

Foreword

Tartini studies have gained renewed momentum over the past decade. To mark the 250th anniversary of Tartini's death (2020), three musicology conferences were held in Padua, Ljubljana and Trieste, followed by the publication of three monographs by Peter Lang in the series *Giuseppe Tartini and the Musical Culture of the Enlightenment*, featuring contributions from the leading researchers on Tartini's legacy. In November 2022, a notable exhibition entitled *Maestro of the Nations: The Shared European Heritage of Giuseppe Tartini* (authors: Sergio Durante, Nejc Sukljan, Boštjan Udovič) was held at the European Parliament and subsequently presented in Trieste, Ljubljana, Piran and Graz. The first two volumes of Tartini's collected works were published in a critical edition by Bärenreiter. The projects *tARTini: Cultural Tourism under the Banner of Giuseppe Tartini* and *TARTINI BIS: Increasing the Impacts and Synergies of Cultural Tourism in the Name of Giuseppe Tartini*, carried out as part of the Interreg Italy-Slovenia programme, also represent an important contribution to the popularisation and research of Tartini's legacy. As part of both projects, the online platform Discover Tartini (discovertartini.eu) was established, serving as a starting point for learning about Tartini's legacy and providing access to numerous digitised documents and musical works.

An important part of the *TARTINI BIS* project was musicological research, focused on examining new sources and reinterpreting some already known ones; archives in Venice and Piran were examined in particular. The results of this research are published as scientific articles in this thematic issue of the *Musicological Annual*. In their contribution, Sergio Durante and Chiara Casarin highlight some new sources, but above all, they reconsider established views on Tartini's life circumstances and aspects of his work, particularly his music education and theoretical thought. Juan Mariano Porta, Federico Lanzellotti and Agnese Pavanello explore selected Tartini's musical works, their functions, context, popularity and especially adaptations. Camilla Rubagotti examines a different type of musical sources, studying the practice of ornamentation as reflected in Tartini's treatises and in the works of some of his contemporaries in a comparative overview study. Jerneja Umer Kljun deals with Tartini's theoretical writings from the Piran unit of the Koper Regional Archives, processing them using artificial intelligence and the *Transkribus* software tool. The final set of articles focuses primarily on the reception of Tartini and his music among his contemporaries and in later periods, drawing on numerous musical and non-musical sources. Andrew Baker reveals the connections between Tartini and the circle of intellectuals, writers and musicians associated with the

English polymath Benjamin Stillingfleet. Nejc Sukljan provides insight into the reception of Tartini in Koper in the nineteenth century, while Ella Nagy presents a discography of early recordings of Tartini's works on 78 rpm records released up to the mid-1950s.

With such a diverse and methodologically varied set of contributions, this thematic issue of the *Musicological Annual* aims to add a new and important piece to the mosaic of research into Tartini's life, work and broader cultural significance.

Nejc Sukljan, editor