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Giulio Meneghini's Concertoni from Giuseppe Tartini's Opus I Sonatas: From Private Entertainment to Genre Paradigm

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ABSTRACT

This article examines Giulio Meneghini's reworking of six sonatas from Tartini's Opus 1 into *concertoni* for four parts, performable as *concerti grossi* with *sol*i and *tutti*. It explores the origins, dating and features of these arrangements, offering insight into the dissemination of Tartini's music among learned amateurs and its connections to eighteenth-century performance practice and aesthetics.

Keywords: Giuseppe Tartini, Giulio Meneghini, instrumental reworkings, eighteenth-century Paduan musical academies

IZVLEČEK

Članek preučuje Meneghinijevo predelavo šestih sonat iz Tartinijevega Opusa 1 v v štiriglasne skladbe *Concertoni*, ki se lahko izvajajo kot *concerti grossi* s *sol*i in *tutti*. Raziskuje izvor, datiranje in značilnosti teh priredb ter ponuja vpogled v širjenje Tartinijeve glasbe med izobraženimi amaterji ter njene povezave z izvajalsko prakso in estetiko 18. stoletja.

Ključne besede: Giuseppe Tartini, Giulio Meneghini, instrumentalne predelave, glasbene akademije v Padovi v 18. stoletju

The name of the violinist Giulio Meneghini (1741–1824) is inextricably linked to that of his illustrious teacher, Giuseppe Tartini (1692–1770), whom he succeeded as head of the orchestra of the Basilica of St Anthony in Padua (known as the Basilica del Santo) after having served the church first as a supernumerary violinist (from 1756) and then as a salaried instrumentalist from 1761.¹ Little is known about this musician, who was “one of his best pupils” [“uno dei suoi allievi Migliori”], according to the resolution of the Veneranda Arca del Santo concerning his election in place of Tartini.² It was he who took on the task of organising and financing the “solemn mass in music” [“messa solenne in musica”] held in memory of the maestro after his death. During the ceremony on 31 March 1770, attended by “all the musicians and players of the Saint’s chapel with Maestro Vallotti at the head” [“tutti i musici e suonatori della cappella del Santo col padre maestro Vallotti alla testa”],³ Meneghini himself “played a concerto with great skill” [“suonò un conserto con molta maestria”], while at the end of the mass, the funeral oration for Tartini was recited by Francesco Fanzago (1749–1823).⁴ Giulio Meneghini was among the witnesses who signed Tartini’s will, dated 18 February, together with Francesco Meneghini, probably his father.⁵

- 1 Jolanda Dalla Vecchia, *L'organizzazione della Cappella Musicale Antoniana di Padova nel Settecento* (Padova: Centro studi Antoniani, 1995), 78, 142–180.
- 2 Lucia Boscolo and Maddalena Pietribiassi, *La cappella musicale antoniana di Padova nel secolo 18: Delibere della Veneranda Arca* (Padova: Centro Studi Antoniani, 1997), 256.
- 3 Francesco Antonio Vallotti (1697–1780) was chapel master at the Basilica of St Anthony from 1730 until his death. On this important composer, see Leonardo Frasson, “Francescantonio Vallotti maestro di cappella nella basilica del Santo”, *Il Santo* 20, nos. 2–3 (1980): 179–356.
- 4 The celebration is reported in Giuseppe Gennari, *Notizie giornaliere di quanto avvenne specialmente in Padova dall’anno 1739 all’anno 1800*, ed. Loredana Olivato (Padova: Rebellato Editore, 1982), I, 59. The oration delivered by Abbot Francesco Fanzago was later printed: Francesco Fanzago, *Orazione del signor abate Francesco Fanzago padovano delle lodi di Giuseppe Tartini recitata nella chiesa de’ RR. PP: Serviti in Padova li 31 di marzo l’anno 1770; con varie note illustrata, e con un breve Compendio della vita del medesimo* (Padova: Conzatti, 1770). The publication also includes the “Compendio della vita di Giuseppe Tartini”, which provides invaluable first-hand information on the violinist’s biography. The sources on which this compendium is based have been identified and reconstructed in Pierluigi Petrobelli, *Giuseppe Tartini: Le fonti biografiche* (Wien: Universal Edition, 1968).
- 5 On Tartini’s will, see Claudio Bellinati, “Contributo alla biografia padovana di Giuseppe Tartini con nuovi documenti”, in *Tartini, il tempo e le opere*, eds. Andrea Bombi and Maria Nevilla Massato (Bologna: Il Mulino, 1994), 23–35, in particular 29–32. In addition to Francesco and Giulio Meneghini, witnesses called by Tartini for his will, an “Alvise Meneghini” is mentioned together with Marc’Antonio Fanzago as a witness for the opening of the will on 26 February in the office of the vicar of the Venetian Republic (Bellinati, “Contributo alla biografia padovana di Giuseppe Tartini con nuovi documenti”, 29), but there is no other information on this. From the post-Napoleonic population index, the following data are found: “Meneghini Giulio known as ‘Tromba’, son of the late Francesco and the late Marianna Greate, born on 12 May 1741, died on 29 November 1824, violin professor, with residence at Borgo Vignali No. 3379” [“Meneghini Giulio detto ‘Tromba’, del fu Francesco e fu Marianna Greate, nato il 12 maggio 1741, morto il 29 novembre 1824, professore di violino, residente in borgo Vignali al n. 3379”]. In: *Anagrafe*

This circumstance suggests a personal connection between his family and the maestro from Piran, an aspect that remains unexplored to this day. Meneghini remained active at the Santo and in Padua for many decades until his retirement, preserving the memory of his teacher and performing his music on major feast days celebrated in the basilica.⁶

Meneghini must have been a highly skilled musician if, at a young age, he was already replacing the aging Tartini in functions at the Basilica of Saint Anthony, well before his official appointment as Tartini's successor after the latter's death in 1770. During his long life, Giulio must have accumulated a wealth of diverse musical experiences, witnessing the changes in taste and style that marked the decades of his maturity. Over his extended period of service, he saw the turn of the century and the political upheavals that led to the fall of the Venetian Republic and the subsequent French and later Austrian rule. Following the French occupation in April 1797, it was he who handed over to the appointed commissioner the manuscripts of Tartini's music, which are now preserved in the Conservatory collection of the National Library in Paris.⁷ Among them were his own copies of the maestro's concertos and sonatas, which he had preserved with devotion and revived in various performances. In 1805, he was living in the parish of San Giorgio, in contrada Vignali (now via G. Galilei), with his young wife, Virginia Margherita Zaramella, their five children and a maid.⁸ According to an account from 1807, Giulio Meneghini owned "a famous violin that had once belonged to Tartini and had been played by him, as well as several autograph sonatas and even his original death mask".⁹

The information we have about Meneghini remains closely tied to his maestro, Tartini. However, contemporary documents suggest that, through his role at the Basilica del Santo, he earned the respect of his colleagues and secured a place in the musical life of late eighteenth-century Padua. In 1783,

postnapoleonica 1816–1833, Ruolo di popolazione: Indici, reg. 11 (olim: *Nati, morti 1711–1836*, reg. 11), Index of the letter M: Me–Mu. I would like to thank the staff of the State Archives of Padua for the information kindly provided and in particular Dr Cristina Roberta Tommasi.

