FOREWORD

Those who have tried to hack their way through the thick, forbidding underbrush of the manuscripts, editions, and catalogs of Tartini's music will particularly appreciate the important milestone that the publication of the present catalog represents. The catalog does not pretend to include all the works of Tartini. It describes the contents of a specific collection at Berkeley, which represents not only Tartini's works but also those of a number of composers emanating from his "School of Nations" in Padua, including some hitherto unknown. A central feature of the catalog is, of course, the thematic incipits of the movements of each work concerned.

Naturally, this catalog would have been impossible without the earlier work of others, notably the Dounias catalog of Tartini's concertos (1935) and the recent Brainard catalog of all the sonatas (1959), unfortunately still unpublished. The catalog of the Berkeley collection uses the results of such previous works, amplifying them where necessary. Perhaps the Berkeley catalog will serve to stimulate the publication of similar catalogs of other large collections, especially those in Padua, Paris, and Marburg. Eventually, a complete catalog of the works of Tartini should follow and, let us hope, of others represented in the Berkeley collection. The most important result of all, the publication of accurate editions of individual works, should also be hastened by the present catalog.

The publication of a work of this character and magnitude does not happen of itself. There are generally three basic conditions which must act in concert to produce it. These are a sufficiently important collection to warrant publication; the presence of gifted workers whose devotion to scholarship is matched by specialized knowledge and a fierce passion for undeviating accuracy; and, finally, the will, money, and facilities to publish the results. Sometimes there are, additionally, unexpected vistas of human interest in such undertakings that lend a certain elan or even romantic glow to what is supposedly the drabness of meticulous scholarship.

The Berkeley collection clearly fulfills the first of the conditions just mentioned. Until the collection was acquired by the University of California in 1958, it had been in private hands for upwards of two centuries and was quite unknown to the world of music. It turns out to be one of the richest collections of Tartini manuscripts -- in this respect, to be ranked with those at Padua, Paris, and Marburg. In addition, the Berkeley collection contains far more than the manuscripts of Tartini. However, this point and the extent and richness of the collection need not be pursued here, since a detailed description of the collection is given elsewhere in this catalog.

The second and third of our conditions, basic to publishing the catalog, have also -- needless to say -- been present at Berkeley. The human forces behind the catalog have been Vincent Duckles, Minnie Elmer, and, in its last stages, Pierluigi Petrobelli. Professor Duckles, who founded the collection in Italy (as I shall relate presently), had a special interest in the catalog, not only for this reason but also because the publication of a catalog naturally suggested itself to him as head of the Music Library at Berkeley. Miss Elmer, who has long been interested in Tartini, supplied a large part of the sinews of the research involved. In the last year of work, Pierluigi Petrobelli came especially to Berkeley from
Padua to work on the project, and helped greatly through his specialized knowledge of manuscripts and editions contained in Padua and other large European libraries. The last link in the chain of factors essential to the successful completion of the published catalog was furnished by the University of California Press and its officials, together with those of the Music Department.

Finally, since one is not often a party to the acquisition of a collection of such importance, I cannot refrain from mentioning my own role in the purchase of this collection and the excitement I experienced in the process. The initial impulse for acquiring the Berkeley collection came from the lucky juxtaposition of two American musicologists in Göttingen during 1957-8: Professor Duckles, Fulbright research fellow during that year, and Paul Brainard, an American who was writing a doctoral dissertation on Tartini's sonatas. In the course of his research, Brainard came across this collection, the importance of which he mentioned to Duckles, who lost no time in relaying this information to me, at that time chairman of the Music Department at Berkeley. Happily, I was able to convince the University authorities of the great importance of the collection, and, as a consequence, its purchase followed shortly thereafter. When the collection arrived in Berkeley, I experienced the special proprietary interest that only the collector knows: and on examining its contents, I was able to identify a manuscript treatise included in the collection as the long-lost Italian manuscript of Tartini's Traité des Agréments. Although I discovered afterwards that Paul Brainard had, unknown to me, identified it earlier, I basked for some time in the initial glow of discovery. I later published a specialized description of this treatise in the Musical Quarterly (July, 1960), and was instrumental in seeing that the original Italian version of this treatise was incorporated in Dr. Erwin Jacob's edition of the Traité, then in course of publication in French, German, and English. By a curious quirk of fate, another and more complete version of the Italian manuscript was discovered in Venice about the same time by Pierluigi Petrobelli, and this was the manuscript that Dr. Jacobi finally used for his edition.

Thus the Berkeley collection represents different interests to various persons, and the ramifications of its uses is suggested by what I have already said. We hope that the present catalog will widen the usefulness of the collection still further, serving the cause of scholarship and music throughout the world.

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Oxford, England
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