

ABSTRACTS

NIEVES PASCUAL LEON: *Tres suites de dansas para conjunto instrumental: nueva contribución a la figura de W. C. Printz (1641-1717) en el tercer centenario de su fallecimiento*

Wolfgang Caspar Printz (1641-1717) has traditionally been recognized as an important music theorist and writer. He profoundly influenced his contemporaries and the generations immediately following, becoming one of the most cited authors of the eighteenth-century Germany. Moreover, beyond his treatises very little is known about the man himself or about his talents as a composer. The recent and serendipitous recovery of a collection of pieces attributed to Printz – previously thought lost – has offered a unique opportunity to reappraise this figure. Among them, there are fifteen instrumental pieces grouped into three suites of five movements each. Through study of these musical works a more complete picture of Printz's talented figure emerges. At the same time, this analysis allows a glimpse into the genre of the variation suite formed by thematically related dances while concomitantly contributing to our understanding of the processes of musical creation in the German Baroque.

GIORGIA MALAGÒ: *Le lettere di Giuseppe Tartini come fonte per la storia dell'insegnamento strumentale*

After reaching his success as violinist and composer in the early decades of the eighteenth century, Tartini founded his school in Padua in 1727. Giuseppe Tartini was then head of one of the most influential violin schools of the time; the strength and permanence of his teachings in Europe is also due to the activity of many pupils who came in Padua to learn from the 'Maestro delle Nazioni' and then exported his lesson throughout the continent. The letters of Giuseppe Tartini represent one of the most extensive and diverse bodies of correspondence by a musician of the 18th century. The more than 200 letters now accessible outline the profile of a multitalented artist, both from a professional and personal point of view. This collection is a good starting point for a reflection on the development of mid-eighteenth-century music aesthetics and pedagogy in the Venetian area and beyond. One particular group of letters, addressed to the violinist by Gian Rinaldo Carli, Agostino Forno and Francesco Algarotti, stand out among the others for their having been conceived for publication and for their essentially critical and aesthetical contents. Their judgment and analysis of Tartini's compositions and performance contribute to paint a picture of the system of ideas characteristic of contemporary Italy. Tartini was in correspondence for about 40 years with another great teacher, Giovanni Battista Martini. Tartini and Martini discuss their compositional works, relationships with publishers, and willingly exchange professional and personal favors. The 'Scuola delle Nazioni' was a singular case among the eighteenth-century European violin schools and despite Tartini's style (both in terms of composition and execution) was considered outdated by many at a distance of one generation, the innovative choices made by Tartini in terms of organization and methods of transmitting knowledge had a much longer lasting impact.

DOMOKOS ZSUZSANNA: *«Sursum corda»: The Programme of Death and the Eternal Life in Liszt's «Années de Pèlerinage» Third Year and in some Late Works around It*

From the beginning of the 1860s on, after the loss of his children, then of his mother, and later on of some of his close friends, Liszt was more and more absorbed in the antagonism between the question of death and that of eternal life, and this became a significant programme in his late music. At the beginning of the composition of the *Années de Pèlerinage*, third year Liszt intended to give the title *Feuilles de cyprès et de palmes* to the seria, which had a symbolical meaning for him. Albeit the title has not remained at the end of the composition of the seria, the genesis of the composition of the pieces, and that of the cycle itself,

supported by its tonal construction explain the interpretation how Liszt finds elevation and the remedy of the soul from the bonds of the death with the climax to the prayer *Sursum corda*. This kind of explanation is illuminated by comparison of the similar musical solutions and measures in Liszt's compositions written since 1860 to his death (like *Les Morts*, *Christus*, *Requiem*, *Die Legende von der heiligen Elisabeth*, *Von der Wiege bis zum Grabe*), supplemented by the relative descriptions on the significance of the prayer *Sursum corda* for Liszt in his letters.