- 6 See Pierpaolo Polzonetti, "Tartini and the Tongue of Saint Anthony", *Journal of the American Musicological Society* 67, no. 2 (2014): 429–486.
- 7 Petrobelli, *Giuseppe Tartini*, 76. On the Tartini manuscripts in Paris, see François-Pierre Goy, "Tartinian Sources in the Collections of the Bibliothèque nationale de France", in *Giuseppe Tartini: European Paths, Networks, Legacy*, ed. Cristina Scuderi (forthcoming).
- 8 *Anagrafi, Stato civile, Ufficio di sanità/d'igiene, Anagrafe napoleonica 1811–1815, Ruolo di popolazione per parrocchie*, reg. 3 (olim *Censimenti e anagrafi*, reg. 47), "Ruolo della popolazione della città di Padova", III tomo, c. 73.
- 9 "un celebre violino appartenente ad un tempo al Tartini, e da esso lui maneggiato, del pari che diverse autografe suonate, e la maschera pure originale del medesimo". Antonio Neumayr, *Illustrazione del Prato della Valle ossia della piazza delle statue di Padova* (Padova: Seminario di Padova, 1807), 141. Concerning Tartini's relics, see [Paolo Da Col], "I cimeli tartiniani della Biblioteca del Conservatorio di Trieste", <https://www.discovertartini.eu/tartini/cimeli> (accessed March 2025), based on Paolo Da Col, Antonino Airenti and Federico Lowenberger, "The Tartini Violin Relics", *The Galpin Society Journal* 64 (2011): 248–261.

together with Agostino Ricci, chapel master at St Anthony, he was asked to give an expert opinion on several violins made or modified by Antonio Bagatella (1716–1806). In addition to providing two of his own violins for comparison, he was asked to play the instruments and testify to the effectiveness of Bagatella's method of transforming ordinary violins into quality instruments.¹⁰ A brief biography included in a mid-nineteenth-century publication on Paduan artists described Meneghini as a “profound theoretician and equally skilled teacher” [“profondo teoretico, e non men valente istruttore”].¹¹ Although the precise meaning of “profound theoretician” remains unclear to us today – given that no known writings or compositions have survived under his name – the reference to his pedagogical role suggests that, in addition to his duties at the Basilica of St Anthony, he was actively engaged in recognised teaching activities within the city. His only certain contribution as a composer is once again linked to Tartini and dates back to his early years. Under his name, we find four-part transcriptions of six sonatas from Tartini's Opus 1.¹² These arrangements for ensemble, known as Concertoni, transform Tartini's original sonatas for violin and bass into multi-part settings. The present study specifically focuses on this work of Meneghini, offering an examination of these adaptations and providing the first analysis of the autograph manuscript.

The following sections aim to outline the historical context in which the Concertoni originated, drawing on contemporary accounts that have come down to us. We will then turn to Meneghini's surviving score, exploring his dual role as arranger and composer. This analysis raises key questions about his compositional approach, the choices he made, and how these should be understood. At the same time, it invites us to reflect on the reception in the Venetian sphere of a musical genre that had taken shape in different contexts.

10 See Antonio Bagatella, *Regole per la costruzione de' violini, viole, violoncelli e violoni: Memoria presentata all' Accademia di scienze, lettere ed arti di Padova* (Padova: “A spese dell'Accademia”, 1786), 7–10, 23.

11 Napoleone Pietrucci, *Biografia degli artisti padovani* (Padova: Bianchi, 1858; facsimile edition Bologna: Forni, 1970), 186.

12 Giuseppe Tartini, *Sonate a violino e violoncello o cimbalo: Dedicate a Sua Eccellenza il Signor Girolamo Ascanio Giustiniani; opera prima* (Amsterdam: Le Cene, 1734, RISM A/1 T 0241). See the next section for details of Meneghini's arrangements. The only other music attributed to “Meneghini” is the aria “Giusto cielo a questo core”, preserved in Parma, Biblioteca Palatina, Sanv.A.174, in SBN OPAC, IT\ICCU\MSM\0000210 (<https://opac.sbn.it/>), also available on <https://www.internetculturale.it/>. However, the manuscript does not report the first name, only the reference to the “celebre Sig.r maestro Meneghini”, suggesting that it may be another composer..

Meneghini's Concertoni: Origin and Destination

Preserved in a single source in the library of the Fondazione Levi in Venice,¹³ the score containing Meneghini's transcriptions from Tartini's Opus I has a title page that already provides the reader with some precise information: *Le prime sei Sonate della prima Opera del Tartini tradotte in Concertoni a quattro parti reali per Accademia da Giulio Meneghini* [*The First Six Sonatas of Tartini's Opus 1 Transformed Into Four-Part Real Concertoni for Accademia by Giulio Meneghini*].

This inscription not only makes it clear that Meneghini was the arranger of the selected sonatas but also specifies that the transformation of the sonatas into four-part Concertoni was intended for use in an "Accademia". Whether Meneghini had a specific academy in mind, or whether he meant "Accademia" as a general reference, is not clear from the score. However, some valuable information about the genesis of these arrangements is known, particularly from Pierluigi Petrobelli's studies of biographical sources on Tartini.¹⁴

In the memoirs of Abbot Vincenzo Rota (1703–1785) published in 1798 by Abbot Francesco Fanzago, among various quotations from Rota's writings, we find a reference to "the worthy Giulietto" ["valoroso Giulietto"] precisely in relation to the "Concertoni" created at the time of this account.¹⁵ Vincenzo Rota, a prominent figure in Padua's cultural life and a man of many artistic and literary talents, had in fact dedicated himself to arranging Tartini's three- and four-part concertos to be performed in the academy he had founded, an "assembly of philharmonic musicians" ["assemblea di Filarmonici"] to which Rota had given the name Accademy of the Undaunted [Accademia degli Imperterriti]. Seeking to revive the customs of the past in this academy, Rota had provided it with statutes and rules for the aggregates for the smooth running of such gatherings, and had endeavoured to collect repertoire for it.¹⁶ According to Fanzago, Rota was an excellent violin player who exercised his musical interest out of passion. In

13 Giulio Meneghini, *Le prime sei Sonate della prima Opera del Tartini tradotte in Concertoni a quattro parti reali per Accademia*, MS, Venezia: Fondazione Levi, I-VLevi CF.A.10, <https://levidata.fondazionelevi.it/mirador/mirador.html?manifest-url=https://media.fondazionelevi.it/presentation/fondazionelevixDamsHist001-DL/66ec304ae4b00bc791612534/manifest>.

14 Petrobelli, *Giuseppe Tartini*, 81–91, 96–99.

15 Francesco Fanzago, *Memorie intorno alla vita e agli ameni studj dell'abate Vincenzo Rota padovano* (Padova: Carlo Conzatti, 1798), 15.

16 "I will always make new acquisitions for our academy ... I want us to enrich it with all the flowers the world has to offer" ["Andrò facendo sempre nuovi acquisti per la nostra Accademia ... voglio che la arricchiamo di qualunque fiori al mondo"], Fanzago writes, quoting Rota, and he continues: "To this end, he searched all day long, with eager curiosity, for the most well-conducted duets, trios and symphonies, and tirelessly copied the most beautiful pieces by Pergolesi, Corelli and, above all, Tartini, which were then performed with exact accuracy by the aggregates in their ordinary sessions" ["A tal oggetto cercava tutto il dì con diligente curiosità i Duetti, i Trii le sinfonie più ben condotte, e copiava infaticabilmente i pezzi bellissimi del Pergolesi, del Corelli, e sopra ogni altro del Tartini, che poi con esatta accuratezza venivano eseguiti dagli Aggregati nelle loro ordinarie sessioni"]. See Fanzago, *Memorie intorno alla vita e agli ameni studj dell'abate Vincenzo Rota padovano*, 13.

addition to the violin, he mastered various instruments, including the flute and the violetta. Rota owned quality violins by Amati and Steiner, and also cultivated music-theoretical interests. The memoirs mention his long conversations with both Francesco Antonio Vallotti, the maestro of the Antoniana chapel, and with Tartini, with whom Rota “spent whole days conversing” [“conversava le intere giornate”], thus recording their friendship.¹⁷ Fanzago’s quotations from Rota’s writings clearly document the fact that Rota was a promoter of chamber music arrangements of Tartini’s concertos, the so-called “metamorfosi legittime, e fedelissime”, the realisation of which occupied Rota between 1763 and 1764.¹⁸

