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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1979
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).
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 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

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 document-
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 Syrmen,” 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-

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. 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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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-Sirmenti, I Mendicanti, in particular.

Except for Burney, there is no mention made of Lombardini-Sirmenti 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. 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. 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.


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.

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

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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.  

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. 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


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. 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.

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. At the same time, Venice was equally famous for its 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’ Ospedaleetto (Little Hospital). One of the most important

10. Logan, op. cit., 202-10. See Vernon Lee (Violet Paget), Studies of the 16th 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, Cod, Caesar, and Mammon (Nottingham: University of Nottingham, 1970), 16, and Walter H. Rubsam, 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., 1, 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 Ospedali of Venice," The Musical Quarterly XXIV (1938), 306-12; 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 ospitalli, 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. 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.

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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. 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. 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.

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 publicio" for the history of music is not fully understood. 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.

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 "privileggiati 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. Baretti, 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. 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.

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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-Sirmeni), Francesca Tomi (like Lelia, a soprano); Laura Risegari, contralto; Antonia Lucovich, a Sclavonian (Slav) alto; Teresa Almerigo; Antonia Cubbi, another Tartini student, and of Greek descent; Francesca Rossi, harpsichordist; and Giacoma Frari. See George Sand, Consuelo (London, 1876).

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. 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. Among his students were the violinist-composers André Noel Fagin (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. Tartini travelled the 26 miles between

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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. 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."

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

25. Francesco Caffi, Storia della Musica, op. cit., II, 70-71; Minos Dounias, Die Violinkonzerte Giuseppe Tartinis (Zürich: Moseler, 1966), 200, and Arthur Pougín, 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 Stomba" 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.


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."

25. Francesco Caffi, Storia della Musica, op. cit., II, 70-71; Minos Dounias, Die Violinkonzerte Giuseppe Tartinis (Zürich: Moseler, 1966), 200, and Arthur Pougín, 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 Stomba" 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.


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(1697-1773) calls Tartini "Der lombardische Violinist\textsuperscript{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.\textsuperscript{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-

\textsuperscript{28} As quoted in Dounias, \textit{Die Violinkonzerte}, op. cit., 40.

\textsuperscript{29} Norman K. Nunamaker, "The Virtuoso Violin Concerto Before Paganini: The Concertos of Lolli, Giornovichi, and Wolde-mar," Unpublished Ph.D dissertation, University of Indiana, Bloomington, 1968, 143: "The 'old' violin with its fingerboard--up to 2" or 2\frac{1}{2}" 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. 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. 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."


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

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 Stratico 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. Waddalena 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.

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

* 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"

1768-99: 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 Communale, 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 Venerdì 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' Ludovico Sirmen avrà ottenuta licenza in iscritti da Mgr. Arcivescovo."
PARIS, France


"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 Larrivée.)--Gelin 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.


"Le 15 Aout 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 et jolie, a exécuté avec son mari un concerto de leur composition. Les Directeurs avaient exigé qu'elle ne jouât nulle part avant ce jour célèbre, ce qui avait redoublé la curiosité. Elle a été fort applaudi. 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."

"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, concourent (sic) à la mettre au premier rang des virtuoses."


"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."


"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."


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


"Six nouveaux trios à deux violons et basse, par Louis Sirmen, 1er violon de la Ste-Chapelle de Bergame. Prix: 1 liv. 4s., chez l'auteur, rue des Grands-Augustine, à l'hôtel de Turin, etc. (Œuvre 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.


"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).


1769

PARIS, FRANCE


"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 applaudissements que reçoit cette virtuose. Ils sont dus à la supériorité de son talent."


"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."


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


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.


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 comunicate 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 letteraria, Tom 5. Part.2. Primo Giugno 1770. pag. 74. e seg. (See below, No. 33a). Si stampò al tre si separata in Venezia dal Colombani, come una importante Lezione per i Suonatori di Violino, e di cione siamo giustamente obbligati al nostri Sig. Dottore Anton-Bonaventura Sberti, che di essa ce ne ha conservata la copia. ..."


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. Amsterdam, 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 dediees [sic]. ... Composés par Madame Lombardini Sirmen. ... Oeuvre premiere./Amsterdam, J.J. Hummel, s.d./3 fasc.: vl I, vl II, b (vlc). Grave."

32. 1770. Title Page reads: "Six/Trios/a/deux Violons et/Violoncello oblié/Composes par/Madame Lombardini Sirmen/Élève 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 importan
ta 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."


"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 (1743-1800), 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 Arianna e Teseo and one of Artauxeres 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 Ristorini; first man--Lovattini."


