

THE VIOLIN CONCERTOS, OPP. 2 AND 3,

BY MADDALENA LAURA LOMBARDINI-SIRMEN (c.1735-c.1799)

by

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ABSTRACT

The 18th-century Venetian Maddalena Laura Lombardini-Sirmen had a complex international career as a protégée of Giuseppe Tartini, violin virtuosa, opera singer, and composer, yet original documents providing information about her are almost nil. This thesis assembles information about the life and works of this gifted woman musician and also provides a bibliographic study and analysis of her best-known works: a set of six violin concertos (Opp. 2 and 3). Some 30 individual prints by three publishers--Dutch, French, and English--and 12 manuscripts have been located in 20 libraries of eight nations for these concertos. A discussion of Lombardini-Sirmen's style characteristics takes place within the context of concerto composition in the Lombardia-Venetia region of Tartini's influence and in that of the broader, European, pre-Haydn-and-Mozart sphere of influence. The discussion concludes that Lombardini-Sirmen's concertos belong to the high classical style period.

In the Appendixes are a copy of Tartini's historic pedagogical "Letter" addressed to Lombardini-Sirmen (in an English translation by Charles Burney); a thematic index of the complete works by the composer and her husband, Lodovico Sirmen. A copy of the keyboard transcription of the concertos, done by Tommaso Giordani and published in London circa 1773, is separately bound.

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FRONTISPIECE: A possible portrait of Lombardini-Sirmen decorates the title page of the composer's Six Sonatas for Two Violins (Six Duets), Op. 4 (Berlin, 1773).

PREFACE

The observation Charles Sanford Terry made two generations ago in the preface of his study of the life and works of Johann Sebastian Bach's youngest son--". . . John Christian Bach has slumbered in a neglected grave"--could also serve for a composer connected with Bach files by chronology and circumstance: Maddalena Laura Lombardini-Sirmen, 18th-century violin, keyboard, and vocal virtuosa, who is one of the earliest known woman composers of chamber music and concertos. Although there is a dearth of information on her life, she is said to have been an orphan, born in the region of Lombardia-Venetia in the same year as J.C. Bach, who performed in Bach's London concerts during the 1770s, and whose works were, like his, known in Paris, London, Amsterdam, Brussels, Berlin, Dresden, Salzburg, and the musical centers of Italy and Sweden.

Even though (as publishers' catalogues of the time show) Lombardini-Sirmen's works were desirable commodities for over 60 years, the complex life of this multi-faceted woman might well be considered more significant than her works: she was a product of, and evidently an evangelist for, the unique Venetian conservatory system of music education, a protégée of Giuseppe Tartini and a representative of his international school of violin performance and composition, and an international celebrity who participated in public concerts,

when those institutions were in their infancy, in France, England, and Germany.

Over the course of establishing a context for the discussion of Lombardini-Sirmen's six violin concertos, a considerable body of information was amassed on 18th-century Venice, on the orphanages there and the famous music schools appended to them, as well as on unusual social traditions that fed them, and on other pertinent matters. In order to treat the present topic in an appropriate manner, while managing the material for further development eventually, I have relied on the system used by Otto Erich Deutsch in The Schubert Reader: a Life of Franz Schubert in Letters and Documents (New York, 1947). Certainly, the incompleteness of the biographical materials, both primary and secondary, cited by Deutsch as his reason for using this straightforward if dry approach is even more characteristic of Lombardini-Sirmen study thus far.

The extensive and varied material relevant to the composer's early life and musical development up to about age 33, therefore, has been assimilated into three brief sections contained in Chapter I: "Introductory Notes." Chapter II presents known primary biographical documents that appeared during Lombardini-Sirmen's lifetime beginning with the evidence for her relationship with Tartini and her presence in 1760 at I Mendicanti, one of the four Venetian ospitali purportedly caring for some 6,000 foundlings at mid-century. Thus, Chapter II contains virtually all that is known at this

time about documents--mostly contemporary, anonymous journalistic notices reconstituted by modern scholars--relating to Lombardini-Sirmen's career as an international performer. Information on the publication of her works, dedications, and verifiable facts culled from biographical sources are provided in the brief annotations accompanying the primary documents, where appropriate. Tartini's "Letter" to the composer and the facts surrounding its publication in 1770, as revealed by Pierluigi Petrobelli, provide an apt occasion for a discussion of our composer's various names and variously conjectured ancestry. Both the presentation of documents and the biographical commentary follow the chronological pattern used by Deutsch. A final section in Chapter II focuses specifically on Lombardini-Sirmen's husband, fellow musician, and co-composer, Lodovico (Ludovico) Sirmen, an even more elusive 18th-century Italian performer. Because he was also Lombardini-Sirmen's close professional collaborator in performance and in the composition of instrumental music for a significant period, it seems prudent to broaden this investigation enough to include him. Not to do so would, perhaps, be to invite omission of potential clues that could possibly lead to a fuller understanding of important aspects of the life of the woman musician who was also Lodovico Sirmen's wife. In places where original documents are given in the original language, it has seemed unnecessary to translate not only to save space, but especially because of the repetitive nature of the documents, particularly those dealing with performances. In imitation of Deutsch, dates

appear in the upper left corner of pages throughout Chapter II to provide a running chronology for the reader.

Chapter III presents the first results of the search for documentation on which to base a study of Lombardini-Sirmen's six concertos. The search thus far has yielded 30 copies of the six extant editions by three publishers--Dutch, English, and French--and 12 manuscripts which are preserved in 20 libraries of eight nations. A seventh edition by the London publishing house of Longman & Broderip circa 1785 may have existed, as well. (Prints are inadequately accounted for in RISM. Despite generous cooperation from both the international RISM Center in Kassel and its various national and regional affiliates, it is clear that information about manuscripts of Lombardini-Sirmen works has yet to be accumulated at the central headquarters.) Those nations with significant prints holdings are Spain, Sweden, and the United States (principally the U.S. Library of Congress, Music Division). Half of the manuscripts are in northern Italian music libraries and, more specifically, in special collections that may hold clues as to their original owners; in one case, an early owner seems to have been the composer Domenico Ferrari (1722-80), a fellow Tartini pupil from Piacenza. Scholars have tended to accept the verdict of the editor of several modern editions of music of the past, Alfred Moffat,* that Lombardini-Sirmen's works have no remarkable features and fail to

* See, for example, Walter W. Cobbett, comp. and ed., Cobbett's Cyclopedic Survey of Chamber Music, 2 vols., 2nd ed. (London: Oxford University Press, 1963), II, 591.

qualify her for the rank of even one of the lesser masters. And yet, available evidence demonstrates that the concertos were not simply performed once and promptly forgotten, a fact that sets the works and their composer somewhat apart from the general musical mass of the second half of the 18th century. This observation applies, as well, to Lombardini-Sirmen's chamber works generally.

Although the concertos up to now have been available only in separate parts, whether in print or in manuscript, I have put them into score format for my own use in making the stylistic analysis contained in Chapter IV. The closing section of the thesis proper makes further observations about the composer's possible significance vis-à-vis her peers and in light of the fact that earlier analyses seem to have been based on superficial observation. It seems more suitable within space limitations here, however, to include a copy of Tommaso Giordani's adequately faithful keyboard reductions of the six concertos as Appendix III. These reductions are bound separately so that the reader may refer to them while reading the analyses.

The 40 secondary sources for biographical information on Lombardini-Sirmen, listed among other references in the Bibliography, may be sorted into three categories: the old and questionable, the more recent but derivative and questionable, and 20th-century references. That the list is so long is interesting for the polite bow it would seem to represent to women as performers of excellence and/or as creative musicians. Supporting documen-

tation for statements in these secondary sources is in the final analysis nil. The majority merely repeat each other; none attempts verification. With the exception of Charles Burney, who wrote as a music critic and historian contemporary with Lombardini-Sirmen, and whose information is treated as a primary source in Chapter II, none of the secondary biographical sources originates in first-hand knowledge. It is curious that no entry on Lombardini-Sirmen appears in any of the six editions of Baker's Biographical Dictionary of Musicians that I have consulted. She is given space in various historical treatises on the violin as well as in treatises on works composed for the violin. Notable exceptions to this are Henri Vercheval's Dizionario del Violinista, violista e violoncellista (Paris, 1923) and Abraham Veinus' The Concerto (New York, 1944). Without exception, it seems, Lombardini-Sirmen's place is warranted solely by the fact that Tartini created a prototypical self-help manual for students and teachers for the violin and cast it in the form of a "Letter" to his Venetian woman student when she was about 25 years of age. The "Letter" is found in Appendix I.

There have been three attempts to go beyond the quasi-factual recitation toward the inventive biography, all in our century: Charles Bouvet (1858-1935), Une Leçon de Giuseppe Tartini et une femme violoniste au XVIIIe siècle (Paris, 1915); a section in Edmund S. J. van der Straeten's The Story of the Violin (London, 1933); and Marion M. Scott (1877-1953), "Maddalena Lombardini, Madame Sirmen," Music and Letters XIV

(1933), 148-63. Bouvet makes available critical reaction to Lombardini-Sirmen performances found in 18th-century Parisian periodicals; Scott's surprisingly shallow study seems to be based only on holdings of the composer's works in the British Museum and on Moffat's opinion; Straeten interprets the care Tartini lavished on the composer as a measure of her obvious virtuosity. Colin Mason, editor of Cobbett's Cyclopedic Survey of Chamber Music, second edition (London, 1963), preserves W.W. Cobbett's original approach to Lombardini-Sirmen in 1930, which was to give her no entry of her own but to feature her in a separate section on women composers.

I wish to acknowledge the guidance and support I have received from my thesis adviser, Professor E. Eugene Helm, Chairman, Musicology Division, Department of Music, University of Maryland. I also wish to express my grateful appreciation to members of my thesis committee: Dr. Shelley G. Davis, Dr. Lawrence K. Moss, and Dr. Howard J. Serwer, members of the faculty of the Department of Music at the University of Maryland.

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DEDICATED TO

my husband,
 who made this study possible,
and to our children,
 who make it necessary.

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Chapter I

INTRODUCTORY NOTES

Venice in Lombardini-Sirmen's Time

Venice, as a city, was a foundling, floating upon the waters like Moses in his basket among the bulrushes.

Mary McCarthy, Venice Observed
(New York, 1957), 44.

For a thousand years, Venice--the foundling city that grew up to become the "bride of the Adriatic"--was incomparable. This was true even after Venice had earned the reputation for being a tourist-luring lady of the night, beginning in the late 17th century. By 1700, Venice, ever the meeting place of East and West, was also the hedonistic playground of Europe. During Lombardini-Sirmen's lifetime, it was well on its way toward extinction.¹ Still, many facets of the Venetian uniqueness held sway: its setting of magnificent edifices built on piles driven into the mud of over 100 islands connected to each other by 170 streets-canals-rios; its self-govern-

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1. Some important books on Venice are: Pompeo Molmenti, La Storia di Venezia nella vita privata, 3 vols. (Bergamo, 1927), new ed. (Trieste: Edizioni LINT, [1973]); Oliver Logan, Culture and Society in Venice (New York: Scribner's, 1972); Maurice Andrieux, Daily Life in Venice in the Time of Casanova (New York: Praeger, 1972); James Morris, The World of Venice (New York: Harcourt Brace Jovanovich, 1974).

ing civil and ecclesiastical structures that made it independent of the Holy Roman Empire and of Rome itself; its self-imposed, tyrannical Inquisition; its life-style that initiated such customs as individual taxation, ghettos, and cisibeos; its culture from dialect to physiognomy to distinctly Venetian styles of art, architecture, and music.

After the end of the city's status as a world power with the Peace of Passarowitz in 1718, the leaders of Venetian society felt free to focus on diverting themselves. Music, more than anything else, seems to have been in media res, with life in Venice depicted by commentators as one continuous concert.² Amid the street-singing and dancing, processional pomp, academies, and ecclesiastical services and concerts, revolutionary elements, inspired by the rise of neo-classicism, entered the annals of music history from the backstages of Venice's seven opera houses, four of which were exclusively

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2. Charles Burney, An Eighteenth-Century Musical Tour in France and Italy: Being Dr. Charles Burney's Account of His Musical Experiences As It Appears in His Published Volume With Which Are Incorporated His Travel Experiences According to His Original Intention, Vol. 1 of Dr. Burney's Musical Tours in Europe, 2 vols., ed. Percy A. Scholes (London: Oxford University Press, 1959), I, 138.

Reports on Venice by contemporary travelers include works by Addison, Montesquieu, De Brosses, LaLande, J.J. Winckelmann, Emperor Joseph II, Goethe, and Rousseau. Many of these sources contain discussions of the conservatories and of the conservatory attended by Lombardini-Sirmen, I Mendicanti, in particular.

Except for Burney, there is no mention made of Lombardini-Sirmen in any of the diaries, letters, or travel reports of the period published in Italy, France, England, or Germany, that I have been able to examine.

devoted to opera buffa.³ Venetian musicians enjoyed the benefits of a musicians' union, and women musicians were admitted into both the unions and the academies in keeping with the Venetian tradition of fostering feminine emancipation.⁴ Baldassare Galuppi (1706-85) and Ferdinando G. Bertoni (1727-1813) dominated both sacred and secular musical composition and performance in Venice during the second half of the century.⁵

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3. Vincenzo Manfredini, Difesa della Musica Moderna (Bologna: Trenti, 1788), 130-34. Five progressive composers discussed by Manfredini who might have known Lombardini-Sirmen are: Niccola Piccinni (1728-1800), Antonio M.G. Sacchini (1734-86), Pietro Guglielmo (1727-1804), Giovanni Paisiello (1741-1816), and C.W. von Gluck (1714-87). See Donald J. Grout, A Short History of Opera, 2nd ed. (New York: Columbia University Press, 1965), 215-25.
 4. Eleanor Selfridge-Field, "Annotated Membership Lists of the Venetian Instrumentalists' Guild 1672-1727," Royal Music Association Research Chronicle No. 9 (1972), 1-52. Though concerned with a period too early for this study, Selfridge-Field reports that Faustina Bordoni Hasse (1693-1783), noblewoman, pupil at the Pietà conservatory in Venice, and eminent international singer, especially in Dresden, where Lombardini-Sirmen was later, sought membership in the guild.
 5. Denis Arnold, "Venedig und venezianische Handschriften," Die Musik in Geschichte und Gegenwart, 14 vols., ed. Friedrich Blume (Kassel: Bärenreiter, 1949), XIII, 1371-87. Joseph de LaLande, Voyage d'un François en Italie, fait dans les années 1765 & 1766 (Paris: De Saint, 1769), as excerpted in Journal de Musique II (1773), 64-66, mistakenly identifies Galuppi ("Il Buranello") as "Galuppi Buranello." See the possibly related discussion of the composer's assumed maiden name, "Maddalena Lombardini," on p. 50.

In 1735, the assumed year of Lombardini-Sirmen's birth, the world's oldest Jewish ghetto was declared bankrupt by the Venetian civil commission appointed to govern the ghetto; its inhabitants were dispersed for a time. In 1744, Gluck, in whose Orfeo Lombardini-Sirmen would sing a principal role in London during the 1772-73 season at the King's Theater, presented premières of two of his early operas at the chief opera buffa theater in Venice, Teatro San Moisè. This theater was owned by the noble Giustiniani family, directed by Girolamo Ascanio Giustiniani, to whom Lombardini-Sirmen dedicated one of her first compositions, and managed by a band of dilettantes that included Domenico Carminer, editor of the Venetian journal L'Europa letteraria, where Tartini's "Letter" to Lombardini-Sirmen first appeared in print.⁶

Included among a list of the most celebrated Venetian public events staged by the city's administrators as spectacles to dazzle the various international royal visitors

6. Taddeo Wiel, I teatri musicali veneziani del settecento (Venezia: Visentini, 1897), 217. See Nicola Mangini, Il Teatro di Venezia (Milano: Mursia, 1974), 107-11. Possibly Gluck and Tartini were acquainted through the presence at Il Santo in Padua of the priest Bohuslav Czernohorsky, who taught Gluck in Prague, as well as Tartini in Assisi.

during the last half of the century was the performance of a cantata for seven female soloists and a choir of 100 women's voices, La Reggia di Calipso, a setting by Bertoni of a libretto by Zaccaria Seriman, abate, count, leading Venetian of Armenian descent, and an influential figure in the turbulent scene of Venetian journalism of the time. Performers were from the four celebrated conservatories. The cantata was staged as a huge outdoor spectacle for the first visit to Venice of Austria's Emperor Joseph II on July 25, 1769.⁷

Like the city of Venice, its ecclesiastical counterpart, the Venetian patriarchate, founded in 1451, controlled church activities in other northern Italian cities as far away as Padua and Bergamo. In 1750, there were 40 male religious orders with 81 seminaries and over 100 churches with still more clergy in Venice alone. A survey of 1642 puts the number of nuns in Venice at nearly 3,000, reflecting the tradition that patrician girls whose fathers could ill afford to marry their daughters off were simply assigned to convents.⁸ A similar tradition forbade more than one son in a noble family to marry in order to conserve the family's economic resources. It was usually a younger son who was given this privilege, so

7. D. Maxwell White, Zaccaria Seriman: 1709-1784 and the Viaggi di Enrico Wanton: A Contribution to the Study of the Enlightenment in Italy (Manchester: Manchester University Press, 1961), 108. An account of this performance is found in E.A. Cicogna, Delle iscrizioni veneziane (Bologna: Forni, 1969), I, 550-51. Tommaso Traetta (1727-79) and his pupil Paolo (Pietro?) Grua (1754-1833), both associated with the Venetian conservatories, set Seriman's text as operas.

8. Logan, op. cit., 193-202. See discussion on p. 7.

that many Venetian nobles, especially first sons, joined religious orders, the Capuchins, Jesuits, and Theatines most often. The custom contributed significantly to the rise of illegitimate Venetian children, to the decline of the Venetian nobility, and, to some extent, to the eventual extinction of the republic.

In 1768, the same year for which known documents of Lombardini-Sirmen's public performances begin, there erupted in Venice a long-simmering political-ecclesiastical crisis between the Vatican and Venetian authorities over civil jurisdictional rights. The conflict had brought down a dreaded papal interdict upon Venice in 1606. The crisis resulted in stringent new laws being passed by the Council of Ten against Vatican usurpation and the suppression by the Venetian patriarchate of several Venetian religious orders.⁹ Finally, at the presumed end of Lombardini-Sirmen's life, the Republic of Venice, like the Venetian ghetto in 1735, was declared bankrupt, this time by Napoleon Bonaparte. On May 12, 1797, Napoleon deposed the last doge, Ludovico Manin, without a struggle, suppressed the oligarchy, and then delivered the city to the Austrians.

9. A. Gombasin, "Venice," The New Catholic Encyclopedia, 16 vols. (New York: McGraw Hill, 1967), XIV, 603. See James Cushman Davis, The Decline of the Venetian Nobility As a Ruling Class (Baltimore: The Johns Hopkins University Press, 1962).

Venetian Conservatories

From the 13th century onward, Venice was famous for its "scuole" (brotherhoods, guilds, or religious confraternities), which built impressive headquarters, served the needy, staged lavish ceremonies, and patronized the arts and music.¹⁰ At the same time, Venice was equally famous for its ospitali or ospedali (orphanages), which sheltered the daughters born as a result of Venice's restricted marriage tradition, as well as otherwise homeless children. Sons born au naturel to the nobility seem to have been absorbed by their families, while natural daughters were accepted into one of the four foundling homes: I Mendicanti (Hospital of the Beggars); La Pietà (Hospital of Mercy); Gl' Incurabili (Hospital for Incurables); and L' Ospedaletto (Little Hospital).¹¹ One of the most important

10. Logan, op. cit., 202-10. See Vernon Lee (Violet Paget), Studies of the 18th Century in Italy (London: Satchell, 1880), 53, for a discussion of underground fraternities and religious suppression in Venice in the last half of the 18th century.

11. Denis Arnold, God, Caesar, and Mammon (Nottingham: University of Nottingham, 1970), 16, and Walter H. Rubsamen, Music Research in Italian Libraries (Los Angeles: Music Library Association, 1951) state that no compilation of the history of the orphanages or of their conservatory superstructure has been as yet attempted. The details of Venetian conservatories are compiled from discussions in the following: Burney, op. cit., I, 122-38; Denis Arnold, "Instruments and Instrumental Teaching in Early Italian Conservatories," Proceedings of the Royal Music Association LXXXIX (1962-63), 31-48; R. Schaal, "Konservatorium," Die Musik in Geschichte und Gegenwart, op. cit., VII, 1459-82; Marc Pincherle, "Vivaldi and the Ospitali of Venice," The Musical Quarterly XXIV (1938), 300-12; and K. Meyer, Der Chorische Gesang der Frauen (Leipzig: Breit-

of the scuole, the Scuola Grande di San Marco, occupied an imposing edifice on the Canal of the Beggars which was built in the mid-15th century and is today still in use as Venice's hospital. The oldest and longest-surviving of the four ospitali, I Mendicanti, appears to have been quartered in the same Square of San Giovanni and Paolo (San Zanipolo, in the Venetian dialect); its facilities, like those of St. Mark's School, are said to be presently used as the Venetian civil hospital.¹² After about 1700, due to changes in social mores the orphanages added music seminary branches to their activities and subsequently became famous as centers of talent in service to the courts of Europe.¹³

kopf & Härtel, 1917. Giuseppe Baretti, An Account of the Manners and Customs of Italy: 1716-89, 2 vols. (London: Davies, 1769), II, 294-95, contains a rebuttal of French and British charges that Italians sent their daughters to nunneries as infants, then disposed of them in marriage without their knowledge. Sophie Drinker, Music and Women (New York: Coward-McCann, 1948), 254, states the Venetian conservatories were a milestone in the history of both women and music. She says that the Church "required a promise from the girls that they would not go on the stage after leaving the asylums. . . ." Charles Burney, Musical Tours, op. cit., I, 138, credits "the girls of the Conservatorios" for the incomparable quality of Venetian music which they influenced through marriage and otherwise.

12. A description of the building is in James Morris, The World of Venice, op. cit., 160. I have not found any source that relates the School of St. Mark to I Mendicanti.
13. For more on the early concert tradition as it pertains to the Venetian conservatories, see Percy M. Young, The Concert Tradition From the Middle Ages to the 20th Century (London: Routledge and Kegan Paul, 1965), 22f.

I Mendicanti began in 1224 as a shelter for Venetian soldiers returning from the Syrian wars.¹⁴ Giovanni Legrenzi (c. 1625-90) pioneered the conservatory program as music director for I Mendicanti and also for the cappella at St. Mark's cathedral, thus setting a precedent for the double post. Legrenzi originally was organist, composer, and conductor for St. Maria Maggiore, Bergamo, the same post attributed to Lombardini-Sirmen's husband, Lodovico Sirmen.¹⁵ Legrenzi's pupil, Antonio Vivaldi (1685-1743), founded the music program at La Pietà. Another of Legrenzi's pupils, Antonio Lotti (c. 1667-1740), taught Galuppi, who succeeded Legrenzi at St. Mark's and I Mendicanti. Between the tenures of Legrenzi and Galuppi at I Mendicanti, Benedetto Marcello (1686-1739), the patrician author and composer, held the position. Bertoni was 32 years old when he replaced Galuppi at I Mendicanti in 1757; he remained there, at least officially, until the end of its operation, variously reported as being in 1777, the 1790s, and the early 19th century.¹⁶

14. Giuseppe Tassini, Curiosità veneziane (Venezia: Filippi, 1970), 406-07.

15. Both males and females may have studied at the conservatories, according to Burney, op. cit., 124; Vernon Lee, op. cit., 98; and Hugo Riemann, "Conservatories," Dictionary of Music, 2 vols., trans. J.S. Shedlock (New York: Da Capo, 1970), I, 158. Riemann states that only L'Ospedaletto was reserved exclusively for girls.

16. Arnold, "Orphans and Ladies," op. cit., 45-47, states the ospedali were "nationalized" in 1777. He names musicians teaching at the conservatories during Lombardini-Sirmen's time, e.g., Antonio Martinelli, director of instrumental music at I Mendicanti and La Pietà; Sacchini, Traetta, Giuseppe Saratelli, Antonio Barbieri, Bonaventura Furlanetto, Antonio Nazzari, Antonio Lodi, Gaetano Lattila, and Domenico Negri. Marc Pincherle, Tartiniana (Padova: Milani, 1972), 23, cites Tartini's name on the ledgers of La Pietà.

The significance of the ospedali "figlie dal publico" for the history of music is not fully understood.¹⁸ The young musicians (talented children who comprised an elite five per cent of the total orphanage population) wore religious habit-like uniforms. Their days would probably have been filled with lessons, practice, rehearsals, performance, and, presumably, other studies, if not chores. There were public concerts in the convent or adjoining church every Saturday and Sunday and daily liturgical services. All the instruments of the orchestra, including the corno di caccia and percussion, were taught, as well as the full range of keyboard instruments. Vocal training was I Mendicanti's forte.¹⁹

The conservatories conducted a type of in-house teacher training program that provided outstanding instruction for the most promising student musicians, themselves teachers of less-advanced students. These advanced students passed through ranks such as "privilegiate di coro" and eventually became "maestrae" or directors of choirs or sections of the orchestras and principal performers. Maestrae were paid salaries by the schools apparently, were even permitted to take

18. Wiel, I teatri, op. cit., xxix. Barette, op. cit., II, 150-51, offers a glimpse of the contempt with which Italians seem to have treated their musicians then. However, there was also a virtual international movement to copy the Venetian conservatory system--often with royal encouragement--involving such historical figures as J.A. Breitkopf, St. Petersburg; Pietro Nardini, Florence; Gaetano and Girolamo Besozzi, Turin (continued by Gaetano Pugnani), and by others in Paris, Hamburg, and Württemberg. In

private (paying) students, and experienced other honors, privileges, and personal renown.²⁰ A first-hand report of his visit to I Mendicanti by Rousseau shows the eminent author to have been thrilled by the music he heard there, but rather disappointed over the homeliness of the girls producing the music:

The church (I Mendicanti) is always filled with admirers; even the singers from the Opera come to profit by those excellent examples of good style in singing. . . . Homeliness does not preclude charm; I found that they possessed some. I said to myself: One can't sing the way they do without some soul! They must have it! Finally my attitude towards them changed so much that when I left I was almost in love with all those ugly ducklings.²¹

England, the major advocates were Theater Critic John Potter, Observations on the Present State of Music and Musicians (London: Henderson, 1762), 97-108, and Dr. Burney who collaborated with Felice Giardini (1716-96) on such a project. See his Musical Tours, op. cit., I, 122-38; Memoirs, 3 vols., ed. Frances Burney d'Arblay (London: Moxon, 1832), I, 233-44. See also Roger H. Lonsdale, Dr. Charles Burney (Oxford: Clarendon, 1965), 89, 149-53, and Percy A. Scholes, The Great Dr. Burney, 2 vols. (London: Oxford University Press, 1948), I, 261-63.

19. I Mendicanti events are documented in Francesco Caffi, Storia della musica sacra gia Cappella Ducale di San Marco, 2 vols. (Venezia: Piccotti, 1854), II, 428; E.A. Cicogna, Saggio di bibliografia veneziana (Venezia: Merlo, 1847); and Girolamo Soranzo, Bibliografia veneziana (Bologna: Forni, 1968).
20. Singers at I Mendicanti frequently named in sources are Lelia Archiappati (Maria Lelia or "La Archiappati" who married Pietro Guglielmo and was in London with Lombardini-Sirmen); Francesca Tomi (like Lelia, a soprano); Laura Risegari, contralto; Antonia Lucovich, a Slavonian (Slav), alto; Teresa Almerigo; Antonia Cubli, another Tartini student, and of Greek descent; Francesca Rossi, harpsichordist; and Giacomina Frari. See George Sand, Consuelo (London, 1876).
21. J.J. Rousseau, Confessions, Seconde Partie, Book VII: "Une Sortie Digne" (London: Robinson and Bow, 1790). Translation quoted from Pincherle, "Vivaldi," op. cit., 34.

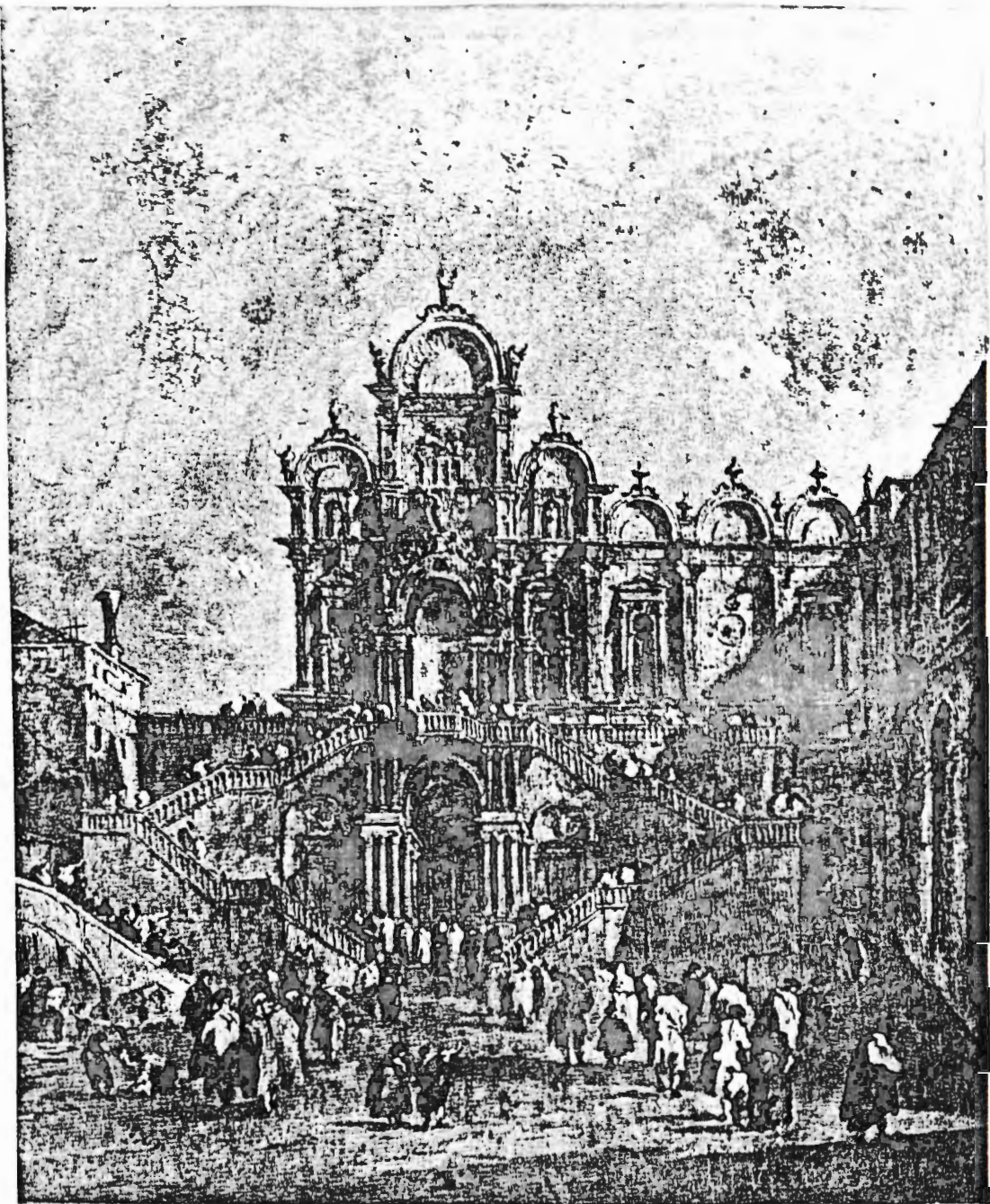


Fig. 2. I Mendicanti, where Lombardini-Sirmen lived during her childhood and youth apparently, stood amid the scene depicted in Francesco Guardi's Campo San Zanipolo. Shown are the church of Santi Giovanni e Paolo and, rising behind the church, La Scuola di San Marco which stands on Ca' di Mendicanti, Venice. This reproduction is from Eric Newton, The Arts of Man: an Interpretation of 174 Great Works of Art (New York, 1960), 199. Another painting by Guardi (1712-93), entitled Concerto, portraying an ensemble performance at a Venetian conservatory in the late 18th century, is in the Pinakothek, Munich.