Rota’s memoirs explicitly mention the first and second “duodeca” [dozen] of the “trifonie” [three-part pieces] that he had worked on, making improvements in subsequent revisions, and which he had rehearsed in his own house and other noble houses. However, we know from Fanzago’s “Compendio” of Tartini’s life and from the autobiography of Abbot Antonio Bonaventura Sberti (1731–1816) that Rota had completed a third series, a total of 36 “metamorfosi”, which Tartini himself had approved with satisfaction. Sberti, also an excellent violinist, and Count Nicola Mussatti (1733–1805), an accomplished cellist, were members of the Accademy of the Undaunted, and much of the repertoire that Rota collected and adapted, including the metamorphoses, must have been intended for their trio. In his autobiographical memoirs, Sberti adds various details about his “inseparable friends” and musical companions Rota and Mussatti, and about the music they owned and performed in their academies, highlighting his role in the musical activities of the Undaunted and Tartini circles. This memoir also mentions 36 transcriptions of music from Tartini’s concertos, made by Rota “to please our Sberti” [“per compiacere il nostro Sberti”], stating that Sberti had given these pieces to Marc’Antonio Lenguazza in 1802.¹⁹ The information provided here coincides with that succinctly mentioned in the “Compendio” published with Fanzago’s oration.²⁰

Let us return to the Giulietto mentioned by Rota in connection with the Concertoni being prepared for the Accademy of the Undaunted. The identification of Giulietto as Giulio Meneghini, which is not given by the quoted text, is

17 Ibid., 14.

18 “Legitimate, and faithful metamorphoses”: this title suggests an intention to remain extremely faithful to Tartini’s original sonatas.

19 Sberti’s memoirs (*Memorie intorno all’Abate Antonio Bonaventura Sberti Padovano, scritta da lui medesimo, in Novembre 1814*) are preserved in the Biblioteca Civica di Padova under the shelfmark B.P 1479/V. See the transcription and discussion concerning the Undaunted in Petrobelli, *Giuseppe Tartini*, 81–91, 96–99. Marc’Antonio Lenguazza (18th–19th centuries) was president of the Veneranda Arca of St Anthony from 1804 to 1809 (<https://archivioarcadelsanto.org/persona/lenguazza-lenguazi-lenguazzo/marcantonio-presidente-dellarca-1804-1809/>).

20 “Compendio della vita di Giuseppe Tartini” in Francesco Fanzago, *Orazione del signor abate Francesco Fanzago padovano delle lodi di Giuseppe Tartini recitata nella chiesa de’ RR. PP. Serviti in Padova li 31 di marzo l’anno 1770; con varie note illustrata, e con un breve Compendio della vita del medesimo* (Padova: Conzatti, 1770), 48.

made incontrovertible by a footnote at the end of Rota's memoirs, which confirms the participation of Tartini's pupil in the musical activities of the academy.²¹ This testimony allows us to place the Concertoni arranged by Meneghini in the context of the activities of Rota and his companions. Rota's words, quoted by Fanzago, also suggest that Meneghini's work on the transcriptions was prompted by Rota himself,²² thus documenting a direct and close relationship between the young violinist and the circle of men of letters and aristocrats led by Rota and Sberti, which must have been strengthened by Meneghini's frequent contact with his teacher Tartini. The diminutive "Giulietto", used for the young violinist in a flattering and even affectionate tone, seems to remove all doubt as to whether there was a customary relationship between Meneghini and Rota that favoured collaboration in the creation of repertoire for the academy.

On the basis of this evidence, we can conclude that Meneghini wrote his Concertoni for the same context as the aforementioned "metamorfosi", and in the same period or years, close to those indicated for their composition and performance.²³ One wonders, however, whether the six extant Concertoni are exactly the same as those mentioned by Rota. In principle, Meneghini could have been involved in several arrangements of Tartini's music, perhaps even at different times in his musical career. Moreover, given Rota's preference for sets of twelve and his expressed wish that Meneghini should continue his work in order to complete the series, one might wonder whether the Concertoni originally numbered twelve, and thus whether the extant works represent only part of the series, or even whether they might be other arrangements. Alternatively, Meneghini may have discontinued his work on the series.

To raise doubts and explore various possible scenarios is both legitimate and necessary. However, given the precision of the references, the terminology used and the information provided by the title page of the score in Meneghini's hand

21 Fanzago, *Memorie intorno alla vita e agli ameni studj dell'abate Vincenzo Rota padovano*, 23–24.

22 This can be deduced from Rota's wording quoted by Fanzago: "Now I console myself and am delighted that my example has moved others to make Tartini's works tractable and common. May my valiant Giulietto (23) follow this undertaking, nor will he tire of it until there are at least twelve concertos. He will be applauded, as well as benefited, by the entire 'alitarmonic' world (the terminus 'alitarmonico' is not clear)." ["Ora mi consolo e mi compiacio fuor di modo che il mio esempio abbia mosso altri a rendere trattabili, e comuni le opere Tartiniane. Seguiti l'impresa in mio valoroso Giulietto (23 [reference to the endnote]), né si stanchi finchè non sono i concertoni almeno dodici. Ne avrà plauso, oltre il vantaggio, da tutto il mondo alitamornico."] See Fanzago, *Memorie intorno alla vita e agli ameni studj dell'abate Vincenzo Rota padovano*, 15.

23 On the "metamorfosi" and the publication by Wecker in England derived from Rota's arrangement work, see the contribution by Juan Mariano Porta in this issue (Juan Mariano Porta, "Metamorfosi legittime o fedelissime? The Case of the *Six Concertos in Four Parts Dedicated to John O'Neill* by Giuseppe Tartini", *Musicological Annual* 61, no. 2 (2025): 43–62; moreover, the contribution "Intorno ai *Six Concertos in Four Parts* of Giuseppe Tartini" by the same author is available on <https://www.discovertartini.eu/> (Juan Mariano Porta, "Intorno ai Six Concertos in Four Parts di Giuseppe Tartini", *Discover Tartini* (Trieste: Conservatorio di Musica "Giuseppe Tartini", [s. a.]), <https://www.discovertartini.eu/upload/allegati/853NzOfjpoWK.pdf>).

– forming a coherent set of coinciding data – it seems logical and convincing to identify the remaining Concertoni with the transcriptions mentioned by Rota, which originated in the context of the Imperterriti's activities in 1763 and 1764.

The material composition of the surviving score does, however, invite further analysis. Does it support dating the work to that period? Another aspect worth considering is the origin of the idea to transform sonatas for violin and bass into multi-part compositions, a concept distinct from, yet complementary to, Rota's methods of 'reducing' orchestral works for chamber ensembles. Whether Meneghini extended Rota's approach or was influenced by other factors remains an open question. Equally uncertain is Tartini's role in this initiative: if we assume that the Concertoni were created while he was still alive in the 1760s, to what extent did he support or endorse them?

Despite the existing evidence of Meneghini's contributions to the Concertoni for Rota's academy, many questions arise regarding the motivations behind these works and their broader implications.

The Autograph of the Concertoni: Chronology and Characteristics

The only known source for the Concertoni to date is Meneghini's autograph manuscript, written in the composer's own hand.²⁴ In the inscription on the title page, however, he omitted both the date of composition and the date of completion of the copying process, leaving the precise dating uncertain. The manuscript is in oblong quarto format and consists of 17 numbered gatherings (with two leaves cut in the second and the last gatherings, the latter being incomplete), comprising a total of 132 pages with original pagination, lined with 10 staves.