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 Olimpische, Songs by Sga. Grassi,

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


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."


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.

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."


"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. Élève du célèbre Tartini, Œuvre première.

**DEDICACE**

"Madame, Votre Altesse Royale a daignée 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 caract-
 térise, et l'ouvrage, et les voeux, 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, Vernor, 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."


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.
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."

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, à Amsterdam, & De B. Hummel, Marchand de Musique dans le Spuystraat, à 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"

1771. Catalogue Thematique ou Commencement de toutes les Oeuvres de Musique, qui sont du propre fond de J.J. & B. Hummel, Publie a la Commodity des Amateurs, par ou ils pourront voir, Si les Pieces qu'on leur presente pour Original, n'ont pas deja ete imprimees. 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.

1771. RISM title card reads: "Sirmen. (Maddalena Laura Lombardini)/Six Trios a deux violons et basse... Oeuvre I. Grave/par Mdme Sieber, mis au jour par Mr. Sieber.../Paris, l'editeur; Lyon, Castaud (s.d.) [153] [1171] e parties separées (vl I, vl II, b)."


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.


"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 Veggioratori, 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), Dupont (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.


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

"Covent Garden Theatre, March 11, 1772. Judas Maccabaeus. 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."


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.


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 ad 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.


78. 1772. The Title Page for the J.J. Hummel edition (Amsterdam, 1772) of Lombardini-Sirmen's concertos reads:


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

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

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 Madeleena 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."


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.

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).

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-
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; Armindo, 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.


Text is not available to me.
1773

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

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

1773. From Playbills of Haymarket Theater, cited by George
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."

May 27, 1773. From Playbills of Mary-le-Bone Gardens,
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.

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

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

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.

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 L1l;1./NB. These Concertos being
properly Adapted for the Harpsichord by Sig.r. Giordani,
may be had/seperate. Pr7;6d. or may be Play'd as Harpsi-
chord Concertos by leaving out the Violin Principale./
London/Price L1l;1. Printed for Willm. Napier. Corner of

1773-74

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/Madlena Laura Svrmen/adapted for the Harpsichord by/Sigr. Giordani./Price Single 7s 6d, with Accompaniments 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 6d/Ashby Sculp."

94. **1773/1775?** RISM (Recueils Imprimes XVIIIe Siecle, op. cit., I, 295) item for the Sirmens' Six Quartets, published by Napier, reads:


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


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 Quatrièm./A la Haye/chez B. Hummel./Prix f3.“ (See Frontispiece) PNo. 8718.”

1774


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

"Sei duetti per due violini, composti dalla Sigra Madalena-Laura Sirmen, Op. VA Nuovamente Stempata a specie di G.B. Venier. Prix 7 liv. 4S. a 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 VA. Nuovamente stampata a specie di G.B. Venier. Gravée per Richomme."

101. Fall 1775. Archivio Storico Communale, 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 III/Prix 3th.12f./A Paris/chez Borelly rue et vis a vis la Ferme le l'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 a vis la ferme de l'Abbaye St. Victor./et aux adresses Ordinaires./En Province/chez Mrs. Les Mde. de Musique/Gravé par Mile. 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 a vis la ferme de l'Abbaye St. Victor./et aux adresses Ordinaires./En Province/chez Mrs. Les Mde. de..."
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."

Catalogue Des Livres de Musique tant Vocale
qu'Instrumentale, qui se vendent chez Jean Julien Hummel,
Marchand au grand Magazin de Musique sur le Vijendam,
a Amsterdam & chez Burchard Hummel au grand Magazin de
Musique dans la Spuysterstraat, 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 ap-
plaudissements."

1778

106. April 12-20, 1778. From The Letters of Mozart and His
ed. 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
..."
1778-80

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.


109. **Circa 1778.** Title Page for the Napier edition of Lombardini-Sirmen's Six Duets, dedicated to the Duke of Gloucester, reads:

"Six/Duetts/for two/Violins/Most humbly Dedicated to his/ Royal Highness the Duke of Gloucester, by his Royal Highnesses devoted humble Servant, Madelena Laura Syrmen;/ Pris: 7s:6/ London, 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--L 1:1.0/The Harpsichord part of Ditto Single: 0.7:6/Ditto adapted for the Harpsichord by Sigrr. Giordani L 1:1.0/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.


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: "Cô flebili lamenti, cô dolorosirai, cô dolorosirai, cô dolorosirai, pietà mi chiederei, ne troverai pietà, etc."
Circa 1780

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

Claudio Sartori, Dizionario Degli Editori Musicali Italiani (Firenze: Oschki, 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).