La Scuola Tartiniana

Beginning in 1709, Giuseppe Tartini (1692-1770) studied law at the university that served all the Venetian province, the University of Padua.²² In 1713, he entered into a secret and troubled, though enduring, marriage with the protégée of the Venetian Cardinal Cornaro, then fled for some years during which he perfected himself as a virtuoso violinist under Gluck's teacher, Czernohorsky (c.1690-1740), earned a reputation as the first violinist of Europe, and, in 1721, was named violinist to the Cappella del Santo, Padua, where he remained until his death. In either 1727 or 1728, he began his own violin school in his home. To this school came advanced violin students from all over the world for at least two years of special training.²³ Among his students were the violinist-composers André Noel Pagnin (1721-?), Pietro Nardini (1722-93), J.G. Graun (c.1698-1771), Antonio Nazzari, listed above among I Mendicanti's music faculty, and Michele Straticò, who was responsible for preserving the 18th-century Paduan manuscript collection now at the University of California-Berkeley.²⁴ Tartini travelled the 26 miles between

22. A comprehensive Tartini source is Pierluigi Petrobelli, "Giuseppe Tartini," La Musica, 6 vols., ed. Guido M. Gatto (Torino: Tipografia Sociale Torinese, 1966), IV, 573-84.

23. Hans Nathan, "Autograph Letters of Musicians at Harvard," Notes V (1948), 463-64, shows Tartini writing G.B. Martini about his school, e.g., that he charges two zecchini per month's lessons minimum. The fee approximates \$2.90 of U.S. currency for the comparable period of 1883.

24. See discussion on pp. 17-18.

Padua and Venice regularly to instruct pages at ambassadorial courts, conservatory pupils, and youth of the nobility, including his patron Girolamo Ascanio Giustiniani, the brother of Benedetto Marcello, Count Thurn und Taxis, Francesco Venier, and Bevenuto, comte de Rafaele.²⁵ As Burney observed of Tartini and his school, which endured for over 40 years: "He had no other children than his scholars, of whom his care was constantly paternal."²⁶

Tartini's teaching method was based on the development of technique, especially in the use of the bow to produce an intensely emotional lyricism.²⁷ J.J. Quantz

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25. Francesco Caffi, Storia della Musica, op. cit., II, 70-71; Minos Dounias, Die Violinkonzerte Giuseppe Tartinis (Zürich: Moseler, 1966), 200, and Arthur Pougin, Le Violon: Le Violonistes et la Musique de Violon du XVIe au XVIIIe siècle (Paris: Fischbacher, 1924), 104-05. Two women conservatory students of Tartini in addition to Lombardini-Sirmen frequently mentioned are "La Cubla" at I Mendicanti with her and "La Stromba" at Gl' Incurabili. Pincherle's evidence (see p. 9) suggests there would have been pupils also at La Pietà. The Sirmens dedicated their Six Quartets (Paris, 1769) to the Turin nobleman, Bevenuto, comte de Rafaele.
26. Burney, Musical Tours, op. cit., I, 123. Antonio Sartori, Documenti per la Storia della Musica al Santo e nel Veneto (Verona: Neri Pozza, 1977), 223, cites extant gold and silver coins minted in 1754 to honor Tartini students.
27. Petrobelli, op. cit. This Tartini specialist values Tartini's "Letter" as containing the essentials of his method. Tartini also apparently wrote a singing manual: Methodes pour la voix, listed in Cari Johansson, J.J. and B. Hummel Music Publishing and Thematic Catalogues, 3 vols. in 2 (Stockhold: Musikaliska Akademiens, 1972), I, 81. See Abraham Veinus, The Concerto, rev. ed. (New York: Dover, 1964), 45: Tartini seems "a complete romantic long before romanticism had become the main stream of musical expression."

(1697-1773) calls Tartini "Der lombardische Violinist"²⁸ and describes the innovations he brought to violin playing: double-stopping, trills and double trills for all left-hand fingers, and ease of playing in the highest positions at least to the eighth position.²⁹ In addition to bowing and fingerboard rules, including shifts up to fifth position, Tartini had his students practice with two bowings, one marked for 4/4 meter, the other, 3/4. He required them to practice the same exercises with bowings reversed. The first works he had them practice were solo violin compositions by Arcangelo Corelli (1653-1713), founder of the Rome violin school. About 1747, Tartini reportedly changed his own playing style from bravura to bel canto, nevertheless he continued holding his instrument under his chin in the old-

28. As quoted in Dounias, Die Violinkonzerte, op. cit., 40.

29. Norman K. Nunamaker, "The Virtuoso Violin Concerto Before Paganini: The Concertos of Lolli, Giornovich, and Wolde-mar," Unpublished Ph.D dissertation, University of Indiana, Bloomington, 1968, 143: "The 'old' violin with its fingerboard--up to 2" or 2½" shorter than the modern--limited the use of truly extreme positions. Beyond eighth position would be almost impossible, as a fingerboard did not extend much beyond that point."

fashioned manner, that is, on the right side of the tail-piece.

Tartini himself may have owned a Stainer violin, but he enthusiastically promoted instruments made in Padua by his colleague, Antonio Bagaletto.³⁰ Tartini was convinced that a musician's character profoundly affected his ability to perform and that goodness was an essential ingredient of the good musician.³¹ A veritable Tartini cult flourished in Paris in the 18th and 19th centuries, climaxing with E.T.A. Hoffmann's Kapellmeister Kreisler caricature of "Tartini's second best scholar."³²

30. Pierluigi Petrobelli, "Tartini, Algarotti, e la corte di Dresden," Analecta Musicologica II (1965), 72-84. Bagaletto's violins are described in Henri Poidras, Critical and Documentary Dictionary of Violin Makers, 2 vols. (Rouen: Vicomté, 1928-30), I, 6.

31. Details of Tartini's method are drawn from Edward S.J. van der Straeten, The History of the Violin, 2 vols. (London: Cassell, 1933), II, 30-31; Paul Stoeving, The Story of the Violin (London: Scott, 1904), 182; David D. Boyden, The History of Violin Playing (London: Oxford University Press, 1965), 343-44, 387, 389, etc.; and M.M. Scott, "Maddalena Lombardini, Madame Syrmen," Music and Letters XIV (1933), 151.

32. Marc Pincherle, Tartiniana, op. cit., 13-17. See Georges Cucuël, "Le Baron de Bagge et son Temps," L'Année Musicale I (1911), 145-86, where details of the musical milieu in Paris circa 1770 link "Tartini's second best scholar," Baron de Bagge, with Lombardini-Sirmen's colleagues and publishers there.

Pierluigi Petrobelli summarizes the historical significance of the Tartini school:

From a formalistic, organizational standpoint, the influence of Tartini's School was much less important [than its influence on performance style], in the sense that every one of Tartini's pupils assimilated [into their compositions] other contemporary influences along with the Master's teaching. Tartini's influence on those musicians is not manifest so much in formal organization or thematic usages [in works composed by musicians connected with the Paduan School] as it is in the arrangement and expression of the musical language. It [Tartini's influence] is, in conclusion, a model and a heritage that has more to do with style than with form.³³

The collection of 234 works by composers believed to have been connected with Tartini's school and now preserved at the University of California-Berkeley does not contain any known works by Lombardini-Sirmen.³⁴

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33. Petrobelli, La Musica, op. cit., IV, 581: "Dal punto di vista formale e compositivo, l'influsso della scuola tartiniana è assai meno importante, nel senso che ognuno degli allievi assimilò la lezione del Maestro con altre, concomitanti esperienze contemporanee. La derivazione tartiniana in questi musicisti non si manifesta tanto nell'organizzazione formale o nella tematica, quanto nella disposizione e nell'atteggiamento del linguaggio musicale; è insomma una lezione ed una eredità più di stile che di forma."
34. Vincent Duckles, Minnie Elmer, and Pierluigi Petrobelli, Thematic Catalog of a Manuscript Collection of 18th-Century Italian Instrumental Music in the University of California Music Library (Berkeley: University of California Press, 1963), 3-6. Many of the 57 Tartini students named by Dounias (Die Violinkonzerte, op. cit., 200) are also among the Paduan School composers named in the Thematic Catalog. Anton Bonaventuri Sberti (1732-1802), who worked with Straticò to preserve these manuscripts, also preserved Tartini's "Letter" to Lombardini-Sirmen (see p. 18). It would have been accepted practice at the time for Tartini to have instructed Lombardini-Sirmen, the violinist, in principles of composition.

Chapter II

PRIMARY BIOGRAPHICAL DOCUMENTS APPEARING
DURING LOMBARDINI-SIRMEN'S LIFETIME (c.1735-c.1799)

(Note: no effort has been made to standardize spelling and punctuation either in Chapters II or III or in the complementary Thematic Index of other known works by the Sirmens to be found in Appendix II. This information has been copied exactly as it appears on title pages or citations by identifiable sources.)

Tartini's "Letter"

1. March 5, 1760

An imperfect copy of a letter from Giuseppe Tartini to Lombardini-Sirmen, made by Anton Bonaventura Sberti (1732-1802), is preserved in the Museo del Mare, Pirano, Italy. Pierluigi Petrobelli in Giuseppe Tartini: le fonte biografiche (Venezia, 1969), 14f and 82f, compiles details concerning the writing, copying, and preserving of the "Letter." For instance, he describes how Sberti offered to mail Tartini's "Letter" from Padua to Venice, but first asked Tartini's permission to copy it. Petrobelli cites Sberti's unpublished autobiography now in Padua's Biblioteca del Museo Civico, B.P. 1479/V, pp.5f. Sberti received a law degree from the University of Padua in 1755 and was ordained in 1779. Duckles, Elmer, and Petrobelli (Thematic Catalog of a Manuscript Collection of 18th-Century Italian Instrumental Music [Berkeley, 1963], 3-6) call Sberti a musical amateur and credit him as one of those responsible for preserving the Collection. The primary document is, of course, the Tartini "Letter," and it must be considered biographical because of its date and address. The complete text is provided in Appendix I. A summary of its early publishing history in tabular form is on p. 19.

The "Letter" begins: "Sig. Maddalena Mia Stimatissima, Padova li 5, Marzo. 1760."

Figure 3. A Summary of the Early Publishing History of Giuseppe Tartini's "Letter" to "Signora Maddalena" Lombardini-Sirmen, dated March 5, 1760.

Document No.	Year	Title	City	Publisher	Translator
1. 33a	1770	"Lettera del Defonto Sig. G.T. alla Signora Maddalena Lombardini"	Venice	<u>L'Europa letteraria</u> 6/1, p. 74f.	none
2. 33b	1770	<u>"Un importante lezione per i suonatori di violino"</u>	Bologna	Sassi	none
3. 33c	1770	ditto	Milan	Galeazzi	none
4. 33d	1770	ditto	Venice	Colombani	none
5. 61	1771	<u>A Letter From the Late Signor Tartini to Signora Maddalena Lombardini (Now Signora Sirmen)</u>	London	Bremner	Charles Burney
6. 95	1773	"Lettre de Feu Tartini a Madame Magdeleine Lombardini. . ."	Paris	<u>Journal de Musique</u> No. 2, p. 15f.	F.J.M. * Fayolle
7. 110	1779	REPRINT of No. 5	London	Bremner	Burney
8. 114	1784	"Brief des Joseph Tartini an Magdalena Lombardini. . ."	Leipzig	Im verlage der Dykischen buchhandlung	J. A. Hiller H. H. Rohrman
9. 130	1786	Unknown	Hanover	Pochwitz	Rohrman
10. 134	1799	Unknown	Venice	Marescalchi	None

* Fayolle's translation is reprinted in his Notices sur Corelli, Tartini, Gavinies et Viotti (Paris, 1810).

The "Letter" concludes with Tartini's expression of willingness to answer further questions from Lombardini-Sirmen and with his request to be remembered to her colleagues--all of whom would seem to be nuns--at the conservatory.

". . . Null' altro per ora le propongo da studiare; ma questo basta, e avanza, quando ella voglia dir da senno per la sua parte, come io le dico per parte mia. Mi risponderà, se ha ben inteso, quanto qui le ho proposto; e intanto rassegnandole i miei rispetti, come la prego di far per mia parte alla Siga. Priora, alle Sige. Teresa, e Chiara, tutte mie Padrone, mi confermo sempre più

Di V.S. Mol. Illustre.

Devotis. Affetuossmo. Servitore

Giuseppe Tartini"

1768

1768-99: Documents, Chronologically Arranged

(Note: A running chronology appears from the top left of this page through page 49 of the presentation of documents and reappears from page 50 to page 59 of the Biographical Commentary for the reader's convenience.)

TURIN, Italy

2. June 3, 1768. From the Torino Archivio Storico Comunale, Ordinati, Vol. 6, carte 221 e 222, as cited in Marie Thérèse Bouquet, Il Teatro di Corte Dalle Origini al 1788 (Torino, 1976), 341, fn. 59: Lombardini-Sirmen and her husband request and receive permission to perform at a Friday Concert in the Teatro S.A.S. di Carignano.

"31 maggio 1768; Ludovico Sirmen di Ravenna assieme a sua moglie, ambi virtuosi Suonatori di violino, desiderando dare un pubblico Concerto Venerdi prossimo 3 del mese di Giugno nel Teatro S.A.S. di Carignano, si è permesso loro di dare tale concerto nella maniera in simili case praticata con altri virtuosi [. . .] ben inteso però che tale permesso non abbia luogo, se non dopo che il pred^o Ludovico Sirmen averà ottenuta licenza in iscritti da Mgr. Arcivescovo."

PARIS, France

3. August 15, 1768. From Annals of the Concert spirituel (1725-1805), as compiled by Constant Pierre, Histoire du Concert spirituel (Paris, 1900), 295: The Sirmens appear in Paris for the first time in a performance of a double concerto for two violins composed by Lodovico Sirmen.

"Item 829. 15 août. Symph.--Diligam te, Gilles.--Conc. htb. ex. [Gaet.] Besozzi.--Coeli enarrant, mvs., Dugué ch. abbé Durais de St-Germain l'Auxerrois.--Conc. à 2 vons, Sirmen ex. Mme Sirmen et l'auteur.--Airs ital. avec paroles latines ch. Mlle Fel, dont l'un avec accomp. de htb. par Besozzi.--Exultate justi, Dugué (Mme Larivée.)--Gélin et Muguet ch. dans le concert."

According to Pierre, an advertisement for this concert appeared in Affiches, annonces et avis divers on Aug. 11, 1768, p. 699. Reviews of the Sirmens' performance constitute Nos. 4, 5, and 6, below.

4. Mémoires secrets pour servir à l'histoire de la république des lettres en France, depuis MDCCLXII jusqu' à nos jours; ou, Journal d'un observateur. . ., 36 vols., eds. L.P. de Bachaumont, et al. (London: Adamsohn, 1777-89), XIX, 266: a review of the Aug. 15th concert which emphasizes the element of surprise insisted on by the concert management for Lombardini-Sirmen's debut. N.B. "leur composition."

"Le 15 Août 1768. Le concert spirituel a été fort brillant aujourd' hui; les amateurs y ont été attirés par le spectacle d'une femme jouant du violon. Mad. Sireman, Vénitienne jeune & jolie, a exécuté avec son mari un concerto de leur composition. Les Directeurs avoient exigé qu'elle ne jouât nulle part avant ce jour célèbre, ce qui avoit redoublé la curiosité. Elle a été fort applaudie. On a trouvé de la vérité, de la pureté, de la gentillesse dans son jeu. Elle a surtout mis dans l'adagio cette sensibilité qui caractérise si bien son sexe. Cependant, le violon est poussé aujourd'hui à un tel degré de perfection, qu'on ne peut dire que cette virtuose surpasse les grands maîtres, ou même les égale."

5. August 22, 1768. L'Avant-Coureur, p. 540, as cited in Charles Bouvet, Une Leçon de Giuseppe Tartini et une femme violoniste au XVIIIe siècle (Paris, 1915), 31: another review of the Aug. 15th performance.

"Madame et Monsieur Sireman ont fait entendre un concerto de violon de leur composition. Madame Sireman, élève du Célèbre Tartini, a le talent le plus distingué. Son violon est la Lyre d'Orphée dans les mains d'une grâce. La beauté des sons, l'expression, le goût et la facilité de son jeu, concourt (sic) à la mettre au premier rang des virtuoses."

6. September 1768. Mercure de France, p. 117, as cited by Bouvet, ibid., a third review of the Aug. 15th performance at the Concert spirituel by the Sirmens.

"Le Lundi, 15 août 1768, jour de l'Assomption, on a exécuté au Concert Spirituel. . . M. et Mme de Siremen ont exécuté un concerto à deux violons, de leur composition. Mme de Siremen est une élève du fameux Tartini; elle a parfaitement saisi le jeu de cet habile maître; elle a même, dans l'exécution, des grâces qui lui sont particulières. C'est une muse qui touche la Lyre d'Apollon, et les charmes de sa personne ajoutent encore à la supériorité de son talent."

7. Sept. 8, 1768. From Annals of the Concert spirituel, compiled by Pierre, op. cit., 295: The Concert spirituel orchestra plays a symphony by Lodovico and Lombardini-Sirmen performs a violin concerto by him.

"Item 830. 8 sept. Symph., Sirmen.--Conc. htb., bon et cor de ch. ex. [Gaet.] Besozzi, [G.] Jadin et Molidor. --Exultate justi, pm., Tissier (très jeune compositeur) ch. Mme Larrivée.--Pièces, Romain ex. sur le pfe par Mlle Lechantre.--Conc. von, Sirmen ex. Mme Lombardini-Sirmen.--Air ital. ch. Mlle Fel avec accomp. de htb. par Besozzi.--Super flumina couronné, Giroust."

8. Sept. 12, 1768. From L'Avant-Coureur, 12 septembre, 1768, p. 583, cited in Bouvet, op. cit., 32: a notice of the second Concert spirituel appearance by the Sirmens.

"Madame Lombardini Sirmen a exécuté avec beaucoup de grâces et de goût un concerto de violon de M. Sirmen. Le concert a commencé par une symphonie de M. Sirmen."

9. Oct. 1, 1768. From Mercure de France, octobre 1, 1768, pp. 149-50, cited in Bouvet, op. cit., 32: another highly complimentary review of the Sept. 8 appearance.

"Le jeudi 8 septembre, jour de la nativité de la Vierge, on a exécuté au Concert Spirituel une symphonie de M. Sirmen."

"Mme de Lombardini Sirmen a enchanté par la manière

dont elle a exécuté un concerto de M. Sirmen. Cette charmante virtuose exprime du violon des sons brillans et amoureux qui pènètrent jusqu'au coeur."

10. Dec. 5, 1768. From Affiches, annonces et avis divers, 5 decembre, 1768, cited in Bouvet, op. cit., 41: announcement of the publication of a set of six violin trios by Lodovico Sirmen in Turin.

"Six nouveaux trios a deux violons et basse, par Louis Sirmen, ler violon de la Ste-Chapelle de Bergame. Prix: 1 liv. 4s., chez l'auteur, rue des Grands-Augustine, a l'hotel de Turin, etc. (OEuvre 2?)"

According to Pierre, op. cit., 295, there appears on p. 984 of this same issue an advertisement for the third appearance of Lombardini-Sirmen at the Concert spirituel reported below in No. 11.

11. Dec. 8, 1768. From Annals of the Concert spirituel, compiled by Pierre, op. cit., 295: Lombardini-Sirmen again performs a violin concerto composed by her husband.

"Item 832. 8 déc. Suite de symphs, Rameau ex. a gd. orch. sur l'orgue par Balbastre.--Conc. htb. comp. et ex. [Gaet.] Besozzi.--Jubilate Deo, Dauvergne, ch. Mme Larivée et Muguet.--Conc. von, Sirmen ex. Mme Lombardini-Sirmen.--Air ital. ch. Mlle Fel avec accomp. de htb. obl. par [Gaet.] Besozzi.--Te Deum, Dauvergne.--Mlle Rozet, Gelin ch. dans le concert."

12. Dec. 12, 1768. From L'Avant-Coureur du lundi 12 decembre 1768, p. 796, as cited in Bouvet, op. cit., 33: a notice of Lombardini-Sirmen's Dec. 8th performance.

"Madame Lombardini Sirmen a exécuté un concert (sic) de violon de la composition de M. Sirmen."

13. Dec. 22, 1768. From Affiches, annonces et avis divers, p. 1038, as cited in Pierre, op. cit., 295: an advertisement for the fourth Sirmen performance at the Concert spirituel, this one by Lodovico only (text is unavailable to me).

14. Dec. 24, 1768. From Annals of the Concert spirituel, compiled by Pierre, op. cit., 295: a symphony and a violin concerto by Lodovico Sirmen (with him as soloist) are on the program.

"Item 833. Symph., Sirmen (A)--Omnes gentes, Dauverge (A.)--Conc. htb. ex. [Gaet.] Besozzi.--Air ital., Barthélemon ch. Mme Barthélemon.--Conc. von comp. et ex. Sirmen.--Air ital. ch. Mme Barthélemon.--Conc. de noëls ex. dur l'orgue par Balbastre.--Super flumina (2e prix), Giroust."

15. 1768. In Catalogo. Città di Firenze. Biblioteca del R. Istituto Musicale, comp. Riccardo Gandolfi (Parma: Freschig, 1910-11), 281, Item B1494, there is listed a Violin Trio in D, composed by Lombardini-Sirmen and published in Paris by LeClerc (c. 1768). The work is dedicated to G.A. Giustiniani. Called Op. 1, No. 1 in the Catalogue, the work may be part of a set of six published Trios brought out by LeClerc. The incipit for this Trio in D corresponds to Op. 1, No. 3 of the J.J. Hummel edition of Lombardini-Sirmen's Six Trios, Op. 1 (Amsterdam, 1771).

1769

PARIS, FRANCE

16. January 1769. From Mercure de France, janvier 1769, p. 151, cited in Bouvet, op. cit., 33: a review of Lombardini-Sirmen's Concert spirituel performance on Dec. 8, 1768.

"Madame de Sirmen, qui depuis quelque temps nous accoutume à un phénomène encore plus rare, exécuta sur le violon, un concerto de la composition du sieur Sirmen son époux. Elle est la première de son sexe qui ait disputé ce genre de succès à nos grands artistes. Mais la politesse françoise n'entre pour rien dans les applaudissemens que reçoit cette virtuose. Ils sont dus à la supériorité de son talent."

17. Jan., 1769. From L'Avant-Coureur, janvier 1769, p. 8, cited in Pierre, op. cit., 295: another review, presumably of Lombardini-Sirmen's Dec. 8 performance. The text is unavailable to me.

18. March 13, 1769. From Annals of the Concert spirituel, compiled by Pierre, op. cit., 295: Lombardini-Sirmen plays for the Lenten concert.
 "Item 836. 13 mars (passion). Miserere, Dauverge.-- Conc. flûte ex. Sallantin fils.--Diligam te ch. Mlle. Morizet.--Conc. orgue déjà joué plus. fois comp. et ex. Balbastre.--Mme Lombardini j. du von.--Stabat, Pergolèse."

19. March 1769. From L'Avant-Coureur, mars 1769, p. 186, cited by Pierre, op. cit., 295: presumably a review of the performance of No. 18. Text is unavailable to me.

20. March 20, 1769. From Annals of the Concert spirituel, compiled by Pierre, op. cit., 296: Lombardini-Sirmen's fifth appearance at the Concert spirituel.
 "Item 838. 20 mars. 2 motets de l'ode [J.B.]Rousseau: La Gloire du Seigneur pour le concours (1re fois.)-- Barthélémont. von.--Legros [ch.2--Son. von ex. Mme. Lombardini-Sirmen.--Deus meus respice, pm., Giroust ch. Levasseur."

21. March 25, 1769. From Annals of the Concert spirituel, compiled by Pierre, op. cit., 296: Lombardini-Sirmen performs in her sixth and last program of the 1768-69 season at the Concert spirituel.
 "Item 842. 25 mars. Nouv. conc. orgue comp. et ex. Balbastre.--Nouv. conc. von ex. Mme Lombardini-Sirmen.--Cantate Domino, de Saint-Amans ch. Mlle Fel.--Bonum est, nouv. mgch., Doriot."

22. April 1769. From Mercure de France, avril 1769, II, p. 143, cited in Bouvet, op. cit., 33: a review of Lombardini-Sirmen's last performance in Paris during 1769.
 "Madame Lombardini Sirmen, élève du célèbre Tartini, a exécuté des concertos de violon qui ont fait admirer la hardiesse de son archet et la délicatesse de son jeu; c'est une muse qui tient la lyre d'Apollon."

23. 1769. Barry S. Brook, The Breitkopf Thematic Catalogues: The Six Parts and Sixteen Supplements 1762-1787 (New York: Dover, 1966), Supplement IV: 1769, 351: "VI Trii di Ludovico SIRMEN, Opera I."

24. 1769. From Catalogue Des Ouvrages qui se vendant chez Madame Bérault, Mde. de Musique, Rue d' à côté de la Comédie Françoise pres le Carfour de Bussi Fauxbourg St. Germain, où l'en trouve an assortment général de toutes sortes de Musique, Françoise et Italienne: the Sirmens' co-composed Six Quartets appear in column 2. The 1769 date for these quartets is reaffirmed by RISM: Recueils Imprimés XVIII^e Siècle (München-Duisburg, 1964), I, 295, and by Cecil Hopkinson, A Dictionary of Parisian Music Publishers (London, 1954), 9.
25. 1769. Title Page reads: Sei/Quartetti/A Violino I, e II, Viola, e Violoncello/Dedicati/Al Illustrissimo Signor Conte/Benevento/Di Sant. Raffaele/e Composti da/Lodovico, e Madelena Laura Syrmen./Prix 9#./Opera III. A Paris/Chez/Madame Bérault Mde. de Musique rue de la Comédie française Faubourg St. Germain au Dieu de l'harmonie/Et aux adresses ordinaire/A.P.D.R. ??

The dedicatee here, Count Bevenuto or Benevento di San Raffaele, studied with Tartini and was praised by Charles Burney on his visit to Turin in 1770 as an extremely fine musician and composer. (See p. 14)

VENICE, Italy - 1770

26. March 1770. "Elogio del defonto Sig. Tartini," L'Europa letteraria, IV/I (Venezia: Fenzi, marzo 1770), 94-98: the Venetian abate, Giuseppe Gennari (1721-1800) publishes his eulogy (apparently anonymously) to Giuseppe Tartini, who died on Feb. 26, 1770, at the age of 77. Gennari's eulogy calls attention for the first time in print of the existence of Tartini's "Letter" to Lombardini-Sirmen, written a decade earlier. The text is not available to me. It is cited by Petrobelli, Giuseppe Tartini: Le fonte biografiche, op. cit., 14-15. Petrobelli states that the eulogy and additional reportage is contained in G. Gennari, Notizie giornaliere/di quanto avvenne specialmente/in Padova/dall'anno 1739 all'anno 1800, Padova, Biblioteca del Seminario, MS. DLI, carta 63.
27. March 31, 1770. A memorial Mass is offered for Tartini in Padua, and Francesco Fanzago, Paduan abate and first Tartini biographer, delivers his eulogy to Tartini in which the existence of Tartini's "Letter" to Lombardini-Sirmen is again mentioned. Fanzago's eulogy is subsequently published under separate cover in Padua three different times--in 1770 and twice in 1792. Francesco Fanzago adds background details to the circumstances behind the "Letter" and refers to some Tartini students who jealously guard his teaching methods and materials.

- a) Orazione/del Signor Abate/Francesco Fanzago/Padovano/
delle lodi/di Giuseppe Tartini,/recitata nella chiesa
de rr. pp. Serviti/in Padova/Li 3L di Marzo l'anno 1770/
con varie Note illustrata, e con breve Compendio/della
vita del Medesimo (Padova: Conzatti, 1770).
- b) Elogi di Giuseppe Tartini, primo violinista nella
Cappella del Santo di Padova e del P. Francesco Antonio
Valotti, Maestro della Medesima (Padova: Conzatti, 1792).
- c) Elogi di tre uomini illustri, Tartini, Valotti, e Gozzi,
con una orazione gratulatorio (Padova: Conzatti, 1792), 18f.:
Fanzago's reference to certain Tartini admirers who
jealously guard his pedagogical writings.

"... molte lezioni pratiche communicate ad alcuni degli
allievi suoi, che le conservano gelosamente. . ."

On p. 34, fn. 34 of this 1792 edition, Fanzago explains
the background of Tartini's "Letter" to Lombardini-Sirmen.

"Era allora ritornata nello Spedale de' Mendicanti in
Venezia. La qual Lettera fu inserita nella Europa letter-
aria, Tom 5. Part.2. Primo Giugno 1770. pag. 74. e seg.
(See below, No. 33a). Si stampò al tre sì separata in
Venezia dal Colombani, come una importante Lezione per i
Suonatori di Violino, e di cione siamo giustamente obbli-
gati al nostri Sig. Dottore Anton-Bonavventura Sberti, che
di essa ce ne ha conservata la copia. . . ."

28. May 14, 1770. From 's-Gravenhaegse courant, as cited
in Cari Johansson, J.J. and B. Hummel Music Publishing
and Thematic Catalogues (Stockholm: Musikaliska Akademiens,
1972), 28: advertisements for the newly published Hummel
editions of Lodovico's Six Violin Trios, Op. 1, and Lom-
bardini-Sirmen's Six Violin Trios, Op. 1, without plate
numbers. The texts are not available to me. (See No. 30)
29. 1770. Barry S. Brook, The Breitkopf Thematic Catalogues,
op. cit., Supplement V: 1770, 387: incipits for Lombardini-
Sirmen's Six Trios (Amsterdam, 1770) are given under the
heading:
- "VI Trii di Madame Lombardini SIRMEN. Op. 1. Amsterd.
con Violoncello obligato."
30. 1770. RISM title card for Lombardini-Sirmen's Six Trios,
Op. 1 (Amsterdam, 1770) reads:

"Sirmen Maddalena Laura/Six trios [F,C,D,A,G,f] à deux
violons et violoncello obligé dédiées [sic]. . . . Com-
posés par Madame Lombardini Sirmen. . . Oeuvre première./
Amsterdam, J.J. Hummel, s.d./3 fasc.: vl I, vl II, b (vlc).
Gravé."