The page dimensions vary slightly from gathering to gathering, and the paper is not entirely uniform.²⁵ Two main types of paper can be distinguished, characterised by different coloration, ruling, page border and text block. The first seven gatherings feature a ruling of ten lines, ending with a vertical line in light brown. The ruling here is wider than that found in the following gatherings (8–12, pp. 57–96), where no vertical borders appear. In these gatherings, the paper is lighter in colour and the ruling narrower (around 0.8 or 0.8/9 less than 0.9). The following pages (97–132) are again on darker paper with a larger ruling, featuring a vertical border for the text block. In gatherings 1–6 and 11–13, the watermark with three crescent moons and the countermark of a six-pointed falling star and the letters FF is clearly visible. In gatherings 9–10 and 16–17, a different watermark with crescent moons and a five-pointed falling star in a more central position, with the letters FF (the first F mirrored), is

24 Meneghini, *Le prime sei Sonate della prima Opera del Tartini* [...], MS, CFA.10.

25 On the OPAC SNB catalogue card, the given measurements are 22.2/5 x 32–32.5; however, gathering 10, for example, has a width of 31.4. The differences in dimensions between one gathering and the next are in some cases more than half a centimetre.

recognisable.²⁶ In gathering 7, the watermark is different, most likely a fleur-de-lis with the letters P A, while the letters A C distinguish the final endpapers.



Figure 1: Opening of Concertone 1.²⁷

Analysis of the paper reveals that nearly all of the leaves forming the gatherings and the notebook originated from the paper mill of Francesco Fondrieschi in Toscolano, located in the Salò district. This mill supplied the Venetian market as well as other areas connected through its exchange and supply networks.²⁸ The paper type featuring crescent moons, a six-pointed falling star and two letters F in the same position corresponds to paper dated 1762–1765,²⁹ while the paper bearing the mirrored F aligns with paper production from around 1764–1765.³⁰

26 Gatherings 11 and 12 have the same paper, but the countermark and letters are barely visible.

27 Meneghini, *Le prime sei Sonate della prima Opera del Tartini* [...], MS, CFA.10, 1.

28 See Ivo Mattozzi, “Il distretto cartario dello Stato veneziano: Lavoro e produzione nella Valle del Toscolano dal XIV al XVIII secolo”, in *Cartai e stampatori a Toscolano: Vicende, uomini, paesaggi di una tradizione produttiva*, ed. Carlo Simoni (Brescia: Grafo Edizioni, 1995), 23–65; Ivo Mattozzi, “Le filigrane e la questione della qualità della carta nella Repubblica Veneta della fine del '700: Con un catalogo di marchi di filigrane dal 1767 al 1797”, in *Produzione e uso delle carte filigranate in Europa (secoli XIII–XX)*, ed. Giancarlo Castagnari (Fabriano: Pia Università dei Cartai, 1996), 309–339.

29 For an accessible reference, see the watermark catalogue produced as part of a recent study of manuscripts held in Vienna from the period 1760–1775, particularly the paper classified under the symbol P65. “Papers: P65”, *Paper and Copyists in Viennese Opera Scores* (last edited January 30, 2025), accessed February 2, 2025, <https://www.mdw.ac.at/imi/ctmv/ctmv.php?wz=P65>.

30 “Papers: P87”, *Paper and Copyists in Viennese Opera Scores* (last edited January 30, 2025), accessed February 2, 2025, <https://www.mdw.ac.at/imi/ctmv/ctmv.php?wz=P87>.

The fact that these watermarks can be dated with considerable precision allows for the establishment of a chronological reference for the paper used in the manuscript of the Concertoni, providing an additional data point for narrowing down the period of composition of Meneghini's arrangements. Indeed, since the paper production occurred close to the date provided by Rota for his Tartini transcriptions, the identification of these Concertoni with those mentioned in the memoirs is strongly supported. It thus seems that Meneghini may have become "tired" (to use Rota's own word) of continuing with the transcription work before completing the twelve concertos that Rota had hoped for, although it cannot be entirely ruled out that other, now lost, Concertoni may have existed.

At first glance, the manuscript appears to be a fine, neat copy, suggesting the work of a copyist rather than an autograph. This impression stems from Meneghini's handwriting, which is very clear and orderly, here further accentuated by the use of very dark, intense ink. Meneghini's hand is recognisable in numerous sources of Tartini's music and exhibits similar characteristics in this autograph. Upon closer inspection, however, various corrections reveal revisions and changes within the text. The most obvious modification is the crossing out of a page containing the finale of Concerto 2; specifically, the right-hand page is struck through, while the accepted version of the finale appears on the left-hand page.



Figure 2a: Revised final bars of Concertone 2.³¹

31 Meneghini, *Le prime sei Sonate della prima Opera del Tartini* [...], MS, CFA.10, 48.



Figure 2b: Discarded final bars of Concertone 2.³²

What happened here? In the revised version on the right, the violin parts are reversed and the last three measures of the bass are an octave lower. These changes suggest that Meneghini reconsidered the distribution of melodic material between the parts and the register choices at certain points. However, the presence of the cancelled page containing the concerto's finale, which reveals the process of rewriting, also indicates that Meneghini replaced the manuscript's initial gatherings with a revised copy of the concertos. It can be assumed that the necessary corrections were substantial enough to warrant rewriting entire pages. This, in turn, implies that the concertos were originally copied into a pre-prepared notebook or gatherings bound together from sheets of different paper stocks.

Further supporting this hypothesis is the original numbering of the gatherings, which was later altered: the current gathering 7 was originally numbered 4, gathering 8 was 5, and so forth, up to gathering 17, which was initially numbered 14. Notably, the eliminated page (p. 49) corresponds to the beginning of gathering 7 and represents the only instance in the manuscript where the paper bears the aforementioned watermark featuring the fleur-de-lis, which is distinct from the two predominant types found throughout the rest of the manuscript.

Although it is unclear how Meneghini initially worked to create his transcriptions, the copying of the first two concertos undoubtedly reflects a process

32 Meneghini, *Le prime sei Sonate della prima Opera del Tartini [...]*, MS, C.F.A.10, 49.

of elaboration and revision of the compositions. The addition of small hand-written staff line segments in the margins of certain pages, such as on pp. 102–103, 113 and 122, suggests that Meneghini was copying from a previous working score, using it as a reference for the transcription.³³

Even in this new score, however, other traces of changes and revisions remain. In several places, corrections in the form of erasures are evident. For example, in Concerto 1 (p. 12), Meneghini initially assigned the quaver and semiquaver figurations to the second violins, only later revising the distribution by assigning these figures to the first violins and the supporting notes to the second violins. Similarly, in the opening movement of Concerto 4 (p. 72), extensive erasures document the redistribution of melodic material between the parts, particularly highlighting the first violins at the expense of an initial idea aimed at balancing the roles of the first and second violins.³⁴ In a score as orderly as the one preserved, this type of modification through erasures shows that the distribution of melodic material between the parts – particularly the definition of the roles of the violins – must have been a point of considerable reflection for Meneghini during his ‘translation’ work, leading him to reconsider his decisions even at an advanced stage of the process.

Some variants noted in very fine pen at certain points in the score are also of great interest. At the end of the first “Allegro” of Concertone no. 2 on p. 36, there is a variant for the viola part introducing quavers and syncopation.

The same fine pen shows this variant being discarded, as on p. 40, which also refers to the viola part (here altered in the score), although this is not the case for the variant on p. 104. Overall, these variants testify to options or corrections, indicating further revisions. The question that arises is how to interpret them. In fact, these variant entries are not immediately identifiable as Meneghini’s handwriting due to the fine stroke, which was likely intended to make them almost invisible to the eye. Due to these characteristics, which make them resemble a kind of draft, they could potentially be seen as interventions by any hand, including Meneghini’s. While it is not at all clear by whom these modifications were made, we might speculate that they could date back to Rota himself and be seen as his suggestions or ‘corrections’. This possibility is further supported by the testimony provided by the abbot in his memoirs, in which he mentions having repeatedly refined his own transcriptions.