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 Roullede, on the title page, and a paste-over label of the first imprint.

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


Hopkinson, A Dictionary of Parisian Music Publishers, op. cit., 34-37, states that the publisher De Roullede "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 Chevardière (Louis Balthasar). The first Catalogue published by De La Chevardière 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.

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


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.


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'était 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 avait 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'étonne pas. Ceci est loin d'être une critique 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 ramènera autant de suffrages qu'elle en a obtenus autrefois."


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.


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-Sirven's performance on this date (No. 123). The text is not available to me.


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." Sirven is the only such work to be included.

"Violino Solo con Basso. 1. Sonata da L. Sirven. a Violino e Basso. Vienna (plus incipit)."

128. 1776-1786. Title Page for possibly the last of Sirven publications reads: "Sonata/per il/Violino e Basso/del/Sigr. L. Sirven/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-Sirven, but the title page itself credits authorship to "Sigr. L. Sirven," which could easily be presumed to be Lodovico Sirven. Hannelore Gericke, Der Wiener Musikalienhandel von 1700 bis 1778 (Graz, 1960), 92, shows that the edition was published in 1776. See p. 122.

131. 1788. Catalogue des Oeuvres apparéns 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: "Syrmen, Ludovico | 2 esemplari | Sei Duetti A Due Violini di Lodovicò Sirmen, Venice, dalli Sigr. Antonio Zatta e Figlie, dal Sigr. Franco Colino Libraro a Ravenna e dal Au-tore per il prezzo di Pavoli diece, s.d., 2 facs., 1 cm, 34x23; viol I, viol. II, [G,C,D,B,F, 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.

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 sobriquet 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 fueled 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-
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, Raffaelle (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 Molidor; 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 (Carbondale, 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, 1967], 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

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 fils 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 Esteban 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 Ital-
an Opera Company under Antonio Bertoldi on Oct. 4, 1780.
A production of the opera also took place in Turin in 1779.
According to Engländerc, Lombardini-Sirmen was already on
contract to the Italian Opera in Dresden on Oct. 9, 1779
(Document No. 113). Robert Prülss, 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 vari-
ous spellings of Lombardini-Sirmen's married name, however,
(Sirmen, Sirman, Sirmin, Sirmien, Sireman, de Sireman, de Seriman, Syrmen, Syrmen, 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, Biografisches 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.
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.)

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<td>I-Tra</td>
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<td>I-Vc</td>
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<td>Washington, D.C., Library of Congress, Music Division</td>
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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.).

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.36,24,25
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,B2,2.073 (Napier, 1773?)
US-Wc M1012,S99,Op.3,P,Case (Napier, 1772?)
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:

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-Yc
NL-DHgm  Nr. 3946.75  (Hummel, 1772)
S-Skma  (Hummel, 1772), No. 2 only
        (Borelly, 1775-77)
US-AAu  M1040.B29, C73  (Napier, 1773?)
       M1012.S62, Op.3, 1770, P  (Napier, 1773?)
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. 102).

I: Allegro, 4/4, concertante 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)
B-Mn M709-716/9 (Hummel, 1772)
M688-899/3 (Napier, 1773?)
GB-Ldm R.M.17.3.4(14) (Napier, 1773?) Incomplete
I-Vc
NL-DHem Nr. 3946.75.B.Muz (Hummel, 1772)
S-Skma (Borelly 1775-77)
US-AAu M1040.329.073 (Napier, 1773?)

* RISM title card reads: Concerto di Violino con diversi strumenti obligati della sig.ra Maddalena Sirmen. Anno 1791 (La magg.): Il Parti mss. del sec. XVIII, cm. 22 x 29; viol. prin., viol. 1° obbl., viol. 2° obbl., viol. 1° e 2° di rip., Ob. 1° e 2°, Corno 1° e 2°, 2 B. Sul. B: "Del sig. D. Gio. Ferrari di Castelnuovo." 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. 90, 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: Largo, 4/4, incipient binary, 37
III: Allegretto, 6/8-3/4, rondo with 3 episodes, 171

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

Prints:
B-Be T5811 (Hummel, 1773) Incomplete
E-Mm M688-899/4 (Napier, 1773?)
CS-Ldm R.M.17.3.4(14) (Napier, 1773?) Incomplete
NL-Dhgm Nr. 11321.31.30.B.M-R-S (Hummel, 1773)
S-Sk (Hummel, 1773)
S-Skma (Hummel, 1773)
S-Str (Hummel, 1773)
US-AAu M1040, B29, C73 (Napier, 1773?)
Concerto [No. 5] in 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: [III], 3/4, rondo with 3 episodes, 181

