is no longer conceivable that a single researcher could tackle it comprehensively.

The research is structured around three complementary aspects. First, the reconstruction and impact of Tartini's teaching activity through the School of Nations; the study of Tartini's pedagogical materials, their use and reception;⁸ and the analysis of the transmission of music through printers, that is, the dissemination and circulation of manuscripts and prints related to Tartini in Western, Central,

⁶ The original title of the three-year international project (2025–2028), approved by the Austrian Science Fund (FWF) and also funded by the German Research Foundation (DFG) and the Swiss National Science Foundation (SNSF), is: *Transmitting Musical Knowledge in Eighteenth Century European Violin Playing: Tartini's Scuola delle Nazioni in Light of its Transnational Networks (Pupils, Patrons, Printers)*, but it can be referred to in abbreviated form as *Tartinians in Europe. The School of Nations and its Networks* (Grant DOI 10.55776/PIN5035023). The overall volume of the project is around 1,7 MIO €, and it falls within the broad disciplinary areas of historical musicology and digital humanities. Just under twenty collaborators from Austria, Germany, Switzerland, and Slovenia are involved, with the participation of the Universities of Graz and Augsburg and the Schola Cantorum Basiliensis.

⁷ Even as a teacher, however, he has been considered by musicology only in general terms, especially with reference to his pedagogical writings, which enjoyed wider dissemination thanks to their posthumous publication.

⁸ This part will include the scholarly edition of Tartini's writings. A digital edition of the pedagogical writings will be produced with annotations referring to the musical and pedagogical concepts studied in the project. The modern transcription to be made will include an English translation and, in addition to commentary, will be equipped with a glossary. The latter will be of particular importance, as it will shed light on the language used by Tartini in both performance and compositional contexts, and will allow for a comparison with similar concepts found in the musical treatises of the period. The Department of Digital Humanities at the University of Graz, directed by Prof. Georg Vogeler, will provide support throughout. This section of the project is being developed by the team at the Schola Cantorum Basiliensis, led by Prof. Agnese Pavanello.

Southern, and Northern Europe.⁹ Throughout, studies on mobility and network analysis as a method for interpreting historical data play a central role. The traditional approach rooted in music-historical scholarship and philology supported by archival research is complemented by a prosopographical approach, which offers insights into musicians' careers, their relationships with patrons, and their musical output, and proves particularly significant in relation to the large number of musicians who benefited, for shorter or longer periods, from Tartini's teaching (and, more broadly, in relation to other figures who came into contact with him and are not necessarily included among his 'students').¹⁰ The digital archive of Tartini's European networks, by highlighting the connections between categories of people (pupils, patrons, and printers) and musical compositions, will offer the opportunity to contextualize the School of Nations, its members, and its works within a broader social and cultural history.¹¹

That Tartini had many pupils is well known; indeed, he himself attests to it in a letter to Johann Friedrich Werner, in which he writes: «I have had many Protestant pupils, and Saxons, and Prussians, and Dutch, and English. I am an honest man; I know how to conduct myself in the world».¹² No one, however, has yet investigated the true extent of this 'school': how many and who exactly were these pupils? Whom are we talking about? One of the first issues, therefore, concerns the identity of the students. The literature on Tartini mentions these pupils in various ways, often limiting itself to evoking only the best-known, also because studies on Tartini to date

⁹ The research concerning the study of the circulation of manuscript and printed materials will be run by the team at the University of Augsburg, led by Prof. Gesa zur Nieden. Beginning with Tartini editions by Michel Charles Le Cène in Amsterdam, moving through Giovanni Battista Poggi in Rome, Luigi Marescalchi in Naples, and on to publishers such as Breitkopf & Härtel in Vienna, the diffusion of the 'school' and of Tartini's musical pedagogy will be studied up to the beginning of the nineteenth century. There will thus be a systematic analysis of printer networks. The places of publication of Tartini's and the 'school's' works will be considered as potential nodal points for the intergenerational promotion of Tartini and his pupils. There exists a plethora of locations where music from Tartini's 'school' was collected and preserved: European cities will be mapped as key nodes of dissemination, reception, and circulation, together with the diplomatic and artistic networks connected to them. These data will be prepared and displayed on a dedicated platform. The map will be interoperably connected to digitized prints and manuscripts using the IIIF standard.