33 In fact, this idea would explain these extensions, which would otherwise be hard to justify.

34 As a consequence of the change, he also had to move the *tutti* indication further to the right in the first violins.



Figure 3: Concertone 2, "Allegro", with an annotated variant.³⁵

Despite the uncertainty surrounding the author of the fine-pen variants, the corrections and variants suggest that behind a score that appears rather clean and orderly, there lies a process of transcription and reworking marked by revisions and reformulations, thus revealing a more complex genesis of these works, of which only a few traces remain.

Meneghini and His 'Translation' Work of the Sonatas into Concertos

Considering the fact that Meneghini had a specific task in arranging the sonatas from Tartini's Opus 1 for a four-part orchestral texture, it is important to reflect on his compositional contribution and the question of where the challenge or difficulty lay in transforming the sonatas into concertos. Additionally, one must consider why precisely these sonatas from Opus 1, already published 30 years earlier, were chosen for orchestral arrangement, rather than, for example, more recent and stylistically current sonatas.

The transcribed sonatas are formally characterised by a structure that follows the seventeenth-century *sonata da chiesa* model, featuring a slow introduction (*adagio*, *grave*, or *largo*), followed by a second movement in *allegro* with a fugato exposition, a slow movement or section and a lively final movement. Stylistically, these works are marked by extensive use of polyphonic writing.

³⁵ Meneghini, *Le prime sei Sonate della prima Opera del Tartini [...]*, MS, C.F.A.10, 36.

The contrapuntal conception of the writing is evident in the melodic treatment of the violin, with frequent use of double stops that create two intersecting melodic lines for long stretches. Meanwhile, the bass part is assigned a rich melodic line complementary to the higher part. The compositional style of these pieces stands out for its use of imitative elements, recurring rhythmic patterns and a vigorous harmonic rhythm from the bass, which is in constant motion. Tartini's creative approach is firmly rooted in the instrumental practice of the previous generation, drawing upon the model of the Corellian *sonata da chiesa*.

These structural peculiarities – and in particular the rich harmonic framework condensed in the two parts of the sonatas – were well suited to the elaboration of these sonatas into a four-part real arrangement and were probably the reason behind the selection of material for transcription made by Meneghini or a possible commissioner (Rota or others). At the same time, the specification on the title page of “for four real parts”, referring to the contrapuntal parts, indicates the minimum number of performers required for these transcriptions. Meneghini nonetheless expanded the ensemble to include ripieno parts alongside the obligatory parts. The score in fact features seven instrumental systems, with first and second violin ripieno parts and a bass or harpsichord part. The indications of *solì* and *tutti* in the score, which regulate the instrumental interventions, show that the Concertoni were conceived as music that, while performable with real parts, could be enriched to achieve an orchestral dimension, with a larger ensemble alternating between *solì* and *tutti* (Example 1).³⁶

In arranging the melodic-harmonic material for a four-part ensemble, Meneghini had to consider both the criteria for redistributing Tartini's original material across a greater number of parts and the enrichment of the melodic-harmonic texture with new material, as required by the expanded setting. The violetta part is entirely new, at times following the second violins and at other times serving as a complementary voice to the bass. In addition to employing parallel motion in thirds for motifs or passages, Meneghini introduced new material at various points to ensure a balanced texture among the parts – also with regard to their imitative interactions – and to achieve the intended cadential articulations. In the first “Allegro” of Concerto 1, for instance, the viola is tasked with presenting the subject, which in Tartini's original was assigned to the bass an octave lower. The need to add an entry of the subject in the bass leads Meneghini to compose a new two-bar passage (bb. 7–9) that resolves on the tonic, to which he connects the subsequent progression entrusted to the *solì* in the ensemble arrangement (Example 2).

36 I would like to thank Juan Mariano Porta for sharing his transcriptions of Meneghini's works with me and allowing me to use some excerpts.

Grave

The score is for a full orchestra and includes a section for "Le Cène 1734". The instruments listed are Violino I Obligato, Violino I Ripieno, Violino II Obligato, Violino II Ripieno, Viola Obligato, Violoncello Obligato, Contrabbasso o Cembalo, Violino, and Basso. The tempo is marked "Grave". The key signature is one sharp (F#). The time signature is common time (C). The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation markings such as *tr* (trill). The "Le Cène 1734" section is marked with a tempo of "Allegro".

Example 1: Giulio Meneghini, Concertone 1, "Grave", incipit, in comparison with Giuseppe Tartini's Sonata Opus 1, no. 1, "Grave", incipit.

Allegro

The score is for a full orchestra and includes a section for "Le Cène 1734". The instruments listed are Violino I Obligato, Violino I Ripieno, Violino II Obligato, Violino II Ripieno, Viola Obligato, Violoncello Obligato, Contrabbasso o Cembalo, Violino, and Basso. The tempo is marked "Allegro". The key signature is one sharp (F#). The time signature is common time (C). The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation markings such as *tr* (trill). The "Le Cène 1734" section is marked with a tempo of "Allegro".

Example 2: Giulio Meneghini, Concertone 1, “Allegro”, incipit, in comparison with Giuseppe Tartini’s sonata Opus 1, no. 1, “Allegro”, incipit.

In the concluding “Allegro assai” of Concerto 2, the violinist chose to modify the bass by shifting it from the tonic to the dominant, thus altering the tonal destination of the passage and consequently adjusting the upper parts melodically (Example 3).

In some sections, Meneghini simply decides to expand certain passages by adding a few bars. In the case of the final “Presto” of Concerto 1, after the fugato exposition, the first violins take up and develop material from the subject (Example 4).

These paradigmatic examples are significant for understanding Meneghini’s work. The analysis of his interventions reveals that these arrangements were not the result of a mere mechanical operation of redistributing the pre-existing material of Tartini’s sonatas, but involved a substantial compositional contribution from Meneghini himself. Although young at the time, he must have already had a good, or at least sufficient, level of compositional practice.

Allegro assai

The musical score is for a piece titled "Allegro assai". It is written for a multi-staff ensemble, likely a chamber orchestra or a large piano. The score consists of seven staves. The top six staves are for individual instruments: flute, two violins, two violas, and two cellos/double basses. The seventh staff is for the piano accompaniment. The key signature is one flat (B-flat major), and the time signature is 2/4. The tempo is marked "Allegro assai". The score shows a transposition of bar 7 from Tartini's original. The word "soli" appears above the flute staff in bar 7 and above the cello/double bass staff in bar 8. The piano part has three measures marked with "[6]" at the bottom, corresponding to measures 6, 7, and 8 of the piano part.

Example 3: Giulio Meneghini, Concertone 2, "Allegro assai": bar 7 transposed compared to the corresponding passage of Giuseppe Tartini's sonata Opus 1, no. 2.

Regarding the choices of instrumentation and the dynamic between *soli* and *tutti*, Meneghini followed the principle of alternating sound density according to the function of the musical phrases, favouring regular alternations between *soli* and *tutti* phrases, and assigning passages leading to the main cadence to the entire ensemble. In doing so, he adhered to the principles of orchestration and instrumental distribution typical of Arcangelo Corelli's concerto grosso tradition, with obbligato and ad libitum parts (the ripieni or reinforcements). Meneghini conceived the intervention of the ripieni as an 'added' sonic thickening, implicitly maintaining its optional nature in the event of insufficient instrumental forces.

Example 4: Giulio Meneghini, Concertone 1, “Presto”, bb. 16–20, added bars not included in the corresponding passage of Giuseppe Tartini’s Sonata Opus 1, no. 1.