31. 1770. Edith B. Schnapper, ed., The British Union Catalogue of Early Music Printed Before the Year 1801, 2 vols. (London: Butterworths, 1957), II, 627, 902: BUC gives a circa 1770 date for the Welcker edition of Lombardini-Sirmen's Six Trios, Op. 1, which would be her first British edition, despite the French text of the title.
32. 1770. Title Page reads: "Six/Trios/a/deux Violons et/Violoncello obligé/Composés par/Madame Lombardini Sirmen/Elève du célèbre Tartini de Padoue/Oeuvre Première/Price 10-6/London/Printed by Welcker in Gerrard Street St. Ann's Soho/Where may be had the greatest Variety of New Music by the most celebrated Authors etc. etc. etc."
33. June 1, 1770. From Petrobelli, Giuseppe Tartini: le fonte biografiche, op. cit., 14-15: mention by Gennari (No. 26) and Fanzago (No. 27) of the existence of Sberti's copy of Tartini's "Letter" to Lombardini-Sirmen prompted the immediate publication of the "Letter."
 - a) "Lettera del Defonto Sig. Giuseppe Tartini alla signora Maddalena Lombardini, inserviente ad una importante lezione per i suonatori di violino," L'Europa letteraria V/II (Venezia: Fenzi, June 1, 1770), 74-79: the editor of L'Europa letteraria at this time was Domenico Carminer (see p. 4). The text is unavailable to me.
 - b) Un importante lezione per i suonatori di violino (Bologna: Giovanni Battista Sassi, 1770).
 - c) Un importante lezione per i suonatori di violino (Milano: S. Giuseppe Galeazzi, 1770).
 - d) Un importante lezione per i suonatori di violino (Venezia: Paolo Colombani, 1770). See Documents Nos. 61, 95, 110, 114, 130, and 134 for more early publication history of Tartini's "Letter." See Fig. 3, p. 19, for a publication summary.
34. August 17, 1770. From Charles Burney, The Present State of Music in France and Italy: Or, the Journal of a Tour Through Those Countries, Undertaken to Collect Materials for a General History of Music. London: Printed for T. Becket and Co. in the Strand, 1771 (2nd ed., 1773): on Friday, August 17, the last of his two-week visit to Venice, Charles Burney (1726-1814) attends a concert at the Seminario musicale dell' Ospitale dei Mendicanti. Of the concert given especially for him, he files this report which was later published (pp. 183-84).

"It was here that the two celebrated female performers, the Archiapate, now Signora Guglielmi, and Maddalena Lombardini Sirmen, who have received such great and just applause in England, had their musical instruction."

35. September 1770. From Burney, The Present State, ibid., 249-50: the following month, Burney was in Florence and heard a performance by the violinist and Tartini protege, Pietro Nardini (1722-93), and writes a comparison of Nardini with Lombardini-Sirmen.

"... Signor Nardini played both a solo and a concerto, of his own composition, in such a manner as to leave nothing to wish; his tone is even and sweet; not very loud, but clear and certain; he has a great deal of expression in his slow movements, which, it is said, he has happily caught from his master Tartini. As to execution, he will satisfy and please more than surprise: in short, he seems the completest player on the violin in all Italy; and, according to my feelings and judgment, his stile is delicate, judicious, and highly finished."

Burney adds a footnote: "Whoever has heard the polished performance of the celebrated Madame Sirmen, may form a pretty just idea of Signor Nardini's manner of playing."

- a) Fall 1770. From Burney, An Eighteenth-Century Musical Tour in France and Italy: Being Dr. Charles Burney's Account of His Musical Experiences As It Appears in His Published Volume With Which Are Incorporated His Travel Experiences According to His Original Intention, Vol. 1 of Dr. Burney's Musical Tours in Europe, 2 vols., ed. Percy A. Scholes. (London: Oxford University Press, 1959); Scholes footnotes Documents No. 34 and 35, on pp. 137 and 185 of his edition.

"She is the first of her sex to have achieved this kind of success among the great artists. Unquestionably, it is not a matter of French politeness in the amount of applause she (Lombardini-Sirmen) receives. The fact is they recognize the superiority of her talent." (Clearly the review of Lombardini-Sirmen's performance in Mercure de France, January 1769, p. 151, is the source of this footnote (see No. 16).

- b) "Maddalena Lombardine Sirmen, or Syrmen (b. 1735), famous violinist and favourite pupil of Tartini, to whom he wrote the famous Letter mentioned on p. 101, footnote. Composed string music and harpsichord music. Her husband also was a violinist and the two combined their skills in the composition of some string quartets."

36. Nov. 6, 1770. From George Wⁱⁿchester Stone, Jr., The London Stage 1660-1800: a Calendar of Plays, Entertainments and Afterpieces Together With Casts, Box Receipts, and Contemporary Comment Compiled From the Playbills, Newspapers, and Theatrical Diaries of the Period, 3 vols., 11 parts (Carbondale, Ill.: Southern Illinois University Press, 1962), IV/II, 1509: Stone quotes from a public notice for the opening of the 1770-71 Italian Opera Season at the King's Opera House in the Haymarket, London, England. Earlier, on p. 1497, he reports that Lombardini-Sirmen is one of five specialist Musicians playing in the pit orchestra there with the Oboist, Johann Christian Fischer (1733-1880); Jean Pierre Duport (1741-1818), Violoncellist; and the Flautist Joseph Tacet about whom little is known. Lombardini-Sirmen is listed here as a violoncellist. Stone states that, except for two performances of Arianne e Teseo and one of Artaxerxes and two performances each of the oratorios, Ruth and Messiah, the Italian Opera Company this season gave only comic operas. There were 65 performances of 11 works in all.

"Tues., Nov. 6, 1770, King's Theater--Le Vicende Della Sorte; or, The Turns of Fortune. First singer--Sga Ris-torini; first man--Lovattini."

37. Jan. 10, 1771. From the Playbill for King's Theater, cited in Stone, ibid., 1522: Lombardini-Sirmen performs a violin concerto entr'acte.

"Gioas Re Di Guida [J.C. Bach]. Parts by Tenducci, Savoi, Morigi, Sga Grassi, Sga Guglielmi, Mrs. Barthelemon. Music. I: Solo on Violoncell o by Duport; II, after the Duetto: A Concerto on the Violin by the celebrated Mrs. Lombardini-Sirmen. Singing. II: Song by Sga. Guglielmi, accompanied by Duport."

This program at King's Theater is repeated on Jan. 16, 17, 23, and 24. It is called Lombardini-Sirmen's "debut" generally.

38. Jan. 10, 1771. From the Public Advertiser for this date: notice of the performance at King's Theater cited in No. 37. The text is unavailable to me.

39. Feb. 8, 1771. From the Playbill for King's Theater, cited in Stone, op. cit., 1527: Lombardini-Sirmen again performs a violin concerto, this time on a recital program put on by the Opera Company.

"A Concert of Vocal and Instrumental Music. By the Opera singers and orchestra and other celebrated performers. Act I, Overture in the Olimpiade, Songs by Sga. Grassi,

Savoi, Sga Guglielmi. Music: Concerto on the Bassoon by Baumgarten. Act II, Concerto on German Flute, by Tacet. Songs by Sga Romani, Sga Guglielmi, Tenducci, Ristorini. The Trio in Ezzio (compos'd by Guglielmi). Solo on Violoncello by Duport. Act III, Concerto on Hautboy by Fichar. Songs by Sga Grassi, Tenducci. Concerto on Violin by Mrs. Sirmen. Quartetto in Astarto (compos'd by Bach). A new full piece by Giordani."

40. Feb. 15, 1771. From the Playbill for The Theater Royal in Covent Garden, as cited in Stone, op. cit., 1528:

"Judas Macchabeus. Cast not listed. . . . Music. End of Part I: a Solo; End Part II: A Concerto on Violin by Sga Lombardini Sirmen."

Stone notes that Covent Garden Theater's capacity was 2,180 people and that, even though oratorio performances were attended by the King and Queen regularly, audiences were disappointingly small.

41. Feb. 20, 1771. From the Playbill for Covent Garden, as cited in Stone, op. cit., 1529: an entr'acte solo is presented by Lombardini-Sirmen.

"The Messiah. Cast not listed. . . . Music. Violin solo by Sga Lombardini Sirmen; and Concerto on German Flute by Florio."

42. Feb. 25, 1771. From Affiches, annonces et avis divers, supplément, as quoted in Bouvet, op. cit., 28-29: an advertisement for the Sirmen's Six Quartets (Paris, 1769).

"Sei quartetti à violino 1^o et 2^o; viola et violoncelle composti da Ludovico et Madalena-Laura Sirmen. Opera 3. Prix 9 liv. chez. Mad. Bérault."

43. Feb. 28, 1771. From the Playbill for King's Theater, as cited in Stone, op. cit., 1530: Lombardini-Sirmen performs twice on this Lenten season program.

"La Passione. Parts--Tenducci, Savoi, Morigi, Sga Grassi, Sga Guglielmi, Mrs. Barthelemon. Music. End of Said Part [i.e., La Passione]: A Concerto on Violin by Sga Sirmen, in which will be performed a Stabat Mater (composed by Pergolesi); End Act I: Concerto on Bassoon by Baumgarten; End Act II: Solo on Violin by Sga Sirmen, to finish with a Grand Chorus by Guglielmi."

44. March 7, 1771. The King's Theater program of Feb. 28, listed above in No. 43, is repeated.

45. March 15, 1771. The Covent Garden program of Feb. 15, listed above in No. 40, is repeated.

46. March 18, 1771. From L'Avant-Coureur, as cited in Johansson, op. cit., I, 138: an advertisement for Lombardini-Sirmen's Six Trios, Op. 1 (Amsterdam, 1770).

Text is not available to me.

47. March 20, 1771. The Covent Garden program of Feb. 20, listed above in No. 41, is repeated.

48. March 21, 1771. From the Playbill for King's Theater, as cited in Stone, op. cit., 1535: Lombardini-Sirmen joins Giovanni Battista Cirri (c.1740-c.82), cellist, and Fischer, oboist, in performing concertos on their respective instruments during intermissions in the opera as a Benefit for Signor and Signora ("La Archiapati") Guglielmi.

"I Viaggiatori Ridicoli [Guglielmi]. La Marchesa--Sga Guglielmi will attempt the part which was performed by Sga Guadagni [a castrato] in the Third act of which she will introduce a new Song accompanied by Fisher. Music. I: Concerto (Cirri) for Violincello; II: Concerto on Hautboy by Fisher; IV: Concerto on Violin by Sga Sirmen. Comment. Benefit for Sg and Sga Guglielmi."

49. March 21, 1771. From Affiches, annonces et avis divers, as cited in Bouvet, op. cit., 41-42, and Johansson, op. cit., I, 138: public notice of the Hummel edition of Lombardini-Sirmen's dedication of her Six Trios (Amsterdam, 1770) to the niece of Frederick the Great, the Princess of Orange-Nassau, wife of William V of the Netherlands.

"Six trios à deux violons et violoncelle obligé dédiés à son Altesse Madame la Princesse d'Orange et de Nassau, composés par Madame Lombardini Sirmen. Elève du célèbre Tartini, OEuvre première.

DEDICACE

"Madame, Votre Altesse Royale a daigné me permettre de lui présenter les premiers essais de ma composition, je regarde cette faveur comme la plus belle recompense des efforts que je fais pour acquérir du talent dans un genre en quelque façon étranger à mon sexe; Vous en êtes l'Ornement et la Gloire, Madame, les Arts et les Talents vous doivent leur hommage comme à leur juge et à leur protectrice, si ce premier titre m'effraye, le second me rassure et me permet d'espérer que Votre Altesse Royale recevra avec cette bonté qui la carac-

térise, et l'ouvrage, et les vœux, aussi sincères
que respectueux, de celle qui a l'honneur l'être

Madame,
De Votre Altesse Royale,
La très humble et très obéissante servante
Lombardini-Sirmen"

50. March 22, 1771. The Covent Garden program of Feb. 15 (No. 40) and March 15 (No. 45) is repeated again.
51. April 27, 1771. From the Playbill for the Chapel at the Lock Hospital, Hyde Park Corner, as cited in Stone, op. cit., 1544: an entr'acte Lombardini-Sirmen violin concerto performance. Presumably, Lombardini-Sirmen was a member of the regular orchestra here as at King's Theater and possibly at Covent Garden Theater.
- "Ruth. Cast: Guadagni, Vernon, Reinhold, Mrs. Mattocks, Mrs. Weichsel, etc. Music. First Violin by Giardini; after Part II a Concerto Violin by Sga Sirmen. Comment. Oratorio set to music by Giardini. Benefit for the Charity at the Lock Hospital Chapel."
52. April 30, 1771. From the Playbill for King's Theater, as cited in Stone, op. cit., 1550: more entr'acte concerto performances by Lombardini-Sirmen.
- "Orfeo. Music. I: Concerto on Violin by Sga Sirmen."
53. May 14, 1771. From the Playbill for King's Theater, as cited in Stone, op. cit., 1548-49: an entr'acte solo by Lombardini-Sirmen.
- "La Schiava. Cast not listed. Music. I: Solo on the Violin by Sga Sirmen. Last Act a new Song by Giordani sung by Ristorini accompanied on the violin by Sga Sirmen."
54. May 15, 1771. From the Public Advertiser, as cited in Charles Sanford Terry, John Christian Bach (London, 1929), 123: Lombardini-Sirmen performs at a concert at Almack's on King's Square Court, under the management of Bach and his partner, Karl Friedrich Abel (1725-87), for a Benefit in honor of Duport and Bach's patron, Johann Baptist Wendling.
- The text, unavailable to me, reportedly calls her a cembalist.
55. May 17, 1771. The King's Theater program of April 27, listed above in No. 51, is repeated.
56. May 25, 1771. The King's Theater program of April 27, (No. 51) and May 17 (No. 55) is repeated.

57. May 28, 1771. From the Playbill for the King's Theater, as cited in Stone, op. cit., 1553: Lombardini-Sirmen reportedly makes her last appearance of the season at King's Theater.

"La Buona Figliuola [Piccinni]. As 22 Jan., but Soldato--Zanca; Mingotto--Sga Ristorini (for the first time since their arrival in England). Dancing. New Dance by a new Principal Dancer lately arrived from France; Hornpipe on Skates by Sga Guidi and Sga Galliotti. Singing. In the last Act a New Song (Giordani) sung by Sga Ristorini, accompanied by Sga Sirmen on Violin, being her last performance this season on this stage. Comment. By particular Desire."

58. 1771. Catalogue Des Livres de Musique tant Vocale qu'Instrumentale, qui se vendent & qui sont de l'Impression de J.J. Hummel, Marchand au grand Magasin de Musique sur le Vygendam, a Amsterdam. & De B. Hummel, Marchand de Musique dans le Spuystraat, a la Haye, 1771, col. 3, as cited in Johansson, op. cit., III, F-7: a listing of the Six Trios composed by each of the Sirmens.

"Sirmen 6 Trio op. I.--3/10

_____ (Madame) 6 Trio Op. I.--3/10"

59. 1771. Catalogue Thematique ou Commencement de toutes les Oeuvres de Musique, qui sont du propre fond de J.J. & B. Hummel, Publié a la Commodité des Amateurs, par ou ils pourront voir, Si les Pieces qu'on leur presente pour Original, n'ont pas déjà été imprimées. NB. Le supplement de ce Catalogue Consistant en une feuille de Nouveautex, paroitra Chaque Anne. A Amsterdam chez J.J. Hummel, Marchand d'Imprimeur de Musique, Prix fc.-: the first Sirmen compositions to appear in the Hummel Thematic Catalogues 1768-74 were the incipits of their separate sets of Six Trios which were included in the second supplement, p. 42, according to Johansson, op. cit., III, T-42.
60. 1771. RISM title card reads: "Sirmen.(Maddalena Laura Lombardini)/Six Trios à deux violons et basse. . . Oeuvre l. Gravé/par Mdame Sieber, mis au jour par Mr. Sieber. . ./Paris, l'editeur; Lyon, Castaud (s.d.) [153] [1171]/e parties separées (vl I, vl II, b)."

This third publisher of Lombardini-Sirmen's Six Trios is reaffirmed by Cari Johansson, French Music Publishers' Catalogues of the Second Half of the 18th Century, 2 vols. (Stockholm: Royal Swedish Academy of Music, 1955), I, 138.

61. 1771. Charles Burney, trans. A Letter From the Late Signor Tartini to Signora Maddalena Lombardini (Now Signora Sirmen). Published As an Important Lesson to Performers

on the Violin (London: Printed for R. Bremner in the Strand, 1771); the Tartini "Letter" (see Appendix II) is published in England by Burney upon return from his travels throughout Italy and France.

62. "1771-72." From Playbills for King's Theater during the 1771-72 season of the Italian Opera Company, as cited in Stone, op. cit., 1567-69: Stone's summary report.

"The opera company was not the strongest England had seen, although its beauty was improved by the appearance of Millico in the late spring. Its principal singers, seven dancers, and six specialist musicians carried on sixty-three performances of ten different operas and a concert. The new sensation at the King's Opera House was the dancer Mlle Heinel, whose dances were featured on every playbill. The most popular operas appeared to be Artaserse of thirteen performances, I Viggianti, of eleven, and Carnovale di Venezia, of eight. The company, as indicated on the bills included as principal Singers: Sga Boschetti, Sga Guglielmi, Lovatini, Millico, Morigi, and Savoi. . . . Musicians: Baumgarten (Bassoon), Duport (violincello), Fischer (hautboy), Ponta (French horn), Sga Sirmen (violin), and Tacet (flute)."

63. February 21, 1772. From the Playbill for King's Theater, as cited in Stone, op. cit., 1608: Lombardini-Sirmen participates in a concert given by members of the Italian Opera Company.

"Concert of Vocal and Instrumental Music. By the Opera singers and orchestra and other celebrated performers. Part I: Overture to Le Pazzie di Orlando (Guglielmi). Songs by Savoi and Sga Boschetti. Concerto on the Bassoon by Baumgarten. Song by Morigi (composed by Giordani). Part II: Concerto on German Flute by Tacet. Songs by Savoi and Sga Guglielmi. Solo on Violincello by Duport. Concerto on French Horn by Ponta. Part III: Concerto on Hautboy by Fischer. Songs by Sga Boschetti, Sga Guglielmi accompanied by German Flute. Concerto on Violin by Sga Sirmen. Favourite Overture for two Orchestras composed by Bach. Comment. Benefit for Increase of a Fund for the support of Decayed Musicians or their Families. Governors report that from June 1770-June 1771 they have laid out L826 17s. 3d."

64. March 6, 1772. From John Potter, Theatrical Review, 2 vols. (London, 1772), II, 211-13: Lombardini-Sirmen performs in the Oratorio season at Covent Garden.

"The Messiah: a Sacred Oratorio. The Music composed by Mr. Handel. . . . End of part the first, a Concerto on the French Horn, by Mr. Ponta.--End of the second, a Concerto

on the Violin, by Signora Lombardini Sirmen."

65. March 11, 1772. From Potter, ibid.

"Covent Garden Theatre, March 11, 1772. Judas Maccabeus. An Oratorio. Set to Music by Mr. Handel. . . . End of the second part, a Concerto on the Violin, by Signora Lombardini Sirmen.--As this celebrated Lady has been some time in England, her abilities are pretty generally known." Her tone, and stile of playing, is very pleasing, and her execution truly chaste, without any of those unnecessary and extravagant liberties, which the generality of solo players on the Violin too frequently give into!"

66. March 13, 1772. From Potter, ibid.

"Covent Garden Theatre, March 13, 1772. Sanson. An Oratorio. The Music composed by Mr. Handel. . . . End of the second Part, a Concerto on the Violin, by Signora Lombardini Sirmen."

67. March 18, 1772. From Potter, ibid.

"Messiah. . . . End of the second Part, a Concerto on the Violin, by Signora Lombardini Sirmen."

68. March 20, 1772. From Potter, ibid.

"The Resurrection: an Oratorio. The Music composed by Mr. Arnold. . . . End of the first Part, a Concerto on the French Horn, by Mr. Ponta. End of the second Part, a new Concerto on the Violin, by Signora Lombardini Sirmen, composed by Signor Cirri."

69. March 25, 1772. From Potter, ibid.

"Abimelech: an Oratorio. The Music composed by Mr. Arnold End of the second Part, Signor Cirri's new Concerto on the Violin, by Signora Lombardini Sirmen."

70. March 27, 1772. From Potter, ibid.

"Covent Garden Theatre, March 27, 1772. A Concerto Spirituale, in the Manner of an Oratorio. . . . A Concerto on the French Horn, by Mr. Ponta; and a Concerto on the Violin, by Signora Lombardini Sirmen."

71. April 1, 1772. From Potter, ibid.

"Covent Garden Theatre, April 1. Messiah. End of the second Part, a Concerto on the Violin, by Signora Lombardini Sirmen.

72. April 3, 1772. From Potter, ibid.

"Covent Garden Theatre, April 3. Messiah. . . . End of the second Part, Signor Cirri's new Concerto on the Violin, by Signora Lombardini Sirmen."

73. April 8, 1772. From Potter, ibid.

"Covent Garden Theatre, April 8, 1772. A Second Concerto Spirituale. . . . Part III. Dixit Dominus. The Music by Signora Pergolesi. This is a very solemn and grand performance. A Solo on the Violoncello, by Mr. Duport; and Signor Cirri's Concerto on the Violin, by Signora Lombardini Sirmen."

74. April 10, 1772. From Potter, ibid.; Potter's indication of Lombardini-Sirmen's departure from England may be erroneous given the data on her continuing performances during 1772 and 1773 itemized below.

"Covent Garden Theatre, April 10. A Third Concerto Spirituale. In four Parts. . . . Part III. Dixit Dominus, by Signor Pergolesi, with a Concerto on the Violin, by Signora Lombardini Sirmen, being the last time of her performing in England."

75. April 10, 1772. From the Public Advertiser of this date; another public notice announcing Lombardini-Sirmen's departure from England. Text is unavailable to me.
76. June 1, 1772. Journal des Scavans, p. 444f; Francesco Fanzago's Orazione (see No. 27A) mentioning Lombardini-Sirmen as Tartini's pupil and the recipient of his "Letter," is published in Paris, according to Petrobelli, Giuseppe Tartini: le fonte biografiche, op. cit., 15. Text is not available to me.
77. July 14, 1772. From L'Avant-coureur; an advertisement for the Hummel edition of Lombardini-Sirmen's Six Violin Concertos, Op. 2, Nos. 1, 2, and 3 (Plate No. 226), as cited in Johansson, Hummel Catalogues, op. cit., I, 29.
78. 1772. The Title Page for the J.J. Hummel edition (Amsterdam, 1772) of Lombardini-Sirmen's concertos reads:
- "Trois Concerts/a/Violino Principale./Violino Primo & Secondo./Alto & Basse./Hautbois & Cornes de Chasse ad Libitum./Composees/Par/Madame/M.L.Syrmén./Oeuvre Second./A Amsterdam chez J.J. Hummel,/Marchand & Imprimeur au Grand Magazin de Musique./No. 226. Prix f4.10."

79. 1772. Barry S. Brook, The Breitkopf Thematic Catalogues, op. cit., Supplement VII, 1772, p. 461: incipits for Lombardini-Sirmen's Six Violin Concertos, Op. 2 and Op. 3, as published by Hummel.

"III. Conc. di M.L. Syrmen. a Viol. conc. 2 Cor. 2 Ob. 2 Viol. V. e B. Op. II. Amsterd.; and

"III. Conc. di M.L. Syrmen. a Viol. conc. 2 Cor. 2 Ob. 2 Viol. V e B. Op. III. Amsterd."

80. 1772. The Title Page for the first of the three Napier editions of Lombardini-Sirmen's Six Concertos reads:

"A/Concerto/in/Seven Parts/Composed by/Madelena Laura Syrmen./Opera III./Price 3s.6d./NB. There will be One Concerto, published Monthly, till/the Six are compleated; composed by the same Author./London./Printed for William Napier, the Corner of/Lancaster Court. Strand."

81. 1772-73. From Playbills for King's Theater during the 1772-73 season of the Italian Opera Company, as cited in Stone, op. cit., 1655-1733: Stone's summary report:

The season included 67 performances of eight different operas, one oratorio, and several concerts of spiritual music. Sacchini's Il Cid and Vento's Sofonisba--operas in which Lombardini-Sirmen is known to have sung at this time--had 26 and eight performances, respectively. Tommaso Giordani's Artaserse received 17.

82. Nov. 14, 1772. From the Playbill for King's Theater, cited in Stone, op. cit., 1672: Lombardini-Sirmen moves from the orchestra pit to the stage to become one of the Italian Opera Company's principal women singers.

"Sofonisba. Syphax-Millico; Sofonisba, Girelli, first appearance in England. . . . Comment. A serious opera composed by Vento and other celebrated composers."

Although her name is not listed in the cast here or at any of the repeat performances on Nov. 17, 21, 23, and 28, Dec. 8, 12, and January 9, 1773, Lombardini-Sirmen is harshly criticized for her performance in Sofonisba (as well as in Il Cid) by Charles Burney (see below No. 132).

83. Jan. 19, 1773. From the Playbill for King's Theater, cited in Stone, op. cit., 1688: although the cast is unlisted, Lombardini-Sirmen apparently has a principal role.

"Il Cid. . . . Comment. A new serious opera, music en-

tirely new, by [Antonio] Sacchini. Text by G.G. Bottarelli."

Il Cid is repeated on Jan. 29; Feb. 2, 3, 9, 13, 16, 20, 23, and 27; March 4, 6, 16, and 20; April 19, 24, and 27; May 1; and June 3 and 19.

84. Jan. 19, 1773. From Terry, John Christian Bach, op. cit., 145, fn. 2: In passing on Charles Burney's devastating comments on Lombardini-Sirmen's performance (see No. 132), Terry cites his source--British Library Item: Bottarelli [the librettist for Il Cid] 11714.aa.21/7--for a listing of the cast including Lombardini-Sirmen.

"Cast: Fernando, Signore Ristorini; Rodrigo, Giuseppe Millico; Durate, Gasparo Savoi; Armino, Leopoldo Micheli Cymene, Signora Girelli-Aguilar; Elvyra, Signora Lombardini-Sirmen."

85. March 9, 1773. From the Playbill of King's Theater, as cited by Stone, op. cit., 1728: Lombardini-Sirmen's appearance in the London 1773 production of Gluck's Orfeo is frequently mentioned in secondary biographical sources although her name typically is not listed here.

"Orfeo. Cast not listed. . . . Comment. By Particular Desire."

The original Gluck Orfeo of this production is repeated at the King's Theater on June 28. Alfred Einstein, Gluck (London: Dent, 1936), p. 133, states that Lombardini-Sirmen appeared in this production along with Millico and Signora Girelli-Aguilar.

86. March 24, 1773. From 's Gravenhaegse courant, as cited in Johansson, Hummel Catalogues, op. cit., I, 29: an advertisement for Lombardini-Sirmen's second set of three violin concertos.

Text is not available to me.

1773

87. March 24, 1773. Title Page of No. 86 reads:

"Trois Concerts/A/Violino Principale/Violino Primo & Secondo,/Alto & Basse,/Hautbois & Corns de Chasse ad Libitum./Composees/Par/Madame/M.L. Syrmen./Oeuvre Troisieme./A Amsterdam/chez J.J. Hummel./au Grand Magazin de/Musique./No. 246. Prix f.4:10."

88. 1773. From Playbills of Haymarket Theater, cited by George W. Stone, op. cit., 1658: "Lombardini-Sirmen is a musician for 15 performances during the 1772-73 season along with Abel, Barthelemon, Fischer, and eight others."

89. May 27, 1773. From Playbills of Mary-le-Bone Gardens, as cited by Stone, op. cit., 1728: Lombardini-Sirmen is a principal singer in a different London company, apparently for a subscription season of summer stock.

Acis and Galatea [Handel].
Performance repeated May 29."

Other works performed by the company at Mary-le-Bone Gardens were Pergolesi's La Serva Padrona and nine different plays. Singers were Mrs. Barthelemon, Sga Syrmen, Reinhold, and Sibilla. Musicians were Barthelemon and Le Couteux.

90. June 1, 1773. From the Playbill for King's Theater, in Stone, op. cit., 1731: Lombardini-Sirmen sings the leading role in Piccinni's La Buona Figliuola at a Benefit for her.

"La Buona Figliuola. Buona Figliuola--Sga Syrmen, first time. . . . Comment. Benefit for Sga Syrmen."

This would also seem to be the last time for Lombardini-Sirmen in the role since Stone offers no further mentions.

91. July 29, 1773. From the Playbill for Mary-le-Bone Gardens, in Stone, op. cit., 1735: the summer stock company sings a novelty program.

"A concert of imitations of the French, Italian, and German singing styles."

This program is given again on Sept. 23, 1773.

92. 1773. The Title Page of the second Napier edition of Lombardini-Sirmen's Six Concertos reads:

"Six/Concertos/in/Nine Parts./Composed by/Madelena Laura Syrmen/Opera III./Price Ll.1./NB. These Concertos being properly Adapted for the Harpsichord by Sigr. Giordani, may be had/seperate. Pr7:6d. or may be Play'd as Harpsichord Concertos by leaving out the Violin Principale./London/Price Ll.1./Printed for Willm. Napier. Corner of

Lancaster Court./Strand./Ashby Sculp!"

93. 1773. The Title Page of the third Napier edition of Lombardini-Sirmen's Six Concertos, in the Giordani keyboard transcription, reads:

"Six/Concertos/for the/Harpsichord/or/Piano Forte./
Composed by/Madelena Laura Syrmen/adapted for the
Harpsichord by/Sigr. Giordani./Price Single 7s:6, with
Accompanymnts Ll:sl./London: Printed for Wm. Napier,
Corner of Lancaster Court/Strand, where may be had the
above Concertos for the Violin/price Ll:sl. and a Set
of Quartettes by Madam Syrmen for 10s:6/Ashby Sculp!"

94. 1773/1775? RISM (Recueils Imprimés XVIIIe Siècle, op. cit., I, 295) item for the Sirmen's Six Quartets, published by Napier, reads:

"Six Quartettos for two violins a tenor and bass . . .
by L. Syrmen and Lombardini.--London, W. Napier, [c.
1775]. Parties in-fol."

95. 1773. From Journal de Musique Par Une Société d'Amateurs. Année 1773. No. 2 (Paris: Chez Ruault, Librairie, rue de la Harpe, 1773), 15-29: Fayolle's translation of Tartini's "Letter" to Lombardini-Sirmen is France's first.

"Lettre de Feu Tartini a Madame Magdeleine Lombardini,
servant de leçon importante a ceux qui jouent du violon."

96. Nov. 5, 1773. From 's Gravenhaegse courant, cited in Johansson, Hummel Catalogues, op. cit., I, 33: an advertisement for Lombardini-Sirmen's Six Duets, published as Op. 4 by Hummel in Amsterdam. Text is unavailable to me.

97. 1773. The Title Page of the Hummel edition of Lombardini-Sirmen's Six Duets reads:

"Six Sonates/à/Deux Violons/Composées/Par/Madame/M.L.
Sirmen. Oeuvre Quatriem./A la Haye/chez B. Hummel./
Prix f3.-" (See Frontispiece) PNo. 8718."

1774

98. Nov. 11, 1774. From Bouquet, Il Teatro di Corte, op. cit., 368: Lombardini-Sirmen (Schirmen) requests and receives permission for another appearance at Teatro S.A.S. di Carignano.

Torino, Archivio Storico Comunale, Ordinati, Vol. 8, carte 275, 291, 305. Texts are not available to me.