Sources:
Manuscripts:
None

Prints

E-Bc "T581 (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.B29,073 (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: L.V.I. Andante, 3/4, incipient binary, 58
III: L.V.I, 3/4, rondo with 2 couplets and 2 episodes

Sources:
Manuscripts
None

Prints

B-Bc T5811 (Hummel, 1773) Incomplete
B-Mn M688-699/6 (Napier, 1773?)
GB-Ldn 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.B29.073 (Napier, 1773?)
US-We M1012.362.Op.3.1770.P. (Napier, 1773?)
Figure 9. Title Page of Lombardini-Sirmen's Violin Concerto No. 1 in Bb Major in the manuscript preserved in Münster as part of the private collection of the Duke of Mecklenburg, brother of Queen Charlotte of England.
Trois Concerts
A Violino Principale,
Violino Primo & Secondo,
Alto & Basle.
Hautbois & Cornes de Chasse ad Libitum.
Composees
Par
M. l'Int. &
M. L. Syrmén.
OEUVRE SECONDE.

Amsterdam chez J.J. Hummel,
Marville & Imprimeur au Grand
Magasin de Musique.

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.

Opera III.

PRICE 3S. 6D.

LONDON.
Printed for William C. Napier, the Cornet of
Lombard's Head, Strand. 1771.

Figure 11. Title Page of Lombardini-Sirman'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 "oeuvr. IV"

Prints Sources
GB-Lbm (Longman & Broderip, c.1785)
GB-Lbm R.M.17.C.4(14) (Napier, 1773?)
US-NYpl 158620A (Napier, 1773?)
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).
CONCERTOS
for the
Harpichord
or
Piano Forte.

Composed by
MADELENA LAURA SYRMEN
adapted for the Harpsichord by
SIG. GIORDANI.

Price Single 7s. 6d, with Accompaniments 1l.

London, Printed for R. A. Naipier, Corner of Lancaster Court, Strand, where may be had the above Concertos for the Violin
from 8 to 1, and a Set of Sonatas by Madam Syrmen for 12s.

Figure 19. 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).

\[
\begin{align*}
T_1, T_2, T_3 & \quad \text{Tutti or ritornello sections} \\
S_1, S_2, S_3 & \quad \text{Solo sections} \\
1P, 2P & \quad \text{Principal themes stated in the tonic} \\
1S & \quad \text{Secondary theme stated in the dominant} \\
1T, 2T & \quad \text{Transitional or modulatory themes} \\
K & \quad \text{Closing theme} \\
a & \quad \text{Antecedent phrase of a theme} \\
a' & \quad \text{Consequent phrase similar but not identical to antecedent phrase} \\
b, c, d, etc. & \quad \text{Consequent phrase(s) in contrast to antecedent phrase.} \\
\text{Exp.} & \quad \text{Exposition} \\
\text{Dev.} & \quad \text{Development} \\
\text{Recap.} & \quad \text{Recapitulation} \\
* & \quad \text{Solo cadenza} \\
\text{Coda} & \quad \text{Coda} \\
\text{Intro.} & \quad \text{Introduction}
\end{align*}
\]

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 Giornovichi, 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; homophonically, 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.

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 altera-
tion—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 com-
pelling unity. Composers found their way to-
ward 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.

Lombardini-Sirmen Style Traits

It would be foolhardy to try to make a case for Lombar-
dini-Sirmen's six violin concertos as being either the best
concertos written in their day or even among the best. None-
theless, it can be stated that these concertos helped prepare
the way for the best concertos composed in the Classic period.

XXXI (1959), 170-85.

2. Richard L. Crocker, A History of Musical Style (New York:
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—violin, 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 Giornovici,

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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 Giornovichi 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♭, 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 Bb Major.

CONCERTO IN Bb 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 alter-
nation of tutti and solo textures that does not occur in
other movements. Variety of textures increases as new in-
strumental 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 re-
sponse 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
hold 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. 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.