¹⁰ Not many other musicological projects have thus far employed a prosopographical approach: among them we may mention MusMig (<http://www.musmig.eu/>, accessed on 22.10.2025) and Musici (<https://www.musici.eu/database>, accessed on 22.10.2025); some prosopographical databases have been connected to musical editions through annotations searchable within the musical text (as in the case of the Pasticcio Project run by the University of Warsaw and the University of Greifswald: <https://pasticcio-project.zenmem.de/>, accessed on 22.10.2025).

¹¹ The DigiTAR archive will be hosted on the GAMS website (<https://gams.uni-graz.at/>), a digital asset management system and repository developed at the Zentrum für Informationsmodellierung (ZIM) at the University of Graz; see J. H. Stigler, E. Steiner, *GAMS – An infrastructure for the long-term preservation and publication of research data from the humanities*, «Mitteilungen der Vereinigung Österreichischer Bibliothekarinnen und Bibliothekare», 71/1, 2018, pp. 207–16.

¹² «Ho avuto molti scolari protestanti e sassoni, e prussiani, e olandesi, e inglesi. Son un uomo onesto, so il viver del mondo», *Lettera di Giuseppe Tartini a Johann Friedrich Werner, Padova, 6.7.1740*, in G. MALAGÒ (ed. by), *Giuseppe Tartini*, p. 143.

have had other focuses and have not been aimed at a complete reconstruction of his school, understood first and foremost as the group of students who received direct lessons from him.

In light of the intent to reconstruct, we must then ask ourselves the true meaning of the term ‘pupil’. A pupil, according to dictionary definition, is someone who attends a course of study «or training, an internal or external student of an educational institution».¹³ This, however, is a modern definition; when we speak of an «educational institution» in the contemporary sense, we tend to think of a school ‘building’. This concept does not apply to Tartini, since we know he taught at his own home; there was no school understood as a ‘construction’ or ‘facility’ designated for the transmission of musical knowledge. At the time, moreover, the word ‘school’ very often reflected the term ‘method’. It will therefore be necessary to explore this construct from its meaning as a ‘physical place’ to the more theoretical one of ‘instruction’. Unfortunately, the bibliography on schools (not only violin schools) in the eighteenth century for northeastern Italy is not abundant; there are not enough studies on the institutionalization of musical education at the time.

Should we then consider as a ‘pupil’ only a direct and assiduous student of Tartini, or also someone in Tartini’s circle who received only occasional lessons from him? How, moreover, can we distinguish those who claimed affiliation with the Tartinian school purely for reasons of prestige?¹⁴ Here one of the first problems emerges in designing the visualizations linked to the prosopographical database in the section that will strictly document the School of Nations: finding an appropriate way to visualize the level of proximity to Tartini while managing the uncertainty of the historical data. The concepts of ‘education’ and ‘instruction’ will also involve analyzing the possible materials Tartini used in his lessons: to what extent was information transmitted orally, or through the medium of manuscripts and printed materials? All this will be related to the broader European context of violin and composition lessons in the eighteenth century.

In this effort to reconstruct the scope of the School, we cannot rely on Tartini himself, since in the extant correspondence the students he names are a clear minority compared to those known today: in his letters they account for less than 20% of the total currently identified. They amount to just over twenty names. We must wait for Hugo Riemann to find a first, somewhat more substantial—though still incomplete—account: in the 1929 edition of his *Lexicon* we ascertain the existence of

¹³ «o di addestramento, alunno interno o esterno di un istituto di istruzione». A pupil is also, «with a meaning akin to disciple, one who more generally follows a master’s direction and carries on his work» («con significato affine a discepolo, chi segue più genericamente l’indirizzo di un maestro e ne prosegue l’opera»); see the entry “Allievo,” *Vocabolario Treccani*, <https://www.treccani.it/vocabolario/allievo1/>, accessed on 22.10.2025.