99. April 1775. From Mercure de France, p. 184, as cited in Bouvet, op. cit., 42, and Johansson, French Music Publishers' Catalogues, op. cit., 155: a notice of the publication by Venier in Paris of Lombardini-Sirmen's Six Duets.
- "Sei duetti per due violini, composti dalla Sigra Madalena-Laura Sirmen, Op. V^a Nuovamenta Stempata a spece di G.B. Venier. Prix 7 liv. 4 S. à Paris, chez Vanier (sic)." A similar ad is in Affiches, annonces, et avis divers on Oct. 19, 1775, according to the same sources.
100. RISM title card for this work reads: "Sirmen (Maddalena Laura Lombardini)/Sei Duetti per due violini. . . . opera V^a. Nuovamenta/stampata a spese di G.B. Venier. Gravée per Richomme."
101. Fall 1775. Torino, Archivio Storico Comunale, Ordinati, Vol. 8, carta 358: Lombardini-Sirmen is chosen to sing the part of the second woman in the most important opera production of the 1775 season in Turin's Teatro Regio: the cantata L'Aurora by Gaetano Pugnani and Gian Domenico Boggio. Others chosen with Lombardini-Sirmen were Lucrezia Agujari or La Barnasconi, first woman; Ranzini, first man; and Ottani or Pini, tenor. Only Agujari actually appeared in the production, according to Bouquet, op. cit., 369. Texts are unavailable to me.
102. 1775-77. Lombardini-Sirmen's Concertos Nos. 1, 2, and 3 are published in Paris by Borelly. Cecil Hopkinson, A Dictionary of Parisian Music Publishers, op. cit., 16, puts Borelly at the same address for these years.
- a) Title Page for Concerto No. 1 reads: "Concerto/A/Violon Principal./Premier & Second Violon./Alto & Basse./Hautbois e Cors ad libitum./Composé Par/Madame Syrmen/Oeuvre II/Prix 3th. 12f./A Paris/Chez Borelly rue et vis à vis la Ferme le 1'Abbaye St. Victor./Et aux Adresses ordinaires/En Province/Chez Mrs. les Mde. de Musique./"
- b) Title Page for Concerto No. 2 reads: "Deuxième/Concerto/a/Violon Principal/Premier & Second Violon/Alto & Basse./Hautbois & Cors ad libitum./Composé Par/Madame Syrmen/Oeuvre III. Prix 3th. 12f./A Paris./Chez le Mr. Borelly rue et vis à vis la ferme de l'Abbaie St. Victor./Et aux adresses Ordinaires./En Province/Chez Mrs. Les Mde. de Musique/Gravé par Mlle. Hyver."
- c) Title Page for Concerto No. 3 reads: "Troisième/Concerto/a/Violon Principal/Premier & Second Violon/Alto & Basse./Hautbois & Cors ad libitum./Composé Par/Madame Syrmen/Oeuvre IV/Prix 3th. 12f./A Paris/Chez Mr. Borelly Md. de Musique rue et vis à vis la ferme de l'Abbaie St. Victor./Et aux adresses Ordinaires./En Province/Chez Mrs. Les Mde. de

Musique./Gravé par Mlle Hyver."

103. 1775-77. In A Catalogue of Vocal & Instrumental Music Engraved, Printed and Sold Wholesale and Retail by John Welcker No. 9 Haymarket opposite the Opera House London (Library of Congress Call No. ML145.A2.W4); a Welcker edition of Lombardini-Sirmen's Six Concertos would seem to have been published, although no copies have as yet been located.

"Six Concertos by Madam Syrmens @ 3s6."

1776

104. 1776. Catalogue Des Livres de Musique tant Vocale qu'Instrumentale, qui se vendent chez Jean Julien Hummel, Marchand au grand Magasin de Musique sur le Vijendam, a Amsterdam & chez Burchard Hummel au grand Magazine de Musique dans la Spuystraat, a la Haye, 1776, as cited in Johansson, Hummel Catalogues, op. cit., III, 16, F 11-12: Lombardini-Sirmen's Six Trios, Six Concertos, and Six Duets appear here and in almost all of the subsequent Hummel Catalogues through 1814, as Johansson shows.

1777

105. 1777. From Journal de Musique V (1777), 40-41, as cited in Bouvet, op. cit., 15: this is a late and curious mention (if it is correct) of Lombardini-Sirmen's association with the opera composer Pietro Guglielmi and his wife, Maria Lelia ("La Archiappati") in Venice at I Mendicanti and in London with the Italian Opera.

"C'est de ce Conservatoire [I Mendicanti] quo sont sorties les Signore Guglielmi et Magdalena Lombardini Sirmen, qui sont reçu en Angleterre de si justes applaudissemens."

1778

106. April 12-20, 1778. From The Letters of Mozart and His Family, 2 vols., ed. and trans. Emily Anderson, 2nd ed., eds. A Hyatt King and Monica Carolan (London: Macmillan, 1966), II, 777: Leopold Mozart writes his wife and son, who are in Paris, about a performance in Salzburg of a violin concerto composed by Lombardini-Sirmen.

"After the symphony Count Czernin played a beautifully written concerto by Sirmen alla Brunetti, and dopo una altra sinfonia Count Altham played a horrible trio, no one being able to say whether it was scraped or fiddled
..."

107. 1778. In A Catalogue of Vocal and Instrumental Music Engrav'd Printed and Sold Wholesale Retail and for Exportation, by John Welcker, Music Seller to their Majesties & all the Royal Family. Removed from Gerrard Street Soho to No. 10 Haymarket, London. NB. Great Choice of Foreign Music and every Article that is Printed in England may be had as above (Library of Congress Call No. M1619.A2C6); a Welcker edition of the Six Concertos may have been published or, perhaps, Welcker merely sold editions published elsewhere.
108. Circa 1778. From A Catalogue of Music Printed for Willm. Napier, corner of Lancaster Court, Strand, London; Lombardini-Sirmen's Six Duets appear along with her Six Concertos (in all three editions), Six Quartets, and Six Trios. Schnappers (BUC) gives 1773 as year of origin.
- "Duettos/Madame Syrmen/7:6."
109. Circa 1778. Title Page for the Napier edition of Lombardini-Sirmen's Six Duets, dedicated to the Duke of Gloucester, reads:

"Six/Duettts/for two/Violins/Most humbly Dedicated to his/Royal Highness the Duke of Glocester, by his Royal Highnesses devoted humble Servant, Madelena Laura Syrmen./Pr. 7s.6./Lōndon./Printed for and Sold by William Napier at his Music Shop/the Corner of Lancaster Court, Strand./Where may be had Composed by the above Author,/VI Solo Concertos for the Violin--Ll:sl.0/The Harpsichord part of Ditto Single. 0.7:6/Ditto adapted for the Harpsichord by Sigr. Giordani Ll:sl.0/VI Quartetts 1:10:6."

1779-80

110. 1779. Charles Burney, trans. (See No. 61). Burney's translation of Tartini's "Letter" is reprinted for the first time.
111. 1779-80. From Barry S. Brook, The Breitkopf Thematic Catalogues, op. cit., Supplement XIII: 1779-80, p. 677; Lombardini-Sirmen's Six Duets appear for the first time.
- "VI Duetti da Maddalena Lombardini SYRMEN."
112. Circa 1780. An anonymous Rondo Song, dedicated to Lombardini-Sirmen, during her stay in London it seems, is given three different editions, at least two of which are at variance. The Song for solo voice, violin obbligato, and string quartet accompaniment, has an instrumental introduction and begins with the words: "Cò flebili lamenti, cò dolorosirai, cò dolorosirai, cò dolorosirai, pietà mi chiederai, ne troverai pietà, etc."

- a) Rondo/del Sig. N.N./in Londra/Per la Sigra. Maddalena Laura Lombardini Sirmen,/Stampato a spese di Luigi Marescalchi/in Venezia/Prezzo in ??

Claudio Sartori, Dizionario Degli Editori Musicali Italiani (Firenze: Olschki, 1968), 96-97, mentions an anonymous song, "Pieta per amore," published by Marescalchi in Venice in 1782, which was believed to have been composed by Millico (the first singer with the Italian Opera in London during Lombardini-Sirmen's period of singing, rather than playing in the orchestra, but which now seems to be the work of Ignaz Joseph Pleyel (1757-1831)).

- b) Journal/d'Arietes, Scenes et Duo/Traduits, imités ou parodies de l'Italien./Par Mr. De. C. Amateur./Dédie/a S.A.R. Monseigneur le Comte d'Artois/No. LVIII/Rondo/Dela. Sigra. Mdna. Laura Lombardini Sirmen. Prix 2n.8f./A Paris/Chez Mmd. Berault Md. de Musique rue de l'ancienne Comedie/Chez Melle. Castagnery Privilégiée du Roy, A la Musique Royale,/Rue des Prouvaires près la rue St. Honoré./Et aux adresses ordinaires.

This print is preserved in the Bibliothèque Nationale (Call No. L:290 [58] [Bis]) and has what appears to be the signature of possibly another Parisian publisher of the time, De Roullède, on the title page, and a paste-over label of the first imprint.

- c) From RISM (Recueils Imprimés XVIIIe siècle), op. cit., II, 206;

Journal d'arietes, scènes et duo traduits, imités ou parodies d' l'italien. Par M.D.C. amatuer. Dédie à S.A.R. Mer. le comte d'Artois. . . . Paris, De Roullède de la Chevardièrre, 1782-1783. In-fol., partition et parties.

Hopkinson, A Dictionary of Parisian Music Publishers, op. cit., 34-37, states that the publisher De Roullède "is one of the greatest mysteries of French music publishing history," that he may have been the son-in-law of, or even the same man as, or a business partner of De La Chevardièrre (Louis Balthasar). The first Catalogue published by De La Chevardièrre in 1779 included the Journal d'ariettes italiennes, which was dropped from later Catalogues, according to Johansson, French Music Publishers, op. cit., 84.

Count d'Artois, to whom the French publications above are dedicated, was the son of Louis XV and Marie-Josephine of Saxony who became Charles X, King of France, in 1824. He received the title, Comte d'Artois, when he married Marie-Thérèse de Savoy in 1773.

113. 1780. From Dresden, Hauptstaatsarchiv. Acta "Die Schauspiele und Redouten auf dem Churfürst. kleinen Theatre beit." Loc. 908, VII, 48, 54, 128ff., 228, 232; Dresden court and public theater documents relating to the organization of the Italian Opera in Dresden under Antonio Bertoldi, e.g., singers' salaries, as cited by Richard Engländer, "Zur Musikgeschichte Dresdens gegen 1800," Zeitschrift für Musikwissenschaft IV (1921-22), 199-241.

Text is unavailable to me. Engländer and other Dresden court historians, such as Robert Prölss and Moritz Fürstenau, mention Lombardini-Sirmen's high salary.

114. 1784. Johann Adam Hiller, trans., "Brief des Joseph Tartini an Magdalena Lombardini enthaltend eine wichtige Lection für die Violinspieler," pp. 278-85 of Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler. . . . Leipzig: Im Verlag der Dykischen Buchhandlung, 1784; Hiller publishes the first German translation of Tartini's "Letter" to Lombardini-Sirmen.

PARIS, France, 1785

115. May 5, 1785. From Annals of the Concert spirituel, as compiled by Pierre, op. cit., 329; Lombardini-Sirmen begins a series of three return engagements in Paris as a violinist once more, after an absence from the Concert spirituel stage--now in the Salle des Machines of the Tuileries--of nearly 20 years. Her performances may have been arranged as an audience-building match between Lombardini-Sirmen and the younger French virtuosa, Madame Gautherot née Deschamps. Charles Bouvet, op. cit., 37-38, attributes such a motivation to the then Concert spirituel Director, Legros. If so, Lombardini-Sirmen was bested, and her career abruptly closed.

"Item 1159. 5 mai (asc.) Nouv. symph., [C. Fr.] Abel--Air ital. ch. Mlle Buret aînée.--Conc. von comp. et ex. Mme Sirmen.--Motet, Schuster: Laïs.--Conc. clar. comp. et ex. Soler.--Nouv. hiér. (paroles de Moline), Le Preux: Rousseau.--Conc. von comp. et ex. Mme Sirmen.--Rondo ital. ch. Mlle Buret aînée.--Symph., Sterkel."

116. May 5, 1785. From Journal de Paris, 5 mai, p. 509; notice of Lombardini-Sirmen's performance, probably. Text is not available to me.

117. May 5, 1785. From Affiches, annonces et avis divers, 5 mai, p. 1199; probably another performance notice. Text is not available to me.

118. May 7, 1785: From Mercure de France, p. 76: a review.

"Mme Siremen, qui s'étoit fait entendre ici sur le violon, il y a quatorze ans, a reparu de nouveau; mais on ne peut dissimuler que la sensation qu'elle a produite n'ait été moins favorable. Madame Siremen a conservé les principes de l'excellente Ecole de Tartini, peut-être trop oubliés aujourd'hui, une charmante qualité de son, de beaux doigts, un jeu plein d'intérêt et de grâce, auquel les grâces particulières de son sexe ajoutent encore, mais son style, le même qu'elle avoit il y a quatorze ans, est extrêmement vieilli; depuis qu'on a substitué des notes à des sons, des tours de force à des traits de chants, on ne veut plus qu'étonner, et Mme Siremen peut bien charmer l'oreille, mais elle n'éttone pas. Ceci est loin d'être une crit que de sa manière; mais enfin, puisque cette manière n'est plus de mode, nous croyons devoir lui conseiller de jouer des concertos d'un style plus moderne, et nous ne doutons pas qu'alors elle ne ramène autant de suffrages qu'elle en a obtenus autrefois."

119. May 15, 1785. From Annals of the Concert spirituel, compiled by Pierre, op. cit., 329: the second Lombardini-Sirmen performance in the series.

"Item 1160. 15 mai (Pent.) I) Symph., Haydn.--Air ital. ch. Mlle Buret aînée.--Son. pfe ex. Mlle Willieaume (11 ans, Ire fois), avec accomp. de von obl. par Mme. Gaucherot aînée.--Motet, Schuster, Laïs (2e fois.)-- II) Symph., Haydn.--Salve Regina, Maio ch. Rousseau.--Conc. von, Viotti ex. Mme Sirmen.--Air ital. ch. Mlle Buret aînée."

120. May 15, 1785. From Journal de Paris, 15 mai, p. 549: possibly a performance notice for No. 119. Text is not available to me.
121. May 15, 1785. From Affiches, annonces et avis divers, 15 mai, p. 1303: possibly another performance notice for No. 119. Text is unavailable to me.
122. May 17, 1785. From Journal de Paris, 17 mai, p. 588: text is not available to me.
123. May 26, 1786. From Annals of the Concert spirituel, compiled by Pierre, op. cit., 330: the final Lombardini-Sirmen performance in the Paris series.

"Item 1161. 26 mai (Fete Dieu.) I) Nouv. symph., [C.Fr.] Abel.--Air ital. ch. Mlle Buret aînée.--Conc. harpe, Krump-holz ex. Mlle Roze.--Ode (paroles de J.B.Rousseau), Leseur, fragments, Laïs.--II) Symph., Haydn.--Air ital. ch. Mlle Buret aînée.--Conc. von Viotti ex Mme Sirmen.--O Salutaris, Gossec ch. Rousseau, Laïs et Cheron."

124. May 26, 1785. From Journal de Paris, p. 601: probably a notice for the performance on this date (No. 123). The text is unavailable to me.
125. May 26, 1785. From Affiches, annonces et avis divers, p. 1423: a probable notice for Lombardini-Sirmen's performance on this date (No. 123). The text is not available to me.
126. 1785. Musical publications printed and sold by Longman and Broderip at the Apollo No. 26, Cheapside and No. 13 Haymarket, London: The Giordani transcription of Lombardini-Sirmen's Six Concertos appears in the Longman and Broderip Catalogue that is printed with William Evance, Harpsichord Concerto, preserved in the U.S. Library of Congress, Music Division (Call No. ML 145.A2L76). The Longman and Broderip address suggests 1785 for the publication date; however the Library of Congress title card indicates 1789.
127. 1785-87. From Barry S. Brook, The Breitkopf Thematic Catalogues, op. cit., Supplement XVI: 1785-87: a Sonata for Violin and Bass attributed only to "L." Sirmen is the only such work to be included.
- "Violino Solo con Basso. 1. Sonata da L. Sirmen. a Violino e Basso. Vienna (plus incipit)."
128. 1776-1786? Title Page for possibly the last of Sirmen publications reads: "Sonata/per il/Violino e Basso/del/Sigr. L. Sirmen/In Vienna presso Artaria Comp./C.P.S.C.M./94/40.Xxy."
129. 1786. Artaria & Comp. Catalogue for 1786, as edited in a modern edition by A. Weinmann, Vollständiges Verlagsverzeichnis Artaria & Comp. (Wien: Krinn, 1952): the unusual publication of a single sonata seems to have been edited by Tranquillo Mollo (who is also shown to be Artaria's editor for works by Joseph Haydn). The Artaria Plate Number given is No. 94. Another unusual aspect of the publication of this Sonata for Violin and Bass (No. 128) is that the Catalogue clearly attributes authorship to Lombardini-Sirmen, but the title page itself credits authorship to "Sigr. L. Sirmen," which could easily be presumed to be Lodovico Sirmen. Hannelore Gericke, Der Wiener Musikalienhandel von 1700 bis 1778 (Graz, 1960), 92, shows that the edition was published in 1776. See p. 122.
130. 1786. Arthur Pougin, Le Violon. . . (Paris, 1924), 104, mentions a Hanover, Prussia, edition in 1786 for Tartini's "Letter" to Lombardini-Sirmen in a translation by Rohrmann. No other information on this edition is available to me.

131. 1788. Catalogue des Oeuvres appartenans à Mr. Boyer, rue de Richelieu, a la clef d'or. Passage de l'ancien Caffé de foy, as cited in Johansson, French Music Publishers, op. cit., II, F99 (1788); Boyer may be a fourth (and second Parisian) publisher for Lombardini-Sirmen's set of Six Duets, in addition to B. Hummel (The Hague, 1773); Venier (Paris, 1775); and Napier (London, c. 1778).

"Lombardini-Sirmen, Six Duets."

132. 1789. Charles Burney, A General History of Music From the Earliest Ages to the Present Period, 4 vols. (London, 1776-89), new ed. in 2 vols. with critical and historical notes by Frank Mercer (New York: Dover, 1957), II, 880: Burney's criticism of Lombardini-Sirmen's performances in London during 1773 (See Nos. 82 and 83) was widely disseminated as was Burney's wide dissemination in turn of the unflattering report of Lombardini-Sirmen's 1785 appearances at the Concert spirituel in Paris (No. 118). The following is a footnote in the first edition.

"In Sofonisba and the Cid, Madame Syrmen, the scholar of Tartini, who was so justly admired for her polished and expressive manner of playing the violin, appeared as a singer, in the part of the second woman' but having been first woman so long upon her instrument, she degraded herself by assuming a character in which, though not destitute of voice and taste, she had no claim to superiority."

This footnote is curious for its harshness and its lack of context in Burney's report. It may have originated in one of his columns of music criticism, for instance in The Monthly Review. Neither Burney's music criticism itself nor scholarly studies of them by Benjamin Christie Nangle were available to me for this thesis.

133. 1789-99. RISM title card reads: "Syrmén, Ludovico [2 esemplari] Sei Duetti A Due Violini di Lodovico Sirmen.--/ Venezia, dalli Sigr. Antonio Zatta e Figle, dal/Sigr. Franco Colino Libraro a Ravenna e dal Au-/tore per il prezzo di Pavoli diece, s.d. 2 facs./di cm. 34x23; viol I, viol. II. [G.C.D.B.E^D, A]"; another set of Violin Duets, published in Venice (!) and attributed to Lodovico, does not seem to be the same as the set attributed to Lombardini-Sirmen (See Nos. 96, 99, and 108). According to Sartori, Dizionario Degli Editori, op. cit., 171, Zatta's son joined his father's firm at the end of the century.

1799.

134. 1799. From Sartori, Dizionario, ibid., 96: the Venetian

publisher Marescalchi brings out yet another edition of the Tartini "Letter" to Lombardini-Sirmen. No further information on this edition is available to me.

1760-99: Biographical Commentary

Venice 1760

Problems of Identification of an 18th-Century Woman Musician

The first known appearance of Lombardini-Sirmen in documents is in the Tartini "Letter," written when she was about 25 years old and published when she was about 35 years old. Dr. Maria Francesca Tiepolo, Director, Venetian State Archives, has informed me that to her knowledge no research on the composer has been conducted in the archives of I Mendicanti Conservatory. Petrobelli (Giuseppe Tartini: le fonte biografiche, op. cit., 84) shows that she is called Maddalena Lombardini in the L'Europa letteraria publication of the "Letter" (Chapter II, Document No. 33a). Burney informs about the additional married name, and subsequent secondary biographical sources keep the Burney model (Document No. 61). Fétis first states that she was born about the middle of 1735, and again subsequent secondary biographical sources keep to the Fétis model (Biographie universelle des musiciens et bibliographie generale de la musique [Paris, 1866-70], VIII, 48). Marion M. Scott, writing on the composer in 1933 (Music and Letters XIV, 148-63), theorizes that she added "Laura" to her own name as an act of homage to Tartini whose devotion to the Venetian Renaissance bard, Petrarch, and his beloved Laura, is legendary. However, Eitner's observation of the presence of the additional given name Laura (Biographisch-bibliographisches Quellenlexikon...

[Leipzig, 1808-1904], IX-X, 184-85) is reinforced by the presence of the second given name on about half of the prints and manuscripts listed in Appendix II. Tartini's salutation in his "Letter" may indicate either a married woman whose husband's family name is "Maddalena," or an unmarried adult, or even a nun with the requisite assumed saint's name in religious life. (Tartini does send regards to three of Lombardini-Sirmen's colleagues at I Mendicanti, who clearly are nuns, in the closing of his "Letter" (Document No. 1). Capri refers to her as "La Lombardini," perhaps a soubriquet common for the time (Giuseppe Tartini [Milano, 1945], 365-68). Bouvet (Une leçon, op. cit.) speculates descent from the 17th-century priest-poet-librettist, Antonio Lombardini. Annals of the Italian Opera at the Milanese Court list a Maddalena as a principal woman singer in Niccola Piccinni's La buona figliuola maritata (the sequel to his La buona figliuola) and other works during 1762. The possible confusion of names and nicknames is fuelled by the example already cited of LaLande's identification of Baldassare Galuppi (Il Buranello) as Galuppi Buranello (see p. 3, footnote 5), and by the 18th-century practice of calling privileged students of famous teachers by the teachers' name or nickname (especially if the pupils happened to be nameless orphans). As we have seen (p. 15), Tartini himself was called "the Lombardic violinist" by no less an authority than Quantz. Another custom of the time was for the English to call all northern Italians by the generic label, "Lombards," raising the possibility that "Lom-

1760-69

bardini" may not have been an actual name for the composer any more than the name Maddalena. In short, any discussion of the composer's name and birth at this juncture must remain inconclusive.

TURIN 1768

The economic decline of Venice led its best musicians to become travelling performers. Turin was the first musical center for those entering Italy from the North and the last for those leaving Italy and destined for, say, Paris. Turin was the home of several distinguished musicians who figure in Lombardini-Sirmen's biography, including the Besozzi (Somis) family with members of which Lombardini-Sirmen performed at the Concert spirituel in Paris. Felice Giardini (1716-96), with whom she played in the pit orchestra of the King's Theater, London, was a native Torinese. Of special interest is Count di Sant. Raffaele (Bevenuto, comte de Rafaele), one of Tartini's students, who was a composer as well as Minister of Education during the reign of Carlo Emanuele III (1730-1773) (see Document No. 25). If Lombardini-Sirmen played a concerto at her Turin concert in 1768, she would have performed with some of the 53 members of the orchestra at Turin's Teatro Regio. William S. Newman, The Sonata in the Classic Era (New York, 1963), p. 36, mentions the direct link that existed at the time between Turin musicians and the Concert spirituel in Paris.

PARIS 1768-69

Members of the Concert spirituel orchestra who

would have accompanied her in the concertos are reported by Adam Carse in The Orchestra in the XVIIIth Century (Cambridge, 1970) as including Oboist Jerome Besozzi, Jr. (?-1785), Bassoonist George Jadin; French-hornist Molitor; the Oboist Bérault, and the Violinist Venier (dates unknown). In addition, Jean Georges Sieber (1734-1815) played in the Paris Opera orchestra and taught at the Royal Academy of Music; Jean and Charles N. Le Clerc were part of the famed "24 Violons du Roi." Bérault, Venier, Sieber, and Le Clerc were all also music publishers who brought out one or several of Lombardini-Sirmen's compositions.

LONDON 1770-73

Lombardini-Sirmen apparently lived on Half-Moon Street in London's then suburban village of Piccadilly, according to the entry for her in Grove's (5th ed.). W.D. Jerome, "The Oboe Concerto and Virtuosi of the 18th Century," Women in the 18th Century and Other Essays (Toronto, 1976), offers an explanation for why Lombardini-Sirmen and her male colleagues, such as J.C. Fischer, were to be found in pit orchestras rather than as solo virtuosi as the symphony grew in popularity in London (p. 193-94). Limited opportunities as an instrumental performer, in addition to the several cabals among musicianly factions in London, may have persuaded the composer to launch (or return to) an operatic singing career. Lombardini-Sirmen was obviously an intimate in the circle of Italian musicians in London who were noted for participating in humanitarian social causes, such as the benefits for hospitals and foundling homes. She also moved in the more elite Bach-Abel circle of friends.

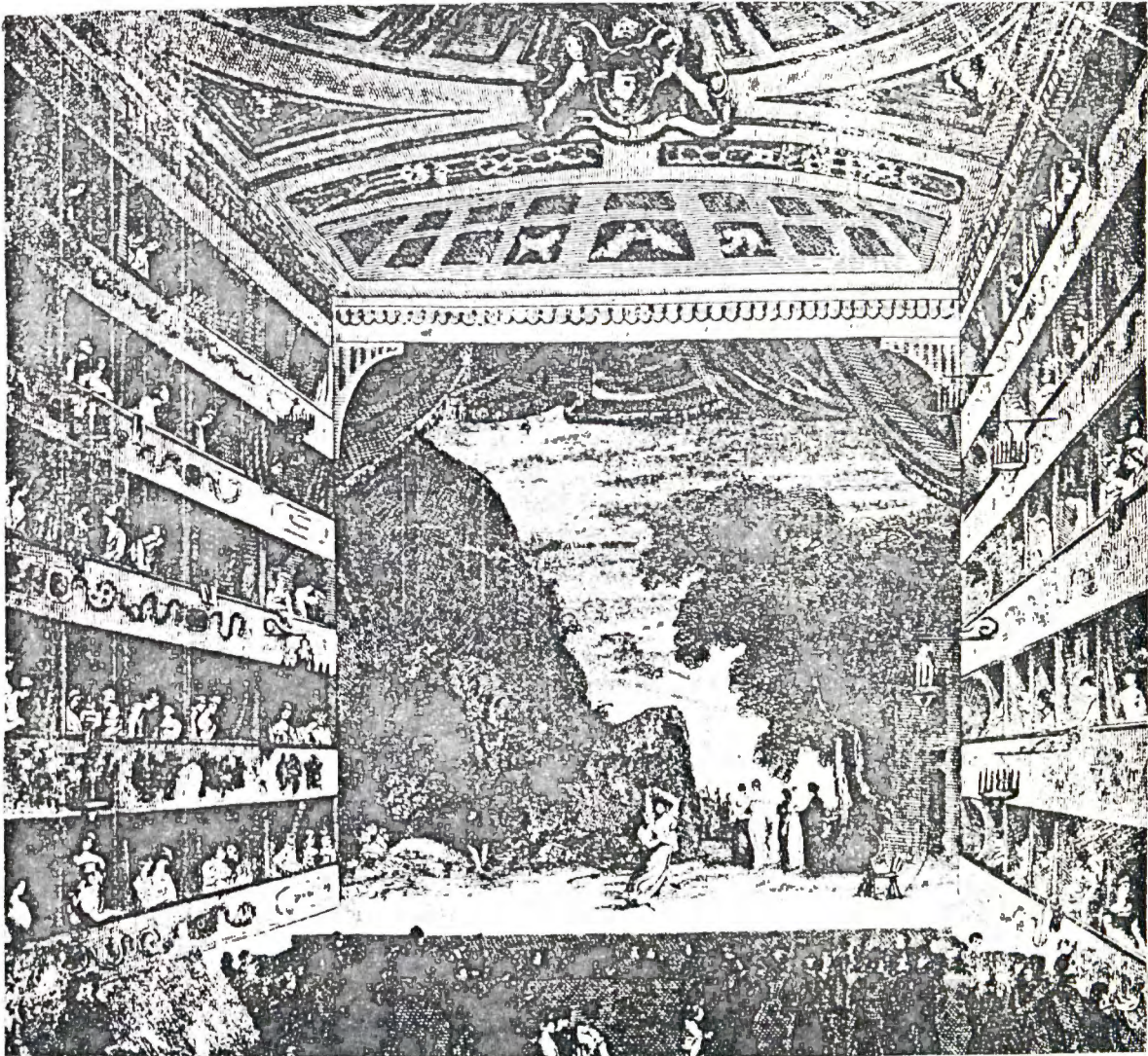


Figure 6. Lombardini-Sirmen performed both as a singer and orchestra musician at the King's Opera House in the Haymarket as a member of the Italian Opera Company during the London seasons of 1770-1773. The interior of the King's Opera House, shown here as it appeared in the second half of the 18th century, is reproduced from Philip H. Highfill *et al.*, A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers, & Other Stage Personnel in London, 1660-1800, 6 vols. to date (Carbon-dale, Ill., 1973--), II, 485.

Sirmen's modernist qualities as a composer would inevitably have led the publishing house of Napier to commission a transcription of her Six Concertos to the most popular instrumental family of the time--the keyboard. Tommaso Giordani (1740-1806) was composer to the Court at the time and may have had his patroness, Queen Charlotte Sophia (1744-1818), an amateur harpsichordist, in mind in making these transcriptions, prints for which are preserved in the royal music library.* Giordani was also director for the Italian Opera at the King's Theater during the 1770s and composed works for performance there. In all, he composed 50 operas, an oratorio, church music, keyboard concertos, chamber music, and songs for Richard Sheridan's The Critic. It is tempting to speculate--and anything but speculation is impossible for the time being--that, when Lombardini-Sirmen performed as a cembalist at a Bach-Abel Benefit concert for herself on April 15, 1771 (Carl Ferdinand Pohl, Mozart and Haydn in London [Wien, 1867], I, 161, and Eitner, Quellenlexikon, op. cit.), she performed Giordani's reductions of her own violin concertos. Sacchini had become the favorite composer at the King's Theater by 1772-73 when Lombardini-Sirmen endured

* See Charles Robb Haag, "The Keyboard Concertos of Tommaso Giordani," Master's Thesis, University of California-Los Angeles, Los-Angeles, Calif., 1953.

Burney's scathing comments. Her singing of second woman roles without exception raises the question of the quality of her voice. If she were a contralto, for instance, a voice practically unknown in England then, she would have had to sing such secondary parts. If she were a soprano, she would have been in competition with such noted Italian castrati as Millico who joined the Italian Opera in London about the time Lombardini-Sirmen began singing instead of playing the violin.

There may be some possible significance to the composer's dedication of her Six Duets, Op. 4, Napier edition, to William Henry, first Duke of Gloucester (1743-1805), the favorite brother of King George III. The Duke married the illegitimate daughter of Sir Edward Walpole. This marriage led to the enactment of the Royal Marriage Act, still in effect, which forbids royalty to marry without the King's permission. The works were published c.1778, the year the King recognized the Duke's 12 year old secret marriage and permitted the couple to return to London after their exile abroad, chiefly in Italy. The Duke of Gloucester co-founded with Charles Burney the Noblemen and Gentlemen's Catch Club and collaborated with Burney in the effort to found a Venetian-style conservatory at London's Foundling Home.

SALZBURG 1778

Leopold Mozart's comparison of Lombardini-Sirmen's style with that of the violinist Gaetano Brunetti (1753-1808)

is significant, coming as it does from the author of the classic study on the violin. Brunetti studied with Pietro Nardini, Lombardini-Sirmen's rival as first violinist of Europe for a time and her older fellow Tartini pupil. Adam Carse (The Orchestra in the XVIIIth Century, p. 86) identifies Brunetti as a castrato and a member of the Salzburg orchestra who figures frequently in the Mozart family correspondence and for whom Mozart films composed violin concertos. Brunetti was the composer of symphonies and sonatas, but his works have not yet been analyzed, according to Newman (Sonata in the Classic Era [New York, 1963], 249). Alice Bunzl Belgray's unpublished dissertation, "Gaetano Brunetti: An Exploratory Bio-Bibliographical Study" (University of Michigan, 1970), distinguishes between two contemporary musicians named Gaetano Brunetti. The first, the son of Ésteban Gaetano who was born in Fano, Italy, in 1774, spent most of his life in Madrid in service to the Spanish Court, and died there in 1798, is the subject of Belgray's study. The second, whom she identifies as the son of one Antonio Brunetti, is said to have been born in 1753, to have studied under Nardini, and performed in Salzburg with the Mozarts.