Towards the Idea of a Genre

The analysis of the concertos thus reveals clear directions and offers insights into Meneghini’s choices. The style of Tartini’s sonatas, on the one hand, and Meneghini’s arrangement and instrumentation choices, on the other, converge towards the compositional model represented by Corelli and his school.³⁷ The “translation” of violin sonatas into Concertoni closely aligns with a similar undertaking by Francesco Geminiani several decades earlier, in 1726 and 1729, when he published in England the orchestral versions of Corelli’s Op. 5 sonatas, arranged for

37 From Fanzago, we have testimony that Tartini looked to Corelli as a model. In the “Compendio”, Fanzago defined the violinist as an “accurate follower of the harmonic Corellian philosophy” [“accurato seguace dell’armonica filosofia Corelliana”]. He even went so far as to judge him superior “in the felicity of beautiful motifs, and in the always cantabile handling of the same” [“nella felicità de’ bei motivi, e nel maneggio sempre cantabile dei medesimi”]. He then added that “by closely imitating nature, coupled with a deep knowledge of the art both in composing and performing, [Tartini] elevated the sound of the violin to such a degree of perfection that others will hardly dare to hope to reach it” [“ad una esatta imitazione della natura accoppiando una profonda cognizione dell’arte sì nel comporre, che nell’eseguire, [Tartini] elevò il suono del violino a tal grado di perfezione, che di raggiungerlo altri difficilmente potrà”]. See Fanzago, *Orazione del signor abate Francesco Fanzago padovano delle lodi di Giuseppe Tartini* [...], 42.

an ensemble with *solì* and *tutti* arrangement.³⁸ Meneghini's concertos share with this publication both the starting material – sonatas for violin and bass – and the choices of instrumentation and distribution into obbligato and ripieno roles. The concertos by Geminiani were reprinted several times after their initial publication, indicating the interest that circles of amateurs and musicians had for this type of repertoire, most notably in England, especially London, where Geminiani worked from 1714 before relocating to Dublin in 1732. At the time, London had become a hub for musicians from Rome and the Corellian circle, who had moved there in search of new professional opportunities. Following the successful publication and reception of Corelli's *Concerti grossi* Op. 6, the city became a major centre for the printing and wide circulation of *concerti grossi* collections.³⁹

One might wonder whether Meneghini was familiar with the works of Geminiani and the *concerti grossi* of the Corellian tradition, and whether these pieces were known and circulating in the Venetian region at the time. A letter from Tartini dated 1766, which has survived thanks to its citation by Fanzago in his posthumous tribute to Tartini in 1770, provides an enlightening testimony on this matter and is particularly significant in the case of Meneghini. In this letter, Tartini explained that he had received Geminiani's transcriptions of Corelli's Op. 5 into *concerti grossi* and was arranging for them to be copied for the recipient of the letter, who, as can be inferred from Tartini's own words, had expressed a request for some modifications to the musical text.⁴⁰ Although the recipient is not revealed, the epithets used by

38 Francesco Geminiani, *Concerti grossi con due violini, viola, e violoncello di concertino obligati, e due altri violini, e basso di concerto gross: Composti delli sei soli della prima parte dell'opera quinta d'Arcangelo Corelli* (London: William Smith & John Barrett, [1726]) (RISM A/I C 3866). Three years later, the second part was published: Francesco Geminiani, *Concerti grossi con due violini, viola e violoncello di concertino obligati, e due altri violini e basso di concerto grosso, quali contengono preludii, allemande, corrente, gigue, sarabande, gavotte, e follia composti della seconda parte del opera quinta d'Arcangelo Corelli per Francesco Geminiani* (London: Nicolas Prevost [1729]) (RISM A/I C 3875)). Several editions of these arrangements followed. For details, see Rudolf Rasch, "Work Two: The Corelli Concertos, Prima parte (1726)", in *The Thirty-One Works of Francesco Geminiani* (2019), accessed March 2025, <https://geminiani.sites.uu.nl/02-corelli-concertos-prima-parte-1726/>; Rudolf Rasch, "Work Three: The Corelli Concertos, Seconda parte (1729)", in *The Thirty-One Works of Francesco Geminiani* (2019), accessed March 2025, <https://geminiani.sites.uu.nl/work-3-the-corelli-concertos-seconda-parte-1729/>.

39 See Agnese Pavanello, *Il 'concerto grosso' romano: Questioni di genere e nuove prospettive storiografiche* (Tounhout: Brepols, 2006), 47–50.

40 The letter is reported by Fanzago at the end of the "Compendio della vita di Tartini", 47, and is published in Giorgia Malagò (ed.), *Giuseppe Tartini: Lettere e documenti / Pisma in dokumenti / Letters and Documents*, vol. 1, transl. Jerneja Umer Kljun and Roberto Baldo (Trieste: Edizioni dell'Università di Trieste, 2020), 11: "Most illustrious and venerable lord master, I have received and delivered the second part of the Opus 5 by Corelli, transcribed into concertos by Geminiani, to the copyist, whom I had already paid for the copy of the first part. Regarding the variation that you do not like and wish to change, Your Most Illustrious Lordship forgive me, in hoc non laudo. Neither you, nor I, nor any of us can reasonably claim this liberty. It can be done by force, but it insults the composer; too many musical elements do not suit particular geniuses. You must agree with me that, for this reason, those who do not appreciate them have no authority

Tartini (“Most Illustrious and Most Reverend Lord” [“Illustrissimo signore padrone colendissimo”]), suggest that the letter was addressed to a noble amateur to whom Tartini was providing copies of music. This letter unequivocally documents the reception of Geminiani’s collection within the Tartini circle during the years of Rota’s Academy.⁴¹ It is particularly valuable as it reveals a specific interest within the Tartini circle for this type of arrangement, which would well justify the similar operation carried out by Meneghini on Tartini’s sonatas from Opus 1.

In establishing a precise parallel with Meneghini’s Concertoni and the procedures chosen for their elaboration, the example of Geminiani becomes particularly relevant for interpreting the choices of Tartini’s pupil, providing a plausible answer to the question of what motivated him to select both those specific Tartini sonatas and that particular type of orchestration. The temporal proximity of the testimony provided by Tartini’s 1766 letter to the creation of Meneghini’s arrangements strengthens this connection and also suggests that Meneghini may have worked under the aegis of his master Tartini, or at least

to alter them: they have the authority only to refuse them for their own use. But for you to accept the whole work, while rejecting that variation, and thus demanding it be changed in face of the entire excellent and approved work, this is a harsh word, at least in my ears. As a loyal servant, I share my opinion with you, and then you may do as you please. But on this matter, please write back to me and decide, because the copyist has received instructions from me not to continue the copy once he reaches that point, unless I inform him of what to do. I beg you to accept my deepest respects, and with all reverence, I submit, and confirm, Your Most Illustrious Lordship’s humble, devoted, and most obligated servant Giuseppe Tartini | Padua, February 23, 1766.”] [“Illustrissimo signore padrone colendissimo, ho ricevuta, e consegnata la seconda parte dell’Opera quinta del Corelli ridotta in concerti dal Geminiani, al copista da me già soddisfatto per la copia della prima. Circa la variazione che non le piace, e vuol cambiata, vostra signoria illustrissima mi perdoni, in hoc non laudo. Né ella, né io, né quanti siamo, possiamo ragionevolmente arrogarsi questa libertà. Si può per forza, ma ingiuriando il compositore; troppe sono le cose musicali che non incontrano i genj particolari. Ella deve accordarmi che non per questo chi non le gradisce ha autorità di cambiarle: ha bensì autorità di non volerle per proprio uso. Ma che a lei accomodi tutta l’opera: non accomodi quella variazione, e però la voglia cambiata a fronte di tutta l’opera ottima, e approvata, durus est sermo hic, almeno alle mie orecchie. Da buon servitore le dico il mio sentimento, e poi ella faccia pure quello che le par, e piace. Ma su questo punto mi rescriva, e decida, perché il copista da me ha ricevuto l’ordine di non proseguire la copia quando sia arrivato a quel segno, se prima non è da me avvisato di ciò che deve fare. La supplico de’ miei profondissimi rispetti a sua eccellenza padrona, e con tutto l’ossequio mi rassegnò, e confermo di vostra signoria illustrissima umilissimo devotissimo obbligatissimo servitore Giuseppe Tartini | Padova li 23 Febbraio 1766.”]