¹⁴ Unfortunately, there were also those who boasted of belonging to the Tartinian school simply because it was prestigious to say one had been Tartini’s pupil. This naturally makes it more difficult to draw the necessary distinctions.

around 70 students, but only the most important ones are mentioned.¹⁵ The information was then taken up six years later by Minos Dounias, who, in a footnote to his *Die Violinkonzerte Giuseppe Tartinis*, provided a list of 70 documentable pupils.¹⁶ Although it was not the main purpose of his work, Dounias was the first to attempt a systematic list of Tartini's pupils, not without problems (for example, some pupils were indicated as two distinct people, unaware at the time that they were the same person). About a decade after Dounias's seminal work, it was then Antonio Capri's turn who, building on Dounias, likewise tried to draw up a list of names, confirming all those gathered by his predecessor and adding some already cited by Eximeno in 1772 (and only by him in the literature).¹⁷ Here, too, however, there were the 'doubling' problems already reported by Dounias. Today it is possible to bring the count to approximately 117 names, thus adding more than 40 pupils to the 73 known and gathered in the literature, while being aware that the figure is an underestimate and that some of these remain doubtful.¹⁸ Of the «crowd of young people and professors» of whom Ugoni spoke with reference to Tartini's pupils,¹⁹ at least we can define an initial nucleus that improves on the past. The sifting of primary and secondary literature, periodicals of the time, Tartini's correspondence, and dictionaries (both historical and recent) has enabled the addition of a good number of pupils in this first census.

Numerous categories of information are associated with each pupil, forming the skeleton of the prosopography; the status of the individual is also described on the basis of his or her relationships with other individuals and entities. Alongside pupils' given names, surnames or epithets; dates and places of birth and death; and the institutions in which each operated at specific historical moments, we indicate the likely periods during which the pupils studied with Tartini. This is in fact one of the most important data points for understanding the network among the students themselves, as it makes it possible to highlight certain contemporaneous presences in the city of Padua (or Venice) during specific historical periods.²⁰ For some pupils we have only a possible starting year for their studies with Tartini, without a certain indication of the duration of the learning period; for others we have a 'before', that is,

¹⁵ «About 70 of his pupils can be identified by name» («Von seinen Schülern lassen sich etwa 70 namentlich nachweisen»), H. RIEMANN, *Musik-Lexicon*, vol. 2, (1929), p. 580.

¹⁶ M. DOUNIAS, *Die Violinkonzerte Giuseppe Tartinis als Ausdruck einer Künstlerpersönlichkeit und einer Kulturepoche*, Möesler, Wolfenbüttel 1935, p. 200.

¹⁷ A. CAPRI, *Giuseppe Tartini*, Garzanti, Milano 1945, pp. 384-391.

¹⁸ The initial research on Tartini's pupils was made possible by a research grant from the University of Padua (2021), under the supervision of Prof. Sergio Durante. The work of reconstruction is currently in progress, and the count can naturally be revised on the basis of the project's results.

¹⁹ «folla di giovani e di professori», see C. UGONI, *Della letteratura italiana nella seconda metà del secolo XVIII*, Bettoni, Brescia 1820, p. 4.

²⁰ The pupils' periods of residence with Tartini are understood to have taken place in the cities of Padua or Venice, where the violinist served as a teacher (in Padua at his own home, and in Venice directly at the residences of his wealthy pupils, including some Venetian patricians who guaranteed him prosperity and the acquisition of a higher social status).

a terminus ante quem that leads us to consider very broad retrospective spans. Here, too, however, one must reckon with discrepancies among the sources. Tracing the contacts that each of them had not only in the musical environment and not only in the Veneto makes it possible to understand the diffusion of Tartini's legacy across the whole of Europe (many pupils returned to work at the courts from which they had set out).

Let us recall that Tartini had a minimum of two and up to a maximum of ten pupils per year over the forty-year period from 1727 to 1767.²¹ If we hypothesize an average of five students per year for 40 years, we would reach approximately 200 students. It is also true, however, that turnover was not always annual (there were pupils who stayed for two years—the maximum duration of the *cursus* as stated by Tartini himself²²—and others who remained even longer). It is plausible to think that Tartini had at least 150 actual students within this time frame. Actually, the beginning of his teaching activity should be dated earlier than the foundation of the so-called School of Nations—at least to 1720—if we consider that the aristocrat Girolamo Ascanio Giustiniani was already benefiting from the master's presence in that year and the following 1721; and even from Prague, three years later, Tartini continued his teaching, counting Johann Gottlieb Graun among his pupils. This could suggest that the number of pupils may be even higher. Several students at the time of the official creation of the School of Nations had already been trained,²³ and, above all, upon arriving at Tartini's school, they already possessed skills developed in the use of the instrument. The majority of the pupils were also composers, as well as performers. This would have allowed them to aspire not only to a career as violinists but also as Konzertmeister or Kapellmeister, including abroad.²⁴