However, Belgray's research does provide information, otherwise unavailable, pertaining to the bibliographic study of Lombardini-Sirmen's works. As music director at the

Spanish Court during the reign of Carlos V, Brunetti (the son of Esteban from Fano) organized special musical performances by ensembles, whose participants included the king himself, who was a well-trained violinist, according to Belgray. This Brunetti was also in charge of music acquisitions at the Madrid Court during the last quarter of the 18th century. Thus, it would seem that he was the person responsible for placing Lombardini-Sirmen's Six Trios, Six Duets, and Six Concertos in the Royal Music Library (see Chapter III and Appendix II). Belgray shows that King Carlos V played second violin under Brunetti, the first violinist, in the royal ensembles. It may well be that the King performed the Lombardini-Sirmen works, copies of which are now in the Biblioteca Nacional, Madrid.

DRESDEN 1779

Domenico Cimarosa (1749-1801) rivalled Giovanni Paisiello (1741-1816) as the chief composer of Italian operas in the late 18th century, but his twelfth opera, L'Italiana in Londra, first produced in Rome in 1778, was his first success. L'Italiana in Londra was also the first Italian opera produced by the newly reorganized Itali-

an Opera Company under Antonio Bertoldi on Oct. 4, 1780.

A production of the opera also took place in Turin in 1779.

According to Engländer, Lombardini-Sirmen was already on contract to the Italian Opera in Dresden on Oct. 9, 1779

(Document No. 113). Robert Prölss, Geschichte des Hof-theaters zu Dresden von seinen Anfängen bis zum Jahre 1862

(Dresden, 1878) reports that she was engaged as a singer in 1780 with a salary of 1,700 Thaler, far more than any of the other singers in the company (p. 829).

PARIS 1785

No evidence has as yet come to light to support the statement by some of the secondary biographical sources that Lombardini-Sirmen returned to Italy after the unsettling events connected to her performances in 1785 at the Concert spirituel. From this time onward, Maddalena Laura Lombardini-Sirmen becomes a lost Renaissance woman in an era when the transition from baroque to classic to romantic styles was being completed.

Lodovico Sirmen of Bergamo

Nothing is known about Lodovico Sirmen except that he played the violin, served as a church musician, perhaps at the basilica of St. Mary Major or at St. Mary Magdalen church in Bergamo and/or Ravenna and Bologna. None of the literature on music in Bergamo is helpful for locating Sirmen. The various spellings of Lombardini-Sirmen's married name, however,

(Sirmen, Sirman, Sirmin, Sirmien, Sireman, de Sireman, de Seriman, Syrmen, Sÿrmen, Schirmen) resemble the several spellings of the Venetian-Armenian noble family of Shariman (Sceriman, Seriman, de Seriman) so closely that consideration is required of the possibility that Lombardini-Sirmen is connected in some way to that family either directly through marriage, if not birth, or indirectly through descendants either legitimate or natural. The most likely link would be to the elder son of the family during its second generation in Venice, Zaccaria Seriman (1709-84), who had two titles: Abbé and Count. D. Maxwell White wrote a biography of the Venetian priest, journalist, publisher, church historian, satirist, musical dilettante, and all-round mysterious figure in 1961, which makes clear Zaccaria Seriman's close connection with I Mendicanti conservatory and its personnel. Seriman is also treated in standard 18th-century Italian references and in modern reference works. His younger brother, Count Paul Anton Seriman (1714-89), was a Major-General in the Austrian Army; he married the Venetian-German Countess Lodovico Neuhaus and together they were parents of 12 daughters, according to Ritter von Tannenberg Wurzbach, Biographisches Lexikon. . . (Wien, 1877), XXXIV, 220.

D. Maxwell White shows how the Serimans, considered "the Rothschilds of the 18th century," emigrated to Venice in 1701 and played a vigorous role in secular and church affairs in Europe as well as in the Armenian church in Venice. Zaccaria's schooling was with sons of the best Venetian families.



Zaccaria Seriman.

Fig. 8. Portrait of Zaccaria Seriman in the persona of Enrico Wanton, from his The Viaggi di Enrico Wanton, as reproduced in White, Zaccaria Seriman, frontispiece.

He studied the violin in Bologna, as did his colleague Ferdinando Bertoni, with whom he composed in 1769 the celebrated La Reggia di Calipso oratorio for I Mendicanti. Perhaps he was, like Bertoni, a student of Padre G.B. Martini in Bologna. Seriman's most famous work, Viaggi di Enrico Wanton (Venice, 1749; Bern, 1764), was an anonymous imitation of Gulliver's Travels by England's Jonathan Swift, a book on the Index of

Forbidden Books.

Seriman was the 391st member of the still-existing Accademia degli Agiati in Rovereto, which was founded by Giuseppe Vannetti and his wife Bianca Laura Saibante in 1750. His correspondence includes exchanges with Giuseppe Gennari, whose eulogy for Tartini in 1770 first brought Lombardini-Sirmen's name to public notice. (see Document 26, p. 26), at least, in known documents; with Count Francesco Algarotti, the Venetian diplomat at Frederick the Great's Court and the author of one of the best-known musical documents of the time; and with Count Vannetti, patron of at least one Tartini scholar mentioned in Tartini's correspondence. His circle of friends included members of the most renowned Venetian families and those not renowned, such as Jacques Casanova. The little-understood international brotherhood of Freemasonry, that figures in the intellectual history of the last half of the 18th century, also claimed his interest.

Seriman's texts were set as operas by Traetta, Grua (see p.5), Giuseppe Puppo (1749-1827), and Andrea Lucchesi (1741-1801), all of Venice. Seriman seems to have composed music, as well. His literary activities included book publishing, editing periodicals, and operating bookstores in Venice and Bologna. Almost all of his writings were published under pseudonyms or anonymously. It is not known whether he was a member of the Jesuit or Benedictine orders or whether he was an ordained parish priest.

No information is available for Seriman's activities from the 1760s to his death in Venice in 1784, except for the fact that he appears to have been estranged from the rest of the Seriman family in Venice. The period of nearly 25 years corresponds roughly to the period of Lombardini-Sirmen's touring--for at least part of the time with her husband. D. Maxwell White cites a contemporary of Zaccaria Seriman's who termed these years "the beginning of a terrible period" for the writer-priest.

A Seriman Family Tree, compiled by a descendant, Fortunato Seriman, in 1850 and preserved in the Museo Correr, Venice, makes no mention of Lodovico Seriman nor of any natural son or nephew of Zaccaria Seriman. Fortunato Seriman also composed a biography in manuscript of both Count Abbé Zaccaria Seriman and his brother Count and Major General Paul Anton Seriman. The latter was published in Venice in 1849; unfortunately, the manuscript of Zaccaria Seriman's biography, although included in the catalogue of the Museo Correr, cannot presently be located.

Chapter III

18TH-CENTURY MANUSCRIPTS AND PRINTS
OF THE SIX CONCERTOS

(Note: as in Chapter II, no effort has been made to standardize spelling or punctuation. This information has been copied from title pages or library title cards exactly.)

<u>Sigla</u>	<u>Library Sources</u>
B-Bc	Brussels, Bibliothèque du Conservatoire de Musique
CS-B	Brno, Czechoslovakia, Hudební oddělení Zemského Musea
D-BRD-Tu	Tübingen, Universitätsbibliothek
D-DDR-Bds	Berlin, Deutsche Staatsbibliothek
D-DDR-WRz	Weimar, Zentralbibliothek der Deutschen Klassik Nationale Forschungs- und Gedenkstätten der Deutschen Literatur
D-MUu	Münster, Universitätsbibliothek
E-Mn	Madrid, Biblioteca Nacional
F-Pc	Paris, Bibliothèque Nationale, Bibliothèque du Conservatoire Nationale Supérieur de Musique
F-Pmeyer	Paris, Collection Musicale André Meyer
GB-Ckc	Cambridge, Rowe Music Library, King's College
GB-Cu	Cambridge, University Library
GB-Lbm	London, British Library, Music Library
GB-Mp	Manchester, Public Library
I-An	Ancona, Biblioteca Comunale Luciano Benincasa
I-Bc	Bologna, Civico Museo Bibliografico Musicale
I-Ge	Genoa, Biblioteca del Conservatorio di Musica N. Paganini

I-Mc	Milan, Conservatorio di Musica Giuseppe Verdi
I-Nc	Naples, Biblioteca del Conservatorio di Musica "S. Pietro a Majella"
I-Os	Ostiglia, Biblioteca Musicale Greggiati
I-Pca	Padua, Biblioteca Antoniana, Cappella Antoniano Basilica del Santa, Archivio musicale
I-Ria	Rome, Istituto Nazionale di Archeologia e Storia dell' Arte
I-TE	Terni, Istituto Musicale G. Briccialdi (formerly Civica Scuola di Musica)
I-Tra	Trent, Archivio di Stato
I-Vc	Venice, Conservatorio di Musica B. Marcello
I-Vnm	Venice, Biblioteca Nazionale Marciana
NL-DHgm	's-Gravenhage, Haags Gemeentemuseum
S-H	Härnosand, Länsmuseet
S-SK	Skara, Stifts-Och Lansbiblioteket
S-Sk	Stockholm, Kunliga biblioteket
S-Skma	Stockholm, Kunliga Musikaliska Akademiens Biblioteket
S-L	Lund, Universitetsbiblioteket
S-M	Malmö, Stadsbiblioteket
S-Str	Strängnäs, Roggebiblioteket
SF-Ts	Åbo (Turku), Sibelius Museum Musikvetenskapligo Institutionen
US-AAu	Ann Arbor, University of Michigan Library, Stell- feld Collection
US-NYpl	New York, Public Library for the Performing Arts
US-Wc	Washington, D.C., Library of Congress, Music Division

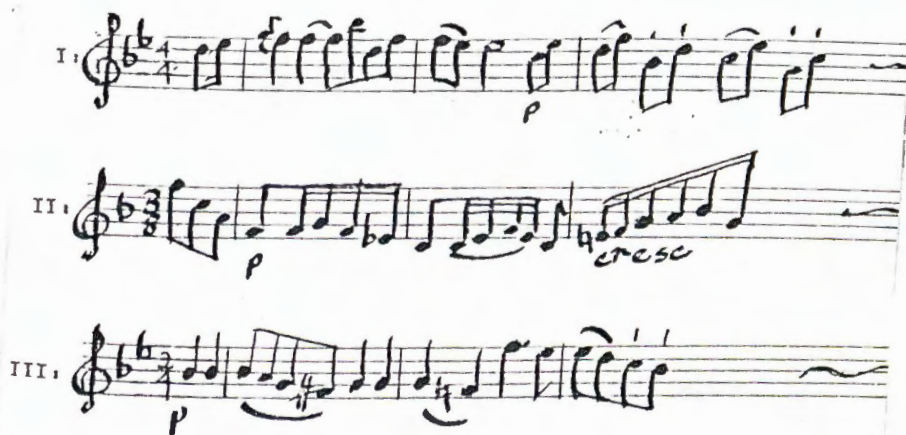
Thematic Index

The following format for presenting bibliographic information about Lombardini-Sirmen's Six Violin Concertos is adopted from Shelley G. Davis, "The Keyboard Concertos of Johann Georg Lang (1722-1798)," unpublished dissertation (New York University, 1971). On the left side, reading down, are concerto number and key, an outline description of the concerto, an incipit for the various movements, and remarks, followed by a listing of manuscript and prints sources. Cross-referencing is provided by the parenthetical insertion of the document numbers of all corresponding editions at the beginning of each entry and of specific edition and dates in the library prints holdings. (The sigla for libraries on pp. 64-65 apply also to the Thematic Index for Other Known Works of the Sirmens contained in Appendix II where incipits are given only for the opening tutti of first movements.)

In the outline descriptions, the movement number, key (for second and third movements), tempo, meter, form, and length in bar numbers for each concerto are explained, in this order. Key relationships within individual concertos are indicated with bracketed Roman numerals, with the minor mode represented by lower-case Roman numerals. Abbreviations are those commonly used throughout this thesis, i.e., measures (mm.), number (No.), and Figure (Fig.).

Concerto [No. 1] in B^b Major. Corresponds to Op. 3, No. 1 in the three Napier editions (Documents Nos. 80, 92, and 93); to Op. 2, No. 1 in the Hummel edition (Document No. 78); and to Op. 2 in the Borelly edition (Document No. 102a).

- I: Allegro moderato, 4/4, rounded binary, 155
 II: [V], Andante, 3/8, binary, 65
 III: [I], Allegro (Allegretto), 2/4, rondo with 3 episodes, 142



Remarks: Principal violin, strings, oboes (flutes), and cornes de chasse. The Münster manuscript, listed below, may have belonged to Queen Charlotte's family.

Sources:

Manuscripts

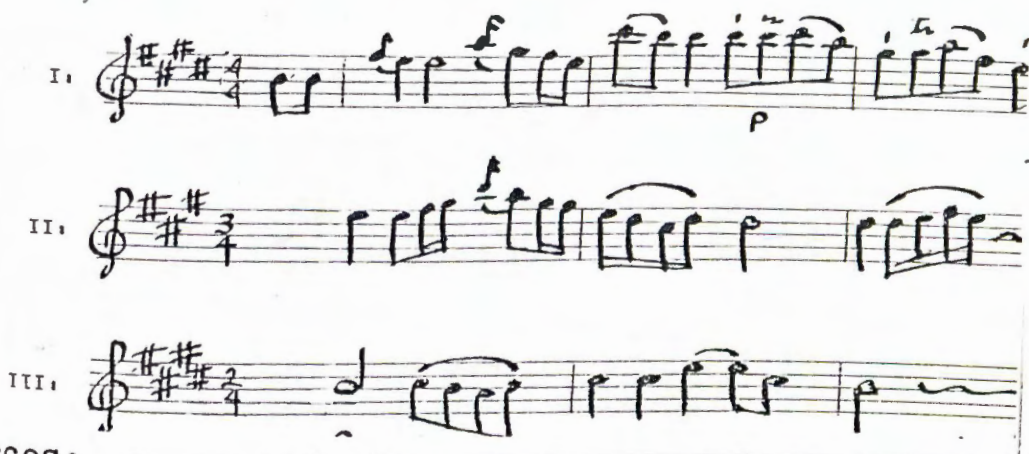
- I-Bc Ms KK.126. Designated "No. 4"
 I-Ge M.3b.24.25
 D-MUu Ms 726 (variance in 3rd movt) "Duke of Mecklenburg Collection"
 I-Tra N.749/x.1.3.N.17
 I-Vnm Cod.It.IV, 1524(=11472)

Prints

- B-Bc T.5810 (Hummel, 1772)
 E-Mn M709-716/9 (Hummel, 1772)
 M688-899/1 (Napier, 1773?)
 GB-Lbm R.M.17.3.4(14) (Napier, 1773?) Incomplete
 I-Vc
 NL-DHgm Nr. 3946.75.B.Muz (Hummel, 1772)
 S-Skma (Borelly, 1775-77)
 US-AAu M1040.B29.C73 (Napier, 1773?)
 US-Wc M1012.S99.Op.3.P.Case (Napier, 1772?)
 M1012.S62.Op.3.1770.P (Napier, 1773?)

Concerto [No. 2] in E Major. Corresponds to Op. 3, No. 2 in the three Napier editions (Documents Nos. 80, 92, and 93); to Op. 2, No. 2 in the Hummel edition (Document No. 78); and to Op. 3 in the Borelly edition (Document No. 102b).

- I: Allegro, 4/4, concerto-sonata structure, 168
 II: [IV], Andantino, 3/4, rounded binary, 73
 III: [I], non tanto allegro, 2/4, rondo with 2 episodes



Sources:

Manuscripts:

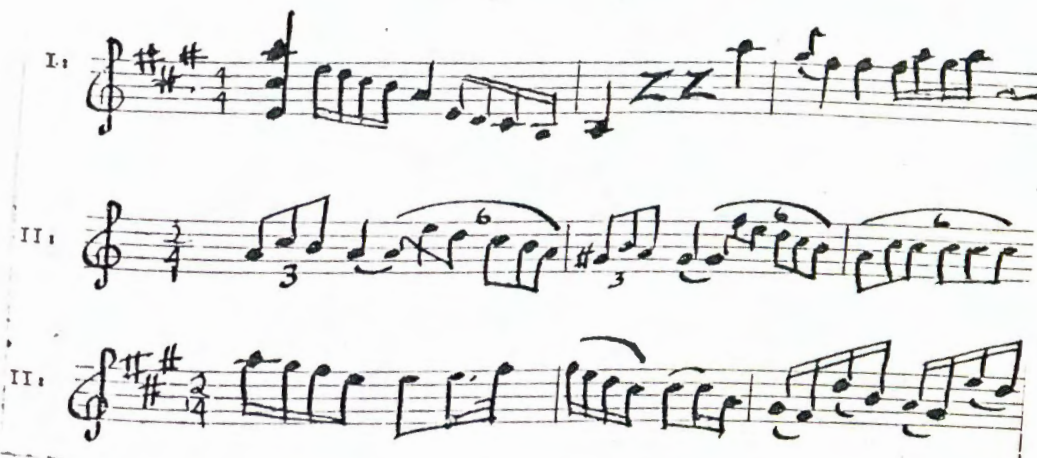
I-Nc No. X.1983 (No title page)

Prints

B-Bc	T.5810 (Hummel, 1772)
E-Mn	M709-716/9 (Hummel, 1772)
	M688-899/2 (Napier, 1773?)
GB-Lbm	R.M.17.3.4(14) (Napier, 1773?) Incomplete
I-Vc	
NL-DHgm	Nr. 3946.75.B.Muz (Hummel, 1772)
S-Skma	(Hummel, 1772), No. 2 only
	(Borelly, 1775-77)
US-AAu	M1040.B29.C73 (Napier, 1773?)
US-Wc	M1012.S99.Op.3.P.Case (Napier, 1772?)
	M1012.S62.Op.3.1770.P (Napier, 1773?)
	M1012.S62.Op.3.No.2.P.Case (Borelly, 1775-77)

Concerto [No. 3] in A Major. Corresponds to Op. 3, No. 3 in the three Napier editions (Documents Nos. 80, 92, and 93); to Op. 2, No. 3 in the Hummel edition (Document No. 78); and to Op. 4 in the Borelly edition (Document No. 102d).

- I: Allegro, 4/4, concerto-sonata structure, 173
 II: [I], Adagio, 2/4, rounded binary, 48
 III: [I], Allegretto, 2/4, rondo with 3 episodes, 118



Sources:

Manuscripts

I-Os Mss. MUSICHE B.2795.*

Prints

B-Bc	T.5810 (Hummel, 1772)
E-Mn	M709-716/9 (Hummel, 1772)
	M688-899/3 (Napier, 1773?)
GB-Lbm	R.M.17.3.4(14) (Napier, 1773?) Incomplete
I-Vc	
NL-DHgm	Nr. 3946.75.B.Muz (Hummel, 1772)
S-Skma	(Borelly 1775-77)
US-AAu	M1040.B29.C73 (Napier, 1773?)
US-Wc	M1012.S99.Op.3.P.Case (Napier, 1772?)
	M1012.S62.Op.3.1770.P (Napier, 1773?)

* RISM title card reads: Concerto di Violino con diversi istrumenti obligati della sig.ra Maddalena Sirmen. Anno 1791 (La magg.): 11 Parti mss. del sec. XVIII, cm. 22 x 29; viol. princ., viol. 1^o obbl., viol. 2^o obbl., viol. 1^o e 2^o di rip., Ob. 1^o e 2^o, Corno 1^o e 2^o, 2 B. Sul. B. "Del sig. D. Gio. Ferrari di Castelnovo." This manuscript source is unique for the appearance of the composer's name as "Sigra. Laura Sirmen" on the Bass part.

Concerto [No. 4] in C Major. Corresponds to Op. 3, No. 4 in the three Napier editions (Documents Nos. 80, 92, and 93) and to Op. 3, No. 6 in the Hummel edition (Document No. 87).

- I: Allegro, 4/4, concerto-sonata structure, 169
 II: [vi], Largo, 4/4, incipient binary, 37
 III: [I, vi, I], Allegretto, 6/8-3/4, rondo with 3 episodes, 171



Sources:

Manuscripts

- CS-B 89-D, A8 (Designated "No. 10")
 S-Sk Ms. vor 1807, 25.
 S-L Saml. Kraus 450 (No. 4 only)

Prints

- B-Bc T5811 (Hummel, 1773) Incomplete
 E-Mn M688-899/4 (Napier, 1773?)
 GB-Lbm R.M.17.3.4(14) (Napier, 1773?) Incomplete
 NL-DHgm Nr. 11321.31.30.B.M-R-5 (Hummel, 1773)
 S-Sk (Hummel, 1773)
 S-Skma (Hummel, 1773)
 S-Str (Hummel, 1773)
 US-AAu M1040.B29.C73 (Napier, 1773?)
 US-Wc M1012.S62.Op.3.1770.P (Napier, 1773?)

Concerto [No. 5] in B^b Major. Corresponds to Op. 3, No. 5 in the three Napier editions (Documents Nos. 80, 92, and 93) and to Op. 3, No. 5 in the Hummel edition (Document No. 87).

- I: Maestoso, 4/4, concerto-sonata structure, 197
 II: [IV], Andante, 3/4, rounded binary, 49
 III: [I], 3/4, rondo with 3 episodes, 181



Sources:

Manuscripts

None

Prints

B-Bc	T5811 (Hummel, 1773) Incomplete
E-Mn	M688-899/5 (Napier, 1773?)
GB-Lbm	R.M.17.3.4(14) (Napier, 1773?) Incomplete
NL-DHgm	Nr. 11321.31.30.B.M-R-5 (Hummel, 1773)
S-Sk	(Hummel, 1773)
S-Skma	(Hummel, 1773)
S-Str	(Hummel, 1773)
US-AAu	M1040.B29.C73 (Napier, 1773?)
US-Wc	M1012.S62.Op.3.1770.P (Napier, 1773?)

Concerto [No. 6] in C Major. Corresponds to Op. 3, No. 6 in the three Napier editions (Documents Nos. 80, 92, and 93) and to Op. 3, No. 6 in the Hummel edition (Document No. 87).

- I: Allegro, 4/4, concerto-sonata structure, 173
 II: [V], Andante, 3/4, incipient binary, 58
 III: [I], 3/4, rondo with 2 couplets and 2 episodes



Sources:

Manuscripts

None

Prints

B-Bc	T5811 (Hummel, 1773) Incomplete
E-Mn	M688-899/6 (Napier, 1773?)
GB-Lbm	R.M.17.3.4(14) (Napier, 1773?) Incomplete
NL-DHgm	Nr. 11321.31.30.B.M-R-5 (Hummel, 1773)
S-Sk	(Hummel, 1773)
S-Skma	(Hummel, 1773)
S-Str	(Hummel, 1773)
US-AAu	M1040.B29.C73 (Napier, 1773?)
US-Wc	M1012.S62.Op.3.1770.P. (Napier, 1773?)

Concerto
 per
 Violino Principale
 Violino.
 Primo ed Secondo.
 2. Flauti.
 Viola.
 Ed.
 Basso.

M. L. Sirmen

Ma 796




Figure 9. Title Page of Lombardini-Sirmen's Violin Concerto No. 1 in B^b Major in the manuscript preserved in Münster as part of the private collection of the Duke of Mecklenburg, brother of Queen Charlotte of England.

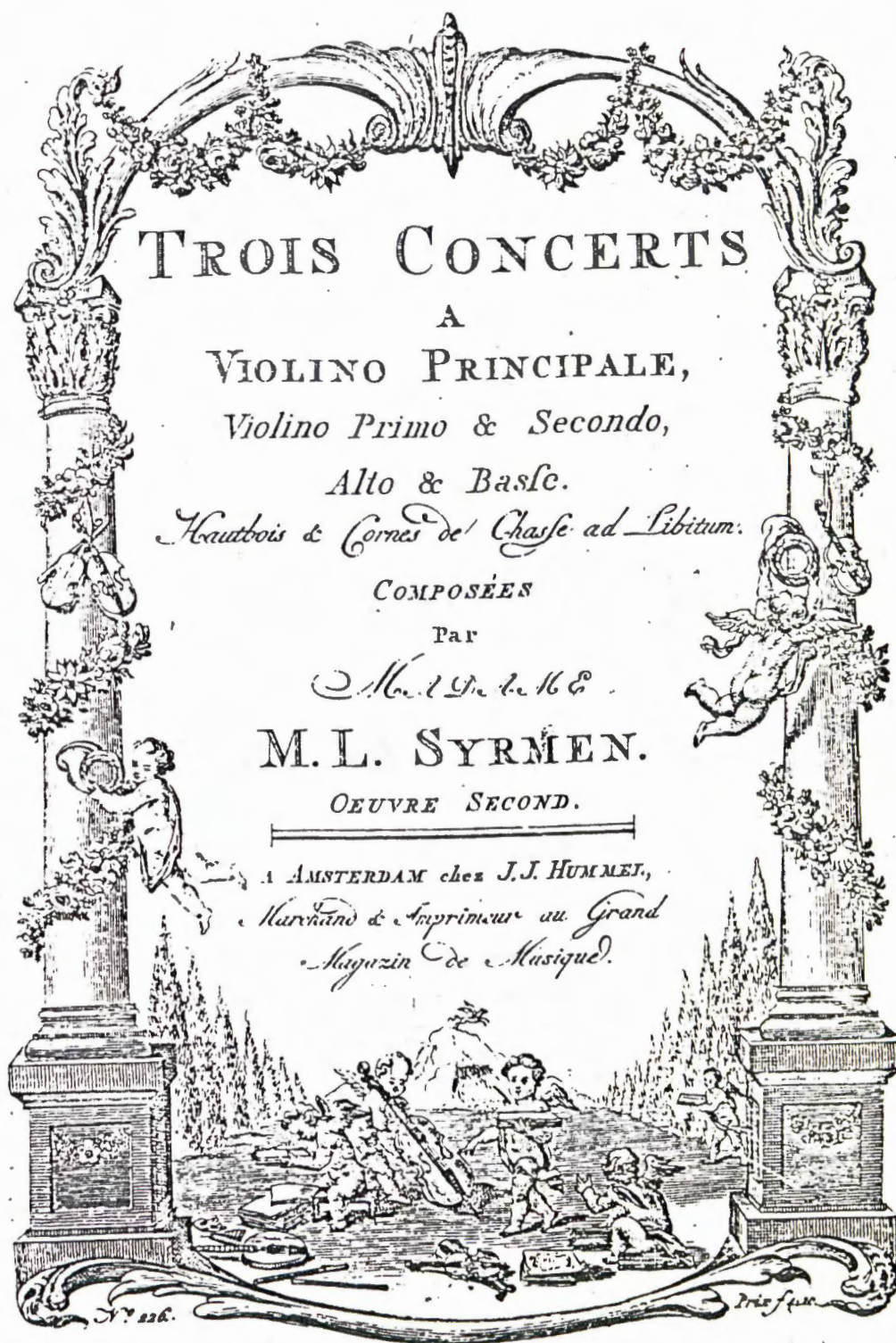


Figure 10. Title Page of Lombardini-Sirmen's Violin Concertos, Op. 2, Nos. 1, 2, and 3, published by J.J. Hummel (Amsterdam, 1772).

A
CONCERTO
in
SEVEN PARTS,
Composed by
MADELENA LAURA SYRMEN.

Opere III.

Price 3s. 6d.

*N.B. There will be One Concerto published Monthly, till
 the Six are completed; composed by the same Author.*

L O N D O N.

*Printed for William C. Napier; the Corner of
 Lincoln's Inn Court, Strand. - 1772.*

Figure 11. Title Page of Lombardini-Sirmen's Six Violin Concertos in the first Napier edition (London, c.1772).

A Keyboard Transcription of the Six Violin Concertos

Remarks. There may have been as many as three different editions of Tommaso Giordani's keyboard transcriptions (See Appendix IV). The only edition for which a copy is as yet available is Napier (London, 1773?) (see Document No. 93). However, Document No. 103 in Chapter II indicates the existence of a Welcker edition of the Six Concertos; Document No. 107 similarly suggests the existence of a Welcker edition of the Keyboard Transcriptions (both, London, c.1775-78). It is possible that other editions of both works were merely being offered for sale by Welcker in its catalogues. A more serious case can be made for a possible edition of the Giordani transcriptions by Longman & Broderip (Document No. 126) since at least one concerto manuscript title page bears the "L.B." (Longman & Broderip) imprint which indicates it was hand copied from a print of the Longman & Broderip edition. The British Union Catalogue of Early Music (London, 1957), which locates a Longman & Broderip print in The Rowe Library of King's College, Cambridge, may not be reliable.

RISM indicates 1770 or 1773 as approximate dates for the Napier edition (Document No. 93). BUC gives 1773. The Library of Congress indicated c.1775. Neither the US-Wc nor US-NYpl copies of Document No. 93 includes parts for any instruments other than the keyboard. The unusual manuscripts for the keyboard reductions of Concertos Nos. 1, 2, and 3, however, do include complete sets of ripieno parts, including two oboes, two horns and bass. This Weimar manuscript could turn out to be Giordani's autograph (see Figure 12).

Manuscript Source

D-DDR-WRz LB Mus IIIc:19. Designated "oeuvre. IV"

Prints Sources

GB-Lbm	(Longman & Broderip, c.1785)
GB-Lbm	R.M.17.C.4(14) (Napier, 1773?)
US-Wc	M1011.S64.Op.3.G5.Case (=M1011.S98.Case and
	=M37.S.Case) (Napier, 1773?)
US-NYpl	158620A (Napier, 1773?)

No. 1.
Trois Concerts
pour
le Clarccin ou Flaut Solo

avec
Deux Violons

Deux Hautbois

Deux Cors

Trille

Basle

Composées

par
Madame Sirmen

et
arrangés pour le Clarccin

par
Monsr. Giordani

Figure 12. Title Page of only known manuscript of Lombardini-Sirmen's Violin Concertos, Nos. 1, 2, and 3, as transcribed for the keyboard by Tommaso Giordani (D-DDR-WRZ LB Mus IIIc:19).

Six
CONCERTOS
for the
Harpichord
or
PIANO FORTE.
Composed by
MADELENA LAURA SYRMEN
adapted for the Harpsichord by
SIG. GIORDANI.

Price Single 7:6, with Accompanyments 1:1.

*London, Printed for W. M. Asper, Corner of Lancaster Court
 Strand, where may be had the above Concertos for the Violin
 price 1:1 and a set of Quartetts by Madam Syrmes for 10:6.*

Figure 13. Title Page of the Tommaso Giordani keyboard transcription of Lombardini-Sirmen's Six Violin Concertos (London, 1773?).

Chapter IV

STYLISTIC ANALYSIS

Analytical Method

The system used to designate concerted sound groups, themes, subphrases, sonata form components, and figures uses the following symbols, most of which are borrowed from Shelley G. Davis, "The Keyboard Concertos of Johann Georg Lang (1722-1798)," Unpublished Ph.D. Dissertation, New York University (New York, 1971).