- 41 A copy of Geminiani’s work is preserved in the Berkeley collection, the provenance of which from Tartini’s circles has long been established: US-BE, Ms It. 209 bears on the title page of the first violin part the inscription “Parte prima Opera Quinta del Sig.^r Archangelo Corelli ridotta in Concerti a sette parti dal Sig.^r R Geminiani.” It was copied by Hand A, an as-yet unidentified scribe responsible for most of the copying work in the collection. The manuscript US-BE, Ms It 110 contains the second part of the collection (“Parte Seconda di Archangelo Corelli”), also copied by Hand A. See Vincent Duckles and Minnie Elmer, *Thematic Catalog of a Manuscript Collection of Eighteenth-Century Italian Instrumental Music: In the University of California, Berkeley Music Library* (Berkeley: University of California Press, 1963 (reprint 2022)), 107–113.

with Tartini fully aware of the initiative, as in the case of Rota's "metarmofosi".

Another testimony concerning Padre Vallotti reinforces the idea that interest within the Tartini circles in ensemble repertoire also focused on contrapuntal solidity, and that the compositional style of the previous generation continued to be of significance in this regard, alongside new stylistic approaches. In a letter to Vallotti written in May 1776 from Senigallia, Andrea Roberti degli Almeri (1730–?), a former pupil and friend of Tartini's who had known Vallotti since his time in Padua, asked the maestro di cappella to compose a string quartet specifically for him and his friends, outlining the characteristics he wished for, particularly the inclusion of a "fuga".⁴²

In addition to documenting a specific commission for a composition and providing relevant details about it, this letter reveals a distinct interest in fugue writing within the chamber music context, which aligns with Meneghini's choice to transcribe sonatas with fugato movements for ensemble. Degli Almeri's letter thus suggests that a specific interest in fugue writing may have been a key factor in Meneghini's decision to arrange the sonatas from the first part of Opus I. In an era when melodic cantability had shaped stylistic trends and the 'galant' taste, the inclusion of polyphonic movements in "à quattro" performances found renewed appreciation and valorisation, making this repertoire of transcriptions newly relevant and contemporary in a different way, resonating with stylistic preferences associated with chamber music performances.

In Meneghini's work, Geminiani's transcriptions found a specific reception on a formal level, providing a reference model for repertoire adaptations intended for use in academies, with flexible performance modes depending on the availability of performers (as was customary in the past for prints of *concerti grossi*). Through the nomenclature *concertoni*, Meneghini explicitly alluded to

42 Degli Almeri asked for a composition with specific features: "four parts, namely First and Second Violin, Viola, and Bass; if it were a fugue, I would appreciate it even more, provided that it remains strictly within the pure Diatonic Genre, never containing any sharps or flats. If it modulates to F fa ut, this should occur only before the arithmetic cadence; if to G sol re ut, only before the harmonic cadence, and similarly for the related minor scales. Your Reverence is the only one who can grant me this favor, which would be of eternal memory to me, and I wish to be its sole possessor, keeping it with me as a source of consolation for having such a composition. Do not be concerned if the melody does not correspond to the present one, which is mixed with the chromatic genre; that is not my intention. Rather, as I have stated, it should be in the pure ancient diatonic style." [Quattro parti, cioè Primo, e Secondo violino, viola, e Basso, se poi fosse una fuga tanto più la gradirei, la quale stesse nel puro Genere Diatonico, senza mai alcun diesis né bemolle, perché se passa in Ffa ut sia pur prima della Cadenza aritmetica, se in Gsolreut sia pur priva della Cadenza Armonica, e così delle Scale minori relative. V.ra Riv.za è il solo che mi può dare questa grazie, la quale a me sarà di eterna memoria, e desidero essere solo a possederla, per tenerla presso di me, e servirmi di consolazione l'avere simile produzione; non abbia scrupolo se la cantilena non si conferisce con la presente che è mista del genere Cromatico; ma questa non è la mia intenzione, ma come ho detto, sia del puro diatonico antico."] See Frasson, "Francescantonio Vallotti maestro di cappella nella basilica del Santo", 324–325.

an orchestration in the style of Corelli's *concerti grossi*,⁴³ with a core of obbligato solo instruments and a ripieno group, intended for reinforcement and for creating chiaroscuro effects in the density of sound, while it was also understood that the concertos were conceived to be performed by a string quartet alone, consisting of the four "real" parts.

In conclusion, it is worth emphasising that Meneghini's *concertoni*, compositions that may seem peripheral in the context of Tartini studies, prove to be highly significant for understanding the spirit that animated musical and cultural interests in Paduan circles close to Tartini. As such, they acquire great importance in relation to the private, public and semi-public musical activities of the nobility and cultural aristocracy in the Veneto in the second half of the eighteenth century. By documenting the interest in Tartini's music and its use in various contexts, these works reveal tastes and performance practices that have yet to be fully reconstructed from a broader documentary base. What comes through with absolute clarity, however, is the impact that the initiatives of private patrons and admirers had on the reception of Tartini's work as well as on the development of chamber instrumental genres in the eighteenth century. Ultimately, Meneghini's *concertoni* became the expression of an idea or type of instrumental genre, shaped on the reception of Corelli's *concerti grossi*, which, in its reformulation and specific fruition in private and chamber concerts, found its own distinct, new canonisation.

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43 *Concertone* was a commonly used term at the time of Meneghini, replacing *concerto grosso*, as recorded, for example, by Pietro Lichtenthal, *Dizionario e bibliografia della musica*, vol. 1 (Milan: Fontana 1826), 184: CONCERTO: "In the past, the concerto was divided into *Concerto grosso* and *Concerto da camera*. In the first, more different instruments were heard, now together, now alternately with sections of the full orchestra; today this type is called *Sinfonia concertata*, or *Concertone*: in the second, a single artist performs in the main sections of the piece with orchestra accompaniment." ["Anticamente si divide il Concerto in *Concerto grosso*, e *Concerto da camera*. Nel primo si facevano sentire più strumenti differenti, ora insieme, ora alternativamente coi passi della piena orchestra; al presente si dà a questa specie il nome di *Sinfonia concertata*, o *Concertone*: nel secondo un solo artista agisce ne' periodi principali del pezzo con l'accompagnamento d'orchestra."]

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SUMMARY

This article investigates Giulio Meneghini's reworking of six sonatas from Giuseppe Tartini's Opus 1 into four-part Concertoni, exploring their historical context, their compositional procedures and their significance for eighteenth-century musical practice in Padua. Giulio Meneghini (1741–1824), a prominent pupil of Tartini, succeeded his teacher as head of the orchestra at the Basilica of St Anthony in Padua, where he remained active for decades, preserving and performing Tartini's music. Archival evidence, including Meneghini's participation in Tartini's funeral and his inheritance of manuscripts, suggests a close personal and professional connection between teacher and pupil. While biographical information is scarce, documents attest to Meneghini's skill as a performer and his theoretical knowledge, as well as indicating his engagement in pedagogical activities.