Some names in this group of learners were added by the literature of the last forty years. There are also people mentioned uniquely by individual scholars and never taken up again by others thereafter. The loss of these names over time can certainly occur due to the loss of the relevant sources (biographers of later generations simply do not find documentation relating to the subject, and the person in question is not especially relevant to the continuation of a school, so they are simply forgotten), or it may be caused by source verification that establishes the incorrectness of the information (thus biographers from a certain point onward omit the name as incongruent). Among the doubtful actual pupils we must also include those whom

²¹ See *Manoscritto indirizzato ad ignoto, con resoconto economico 1767*, in G. MALAGÒ (ed. by), *Giuseppe Tartini*, p. 338.

²² See *Lettera di Tartini a Padre Martini, Padova 18.9.1739*, in G. MALAGÒ (ed. by), *Giuseppe Tartini*, p. 136. The *cursus* had a maximum duration of about two years if the pupil was a 'beginner'; otherwise, one year would have sufficed, by his own admission.

²³ This is attested by Charles Burney: "By the year 1728, he had made many excellent scholars, and formed a school, or method of practice, for the students on the violin [...]", C. BURNEY, *A General History of Music: From the Earliest Ages to the Present Period*, vol. 3, London 1789, p. 565.

²⁴ Cfr. J. RIEPE, *Rom als Station deutscher Musiker des 17. und 18. Jahrhunderts auf Italienreise. Aspekte eines biographischen Modells im Wandel*, in *Europäische Musiker in Venedig, Rom und Neapel 1650-1750*, ed. by A.-M. GOULET and G. ZUR NIEDEN, Bärenreiter, Kassel 2015, p. 224.

Robert Eitner described as «from Tartini's school» («aus Tartini's Schule»). The expression does not make it clear whether the person in question was, in detail, a direct pupil of Tartini or belonged to his 'school' more generally.²⁵ Today, the circle of pupils also includes people about whom, unfortunately, we still have extremely scant biographical information—nothing more than a name. Indeed, dictionaries register fewer than half of the people we can now include in this notional list. There are also the completely anonymous ones, that is, those whom Tartini does not indicate by a given name or surname, but by a qualification or by stating a profession («religioso polacco», or «paggio di sua eccellenza ambasciator di Spagna», etc.).²⁶ Work has naturally begun to try to identify these figures.

Up to now, we may have imagined the word 'pupil' in the masculine, but several women also appear in the category of learners. While the case of Maddalena Lombardini Sirmen is already known in the literature,²⁷ the names of two other pupils connected with the Venetian environment—Antonia Cubli and Giacomina Stromba—are less well known;²⁸ it remains to be verified whether Anna Maria, Louisa, and Chiara, violinists who were dedicatees of the Pietà concertos in Venice, belonged to Tartini's closest circle.²⁹

²⁵ In using the expression «aus Tartini's Schule», Robert Eitner does not clarify the true nature of the educational relationship, as in the case of Bernardo Angelini; see R. EITNER, *Biographisch-Bibliographisches Quellen-Lexicon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts*, vol. 1, Breitkopf & Härtel, Leipzig 1900, p. 154.

²⁶ See G. MALAGÒ (ed. by), *Giuseppe Tartini*, p. 310 and 134 respectively.

²⁷ She was among the very last pupils of the master and the recipient of the celebrated *Lettera del defonto signor Giuseppe Tartini alla signora Maddalena Lombardini inseroiente ad una importante lezione per i suonatori di violino* (London 1779). On this violinist and composer see: L. DI MENNA, *Maddalena Lombardini Sirmen. Musicista virtuosa e compositrice nell'Europa del Settecento*, Sillabe, Livorno 2021; E. ARNOLD- J. BALDAUF-BERDES, *Maddalena Lombardini Sirmen, Eighteenth-Century Composer, Violinist and Businesswoman*, Scarecrow Press, Lanham 2002, and the article J. L. BERDES, *L'ultima allieva di Tartini: Maddalena Lombardini Sirmen*, in *Tartini - Il tempo e le opere*, ed. by A. BOMBI and M. N. MASSARO, Il Mulino, Bologna 1994. The violinist Iskrena Yordanova examined her figure in the talk *18th-Century Musical Cosmopolitanism: Maddalena Lombardini (1745–1818), an Enlightened Woman Virtuoso* at the international conference *Giuseppe Tartini (1692–1770) European Paths, Networks, Legacy*, held at the University of Graz, 12–14 December 2023.