T ₁ , T ₂ , T ₃	-	Tutti or ritornello sections
S ₁ , S ₂ , S ₃	-	Solo sections
1P, 2P	-	Principal themes stated in the tonic
1S	-	Secondary theme stated in the dominant
1T, 2T	-	Transitional or modulatory themes
K	-	Closing theme
a	-	Antecedent phrase of a theme
a'	-	Consequent phrase similar but not identical to antecedent phrase
b, c, d, etc.	-	Consequent phrase(s) in contrast to antecedent phrase.
Exp.	-	Exposition
Dev.	-	Development
Recap.	-	Recapitulation
*	-	Solo cadenza
Coda	-	Coda
Intro.	-	Introduction

The concerto-sonata structure which aptly suits the formal outlines of most movements in Lombardini-Sirmen's Six Concertos--certainly, all of the first movements--is depicted in a standardized diagram for analysis. The diagram is based on Heinrich Christoph Koch's treatment of the three-tutti modified concerto form in Musikalisches Lexikon (Frankfurt, 1802) (see p. 94). The analysis, borrowed partially from the model developed by Jan La Rue, Guidelines for Style Analysis (New York,

1970), discusses the five aspects of the concertos--Instrumentation, Form, Harmony, Melody, and Rhythm--in general, first, and then, more specifically, as they apply to the three individual movements.

The Violin Concerto in Transition

Lombardini-Sirmen belongs to that generation of composers who experimented with new forms of instrumental music and whose violin concertos bridged the span from such baroque and pre-classic composers as Vivaldi, J.S. Bach, and Giuseppe Tartini to the classical masters: Haydn, Mozart, and Beethoven. Members of her peer generation include J.C. Bach, Joseph Haydn, Giovanni Mane Giornovich, Gaetano Pugnani, C.D. von Dittersdorf, Pietro Nardini, Luigi Boccherini, Tommaso Giordani, J.G. Lang, Antonio Lolli, and Josef Mysliveček, all of whom wrote violin concertos. Nardini and Lombardini-Sirmen, as violin virtuosi, are among the best-known representatives of Tartini's celebrated performance method. Nardini alone, however, is the accepted standard-bearer of the post-Tartini generation. Characteristics of Tartini's compositional style are identified by Boyden in his history of the violin, by Dounias in his study of Tartini's concertos, and by Duckles, Elmer, and Petrobelli, in their work on Tartini's Paduan School. These characteristics are: three movements, frequently in the same key; homophonic, rather than contrapuntal, textures; long melodic lines including leaps of three octaves, technically demanding and complex ornamentation; and expressivity. Contributions to

form either by Tartini in his 130-odd violin concertos or by acknowledged students are limited, for the most part, to the addition of tutti ritornellos to solo sonatas, the technique used by the young Mozart in his first seven concertos, the only ones he wrote for the violin.¹

Eighteenth-century transitional composers, including Lombardini-Sirmen, built on the work of their mentors, in the best Enlightenment fashion, by experimenting with the concept of unity and variety in the one musical form that in itself serves as an analogy for the concept: the concerto.

This individual character was to be expressed through a variety of rhythms, figures, and themes following one another in rapid alternation--continuing the kaleidoscopic tendencies of Pergolesi and Tartini. As variety increased, however, so did the need for larger, stronger forms that could gather up the more varied rhythms and themes into a broad but still compelling unity. Composers found their way toward these forms through a clarification and refinement of the sense of key: they brought the kind of tonal order built of triads to a peak of efficiency.²

Lombardini-Sirmen Style Traits

It would be foolhardy to try to make a case for Lombardini-Sirmen's six violin concertos as being either the best concertos written in their day or even among the best. Nonetheless, it can be stated that these concertos helped prepare the way for the best concertos composed in the Classic period.

-
1. Edwin J. Simon, "Sonata Into Concerto," Acta Musicologica XXXI (1959), 170-85.
 2. Richard L. Crocker, A History of Musical Style (New York: McGraw-Hill, 1966), 355.

Supporting this statement abundantly are many progressive procedures in Lombardini-Sirmen's compositional style, such as the consistency of her three-movement, fast-slow-fast overall design; her demonstration of embellishment technique based on Tartini's methods in slow movements; her use of different rondo forms in her third movements; her ability to control large tonal plateaus; and the appearance of well-delineated cadenzas, frequent chromaticism, notational innovations, inventive harmonies including major-minor alternation, and harmonic progressions ranging from secondary dominants to seventh chords in the cycle of fifths.

Instrumentation

Lombardini-Sirmen's ensemble is the one Donald F. Tovey calls the "little old orchestra."³ The commonly used instrumentation for the time was strings, oboes or flutes, and corno di caccia. Her orchestral color, for the most part, is a blend of a melodic group of instruments--violins, including the solo violin, and oboes--and an harmonic group made up of the bass (cello) and the continuo, violas doubling the bass (except in rare instances where they are given a melodic or contrapuntal function), and horns reinforcing the harmony and providing punctuation. This typical 18th-century grouping would have been altered and enlarged in performances where possible, for example, by the addition of bassoons, perhaps, in Turin and Paris, played by members of the Besozzi family. This ensemble exceeds those used for Haydn's concertos. Unlike Giorhovichi,

3. Donald Francis Tovey, Concertos, Vol. 3 of Essays in Musical Analysis, 7 vols. (London: Oxford University Press, 1944), 28.

who wrote mainly *ad libitum* parts for oboes and horns in his orchestral *tuttis*, Lombardini-Sirmen uses oboes to double first violins generally. Occasionally oboes take over the top line. Horns are similarly indispensable at times because they are the only source for middle harmonies, as, for instance, in cadenza preparation points.

Ritornello sections are frequently contrasted with the thin texture of three-part writing of solo sections in all three movements. This is especially pronounced in middle movements where in Concertos Nos. 1, 2, 3, and 6, ritornellos consist of mere opening and closing sections. In the middle movement of Concerto No. 4 there is an opening *tutti* but no closing *tutti*; in that of Concerto No. 5, there is no *tutti* at all. This absence of a bass as the solo violin is accompanied by the first and second violins only, which is characteristic of some of Lombardini-Sirmen's solo sections, results in a boldness of textural contrast that appears in works by such older-generation Italian composers as Vivaldi and Tartini. It is characteristic, too, of such post-Tartini composers as Giornovich and Lolli. The high degree of technical competence demanded of the solo violinist in these concertos marks their composer as a true descendant of Tartini, the originator of the ornamental tradition that led to new levels of violin virtuosity. Domenico Ferrari, also a Tartini-pupil, traveling virtuoso, and composer of instrumental sonatas, was among the first to indicate the use of harmonics, but the manuscript of the composer's Concerto 3, which he may have owned, calls for the highest register short of harmonics on the newer violin and

would have called for harmonics definitely on the older instrument. Such individual treatment for instruments extends to tutti violins, which are never in unison, and to horns (in B^b, C, and F or E[#]), as well. Except for a few contrapuntal exchanges between strings at cadential points, textures in all the concertos are homophonic, as is typical of works composed by Tartini's descendants.

Allegro Movements. The principal violin follows the standard practice of the time in playing along with the orchestral tutti. Oboes climb high, even to the top of their range, d'''. In Concerto 1, where both horns and oboes have high notes, oboes also play almost constantly for 27 bars in thirds and sixths. Such demands on performers lessen in later concertos, suggesting either a stylistic simplification by the composer, a loss of the highly skilled oboists for whom she wrote originally, or an inaccurate chronology for the published works. The fact that one type of texture prevails throughout a section, generally, thus polarizing sonorities into large tutti or solo blocks of uniform sound, demonstrates that Lombardini-Sirmen's style is not without its regressive traits. The accompaniment in solo sections is by violins only, omitting even basso and eliminating the need for figuration which appears elsewhere. The rewriting of the first and second violins, required by this realignment of roles if a three-part harmony is to be preserved, has first violins following the melody in thirds and the second violins acting as a composite of bass and viola parts (see Example 1).

Slow Movements. A pronounced feature of all the concer-

Example 1. Changes of Instrumental Settings From
Opening Tutti to Opening Solo Exposition in Violin
Concerto, No. 1, in B^b Major.

CONCERTO IN B^b MAJOR, OP. 3, NO. 1

Allegro Moderato

2 Oboi

2 Corni
in B

Violino
Principale

Violino I

Violino II

Viola

Basso

Violino
Principale

Violino I

Violino II

tos is that, except for Concertos 4 and 5, middle movements are played mostly by the solo violin accompanied by upper strings. Brief opening and closing sections are performed as *tutti*, with violas and basso joining in.

Rondo Movements. The finales show a continuous alternation of *tutti* and solo textures that does not occur in other movements. Variety of textures increases as new instrumental settings are given to each repetition of theme. While *tutti* writing for strings only does occur, there are also examples of short *tutti*-solo dialogue, lacking elsewhere in Lombardini-Sirmen's instrumentation.

Form

During the 1760s the solo violin concerto responded to the changing conventions of the classical style. This response on the part of concerto composers involved the gradual absorption of sonata, three-part structure, and thematic and simpler harmonic contrasts into the standard *tutti*-solo alternating form. As Crocker has observed, the compositional trend in the second half of the 18th century was toward larger, stronger, unifying forms in which composers would exercise their stylistic individuality. This observation holds true for Lombardini-Sirmen's concerto writing methods.

The concertos reflect the three-movement (fast-slow-faster) plan, with concerto-sonata *allegro* first movements and rondo finales, which Charles Rosen says became the model

most used by the Viennese masters.⁴ Example 2, shown below, illustrates Lombardini-Sirmen's formal plan, including details of key, tempo, and meter, for the 18 movements in her six concertos.

Example 2. An Organizational Chart for the Six Concertos.

	<u>1st Movt.</u>	<u>2nd Movt.</u>	<u>3rd Movt.</u>
Concerto No. 1 Key Tempo Meter Form	B ^b Major Allegro 4/4 Concerto- sonata	F Andante 3/8 Rounded- binary	B ^b Allegretto 2/4 Rondo
Concerto No. 2 Key Tempo Meter Form	F Major Allegro 4/4 Concerto- sonata	A Andantino 3/4 Rounded- binary	F Allegro non tanto 2/4 Rondo
Concerto No. 3 Key Tempo Meter Form	A Major Allegro 4/4 Concerto- sonata	a Adagio 2/4 Rounded- binary	A Allegretto 2/4 Rondo
Concerto No. 4 Key Tempo Meter Form	C Major Allegro 4/4 Concerto- sonata	G Andante 3/4 Rounded- binary	C Allegretto 6/8 - 3/4 Rondo with two minuet couplets
Concerto No. 5 Key Tempo Meter Form	B ^b Major Maestoso 4/4 Concerto- sonata	E ^b Adagio/Andante 2/4 Rounded- binary	B ^b no designation 3/4 Rondo
Concerto No. 6 Key Tempo Meter Form	C Major Allegro 4/4 Concerto- sonata	a Largo 4/4 Rounded- binary	C Allegretto 3/4 Rondo

4. Charles Rosen, The Classical Style: Haydn, Mozart, Beethoven (New York: Norton, 1972), 134.

The general trend during the transition from the galant to the mature classical style of concerto writing was toward experimentation with ritornello-sonata form, and first movements tended to increase in size dramatically.⁵ Example 3, shown below, shows the range and proportion of the three movements of each of Lombardini-Sirmen's known concertos. It will be noted that the opening movements grow by 42 bars or over 20 per cent; slow movements shrink in an irregular but no less clear pattern of corresponding change; and finales, like first movements, grow. What is highly significant about

Example 3. Lengths of Movements
According to Number of Measures in
Concertos Nos. 1-6.

Movement	# of Mm. Concerto No. 1	No. 2	No. 3	No. 4	No. 5	No. 6	Av. Lgth.
I	155	168	173	173	197	173	172.5
II	66	73	48	58	49	39	55.5
III	142	135	118	172	181	171	153.1

the concertos as a set is that all six have first movements that are larger in terms of numbers of measures than the closing movements, suggesting that their composer focused on the new concerto-sonata form. In Concerto No. 1, for

5. Shelley G. Davis, "The Keyboard Concertos of Johann Georg Lang (1722-1796)," Unpublished Ph.D. dissertation, New York University, New York, 1971, 208, 221.

instance, the number of bars in the opening movement is 155 compared to 142 in the finale, giving a 44.5% - 39% dominance to the first movement. The ratios prevail throughout the set, except for Concertos Nos. 4 and 6, which are nearly identical in numbers of measures.

While the ritornello structure is the applicable form for all movements, the tutti-solo relationship is less that of equal participation in a dialogue than that of a master of ceremonies introducing a celebrity. Syntactically, Lombardini-Sirmen's four-plus-four phrases that pause in half and full cadences like clockwork take her search for form into the extremes of formalism.

The principle of unity and variety controls the high classic arrangement of the three-movements: a concerto-sonata first movement, a slow, through-composed aria-like middle movement with a rounded-binary tonal structure, and a rondo finale. Signs of energetic experimentation with formal principles range from the use of an introductory theme as a unifying device to a set of six finales, none of which resembles the other.

First Movements. The first-movement concerto plan used by Tartini was a five-tutti, four-solo structure.⁷

7. Minos Dounais, Die Violinkonzerte Giuseppe Tartinis (Zürich: Moseler Verlag Wolfenbüttel, 1966), 21.

Shown below in Example 4 is a tabular interpretation of Tartini's first-movement concerto plan, based on Dounias' study.

Example 4. A Table Showing Tartini's First-Movement Concerto Plan, After Dounias.

Section:	Tutti 1	Solo 1	T ₂	S ₂	T ₃	S ₃	T ₄	S ₄	T ₅
Theme :	ABC	Transi- tion or T	BC	TA	A B C	T	B	A B' B'	Cadenza
Key :	I	I	I	V	V	V	I	I	I
 A B A									

Tartini's three-part ABA structure has three themes and transitional material as well as a restatement by T₂ of the second and third subjects presented in the tonic key, all comprising the first A section while the middle or B section is entirely in the dominant key for the return of thematic and transitional material. The closing or second A section returns to the tonic for the reappearance with alteration of the first two themes only. The tutti section is given all the thematic material, and mainly transitional material is allotted to the solo section, with the cadenza interrupting the final tutti.

The standard plan by the 1760s was the four-tutti, three-solo design used by Lang, Giornovich, and Carl and Anton Stamitz.⁸ Example 5 showing the conventional first-movement concerto plan at about the time Lombardini-Sirmen was composing her concertos is derived from Simon's research.

8. Edwin J. Simon, "The Double Exposition in the Classic Concerto," Journal of the American Musicological Society IX-X (1956-57), 113.

Example 5. A Table Showing the First-Movement Concerto Plan Circa 1760, Based on Simon.

Section:	T ₁	S ₁	T ₂	S ₂	T ₃	S ₃	T ₄
Key							
Major:	I	I	V	V	vi/I	--	I
Minor:	i	i	III	III	V/i	--	i

Example 6 on page 92 shows that Lombardini-Sirmen's first-movement sonata-concerto structure is invariably the three-tutti, two-solo one in which the first tutti either modulates to the dominant briefly (as in Concertos Nos. 1 and 2) before returning to the tonic or remains in the tonic after which the solo exposition effects the move to the dominant. The second or central tutti opens the development in every case and remains in the dominant throughout. In two instances--Concertos Nos. 1 and 6, thematic material introduced by the solo exposition in the dominant returns in the recapitulation in the tonic key. Additional tonal contrast is provided by the second solo section which continues the development and carries the brunt of the recapitulation. In the latter three concertos' opening movements, the tutti section has a small share in the restatement of thematic material before being interrupted by the cadenza. Overall, the tutti proportion of the first-movement's action is less than 40 per cent putting Lombardini-Sirmen among those concerto composers alluded to by E. Chappell White who helped bring about the evolution of the modern concerto.⁹

9. Chappell White, "The Violin Concertos of Giornovich," The Musical Quarterly LXVII (1972), 30.

Example 6. A Comparison of the First Movements,
Concertos Nos. 1-6.

Section	EXPOSITION		DEVELOPMENT		RECAP	
	T ₁ *	S ₁	T ₂	S ₂	-	T ₃
Concerto No. 1 Keys: Bars: Themes:	I-V-I 1-27 1P, 1T, 1S, K	I-V 27-68 1P, 1T, 1S, 2T, K	V-V 69-86 1P	V-vi 87-107 1P	I-vi-I 107-51 1S, 2T, K	I-I 151-55 Coda
Concerto No. 2 Keys: Bars: Themes:	I-V-I 1-38 1P, 1T, 2P, 2T, K	I-V 39-79 1P, 2P, K, 3T	V-V 80-103 1P, 1T, 2P, K	V-vi 104-26 K, 2T	I-I 126-61 1P, 2P	I-I 161-68 Coda
Concerto No. 3 Keys: Bars: Themes:	I-I 1-36 Intro., 1P, T, 2P, K	I-V 36-79 T, 2P, Intro., 1S	V-V 80-100 2P	V-vi 101-27 1P, 2P	I-I 127-65 1P, T, 2P, Intro.	I-I 165-73 Intro./ Coda
Concerto No. 4 Keys: Bars: Themes:	I-I 1-32 1P (a+b)	I-V 33-88 1P(a)	V-V 89-104 1P(a)	V-vi-I 105-43 1P(a+b)	I-I 143-64 1P(a+b)	I-I 164-74 1P(a)
Concerto No. 5 Keys: Bars: Themes:	I-I 1-46 1P 2P, T, K	I-V 29-75 1P, 2P, T, K	V-V 96-124 1P, T, K	V-v-I 125-80 1P, 2P	I 180-90 K	I-I 191-99 K
Concerto No. 6 Keys: Bars: Themes:	I-I 1P(a+b) 1P(a+b) 2P(a+b) K	I-V 29-75 1P, 2P, T, K	V-V 76-94 1P, K	V-vi 95-136 1P(a), 2P(a), T, K	I-I 137-62 1P, K, T	I-I 163-73 1P

* See p. 79 for key to abbreviations.

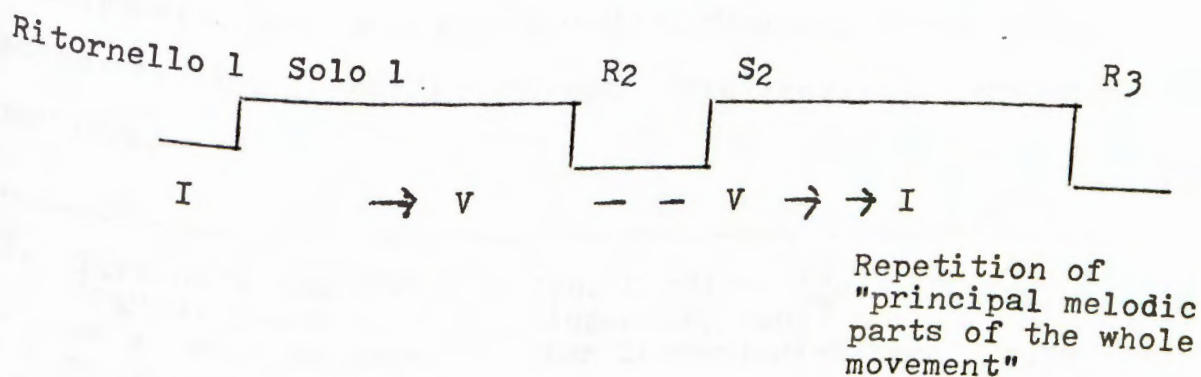
The first movements blend sonata form with concerto ritornello structure in the sense that there are three distinctive sections: exposition, development, and recapitulation superimposed on the tutti-solo alternation, with the tonic return of the recapitulation coinciding with the re-statement of expositional subjects. They cannot be defined as sonata form, however, in the ex-post-facto sense of 19th-century understandings of the term. For example, the recurrence of subjects introduced in the dominant key in the recapitulation in the tonic only appears in two of the six Lombardini-Sirmen first-movements. The composer's dispersal of themes, as shown in Example 6, shows that the tonic-dominant-submediant or relative-minor harmonic plan prevails for her concertos as it does, say for those of Giornovich and many of contemporary composers.

Example 7. A Comparison of First Movements' Statistics Showing Lombardini-Sirmen's Methods of Blending Sonata and Concerto Forms.

<u>Concerto No. 1</u>	Exposition	Development	Recapitulation
No. of bars:	68	39	48
% of Movt.:	43	25	32
T/S portions:	27:41	17:20	46:12
<u>Concerto No. 2</u>			
No. of bars:	79	48	39
% of Movt.:	46	28	26
T/S portions:	38:41	24:24	35:4
<u>Concerto No. 3</u>			
No. of bars:	79	47	40
% of Movt.:	45	27	28
T/S portions:	36:43	20:27	38:8
<u>Concerto No. 4</u>			
No. of bars:	92	55	31
% of Movt.:	50	31	19
T/S portions:	32:54	16:39	20:11
<u>Concerto No. 5</u>			
No. of bars:	99	81	17
% of Movt.:	50	42	8
T/S portions:	46:53	25:55	11:6
<u>Concerto No. 6</u>			
No. of bars:	75	60	38
% of Movt.:	43	34	23
T/S portions:	28:47	19:42	29:10

Opening tuttis usually present three or four distinct subjects--principal, secondary, and closing--and transitional themes. (Concerto No. 4 is the exception in that its subjects are made up of ten different motives which I have categorized as a single principal theme group.) Like Giornovicki's second themes, Lombardini-Sirmen's are in the dominant in Concertos Nos. 1 and 2, with the third subject re-establishing the tonic. Like Giornovicki again, her solo sections modulate to the dominant, usually after having stated the full main subject in the tonic. Central tutti sections are smaller by about half on the average than opening tuttis. The proportion of the first and second tuttis is 34.8 bars to 18.8. Second tutti sections use subjects from the tutti exposition. It seems significant that Lombardini-Sirmen's first movement design most nearly corresponds to H.C. Koch's description of concerto first-movement form which he published in 1802 and which is discussed by Jane R. Stevens.¹¹

Example 8. H.C. Koch's 1802 Description of Concerto First-Movement Form, After Stevens.



11. Jane R. Stevens, "Theme, Harmony, and Texture in Classic-Romantic Descriptions of Concerto First-Movement Form," *Journal of the American Musicological Society* XXVII (1974), 41-42.

Slow Movements. As Andante, Adagio, and Largo movements set between two faster movements, Lombardini-Sirmen's middle movements, since they are in a slow tempo, could be said to more or less equal the first and last movements in time consumed in their performance. Specific durations for the eventual comparison of all the movements must await their first performance in modern times. Unlike the faster movements, however, the middle movements are not easily analyzed for their formal design. All six do have a binary construction in which the return of the tonic reinforces the tonal contrast in the manner of sonata form, but the ritornello idea falls by the wayside as the soloist performs seemingly improvisatory displays of embellishment techniques. These seemingly improvisatory displays recall the myriads of variation techniques developed by Tartini as part of his theory of ornamentation.¹² Lombardini-Sirmen's slow movements act as transitions from the first to the last movements, both of which are harder movements, in a manner appreciated even by Mozart. Thus, in their intensity of expressivity, in their use of melodic variation through embellishment, and in their technical display, these middle movements link Lombardini-Sirmen unmistakably to her Paduan heritage.

12. Tartini's "Adagio," in J.B. Cartier, L'art du violon (Paris: Decombe, 1798), Appendix, could well have served as a point of departure for Lombardini-Sirmen's slow movements.

Finales. Lombardini-Sirmen's six rondo movements predate those of Giornovich whom Chappell White describes as one of the first to realize the suitability of the rondo form as a last movement in the concerto genre. His rondos are mostly of the three-episode type, but also include four- and five-episode combinations. Giornovich's Concerto No. 15 presages the Mozart Piano Concerto in E^b (K271) by having finales in rondo and minuet forms. By contrast, Lombardini-Sirmen's reliance on third-movement rondos should be considered within the time-frame of the 1760s when rondo finales were still a new idea, with the exception of the finale of Concerto No. 4, which combines rondo and minuet forms.

As Malcolm S. Cole has shown, use of the rondo as a closing movement did not become a cliché till 1773, well after Lombardini-Sirmen's composition of her Six Violin Concertos.¹³ Example 9 on page 97 gives the schematic design for the six rondos. The finale of Concerto No. 1 is a seven-part, ABA'CA''DA''' structure in which the tutti and solo share in the statement of the rondo subject. The finale of Concerto No. 2 is a five-part, ABA'CA'' structure having only one subject whose working out depends on a dialogue-like sharing of the two full statements of the subject over a remarkably broad tonic tonal plane. The finale of Concerto No. 3 breaks down into seven tutti-solo sections plus *cadenza*, but the simplicity of the repeated thematic material--

13. Malcolm S. Cole, "The Development of the Instrumental Rondo Finale," Unpublished Ph.D. dissertation, Princeton University, Princeton, N.J., 1964, 34.

Example 7. Formal Structures of Lombardini-Sirmen
Concerto Rondo Finales**

Concerto No. 1 in B^b Major

Structure:	A	AB	A'	CA''	A	D	A'''	* Coda
Section :	T ₁	S ₁	T ₂	S ₂	T ₃	S ₃	T ₄	--
Measures :	16	8+25	15	25+8	8	25	8	4
Keys :	I	I-V	I	vi-I	I	I	I	I
Theme :	1P		1P	1P			1P	

Concerto No. 2 in E Major

Structure:	A	A	A	A	B	A'	C	A''*Coda
Section :	T ₁	S ₁	T ₂	S ₂	T ₃	S ₃	T ₄	-- T ₅
Measures :	28	12	8	4	4	14	10	12 28 6
Keys :	I	I	I	I	I-V	V	V-vi	vi/VI I I
Theme :	1P (a+b+a')	a	b	a'	a'	a'	a+b	a+b b+a

Concerto No. 3 in A Major

Structure:	A	A	B	A'	B'	A''	* Coda
Section :	T ₁	S ₁	T ₂	S ₂	T ₃	S ₃	T ₄
Measures :	14	22	10	18	10	32	6 4
Keys :	I	I	I	I	I	I	I
Theme :	1P (a+b)	1P	1P	1P	1P	b+a	a b

Concerto No. 4 in C Major

Structure:	A	A'	A''	A'''	A''''	A'''''	* Coda
Section :	T ₁	S ₁	--	--	--	--	T ₂ --
Measures :	14	24	40	24	19+16	6	6 6
Keys :	I	I	i-vi	I	I	I	I I
Theme :	1P (a+b)	1P	1P	1P	a	a+b	b b

Concerto No. 5 in B^b Major

Structure:	A	B	A'	CA''	DA'''	EA''''	* Coda
Section :	T ₁	S ₁	T ₂	S ₂	T ₃	S ₃	T ₄ S ₄ T ₅ --
Measures :	24	22	16	30	16	27	12 22 3 12
Keys :	I	I	I-V	V-I	I	vi-I	I I I I
Theme :	1P	1P	1P	1P	1P	1P	1P 1P

Concerto No. 6 in C Major

Structure:	A	BA	A'	CA	A''	DA'''	*Coda
Section :	T ₁	S ₁	T ₂	S ₂	T ₃	S ₃	T ₄ --
Measures :	43	40	9	27	16	20-12	6 6
Keys :	I-V-I	I-V-I	I	i-I	I	V I	I I
Theme :	1P (a+T+b)	1P	a+T	a+T	a+T	a+T, b	a

** See p. 79 for key to abbreviations.

all in the tonic--is unusual. Bars 75-107 of the third solo section illustrate the composer's formulaic phrase structure where the material is arranged in groups of four- and eight-bar lengths. The last movement of Concerto 4 uses paired couplets, one of which is a 12-bar siciliano-like theme; the other is a 24-bar minuet. The single moment of harmonic contrast here takes place in the second portion of the solo section. There is a total absence of the usual tutti-solo alternation since the tutti has just 24 bars. The formal layout of Concerto 4 becomes an ABAB ab ABA AB B rondo design. Concerto 5's finale is a nine-part structure, unless the ABA' sections are interpreted as a rondo within a rondo or sonata rondo form, which is possible given the tonal transition to the dominant in A'. The closing of Concerto 6 uses the seven-part structure again with thematic statements shared by the tutti and solo. The two-part theme is spliced by a four-bar transition that represents the only use of transitional material in any of the six rondo movements.

Cadenzas. The cadenza, notationally indicated by the fermata and the tonic six-four chord, has been a distinctive feature of the solo concerto at least from Tartini's time. Tartini, in fact, is known to have written out some of his cadenzas.¹⁴ All but one of Lombardini-Sirmen's 18 concerto

14. David D. Boyden, The History of Violin Playing From Its Origins to 1761 (New York: Oxford University Press, 1965), 462-66.

movements have cadenzas indicated by the fermata and either a real or implied tonic six-four chord. In Concerto 4, the cadenza arrives on the penultimate chord or, in other words, at a very late moment. The presence of the six-four chord, however, seems to guarantee that a cadenza was indeed intended by the composer. In general, cadenzas are placed very late to ensure release of tension at the very last. Preparation for cadenzas follows a regular pattern of unison or octave arpeggiation typical of style galant.

As shown in Example 10 below, the finale of Concerto 1 departs from Lombardini-Sirmen's general practice by positioning a chord which could be analyzed as either a half-diminished seventh chord built on the seventh degree or as an implied dominant ninth chord with the root missing. The addition of notes to the dominant chord in the keyboard transcription by Giordani (see Appendix III) suggests that the latter interpretation is probably closer to Lombardini-Sirmen's intention. One other instance of the use of a dominant preparation for the cadenza occurs in the first movement of Concerto 2.

Example 10. Cadenza Cadential Routes.

Movements	Concerto No. 1	No. 2	No. 3	No. 4	No. 5	No. 6
I	unison	V	unison	I $\bar{6}$	I $\bar{6}$	I $\bar{6}$
II	I $\bar{6}$	I $\bar{6}$	i $\bar{6}$	I $\bar{6}$	I $\bar{6}$	I $\bar{6}$
III	vii $\bar{v}$ or V $\bar{9}$	I $\bar{6}$	I $\bar{6}$	I $\bar{6}$	I $\bar{6}$	I $\bar{6}$

A written-out cadenza for the first movement of Concerto 1 is appended to a manuscript by an unknown copyist. The manuscript is preserved in the Civico Museo Bibliografico Musicale, Bologna. The written-out cadenza does not appear to be anything more than elaborate figuration. As Reinhard G. Pauly observes, the need to astonish listeners' ears did not disappear from concerto composition until Mozart composed his most mature keyboard works.¹⁵

Harmony

Lombardini-Sirmen's harmonic vocabulary is the typical one for the period. It includes augmented sixth chords, pivot chords in enharmonic modulations, and--rarely--the Neapolitan chord and deceptive cadence. Chromatic nuances appear quite frequently in an otherwise diatonic ambience.

Example 11. Tonal Plans for the Six Concertos.

Movements	Concertos					
	No. 1 (B ^b)	No. 2 in E	No. 3 in A	No. 4 in C	No. 5 in B ^b	No. 6 in C
I	I-V-vi-I	I-V- vi-I	I-V- vi-I	I-V- vi-I	I-V- i-V-I	I-V- vi-I
II	I-V-vi-I	I-V- I-vi- III/ iii-I	i-V- VI-i	I-V- I	I-V- I-iii- I	i-V-i- III-V- i
III	I-V-vi-I	I-V- vi-I	I-I	I-V- I/i-V- I	I-V- vi-I	I/i- vi-I

15. Reinhard G. Pauly, Music in the Classic Period, 2nd ed. (Englewood Cliffs, N.J.: Prentice-Hall, 1973), 132.

Lombardini-Sirmen's choice of keys extends from C (Concertos 4 and 6) to B^b (Concertos 1 and 5) to keys with three sharps (Concerto 3) and four sharps (Concerto 2). There is no evident planned distribution of keys among the six works. All are in the major mode; all have the usual last movements in the same key and mode as the first and, except for Concerto 3, all have a middle movement in a contrasting key. The slow movement of No. 3 moves to the parallel mode; those of Nos. 1 and 4 are in the dominant; those of Nos. 2 and 5 are in the subdominant; and Concerto 6 uses the relative minor. On this score, Giornovich's harmonies are similarly predictable. Lombardini-Sirmen's method of leaving the relative minor tonality suddenly and returning to the tonic without any modulation, however, are not part of his style. Except for Boccherini, most late 18th-century concerto composers wrote in major keys; Pugnani favored the key of B^b, as did Lombardini-Sirmen (see Appendix II). Her interest in the minor mode would have been inherited from Tartini whose emphasis on the need for expression is well-established. The minor mode is explored significantly in the development sections of 16 of the 18 movements, where Giornovich's expressive range, say, is significantly more limited. Eleven of the movements follow the tonic-dominant-relative minor (I-V-vi-I) pattern; five use only the tonic major and/or minor plus dominant harmonies, and single movements use the subdominant tonality and the minor key-relative major to dominant tonal pattern.