The article situates Meneghini's Concertoni within the cultural and musical milieu of mid-eighteenth-century Padua, particularly the activities of Vincenzo Rota's Accademy

of the Undaunted [Accademia degli Imperterriti]. Contemporary memoirs indicate that Meneghini, referred to affectionately as "Giulietto", collaborated with Rota and his circle of amateurs and aristocrats in producing chamber arrangements of Tartini's works. Evidence supports the identification of Meneghini's extant Concertoni with these arrangements, likely originating around 1763–64.

The only surviving source, Meneghini's autograph manuscript housed at the Fondazione Levi in Venice, offers material and codicological evidence supporting this dating. Detailed analysis of paper types, watermarks and manuscript corrections demonstrates an extensive process of transcription and revision, including the redistribution of melodic material, reallocation of instrumental roles and the addition of new passages. The manuscript reveals both the meticulousness of Meneghini's copying and his substantial compositional contributions, including the creation of a viola part and the adaptation of bass lines to achieve harmonic and contrapuntal balance. Variants and corrections may suggest interaction with Rota or others, emphasising the collaborative nature of this "translation" work from sonata to concerto form.

Musically, the Concertoni retain the structure of Tartini's sonatas da chiesa, characterised by slow introductions, allegro fugato sections and contrapuntal richness, while being expanded into four-part textures with ripieno instrumentation. The alternation of *solì* and *tutti* passages, the enrichment of harmonic textures and the careful orchestration reflect Corellian principles and the concerto grosso tradition, aligning Meneghini's arrangements with the earlier endeavours of Francesco Geminiani in England. Notably, Tartini's correspondence attests to awareness and reception of such arrangements within Venetian and Paduan circles, suggesting that Meneghini may have been consciously aligned with contemporary stylistic models.

The article concludes that Meneghini's Concertoni are not mere mechanical adaptations but demonstrate a significant compositional engagement, reflecting aspects of the musical culture surrounding Tartini and his circle. The Concertoni shed light on the tastes of the Paduan aristocratic and intellectual circles engaged in private chamber music, and on the evolution of instrumental genres in the mid-eighteenth century. By documenting the orchestration, reception and performance practices associated with these arrangements, the present study positions Meneghini's Concertoni as an important example of a genre paradigm, bridging the violin sonata tradition with the concerto grosso model and enriching our understanding of musical culture in Tartini's milieu.

POVZETEK

Concertoni Giulija Meneghinija iz Sonat Opus 1 Giuseppeja Tartinija: od zasebnega razvedrila do paradigme zvrsti

Članek preučuje Meneghinijevo predelavo šestih sonat iz Opusa 1 Giuseppeja Tartinija v štiriglasne skladbe Concertoni, pri čemer raziskuje njihov zgodovinski kontekst, kompozicijske postopke in pomen za glasbeno prakso 18. stoletja v Padovi. Giulio Meneghini (1741–1824), ugleden učenec Tartinija, je nasledil njegovo mesto vodje orkestra v baziliki sv. Antona v Padovi. Ostal je dejaven več desetletij in ohranjal ter izvajal Tartinijevo glasbo. Arhivski dokazi, vključno z Meneghinijevo udeležbo na Tartinijevem pogrebu in njegovo rokopisno zapuščino, kažejo na tesno osebno in poklicno povezanost med učiteljem in učencem. Čeprav je biografskih podatkov malo, dokumenti potrjujejo Meneghinijevo izvajalsko spretnost in teoretično znanje, pa tudi njegovo pedagoško delovanje.

Članek umešča Meneghinijeve Concertone v kulturno in glasbeno okolje Padove na sredini 18. stoletja, zlasti v dejavnost Akademije neustrašnih [Accademia degli Imperterriti] Vincenza Rote. Sodobni viri kažejo, da je Meneghini, ki so ga ljubeznivo imenovali »Giulietto«, sodeloval z Roto in njegovim krožkom amaterjev in aristokratov pri ustvarjanju komornih priredb Tartinijevih del. Dokazi podpirajo istovetnost Meneghinijevih ohranjenih concertonov in v virih omenjenih priredb, ki so verjetno nastale v letih 1763–64.

Edini ohranjeni vir, Meneghinijev avtografski rokopis, ki se nahaja v Fondazione Levi v Benetkah, ponuja materialne in kodikološke dokaze, ki podpirajo to datiranje. Podrobna analiza vrste papirja, vodnih žigov in popravkov v rokopisu kaže na obsežen proces prepisovanja in revizij, vključno s prerazporeditvijo melodičnega materiala, prerazporeditvijo vlog instrumentov in dodajanjem novih odlomkov. Rokopis razkriva tako Meneghinijevo natančnost pri prepisovanju, kot tudi pomen njegovih kompozicijskih prispevkov, vključno z ustvarjanjem violinskega parta in prilagajanjem basovskih linij za doseganje harmonskega in kontrapunktskega ravnovesja. Različice in popravki lahko nakazujejo sodelovanje z Roto ali drugimi, kar poudarja sodelovalno naravo »prevajalskega« dela iz sonate v koncertno obliko.

Glasbeno Concertoni ohranjajo strukturo Tartinijevih sonat da chiesa, za katere so značilni počasni uvodi, allegro fugato odseki in kontrapunktsko bogastvo, hkrati pa so razširjeni v štiriglasno zvočno teksturo z ripieno instrumentacijo. Izmenjevanje odlomkov *solì* in *tutti*, obogatitev harmonskih tekstur in skrbna orkestracija odražajo Corellijeva načela in tradicijo *concerta grossa*. S tem so Meneghinijeve priredbe mlajša vzporednica podobnih prizadevanj Francesca Geminianija v Angliji. Tartinijeva korespondenca še posebej potrjuje poznavanje in sprejem tovrstnih priredb v beneškem in padovanskem okolju, kar kaže, da se je Meneghini morda zavestno prilagajal sodobnim stilističnim modelom.

Članek pokaže, da Meneghinijevi Concertoni niso le mehanične predelave, ampak kažejo znatno kompozicijsko angažiranost, ki odraža značilnosti glasbene kulture okolja, v katerem sta delovala Tartini in njegov krog. Razkrivajo okus padovanskih aristokratskih in intelektualnih krogov, ki so se ukvarjali z zasebno komorno glasbo, ter razvoj instrumentalnih žanrov v sredini 18. stoletja. Z dokumentiranjem orkestracije, sprejema in izvedbenih praks, povezanih s temi priredbami, študija Meneghinijeve Concertone postavlja kot pomemben primer žanrske paradigme, ki povezuje tradicijo violinske sonate z modelom *concerto grosso* in bogati naše razumevanje glasbene kulture v Tartinijevem okolju.

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O AVTORICI

AGNESE PAVANELLO (agnese.pavanello@fhnw.ch) je raziskovalka na Schola Cantorum Basiliensis, Univerzi za zgodnjo glasbo, enem od inštitutov, povezanih z Musik-Akademie Basel in Fachhochschule Nordwest-Schweiz. Njeno raziskovalno delo se osredotoča na renesančno sakralno polifonijo in instrumentalno glasbo 17. in 18. stoletja. Objavila je članke o Arcangelu Corelliju ter študije in izdaje glasbe skladateljev naslednje generacije, med njimi Locatellija, Bomportija in Tartinija. V zvezi s Tartinijem je raziskovala triosonate, rokopisno tradicijo sonate *Hudičev trileček*, recepcijo Tartinijeve glasbe v Franciji in v zadnjem času različice njegovih koncertov. Je avtorica monografije o rimskem concerto grosso. Med njenimi svetovalnimi dejavnostmi je članstvo v znanstvenih svetih Nacionalne izdaje del G. Tartinija in Središča za raziskave Giuseppeja Tartinija (Konservatorij za glasbo v Trstu).