²⁸ The name of Giacoma [Giacomina] Stromba is mentioned in EMMANUELE ANTONIO CICOGLIA, *Delle Iscrizioni Veneziane Raccolte Ed Illustrate da Emmanuele Antonio Cigogna*, vol. 5, 1842, p. 330 and P. BEMBO, *Delle istituzioni di Beneficenza nella città e provincia di Venezia: studii storico-economico-statistici*, Naratovich, Venezia 1859, p. 24; Francesco Caffi included Stromba together with Lombardini and Cubli in his *Storia della Musica Sacra nella già Cappella Ducale di San Marco in Venezia dal 1318 al 1797*, 2, Antonelli, Venezia 1855, p. 70.

²⁹ Pier Luigi Gillio was the first to hypothesize that Tartini may have trained the three women; see P.G. GILLIO, *Tre concerti di Giuseppe Tartini per le virtuose della Pietà*, «Studi musicali», 29, 2000, pp. 241-249.

After their period in Padua with Tartini, many of his international students returned to the places from which they had come, or settled in cities where they could find work as musicians or composers. The project aims to observe these return paths, mapping the most established European routes. What activities did these pupils undertake once they returned to their countries, or when they arrived in other territories following their training in Padua? Their occupations will be monitored, and we will seek to understand how the pupils applied the knowledge they had acquired in their (new) work environments. Can we confidently define a Tartinian influence in the performance practices of those pupils who established themselves as performers? Or can we identify a Tartinian influence in the musical compositions of those who established themselves as composers? Were there pupils who truly carried forward Tartini's ideas as expressed in his treatises? If so, in what ways? The answers to these questions may reshape the concept of 'school' understood as the transmission of models from master to pupil—models that, by definition, are considered to be handed down unchanged, reiterated across generations of students.

There was also a percentage of pupils who, although they approached Tartini directly, were redirected by him to his own students. Tartini sent students to other students of his to be instructed. We should not think this happened for reasons of fatigue at the end of his career. Quite the contrary.³⁰ Studying with Tartini's pupils was in any case considered prestigious. It would be important to understand the criteria by which Tartini referred additional pupils to his direct students; were his reasons for not taking on a student tied to contingent practical impossibility, or to a lack of willingness stemming from the perceived disadvantage of the arrangement given the type of pupil? It is not yet known whether the hypothesis is tenable that the violinist redirected pupils sent to him by European patrons of lesser rank than others, also because we know that one or two such pupils per year were admitted by him «out of charity» (per «carità») that is, without paying for their training because they were poor.³¹ The hypothesis of economic interest is perhaps not among the foremost.

In 1761, at almost 70 years of age, we know—by his own testimony—that he taught ten hours a day (seven straight in the morning and three in the afternoon).³² With such high demand, he certainly could not satisfy everyone; it was therefore necessary to direct some students to his own pupils. In part of his correspondence he himself states: «They come [*the students*], or rather, most of them have come, unannounced, and from far away, so that they cannot be sent home, and they are

³⁰ An exemplary case is that of a certain Wieseman, sent to study with Pasqualino Bini on Tartini's own recommendation. This occurred in 1738; see CAPRI, *Giuseppe Tartini*, p. 378.

³¹ See *Manoscritto*, in G. MALAGÒ (ed. by), *Giuseppe Tartini*, p. 338.

³² *Lettera di Tartini a Giordano Riccati, Padova 27.8.1761*, via L. DAL FRA (ed. by), *Commercio di lettere intorno ai principj dell'armonia fra il signor Giuseppe Tartini ed il co. Giordano Riccati*, LIM, Lucca 2007, p. 151.

servants of Princes».³³ This sentence underscores the urgency and responsibility of fulfilling the educational function, and the fact that once the student had arrived on site, he could not be left without lessons.

We must not forget that behind these pupils stood the generous financial support of various patrons. Many pupils were able to study in Padua thanks to investments that counts, princes, and various rulers had allocated for them, with the aim of having optimally trained musicians to serve at their courts. There was a dense network of patrons, some of whom had already had experience with Italian music.³⁴ It will be important to understand through which channels the patrons came into contact with Tartini and what role this support network played in managing the school. Studying this role has been a prerogative of musicology in more recent years. There are already studies on the nature and effects of patronage, and on the role that wealthy individuals played in musicians' careers. This helps us understand the musical phenomenon from a perspective different from the myth of the solitary genius—the individual composer or virtuoso performer who embarks on a brilliant career solely thanks to his own merits. It serves to understand the consolidation of a musical career also as the result of complex economic and social interactions.