Melody

There is little difference in Lombardini-Sirmen's approach to melodic construction from one concerto to the next. Nevertheless, Marion M. Scott's description of her themes as "hair-dresser's blocks" does not seem to be justified.¹⁶ The typically short motives, treated to alternating triadic and stepwise motion, resemble those of J.C. Bach and even Mozart and Haydn, although such style galant traits as triplets, circles around the tonic, arpeggiated closings, and repetition of themes an octave lower are also present. The type of individuality that Boccherini put into his melodies, for instance the use of double stops for second themes, is not present in Lombardini-Sirmen's melodies. However, high notes, especially for the principal violin, are used strategically to give formal and dramatic intensity to several movements. This integration of sonority with larger consideration of melodic and structural design adds to the historical interest of Lombardini-Sirmen's concertos. Jan LaRue uses the term "concinnity" for the increased integration of musical elements that 18th-century composers gradually learned to control and then exploit.¹⁷ There is in these melodies both a promise of the pyrotechnics of Paganini and the Mozartean ideal of balance, symmetry, and interplay of soloist and ensemble. Probably the most advanced pro-

16. Marion M. Scott, "Maddalena Lombardini, Madame Sirmen," Music and Letters XIV (1933), 155.

17. Jan LaRue, Guidelines for Style Analysis (New York: Norton, 1970), 16.

cedure is the return of thematic material from the exposition at the recapitulation at the same moment as the tonic tonality is re-established. The simultaneous return of themes and retransition to the tonic that delineates classic form is not fully achieved in Lombardini-Sirmen's concertos, of course, since she relies on the abrupt change from her middle harmonies--usually the relative minor (vi)--to the tonic without making use of an harmonic transition. This abrupt return to the tonic with the recapitulation is a procedure that occurs throughout the set. It is not a procedure that can be found in the concertos of Giornovich, Boccherini, or early Haydn. The single surviving violin concerto of Pugnani, who may have studied with Tartini in addition to being a product of the teaching masters of Turin, does employ the same recapitulation procedures as Lombardini-Sirmen.

First Movements. The first movements have melodies of bravura character. Strongly accented movement combines with chordal and linear melodic outlines for main themes, more lyrical secondary themes, and transitional and closing ideas. There are instances in Concertos 1, 3, and 6 of new thematic material being introduced in the solo exposition either as transitions or as additional ideas stated in contrasting tonalities. True to the demands of sonata form, themes recur, although not with the completeness or regularity found in the authentic sonata allegro form.

The melodies of the first movements have piquant rhythms, chromatic interest, and even a vivaciousness that is not always to be found in those of her peers, even including J.C. Bach. Inevitably, though, these melodies tend to rely overmuch on dotted figures. Themes come in complementary sets of three (Principal, Secondary, and Closing) with transitions. Each of the sets includes themes that are syntactically, dynamically, and texturally contrasting. Principal themes are invariably eight-bar units, as Marion M. Scott lamented. They may be of the old-fashioned motivic web, as in the tutti exposition of Concerto 4 (mm. 1-32), or of the two-bar motive reworked into an opening development section à la Haydn, as in Concerto 5. Secondary themes in some cases provide mood change. Closing themes have a special horizontal, recitative cast that seems to offer contrast to the alternately rising and falling melodies--often over a two-octave ambitus--of the first two themes. The Mannheim-like syncoped, second-beat cliché used by Stamitz files and Haydn, among others, is a constant feature of Lombardini-Sirmen's melodic cupboard. The use of anacrusis is another.

Opening tuttis function as dispensers of most of the melodies. All are closed, coming to a decided pause before the entry of the solo and usually acting as a fanfare for it. With the exception of Concerto 3, all of the solo sections in the exposition enter with the same thematic material as the tutti opened with. Themes are treated to genuine devel-

opment by way of motivic rearrangement or transformation. Harmonic variation in one part of the central solo section contrasts with idiomatic figuration upon the themes in the second part of the central solo section. There is no set pattern for the use and reuse of given themes in developments. In Concerto 1, the main idea is the only thematic material in the entire development for both tutti and solo, while the second, closing, and transition themes reappear in the recapitulation without the main idea. The composer's most unusual melodic device is the use of an introduction in Concerto 3 that reappears repeatedly to announce each new subject as it is stated throughout the movement.

Slow Movements. Themes in middle movements emphasize lyrical content and expressiveness even if they can be explained away as mere self-reproducing linear statements of the underlying harmony or melodies varied with ornamentation. A distinct theme and variation character (by way of embellishments) is noticeable in the through-composed, aria-like movements.

Finales. Rondo themes reveal an inclination toward the classic 36-bar idea, especially in Concerto 4 where the statement is 16 bars long and has a first part, a transitional theme, and a second part.

Rhythm

The rhythmic fabric of the concertos is post-Tartinian in its variety and complexity. Generally, various alterations

of rhythm found in works up to 1760 as species of unwritten ornamentation are not a problem in Lombardini-Sirmen's works. At least, based on available sources, graces would seem to have their time value correctly indicated. In Concertos 1-3, melodies veer through the up-and-down pitches in clusters of note values from eighths to sixteenths to thirty-seconds, and in reverse order. In addition to a general slowing down of rhythmic textures in the last three concertos, the composer demonstrates her ability to move from one rhythm to another so that a feeling of transition rather than of sheer contrast prevails.

Most of Lombardini-Sirmen's themes start incisively, intensify, then finish with a sudden slow-down at the cadence. A dominant trait is to finish a phrase with a fast turn around the tonic then to drop an octave. The anacrusis upbeats, syncopation including trills on weak beats, quarter notes tied to eighths, triplets, and an instance of sextolets, are other features. Rhythmic accents and contrasting points of articulation abound, although the engravers' and copyists' perseverance in notating these important signs is less than notable. The archaic braking formula still prevails in most conclusions of movements. As with her forays into experimental harmonic procedures, Lombardini-Sirmen gives the horns in the first movement of Concerto 6 an unusual opportunity to preview a new rhythmic pattern that shortly afterward is given full play by the ensemble, but the procedure is never tried again. Not unexpectedly, dance rhythms--those of the gavotte, *bourrée*, and possibly the *siciliano*--can be found in the rondos.

CONCLUSIONS

The attempt to evaluate Maddalena Laura Lombardini-Sirmen's contribution to the history of the violin concerto has been more successful in clarifying the bibliographic context of the concertos than in clarifying the biography of the composer herself, unfortunately. As William S. Newman so convincingly demonstrates in his work on the sonata composers, attempts to understand a composer's styles and influences presuppose knowledge of what the composer actually wrote, when he or she wrote it, and in what order. Knowledge of this sort for Lombardini-Sirmen ~~has~~ barely begun to be discovered. Even this meager claim for scholarship is too much to say for the study of the composer's life, much less that of her husband, Lodovico Sirmen. By all available accounts, both Maddalena and Lodovico missed having encounters with Charles Burney in Venice and Paris, with Mozart in his Italian travels, with the young J.C. Bach in Turin, and with Haydn in London--encounters that might have secured for them a surer place in the annals of 18th-century music. Neither of the Sirmens' names appear in R.-Aloys Mooser, Annales de la musique et des musiciens en Russie au XVIIIe siècle (Geneva, 1948-51), nor are they included in Taddeo Wiel's account of Venetian theatrical performances, Catalogo delle opere in musical rappresente nel secolo XVIII in Venezia (1701-50) (Venice, 1892) or any of the later accounts I have seen. Nor does the name Sirmen (in any of its various spellings) figure

in any of the census statistics or travel logs for U.S. entry in the U.S. Archives or for U.S. residence in the U.S. Library of Congress. Available biographical documents add to the confusion about Lombardini-Sirmen more than they clarify basic facts about her life as a traveling virtuosa. For example, she is said to have arrived in London to make her debut as a violinist in early 1771, but Burney, writing his 1770 travel diary, says she is already celebrated in London. No information has as yet come to light about the possible significance of her four or five noble patrons in Italy, the Netherlands, England, and France. No consideration has been given to the almost assured involvement of the composer in the 18th-century's Enlightenment-born traffic between social classes and musical amateur and professional groups, which in Venice alone led to a cross-indexing of names from the conservatories to the ecclesiastical establishment to the Council of Ten to Tartini's circle of intimates in Padua.

Considering the lamentable fate of many of the leading ladies of Italian Opera in the 18th century such as Caterina Gabrielli and Theresa Imer Cornelys who either went mad or spent their old age in the poorhouse or prison, it may have been Lombardini-Sirmen's good fortune to have gone more or less unnoticed on her travels through Europe. But now, two centuries later, the threat, noted in the Preface, that her life may have been more interesting than her works, seems an idle one --based on a close study of her six violin concertos, if not as yet the study of all her works. Even though evidence is still inadequate, even without the careful sifting of ar-

chives prerequisite to a proper scholarly reconstruction of the events of her life, enough information is nonetheless available for me to conclude that Lombardini-Sirmen was well-prepared for her multi-faceted professional career and that both her life and her works are a credit to such fellow musicians as Galuppi, Bertoni, Tartini, Sacchini, Piccinni, Vento, and possibly even Gluck, all of whom figure in her career as a violinist, singer, and composer.

APPENDIX I.

A Letter From the Late Signor Tartini
to the Signora Maddalena Lombardini
(Now Signora Sirmen). Published As
An Important Lesson to Performers On
the Violin. (London: Printed for R.
Bremner in the Strand, 1771. Re-
printed 1779, 1879.) London: W. Reeves,
1913; New York: Johnson Reprint Corp.,
1967. The following text is a copy of
the reprint in 1967 of the 1913 Reeves
edition.

LETTERA, EC.

SIG. MADDALENA MIA STIMATISSIMA,

PADOVA LI 5. Marzo. 1760.

FINALMENTE, quando a Dio è piaciuto, mi sono sbrigato da quella grave occupazione, che fin quì mi ha impedito di mantenerle la mia promessa, sebben anche troppo mi stava al cuore, perchè di fatto, mi affliggeva la mancanza di tempo. Incominciamo dunque col nome di Dio per lettera, e se quanto quì

A LETTER, ETC.

PADUA

March 5, 1760.

MY VERY MUCH ESTEEMED SIGNORA MADDALENA,

FINDING myself at length disengaged from the weighty business which has so long prevented me from performing my promise to you, a promise which was made with too much sincerity for my want of punctuality not to afflict me; I shall begin the instructions you wish from me, by letter; and if I should not explain myself with sufficient clearness, I entreat you to tell me your doubts and difficulties, in writing, which I shall not fail to remove in a future letter.

espongo ella non intende abbastanza, mi scriva, e dimandi spiegazione di tutto ciò, che non intende. Il di lei esercizio, e studio principale dev' essere l' arco in genere, cosicchè ella se ne faccia padrona assoluta a qualunque uso o sonabile o cantabile. Primo studio dev' essere l'appoggio dell'arco su la corda siffattamente leggiero, che il primo principio della voce, che si cova, sia come un fiato, e non come una percossa su la corda. Consiste in leggerezza di polsa, e in proseguir subito l'arcata dopo l'appoggio, rinforzandola quanto si vuole, perchè dopo l'appoggio leggiero non vi è più pericolo di asprezza, e crudenza. Di questo appoggio così leggiero ella deve farsi padrona in qualunque sito dell' arco; sia in mezzo, sia negli estremi, e deve esserne padrona con l' arcata in rù, e con l' arcata in giù. Per far tutta la fatica in una sola volta s' incomincia dalla

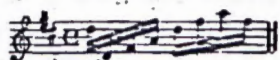
TARTINI'S LESSON TO VIOLINISTS.

Your principal practice and study should, at present, be confined to the use and power of the bow, in order to make yourself entirely mistress in the execution and expression of whatever can be played or sung, within the compass and ability of your instrument. Your first study, therefore, should be the true manner of holding, balancing and pressing the bow lightly, but steadily, upon the strings; in such a manner as that it shall seem to breathe the first tone it gives, which must proceed from the friction of the string, and not from percussion, as by a blow given with a hammer upon it. This depends on laying the bow lightly upon the strings, at the first contact; and on gently pressing it afterwards, which, if done gradually, can scarce have too much force given to it, because, if the tone is begun with delicacy, there is little danger of rendering it afterwards either coarse or harsh.

Of this first contact, and delicate manner of beginning a tone, you should make yourself a perfect mistress in every situation and part of the bow, as well in the middle as at the extremities; and in moving it up,

messa di voce sopra una corda vuota, per esempio sopra la seconda ch'è alamine. Si incomincia dal pianissimo crescendo sempre à poco alla volta fin che si arriva al fortissimo; e questo studio deve farsi egualmente con l'arcala in giù, e con l'arcala in su. Ella incominci subito questo studio, e vi spenda almeno un' ora al giorno, ma interrotta; un poco la mattina, un poco la sera; e si ricordi bene, che questo è lo studio più importante e più difficile di tutti. Quando farà padrona di questo, le farà allora facile la messa di voce, che incomincia dal pianissimo, va al fortissimo, e torna al pianissimo, nella stessa arcala: le farà facile e sicuro l'ottimo appoggio dell'arco alla corda, e potrà fare col suo arco tutto quello che vuole. Per acquistar poi questa leggerezza di polso, da cui viene la velocità dell'arco, sarà cosa ottima, che suoni ogni giorno qualche

fuga del Corelli tutta di semicrome, e queste fughe sono tre nell'Opera quinta a Violino solo, anzi la prima e nella prima sonata per Dlasolre. Ella a poco alla volta deve suonarle, sempre più presto fin che arrivi a suonarle con quella tal velocità, che le sia più possibile. Ma bisogna avvertire due cose: prima di suonarle con l'arco distaccato, cioè granite, e con un poco di vacuo tra una nota, e l'altra. Sono scritte nel modo seguente:



ec. ma si devono suonare come fossero scritte



TARTINI'S LESSON TO VIOLINISTS.

as well as in drawing it down. To unite all these laborious particulars into one lesson, my advice is, that you first exercise yourself in a swell upon an open string, for example, upon the second or *e-la-mi re*: that you begin *pianissimo*, and increase the tone by slow degrees to its *fortissimo*; and this study should be equally made, with the motion of the bow up, and down, in which exercise you should spend at least an hour every day, though at different times, a little in the morning, and a little in the evening; having constantly in mind, that this practice is, of all others, the most difficult, and the most essential to playing well on the violin. When you are a perfect mistress of this part of a good performer, a swell will be very easy to you; beginning with the most minute softness, increasing the tone to its loudest degree, and diminishing it to the same point of softness with which you began, and all this in the same stroke of the bow. Every degree of pressure upon the string, which the expression of a note or passage shall require, will by this means be easy and certain; and you will be able to

TARTINI'S LESSON TO VIOLINISTS.

execute with your bow whatever you please. After this, in order to acquire that light pulsation and play of the wrist, from whence velocity in bowing arises, it will be best for you to practise, every day, one of the *allegros*, of which there are three in Corelli's solos, which entirely move in semiquavers. The first is in D, in playing which you should accelerate the motion a little each time, till you arrive at the greatest degree of swiftness possible: but two precautions are necessary in this exercise; the first is, that you play the notes *staccato*, that is, separate and detached, with a little space between every two: for though they are written thus:



they should be played as if there was a rest after every note, in this manner:



ec. Seconda di suonarle in punta di arco nel principio di questo studio, ma poi quando è padronadi farle bene in punta di arco, allora incominci a farle non più in punta, ma con quella parte d'arco, ch'è tra la punta, e il mezzo dell'arco; e quando sarà padrona anche di questo uso dell'arco, allora le studj nello stesso modo in mezzo dell'arco; e sopra-tutto in questi studj si arricordi d'incominciar le fughe ora con l'arcata in giù, ora con l'arcata in su; e si guardi dall'incominciare sempre per l' in giù. Per acquistar questa leggerezza d'arco giova infinita mente il saltar una corda di mezzo, e studiar fughe di semicrome fatte in questo modo:



ec. di questa ella se ne può fare a capriccio quante vuole, e per qualunque tuono, e veramente sono utili, e necessaria. Rispetto poi alla mano del manico una cosa

sola le raccomando di studiare, la quale basta per tutte, ed è questa. Prenda qualunque parte di Violino o primo, o secondo; sia di concerto, sia di qualche Messa, o Salmo, ogni cosa serve. Ponga la mano non al suo luogo, ma a mezza smanicatura, cioè col primo dito in Gsolreut sul cantino, e tenendo sempre la mano in tale smanicatura suoni tutta quella parte del Violino, non movendo mai la mano da quel sito, se non che o quando dovrà toccar alamirè su la quarta corda, o dovrà toccar delasolrè sul cantino, ma poi torni con la mano alla stessa smanicatura di prima, nè mai al luogo naturale. Ella faccia questo studio fin che è sicura affatto di suonar qualunque parte di Violino (non obbligato a soli) a prima vista. Allora tiri innanzi la sua smanicatura in alamirè col primo dito sul cantino, e faccia in questa seconda smanicatura lo stesso stessissimo studio fatto su la prima. Diventa sicura anche di questa,

TARTINI'S LESSON TO VIOLINISTS.

The second precaution is, that you first play with the point of the bow; and when that becomes easy to you, that you use that part of it which is between the point and the middle; and when you are likewise mistress of this part of the bow, that you practise in the same manner with the middle of the bow; and above all, you must remember in these studies to begin the *allegros* or flights sometimes with an up-bow, and sometimes with a down-bow, carefully avoiding the habit of constantly practising one way. In order to acquire a greater facility of executing swift passages in a light and neat manner, it will be of great use if you accustom yourself to skip over a string between two quick notes in divisions, like these:

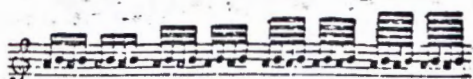


Of such divisions you may play extempore as many as you please, and in every key, which will be both useful and necessary.

TARTINI'S LESSON TO VIOLINISTS.

With regard to the finger-board, or carriage of the left hand, I have one thing strongly to recommend to you, which will suffice for all, and that is, the taking a violin part, either the first or second of a concerto, sonata or song, anything will serve the purpose, and playing it upon the half-shift, that is, with the first finger upon G on the first string, and constantly keeping upon this shift, playing the whole piece without moving the hand from this situation, unless A on the fourth string be wanted, or D upon the first; but, in that case, you should afterwards return again to the half-shift, without ever moving the hand down to the natural position. This practice should be continued till you can execute with facility upon the half-shift, any violin part, not intended as a solo, at sight. After this, advance the hand on the finger-board to the whole shift, with the first finger upon A, on the first string, and accustom yourself to this position till you can execute everything upon the whole shift with as much ease as when the hand is in its natural situation; and when certain of this, advance to the double shift, with

passi alla terza smanicatura col primo dito in *Bm* sul cantino, e te ne assicuri nello stesso modo. Assicura la passi alla quarta col primo dito in *Csolfaut* sul cantino; e in somma questa è una Scala di smanicature, di cui quando ella se ne sia fatta padrona, può dire di esser padrona del manico. Questo studio è necessario, e glie lo raccomando. Passo al terzo *ch'* è il trillo. Io da lei lo voglio tardo, mediocre, e presto, cioè battuto adagio, mediocrement, e prestamente; e in pratica si ha vero bisogno di questi trilli differenti, non essendo vero, che lo stesso trillo, che serve per un grave, debba esser lo stesso trillo, che serve per un allegro. Per far due studj in una volta con una sola fatica, ella incominci sopra una corda vuota, sia la seconda, sia il cantino, *ch'* è tutt'uno, un'arcata sostenuta come una messa di voce, e incominci il trillo adagio adagio, e a poco alla volta per gradi insensibili lo vada riducendo al presto, come vede qui nell'esempio:



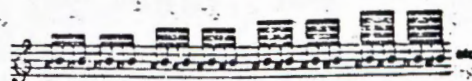
ec. Ma ella non istia a rigore su questo esempio, in cui dalle semicrome si passa immediatamente alle biscrome, e da queste alle altre che vagliono la metà ec. No, questo sarebbe salto, e non grado; ma ella s'immagini che tra le semicrome, e le biscrome vi siano altre note in mezzo, che vagliano meno delle semicrome, e più delle biscrome, ma che partendosi dalle semicrome siano di valore prossimo alle semicrome, e secondo che vanno innanzi, sempre più vadano avvicinandosi al valore delle biscrome, finchè arrivano ad esser vere biscrome, e così a proporzione tra le biscrome, e le successive, che vagliono la metà. Questo studio lo faccia con assiduità, e attenzione, e assolutamente lo incominci sopra una corda vuota, perchè s'ella arriverà a farlo bene sopra una corda vuota, molto meglio lo farà col secondo, col terzo dito, e anche col quarto, su cui bisogna far esercizio particolare, perchè è il più

TARTINI'S LESSON TO VIOLINISTS.

the first finger upon B, on the first string; and when sure of that likewise, pass to the fourth position of the hand, making C with the first finger upon the first string; and indeed this is a scale in which, when you are firm, you may be said to be mistress of the finger-board. This study is so necessary, that I most earnestly recommend it to your attention.

I now pass to the third essential part of a good performer on the violin, which is the making a good shake, and I would have you practise it slow, moderately fast and quick; that is, with the two notes succeeding each other in these three degrees of *adagio*, *andante* and *presto*; and in practice you have great occasion for these different kinds of shakes; for the same shake will not serve with equal propriety for a slow movement as for a quick one; but to acquire both at once with the same trouble, begin with an open string, either the first or second, it will be equally useful; sustain the note in a swell, and begin the shake very slow, increasing in quickness by insensible degrees, till it becomes rapid, in the manner following:

TARTINI'S LESSON TO VIOLINISTS.



but you must not rigorously move immediately from semiquavers to demisemiquavers, as in this example, or from these to the next in degree, that would be doubling the velocity of the shake all at once, which would be a skip, not a gradation; but you can imagine between a semiquaver and a demisemiquaver intermediate degrees of rapidity, quicker than the one, and slower than the other of these characters, you are therefore to increase in velocity, by the same degrees in practising the shake, as in loudness, when you make a swell. You must attentively and assiduously persevere in the practice of this embellishment, and begin at first with an open string, upon which, if you are once able to make a good shake with the first finger, you will with the greater facility acquire one with the second, the third and the fourth or little finger, with which you must practise in a particular manner, as more feeble than the rest of its brethren. I shall, at

picciolo de' suoi fratelli. Null' altro per ora le propongo da studiare; ma questo basta, e avansa, quando ella voglia dir da senno per la sua parte, come io le dico per parte mia. Mi risponderà, se ha ben inteso, quanto qui le ho proposto; e intanto rassegnandole i miei rispetti, come la prego di far per mia parte alla Sig.^a Priora, alle Sig.^e Teresa, e Chiara, tutte mie Padrone, mi confermo sempre più

Di V. S. Mol. Illustre.

Devotiss. Affetuos. Servitore

GIUSEPPE TARTINI

TARTINI'S LESSON TO VIOLINISTS.

present, propose no other studies to your application, what I have already said is more than sufficient, if your zeal is equal to my wishes for your improvement. I hope you will sincerely inform me, whether I have explained myself clearly thus far; that you will accept of my respects, which I likewise beg of you to present to the Prioress, to Signora Teresa and to Signora Chiara, for all whom I have a sincere regard; and believe me to be, with great affection,

Your obedient and most humble servant.

JOSEPH TARTINI

APPENDIX II

THEMATIC INDEX OF OTHER KNOWN WORKS
OF LOMBARDINI-SIRMEN AND LODOVICO SIRMEN*

Maddalena Laura Lombardini-SirmenSix Trios for Violins and BassSix Sonatas for Two ViolinsSonata in A Major for Violin
and BassLodovico SirmenSix Trios for Violins and BassSix Duets for Violins and BassViolin Concerto in B^b MajorOverture in E^b MajorFlute Concerto in G Major
with Violin ObbligatoLodovico Sirmen and Maddalena Laura Lombardini-SirmenSix Quartets

* For full information regarding these editions, the reader is referred to the master list of biographical documentation incorporated into Chapter II. The complete list of sigla for library sources of manuscripts and prints is found on pages 64-65 which introduce Chapter III.

Other Known Works

By Maddalena Laura Lombardini-Sirmen

Six Trios for Violins and Bass [F, C, D, A, G, and f]. The set corresponds to Op. 1, Nos. 1-6, in the J.J. Hummel edition (Document No. 30); in the Welcker edition (Document No. 32); and in the Sieber edition (Document No. 60).

Trio [No. 1] in F Major

- I: Giusto, 4/4, rounded binary, 87
II: [I], Allegretto-Minuetto, 6/8-3/4, 81



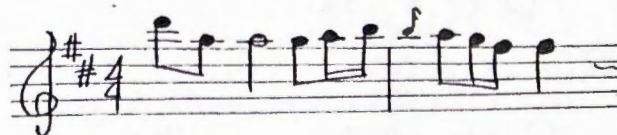
Trio [No. 2] in C Major

- I: Vivace, 4/4, binary, 51
II: [I-V-I], Smorfioso, minuet-trio, 45



Trio [No. 3] in D Major

- I: Allegro Cantabile, 4/4, rounded binary, 84
II: [I], Minuet-trio, 48
III: [V], Allegro assai, 2/4; menuetto [I], 149



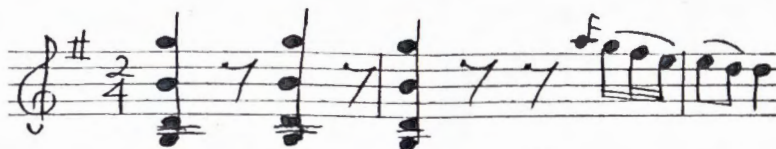
Trio [No. 4] in A Major

- I: Andante, 3/4, rounded binary, 104
II: [I], Smorfioso, 2/4, rondo with 3 episodes, 69

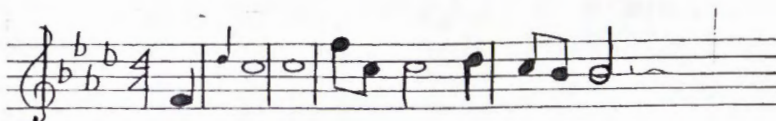


Trio [No. 5] in G Major

- I: Allegro moderato, 2/4, rounded binary, 114
 II: [I-IV-I], 2/2, rondo with 3 minuet episodes, 142

Trio [No. 6] in F Minor

- I: Lento, 4/4, binary, 74
 II: [I], Menuetto Allegretto, 3/4, incipient ternary, 101



Remarks: Trio [No. 3] in D Major may correspond to the copy of a Trio in D by the composer and published by Le Clerc (Paris, 1769), apparently preserved at Florence (Document No. 15). There is no evidence for a Napier edition of the Six Trios except for their inclusion in the Napier Catalogue (Document No. 95). Trio [No. 4] in A Major is sometimes attributed to Luigi Boccherini di Lucca.

Sources:Manuscripts

D-DDR-Bds	MS-5186-5191	S-H	No. 39
I-Bc	KK126 (Nos. 3 and 5 only)	S-Skma	W3-R
I-Os	MS. Musiche B.2797	S-L	Saml. Kraus 386
I-Vc	Cart. Mus. 24		

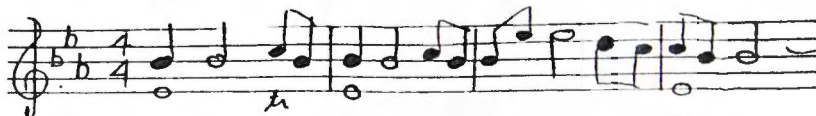
Prints

B-Bc	V.26.843 (Welcker, c.1770)
	V.7052 (Sieber, 1771)
E-Mn	No. 154, int. 4 (Welcker, c.1770)
F-Pc	K.5170 (Sieber, 1771)
GB-Ckc	Rw.224-4(6) (Hummel, 1770)
	Rw.19.219-221(1) (Welcker, c.1770)
GB-Lbm	G.471 (Welcker, c.1770)
GB-Mp	(Welcker, c.1770)
S-Skma	(Hummel, 1770)
SF-Ts	(Hummel, 1770)
US-Wc	M351.S65.Op.1.Case. (Hummel, 1770)
	M351.S56.Op.1.Case. (Welcker, c.1770)

Six Sonatas for Two Violins [E^b, D, B^b, E, A, and C]. The set corresponds to Op. 4, Nos. 1-6, in the B. Hummel edition (The Hague, 1773) (Document No. 97); to Op. 5, Nos. 1-6, in the Venier edition (Paris, 1775) (Document No. 100); and to the Napier edition, n.o. (London, c.1778) (Document No. 109); and in the Boyer (?) edition (Document No. 131).

Sonata [No. 1] in E^b Major

- I: Allegro moderato, 4/4, rounded binary, 95
 II: [I], Menuetto, 3/4, binary, 43



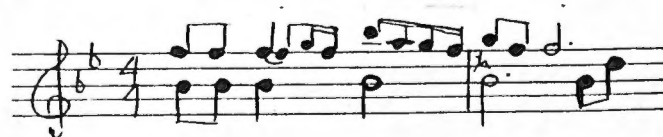
Sonata [No. 2] in D Major

- I: Larghetto, 3/4, rounded binary, 95
 II: [I], Allegretto, 2/4, ternary, 30
 III: [IV], Menuetto, 3/4, binary, 19



Sonata [No. 3] in B^b Major

- I: Allegro, 4/4, rounded binary, 68
 II: [I], Menuetto and Trio, 74



Sonata [No. 4] in E Major

- I: Allegro, 4/4, rounded binary, 82
 II: [I], Menuetto and Trio, 54



41

SIX
DUETS
for two
Violins

Most humbly Dedicated to his
Royal Highness the Duke of
GLOUCESTER,
by his Royal Highnesses
devoted humble Servant
Madelena Laura Sirmen.

Pr. $\frac{5}{6}$

L O N D O N.
Printed for and Sold by William Napier, at his Music Shop
the Corner of Lancaster Court, Strand.
Where may be had Composed by the above Author.

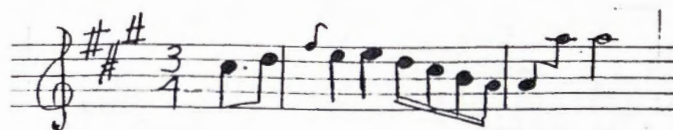
VI. Solo Concertos for the Violin $\frac{2}{6}$ 1. 0 Dito adapted for the Harpsichord by Sig.^r Girolamo $\frac{2}{6}$ 1. 0
The Harpsichord part of Dito Single. 0. 7. 6 VI. Quartets 0. 5. 0

Figure 16. Title Page of Lombardini-Sirmen's Six Duets, Op. 4 (London, c. 1778).