Tartini's pupils who in turn became violin teachers trained new generations of instrumentalists. Among the pupils of this second generation we find names common to several first-generation pupils (now become teachers), such as Bartolomeo Campagnoli, who studied with Paolo Tommaso Alberghi, Pietro Paolo Guastarobba, and Pietro Nardini (thus he had three teachers, all three of whom were Tartini's pupils). Recovering this substantial body of documentation means being able to trace a possible continuity in Tartini's pedagogical and educational legacy in Europe. To fully understand this, we need to consider the instrumental-performative aspect, the compositional aspect, and the theoretical aspect, and thus work on a triple layer. The act of teaching can therefore be studied by considering these three macro-areas in their specificities, but above all in their moments of overlap. This will be contextualized within the landscape of instrumental teaching in eighteenth-century Europe.³⁵

³³ «Vengono [*gli studenti*], o per dir meglio, sono venuti la maggior parte, insalutato ospite, e ben da lontano, cosicché non si può rimandarli a casa, e sono servitori di Principi», *Lettera di Tartini a G.B. Martini, Padova 14.11.1737*, in G. MALAGÒ (ed. by), *Giuseppe Tartini*, p. 130.

³⁴ Consider, for example, the patron Mattheus Lestevenon, responsible for arranging Pieter Hellendaal's study in Padua; see the entry *Hellendaal, Pieter [Pietro, Petrus, Peter]*, in *The New Grove Dictionary of Music and Musicians*, <https://doi.org/10.1093/gmo/9781561592630.article.12732>, accessed on 21.10.2025.

³⁵ In addition, we should take into account, for example, the deep bond Tartini had with poetry, evident in the use of mottos that he noted on his scores. It was not only violin technique that was transmitted, but also a set of other elements that went well beyond performance practice.

All the information collected on the pupils and their role within Tartinian networks will make it possible to update or publish new dictionary entries *ex novo*;³⁶ it will also be possible to update or generate new entries in RISM, thereby signaling new repertoire not yet officially recorded from the archives. Alongside workshops and an international conference organized as a focal point of the project, historically informed concerts are planned, featuring Tartinian repertoire and works from the School of Nations. The purpose of the concerts will be to benefit from the material gathered in the project, which will thus also be disseminated in this form.

Tartinians in Europe also aims, in the long term, to establish models for studying eighteenth-century violin schools through close collaboration with colleagues in the field of digital humanities. The goal is to find a methodology as exhaustive and accurate as possible for delineating schools, considering them through the dynamic lens of networks rather than the obsolete and static combination of biographies and institutions. In doing so, the factoid model theorized by Bradley³⁷ is adopted, which will enable RDF (Resource Description Framework) representation of the figures surrounding the Tartinian ‘school’, their works, and their relationships. The data model will be published as a Linked Open Data resource, allowing its reuse and querying according to the now indispensable FAIR principles (Findable, Accessible, Interoperable, Reusable).³⁸

³⁶ This will take place in at least three encyclopedias: the *New Grove Dictionary of Music and Musicians* (NGD), *Die Musik in Geschichte und Gegenwart* (MGG), and the *Dizionario Enciclopedico della Musica e dei Musicisti* (DEUMM).

³⁷ J. BRADLEY-H. SHORT, *Texts into databases: the Evolving Field of New-style Prosopography*, «Literary and Linguistic Computing», vol. 20, Suppl. 1, 2005, pp. 3-24; J. BRADLEY, *Creating Historical Identity with Data: a digital prosopography perspective*, In *Towards Undogmatic Reading: Narratology, Digital Humanities and Beyond*, ed. by J. HORSTMANN et al., University of Hamburg Press, Hamburg 2021.

³⁸ The author wishes to thank the digital humanities team connected to the project, namely Prof. Georg Vogeler and Prof. Chiara Zuanni; researchers Marcella Tambuscio and Selina Galka of the University of Graz, as well as Rolf Wissmann of the Schola Cantorum Basiliensis.

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