Sonata [No. 5] in A Major

I: Andantino, 3/4, rounded binary, 96

II: [I], Allegretto, 6/8, ternary, 65

Sonata [No. 6] in C Major

I: Allegro, 4/4, rounded binary, 112

II: [I], Allegro Brillante, 2/4, theme and variations, 125



Remarks: The Parisian publisher Boyer lists these Sonatas in its Catalogue for 1788 (Document No. 119), but no other evidence for a Boyer edition has been discovered. The Sonatas are also frequently entitled Six Duets.

Sources:Manuscripts

I-Ge N.1.6.6.(Sc.17)
 I-Ria Ms. 824
 I-TE Fonso Falchi

Prints

E-Mn M.1684-1685/5 (Hummel, 1773)
 F-Meyer (Hummel, 1773)
 F-Pc K.6077 (Venier, 1775)
 GB-Lbm G.4214.(12) (Napier, 1773)
 I-Vc (Napier, 1773)
 NL-DHgm (Hummel, 1773)
 S-H No. 36 (Hummel, 1773)
 S-Skma (Hummel, 1773)
 US-Wc M287.S99.Case (Napier, 1773)

Sonata in A Major for Violin and Bass, Vienna, 1785 (Document 128).

- I: Moderato, 2/4, rounded binary
 II: [V], Adagio Cantabile, 2/2
 III: [I], Lento tempo di Menuetto, 3/4



Sources:

Manuscripts: None

Prints

D-BRD-Tu Mk 90 S 5
 I-Vc
 US-Wc M287.A2S4.Case

SONATA
per il
 VIOLINO E BASSO
del
 SIG.^R L. SIRMEN

In Vienna presso Artaria Comp.

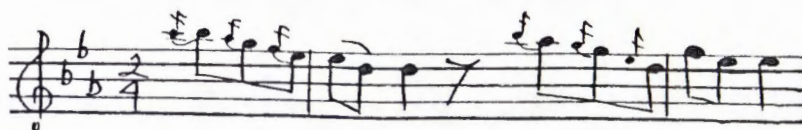
C.P.S.C.M.

Fig. 17. Title page of Lombardini-Sirmen's last known composition, a Sonata for Violin and Bass published singly by Artaria in Vienna in 1785.

Six Quartets [E^b, B^b, g, B^b, f, and E] by Lodovico Sirmen and Maddalena Laura Lombardini-Sirmen. The set corresponds to Op. 3, Nos. 1-6, in the Bérault edition (Document No. 25) and the Napier edition, n.o. (Document No. 94).

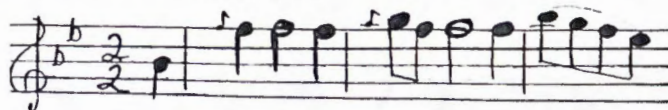
Quartet [No. 1] in E^b Major

- I: Andante ma con un poco di milto, 2/4, binary, 127
 II: [I], Allegretto, incipient ternary, 117



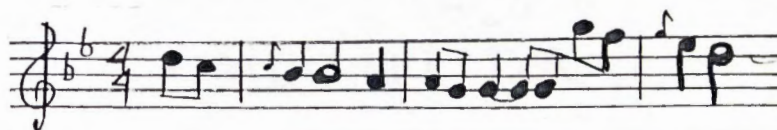
Quartet [No. 2] in B^b Major

- I: Andantino, 2/4, ternary, 104
 II: [I], Allegro, 2/4, incipient ternary, 214



Quartet [No. 3] in G Minor

- I: Tempo Giusto, 4/4, ternary, 87
 II: [IV/vi], Allegro, 2/2-6/8, rondo with 3 episodes, 130



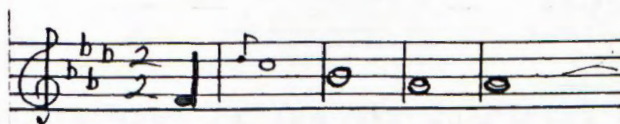
Quartet [No. 4] in B^b Major

- I: Cantabile, 4/4, rounded binary, 123
 II: [I], Menuetto, 3/4, 41



Quartet [No. 5] in F Minor

- I: Largo, 2/2; Allegro, 2/4; ternary, 158
 II: [I-IV], Menuetto and Trio, 58



SEI
QUARTETTI
A Violino 1, e II, Viola, e Violoncello
DEDICATI
Al Illustrissimo Signor Conte
BENEVENTO
Di San.^t Raffaele
E COMPOSTI DA
LODOVICO, E MADELENA LAURA SYRMEN
Prix
Opera III.^e
A PARIS
*Chez { Madame Berault M^{de} de Musique rue de la Comédie française
Faubourg S.^t Germain au Dica de l'harmonie
Et aux adresses ordinaires*
A. P. D. R.

Figure 18. Title Page of the Six Quartets, co-composed by Lombardini-Sirmen and Lodovico Sirmen and published by Berault (Paris, 1769).

Quartet [No. 6] in E Major.

I: Andantino, 3/4, incipient ternary, 123
 II: [I], Con brio, 2/4, incipient binary, 133



Remarks: There are discrepancies in the manuscripts, for example, the manuscript for Quartet No. 1, preserved in Genoa is attributed only to Lodovico Sirmen and the RISM title card for Quartet No. 1, preserved in GB-Cpl calls for a clarinet part..

Sources:Manuscripts:

GB-Cpl	Ms. 81, No. 15 (Quartet No. 1 only)
I-An	Ms. Mus. 28
I-Ge	M.3b.24.23 (Quartet No. 1 only)
I-Nc	Ms.22.3.8
I-Bc	KK.126 (Quartet No. 4 only)

Prints

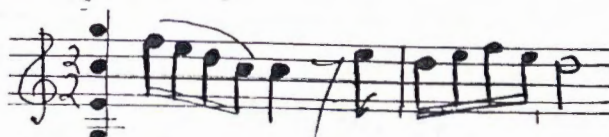
B-Bc	(Bérault, 1769)
GB-Cu	(Bérault, 1769)
GB-Cu	(Napier, c.1775)
GB-Lbm	G.413. (Bérault, 1769)
GB-Mpl	(Bérault, 1769)
US-Wc	M452.S627.Op.3.Case (Bérault, 1769)

Other Known WorksLodovico Sirmen

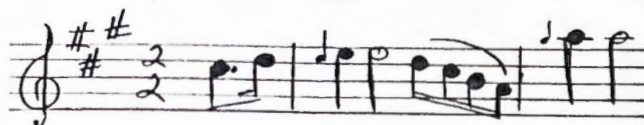
Six Trios for Violins and Bass [C, A, G, B^b, E^b, and F].
 The set corresponds to Op. 1, Nos. 1-6, in the J.J. Hummel edition (Document No. 58).

Trio [No. 1] in C Major

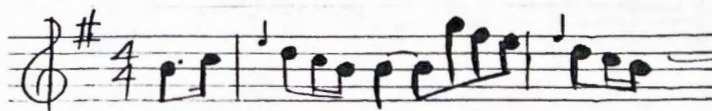
- I: Allegro, 2/2, rounded binary, 97
 II: [I], Menuetto, 3/4, 57

Trio [No. 2] in A Major

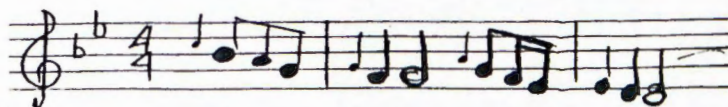
- I: Moderato, 2/2, rounded binary, 86
 II: [IV], Adagio, 2/2, double period, 31
 III: [I], Menuetto, 3/4, 41

Trio [No. 3] in G Major

- I: Andante, 4/4, rounded binary, 80
 II: [I,i], Menuetto and Trio, 54

Trio [No. 4] in B^b Major

- I: Allegretto, 2/2, rounded binary, 98
 II: [IV], Adagio, 4/4, double period, 34
 III: [I, IV], Menuetto and Trio, 40



Trio [No. 5] in E^b Major

- I: Lento, comodo con sordino, 2/2, binary, 70
 II: [I], Grazioso, 3/4, binary, 93

Trio [No. 6] in F Major

- I: Allegretto, 4/4, rounded binary, 89
 II: [IV], Largo, 4/4, ternary, 45
 III: [I], Allegro assai, 3/4, rounded binary, 110

Sources:Manuscripts

- I-An Ms. Mus. 89 (= No. 5)
 I-Ria Ms. 736
 S-SMm Ms. [2. Hälfte des 18 Jh.]

Prints

GB-Ckc (Hummel, 1769) [BUC gives 1765]

Concerto in G Major. Title page reads: Concerto/Di Flauto
 Traverso Con Violini Obbligato/Violini Violetta Corni e
 Basso Di Rinforzo/Del Sigr. Lodovico Sirmen.

- I: Moderato, 4/4, 82
 II: [V], Adagio, 2/2, 86
 III: [I], Allegro, 3/8, 166



Remarks: Manuscript contains two duplicate principal flute parts, one of which has written out cadenzas.

Manuscript Source

I-Pca N.1744.D.V'.

Concerto in B^b Major. Title page reads: Concerto/Per Violino Principale/Con Violini, Oboe Obbligati Corni da Caccia, Viola, e Basso/Del Sigr./Lodovico Sirmen./

- I: Allegro moderato, 4/4, 218
 II: [IV], Maestoso, 4/4, 89
 III: [I], Allegro, 3/8, 168

Manuscript Source

I-Ge

M.3b.24.26



Overture in E^b Major for Violins, Viola, Bass, Oboes, and Corno di Caccia. Title page reads: O./DXVIII./Overtureur/a piu Stromenti/. . .? di Caccia, Oboe/Del Sigr. Lodovico Sirmen.

- I: 4/4
 II: [vi], 3/4
 III: [I], prestissimo, 3/8



Manuscript Source

I-M

11.585.N46.5.

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Figure 19. Title Page of Rondo Song dedicated to Maddalena Lombardini-Sirmen (Paris, c.1780) by an anonymous composer.

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148

14

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2
CONCERTO
I
CEMBALO

Tutti
Moderato *f* *P* *f* *Tasto* *P* *3*

Handwritten musical score on page 150, featuring ten systems of piano and violin staves. The notation includes various musical symbols, dynamics, and performance instructions.

Key markings and instructions include:

- Tutti** (appearing in the 6th system)
- P.** (Piano, appearing in the 6th and 8th systems)
- f.** (Forte, appearing in the 6th and 8th systems)
- Tasto Solo** (appearing in the 6th system)
- Solo** (appearing in the 8th system)

The score is written in a single key signature (one flat) and common time. It includes numerous slurs, ties, and dynamic markings throughout the piece.



This page contains ten systems of musical notation, each consisting of a piano (p) and violin (v) staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes a fermata over a note in the violin part, marked with a '5'. The second system features a 'Tutti' marking. The third system includes a 'Solo Cadenza' marking. The fourth system includes a 'Tutti' marking. The fifth system includes a 'Tutti' marking. The sixth system includes a 'Tutti' marking. The seventh system includes a 'Tutti' marking. The eighth system includes a 'Tutti' marking. The ninth system includes a 'Tutti' marking. The tenth system includes a 'Tutti' marking.

6

Andante

This musical score is for a piano piece, marked "Andante". It begins with a treble and bass staff system. The treble staff is marked "Tutti. Tafto." and "P." (piano). The bass staff is marked "Cres:" (crescendo) and "P." (piano). The tempo is marked "Andante". The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as "Cres:", "P.", and "Solo". The piece is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes many slurs and ties, indicating a continuous melodic and harmonic flow. The score is arranged in a single system with multiple staves, typical of a piano score. The page number "153." is in the top right corner, and the number "6" is in the top left corner.

7

Cadenza

Tutti

Rondo
All-gretto

P Tutti

Solo



8

Handwritten musical score for a piano piece, page 155. The score consists of seven systems of two staves each. The key signature is one flat (B-flat). The music features complex rhythmic patterns, including triplets and sixteenth notes. The first system has a treble clef and a bass clef. The second system has a treble clef and a bass clef. The third system has a treble clef and a bass clef. The fourth system has a treble clef and a bass clef. The fifth system has a treble clef and a bass clef. The sixth system has a treble clef and a bass clef. The seventh system has a treble clef and a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings.

Ten

Tutti

Taſto Solo

Taſto

f

Taſto

Handwritten musical score for a piano piece, page 156, measure 9. The score is in G major (one sharp) and 3/4 time. It consists of eight systems of staves. The first system includes a "Solo" marking. The sixth system includes a "Tutti" marking. The eighth system includes a "3 Tasto" marking. The notation includes various musical symbols such as notes, rests, and fingerings.

10

Solo

Tutti 6 — 3 *Tasto* 3 6

Solo ad Libitum Tutti 6 6 3

CONCERTO

II

Tutti. *Allegro.* *P.*

f. *f.* *P.* *f.* *P.* *Cres.* *f.*

P. *Solo*

12

A handwritten musical score on page 159, system 12. The page contains eight systems of music, each consisting of a treble and bass staff joined by a brace. The notation is in a single key signature with a 2/4 time signature. The music is written in a fluid, cursive style with many slurs and ties. The first system begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. The subsequent systems continue this melodic and harmonic development, with some systems featuring more complex rhythmic figures and others showing a more melodic focus. The page is numbered '159.' in the top right corner and '12' in the top left corner of the first system.

Handwritten musical score for piano, consisting of seven systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system, with the first system starting with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system, with the first system starting with a treble clef and a key signature of one sharp (F#).

Key markings and dynamics include:

- Tutti** (first system, right-hand staff)
- P.** (first system, right-hand staff)
- f.** (second system, left-hand staff)
- P.** (second system, left-hand staff)
- f.** (second system, right-hand staff)
- P.** (second system, right-hand staff)
- f.** (third system, left-hand staff)
- Pf** (third system, left-hand staff)
- P.** (third system, left-hand staff)
- f.** (third system, left-hand staff)
- P.** (third system, left-hand staff)
- f.** (third system, left-hand staff)
- Solo** (fourth system, left-hand staff)

14

14

L'Alceste
Gluck

Andante

Tutti

po

A handwritten musical score on ten staves, likely for a piano or organ. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The score is written in a single system, with each staff containing a pair of staves (treble and bass clef). The music is in a key with one sharp (F#) and a 3/4 time signature. The notation includes many sixteenth and thirty-second notes, suggesting a fast tempo. There are several measures with repeat signs and some measures with fermatas. The word "Tutti" is written in the middle of the tenth staff. The page number "162" is in the top right corner, and the number "15" is in the top right corner of the first staff.

Tutti

16 Rondo

This page of handwritten musical notation is for a piano and cello. It consists of ten systems of music. The piano part is written on a grand staff (treble and bass clefs) and the cello part on a single bass clef staff. The music is in 2/4 time and D major. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano), 'f' (forte), 'pizz' (pizzicato), and 'Solo'. There are also performance instructions like 'Tutti' and 'Tasto Solo'. The handwriting is in ink on aged paper.

Credo

Tutti

Solo

Tutti *TS.*



CONCERTO III

All.^o

tasto solo

This page contains a handwritten musical score for a piece titled "CONCERTO III". The tempo is marked "All.^o" (Allegretto). The score is written for piano and solo parts, with the instruction "tasto solo" appearing twice. The music is in G major (one sharp) and 3/4 time. The score consists of eight systems of staves. The first system shows the beginning of the piece with a treble and bass staff. The second system includes dynamic markings *p* and *f*. The third system also includes *f* and *p* markings, along with the instruction "tasto solo". The fourth system continues the piano part with various fingerings. The fifth system includes a *p* marking. The sixth system features a "Solo" marking for the treble staff. The seventh and eighth systems show the continuation of the solo and piano parts, ending with a double bar line. The score is heavily annotated with fingerings (numbers 1-5) and dynamic markings.

Handwritten musical score on page 19 of manuscript 166. The score consists of eight systems of two staves each, written in treble and bass clefs with a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5. The word "tutti" appears in the sixth system, and "Solo" appears in the eighth system. The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.

20

tutti piano

Solo

The musical score is written for piano and consists of eight systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system is marked with the number '20' and the instruction 'tutti piano'. The second system has a 'Solo' marking above the right staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The notation is in a cursive, handwritten style typical of 19th-century manuscripts.

Handwritten musical score for a keyboard instrument, featuring eight systems of staves with treble and bass clefs. The music is in G major (one sharp) and includes various musical notations such as notes, rests, and dynamic markings. The score concludes with a "Cada. tutti" instruction and a final cadence.

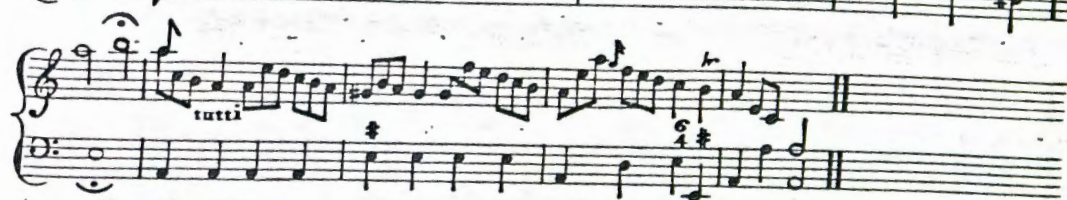
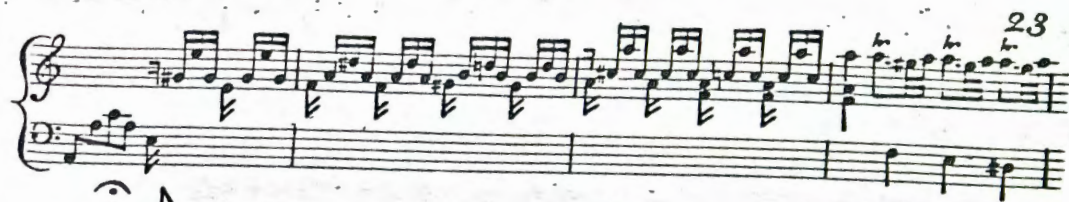
Key markings and instructions include:

- Solo* (above the first staff of the final system)
- Cada. tutti* (below the first staff of the final system)
- tutti* (above the seventh staff)
- raffo solo* (below the seventh staff)

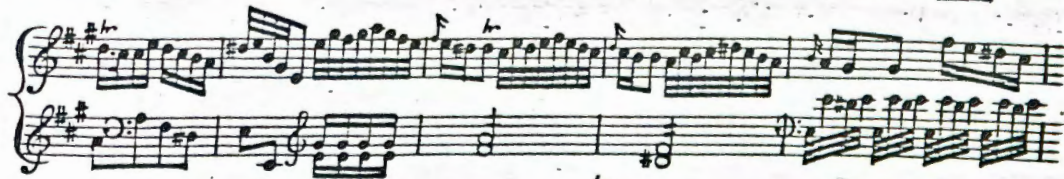
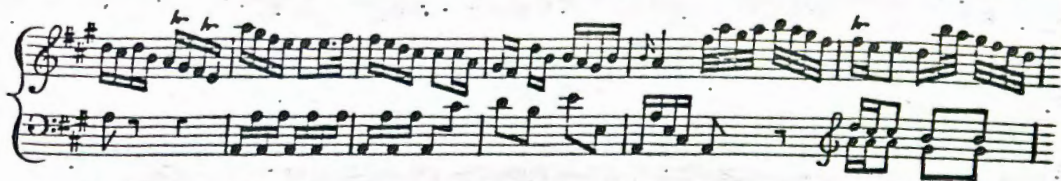
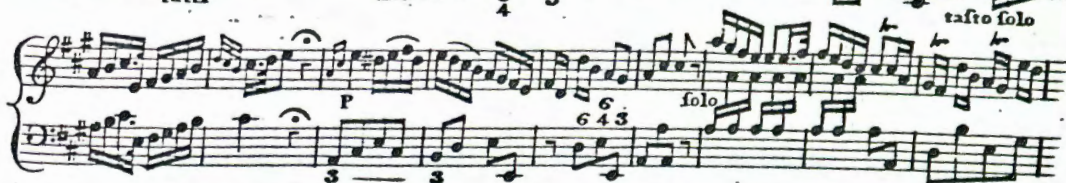
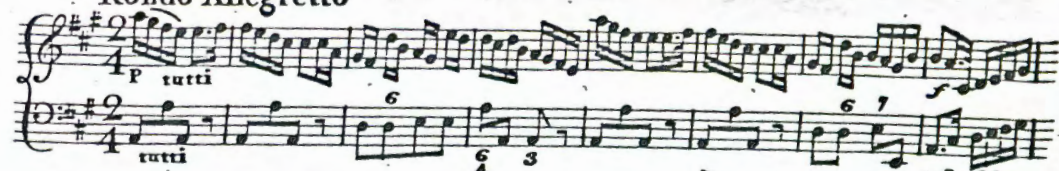
The score ends with a final cadence marked with a double bar line and a 4-3-2-1 fingerings sequence.

22 Adagio

Handwritten musical score for Adagio, page 169. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a common time signature (C). The second system includes a 'Solo' marking. The third system includes 'ten.' and 'ad. Lib.' markings. The fourth system includes an 'a tempo' marking. The score concludes with a double bar line on the final staff.



Rondo Allegretto



24

The musical score is written for piano and consists of seven systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble and bass staff, featuring a treble clef and a key signature of two sharps (F# and C#). The first staff has a 'P' (piano) dynamic marking and a 'Solo' instruction. The second staff has a 'Minore' (minor) instruction. The second system continues the melody and accompaniment. The third system features a 'tutti' instruction. The fourth system includes a 'tasto solo' instruction. The fifth system has a 'Solo' instruction. The sixth system continues the piece. The seventh system concludes the page. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for "L'Espresso" by Franz Liszt, measures 25-34. The score is in G major (one sharp) and 2/4 time. It features a piano accompaniment with a melodic line in the right hand and a more rhythmic line in the left hand. The melody is characterized by eighth and sixteenth notes, often beamed together. The left hand features a steady eighth-note accompaniment. The score includes dynamic markings like "f" (forte) and "p" (piano), and articulation like "tutti" and "Cade... P tutti". The piece concludes with a double bar line.

CONCERTO IV

Tutti

Allegro

The musical score for Concerto IV, page 27, is written for piano. It begins with the title "CONCERTO IV" and the tempo marking "Allegro". The score is divided into sections by markings such as "Tutti", "Piu", "Solo", "Segg", and "for". The notation includes treble and bass clefs, time signatures, and various musical symbols like notes, rests, and fingerings. The score is written in a single system, with the piano part on the left and the solo part on the right. The page number "27" is in the top right corner, and the page number "173" is in the top left corner.

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in several systems, each consisting of a treble and bass staff. The music is written in a style characteristic of the 19th century, with complex rhythmic patterns, including many sixteenth and thirty-second notes. There are various dynamic markings such as 'f' (forte), 'p' (piano), and 'h' (possibly for 'harmonica' or 'harmonic'). A 'Tutti' marking is visible in the middle of the page. The notation is dense and detailed, with many accidentals and slurs. The handwriting is in dark ink on aged paper.

This page contains eight systems of handwritten musical notation. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation is written in a fluid, cursive style characteristic of 18th or 19th-century manuscripts. The music features a variety of note values, including minims, crotchets, and quavers, as well as rests and bar lines. The first system shows a complex, fast-moving melody in the treble and a more rhythmic accompaniment in the bass. The subsequent systems continue this melodic and harmonic development, with some systems featuring more prominent melodic lines in the bass. The notation is densely packed, with many beamed notes and frequent bar lines. The paper shows signs of age, with some staining and wear along the edges.

30

Handwritten musical score for piano, page 176, measure 30. The score consists of eight systems of grand staves (treble and bass clef). The music is written in a single key with a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat signs. Performance markings include "Solo", "Tutti", and "Tasto Solo".

Largo

Handwritten musical score for a piece titled "Largo". The score is written on ten staves, each consisting of a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked "Largo". The score begins with a piano (p) dynamic. The first staff contains a melodic line with a "Solo" marking. The second staff contains a bass line with a "Solo" marking. The third staff contains a melodic line with a "Solo" marking. The fourth staff contains a bass line with a "Solo" marking. The fifth staff contains a melodic line with a "Solo" marking. The sixth staff contains a bass line with a "Solo" marking. The seventh staff contains a melodic line with a "Solo" marking. The eighth staff contains a bass line with a "Solo" marking. The ninth staff contains a melodic line with a "Solo" marking. The tenth staff contains a bass line with a "Solo" marking. The score concludes with a "Cadence" marking.

Handwritten musical score for a piece titled "Largo". The score is written on ten staves, each consisting of a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked "Largo". The score begins with a piano (p) dynamic. The first staff contains a melodic line with a "Solo" marking. The second staff contains a bass line with a "Solo" marking. The third staff contains a melodic line with a "Solo" marking. The fourth staff contains a bass line with a "Solo" marking. The fifth staff contains a melodic line with a "Solo" marking. The sixth staff contains a bass line with a "Solo" marking. The seventh staff contains a melodic line with a "Solo" marking. The eighth staff contains a bass line with a "Solo" marking. The ninth staff contains a melodic line with a "Solo" marking. The tenth staff contains a bass line with a "Solo" marking. The score concludes with a "Cadence" marking.

32

Rondo

Allegretto

The musical score is written for piano and features two distinct sections: a Rondo and a Minuetto. The Rondo section begins with a treble clef and a 6/8 time signature, marked 'Allegretto'. It includes dynamic markings such as 'p' (piano) and 'f' (forte), and performance instructions like 'tutti' and 'for' (for). The Minuetto section follows, marked with a 3/4 time signature and 'Solo'. The score is composed of eight systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and accidentals. The piece concludes with a final cadence in the bass staff.



179.

33

Musical score for piano, featuring multiple systems of staves with various musical notations, including treble and bass clefs, time signatures (e.g., 6/8, 3/4, 6/4), and dynamic markings such as *Solo*, *tutti*, *for*, and *Ad Lib.*. The score includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The piece concludes with a final measure marked *Ad Lib.* and a 3/4 time signature.

34

tutti
for
Solo
Ad Lib.
tutti *Solo* *tutti* *Solo*
Ad Lib.
Solo *tutti*
Candi *tutti*

CONCERTO V

Maestoso

tafto Solo

Pia

for

Pia

Pia

for

tafto Solo

Pia

for

Pia

for

for

36

Solo

The musical score consists of eight systems, each with a treble and bass staff. The notation is in a key with one flat (B-flat) and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The word "Solo" is written above the first system. The page is numbered 36 in the top left corner and 182 in the top right corner.

37

Handwritten musical score for piano, page 183, system 37. The score is written on eight staves, each consisting of a treble and bass clef. The music is in 2/4 time and features complex, rapid passages in both hands. The notation includes many sixteenth and thirty-second notes, often beamed together. There are several trills and triplets indicated. The piece concludes with a "Solo" section marked with a key signature change to one flat. The word "for" is written below the first staff of the solo section.

for

Solo

38

This page of musical notation, numbered 38 and 184, features eight systems of music. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'Solo' and 'p'. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The first system is marked 'Solo' and 'p'. The notation is complex, with many sixteenth and thirty-second notes, and some systems include triplets. The page is framed by a double-line border on the left and top, and a single-line border on the right and bottom.

Handwritten musical score on page 185, numbered 39. The score consists of ten systems of music, each with a treble and bass staff. The notation is in a single key signature (one flat) and includes various musical symbols such as notes, rests, and dynamic markings. The final system includes the word *tutti* and *Solo Cadenza*.

40

Adagio

Solo

The musical score is written for piano and violin. It begins with the tempo marking 'Adagio' and the instruction 'Solo'. The score is organized into eight systems, each containing a piano staff (bottom) and a violin staff (top). The key signature is one flat (B-flat). The piano part provides a consistent rhythmic foundation with eighth and sixteenth notes, while the violin part features more complex, flowing melodic passages. The final system concludes with a 'Solo Cad:' marking, indicating a solo cadence.



Rondo

tutti po

Musical score for a Rondo, page 41. The score is in 3/4 time and consists of eight systems of piano and vocal staves. The piano part is in the left hand and the vocal part is in the right hand. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The first system is marked 'tutti po'. The second system is marked 'Pia' and 'for'. The third system is marked 'Pia' and 'for'. The fourth system is marked 'Solo'. The fifth system is marked 'Ad Lib:'. The sixth system is marked 'Solo'. The seventh system is marked 'Solo'. The eighth system is marked 'Solo'.

Handwritten musical score on page 188, system 42. The page contains eight systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The score is written in a cursive, handwritten style.

Key markings and dynamics include:

- Al Lib.* (Ad Libitum) in the fourth system.
- tutti* in the fifth system.
- Pia* (Piano) in the sixth system.
- Solo* in the sixth system.

6

Ad Lib. tutti for

7 6 3 3 Pia

Solo

tutti

Solo: tutti

Arpeg. tutti

6 3 Pia for 6 3

CONCERTO VI *Allegro*

tasto Solo

Pia

tasto Solo

tasto Solo

Cres

For

tasto Solo

Solo

Handwritten musical score on page 191, page 45. The score consists of ten systems of two staves each. The notation is in treble and bass clefs. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings and performance instructions: "Segue" appears twice, "tutti" appears once, and "Solo" appears once. There are also numerical markings like "6" and "3" below the staves, possibly indicating fingerings or measures.

46

Solo

Handwritten musical score for piano, page 192, measure 46. The score consists of eight systems of two staves each (treble and bass clef). The music is written in a single key with a common time signature. The first system is marked 'Solo'. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with a double bar line and repeat dots at the end of the eighth system.

tutti

Solo Cadenza

tutti

tasto Solo



48

Andante

Handwritten musical score for the Andante section, measures 1 through 24. The music is written for piano in 4/4 time with a key signature of one sharp (F#). The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. The first measure is marked 'tutti p'. The second measure is marked 'for'. The third measure is marked 'Solo'. The fourth measure is marked '6 8'. The fifth measure is marked '6 8'. The sixth measure is marked '6 8'. The seventh measure is marked '6 8'. The eighth measure is marked '6 8'. The ninth measure is marked '6 8'. The tenth measure is marked '6 8'. The eleventh measure is marked '6 8'. The twelfth measure is marked '6 8'. The thirteenth measure is marked '6 8'. The fourteenth measure is marked '6 8'. The fifteenth measure is marked '6 8'. The sixteenth measure is marked '6 8'. The seventeenth measure is marked '6 8'. The eighteenth measure is marked '6 8'. The nineteenth measure is marked '6 8'. The twentieth measure is marked '6 8'. The twenty-first measure is marked '6 8'. The twenty-second measure is marked '6 8'. The twenty-third measure is marked '6 8'. The twenty-fourth measure is marked '6 8'. The section concludes with a 'Ced: tutti' marking and a final measure marked '6 8'.

Rondo

Handwritten musical score for the Rondo section, measures 25 through 32. The music is written for piano in 4/4 time with a key signature of one sharp (F#). The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. The first measure is marked 'tutti p'. The second measure is marked 'for'. The third measure is marked 'for'. The fourth measure is marked 'for'. The fifth measure is marked 'for'. The sixth measure is marked 'for'. The seventh measure is marked 'for'. The eighth measure is marked 'for'. The ninth measure is marked 'for'. The tenth measure is marked 'for'. The eleventh measure is marked 'for'. The twelfth measure is marked 'for'. The section concludes with a final measure marked 'for'.

Handwritten musical score on page 49 of manuscript 195. The page contains eight systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. The word "Pia" is written above the second system, and "tasto Solo" appears below the first and second systems. The word "Solo" is written above the third system. The word "for" is written above the fourth system. The notation is dense and characteristic of 18th-century manuscript notation.

50

Handwritten musical score for piano, page 50, numbered 196. The score consists of ten systems of two staves each. It features various musical notations including treble and bass clefs, key signatures (one sharp and one flat), time signatures (4/4 and 6/8), and dynamic markings such as "tutti" and "Solo". The notation includes eighth and sixteenth notes, rests, and fingerings. The manuscript is written in ink on aged paper.

51

tutto Solo

63