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<th>Concerto No. 1</th>
<th>1st Movt.</th>
<th>2nd Movt.</th>
<th>3rd Movt.</th>
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<tbody>
<tr>
<td>Key</td>
<td>E♭ Major</td>
<td>F</td>
<td>E♭</td>
</tr>
<tr>
<td>Tempo</td>
<td>Allegro</td>
<td>Andante</td>
<td>Allegretto</td>
</tr>
<tr>
<td>Meter</td>
<td>4/4</td>
<td>3/8</td>
<td>2/4</td>
</tr>
<tr>
<td>Form</td>
<td>Concerto-</td>
<td>Rounded-</td>
<td>Rondo</td>
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<th>2nd Movt.</th>
<th>3rd Movt.</th>
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<tbody>
<tr>
<td>Key</td>
<td>F Major</td>
<td>A</td>
<td>F</td>
</tr>
<tr>
<td>Tempo</td>
<td>Allegro</td>
<td>Andantino</td>
<td>Allegro non tanto</td>
</tr>
<tr>
<td>Meter</td>
<td>4/4</td>
<td>3/4</td>
<td>2/4</td>
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<th>3rd Movt.</th>
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<td>A</td>
</tr>
<tr>
<td>Tempo</td>
<td>Allegro</td>
<td>Adagio</td>
<td>Allegretto</td>
</tr>
<tr>
<td>Meter</td>
<td>4/4</td>
<td>2/4</td>
<td>2/4</td>
</tr>
<tr>
<td>Form</td>
<td>Concerto-</td>
<td>Rounded-</td>
<td>Rondo</td>
</tr>
<tr>
<td>sonata</td>
<td>binary</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Concerto No. 4</th>
<th>1st Movt.</th>
<th>2nd Movt.</th>
<th>3rd Movt.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>C Major</td>
<td>G</td>
<td>C</td>
</tr>
<tr>
<td>Tempo</td>
<td>Allegro</td>
<td>Andante</td>
<td>Allegretto</td>
</tr>
<tr>
<td>Meter</td>
<td>4/4</td>
<td>3/4</td>
<td>6/8 - 3/4</td>
</tr>
<tr>
<td>Form</td>
<td>Concerto-</td>
<td>Rounded-</td>
<td>Rondo with two minuet couplets</td>
</tr>
<tr>
<td>sonata</td>
<td>binary</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Concerto No. 5</th>
<th>1st Movt.</th>
<th>2nd Movt.</th>
<th>3rd Movt.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>B♭ Major</td>
<td>Eb</td>
<td>B♭</td>
</tr>
<tr>
<td>Tempo</td>
<td>Maestoso</td>
<td>Adagio/Andante</td>
<td>No designation</td>
</tr>
<tr>
<td>Meter</td>
<td>4/4</td>
<td>2/4</td>
<td>3/4</td>
</tr>
<tr>
<td>Form</td>
<td>Concerto-</td>
<td>Rounded-</td>
<td>Rondo</td>
</tr>
<tr>
<td>sonata</td>
<td>binary</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Concerto No. 6</th>
<th>1st Movt.</th>
<th>2nd Movt.</th>
<th>3rd Movt.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>C Major</td>
<td>a</td>
<td>C</td>
</tr>
<tr>
<td>Tempo</td>
<td>Allegro</td>
<td>Largo</td>
<td>Allegretto</td>
</tr>
<tr>
<td>Meter</td>
<td>4/4</td>
<td>3/4</td>
<td>3/4</td>
</tr>
<tr>
<td>Form</td>
<td>Concerto-</td>
<td>Rounded-</td>
<td>Rondo</td>
</tr>
<tr>
<td>sonata</td>
<td>binary</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Movement</th>
<th>No. 1</th>
<th>No. 2</th>
<th>No. 3</th>
<th>No. 4</th>
<th>No. 5</th>
<th>No. 6</th>
<th>Av. Lgth.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>155</td>
<td>168</td>
<td>173</td>
<td>173</td>
<td>197</td>
<td>173</td>
<td>172.5</td>
</tr>
<tr>
<td>II</td>
<td>66</td>
<td>73</td>
<td>48</td>
<td>58</td>
<td>49</td>
<td>39</td>
<td>55.5</td>
</tr>
<tr>
<td>III</td>
<td>142</td>
<td>135</td>
<td>118</td>
<td>172</td>
<td>181</td>
<td>171</td>
<td>153.1</td>
</tr>
</tbody>
</table>

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

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-Sirmer'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.

---

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.**

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti</th>
<th>Solo 1</th>
<th>T2</th>
<th>S2</th>
<th>T3</th>
<th>S3</th>
<th>T4</th>
<th>S4</th>
<th>T5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>ABC</td>
<td>Transition or BC</td>
<td>TA</td>
<td>A</td>
<td>B</td>
<td>T</td>
<td>B</td>
<td>A</td>
<td>Cadenza</td>
</tr>
<tr>
<td>Key</td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>V</td>
<td>V</td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>A</td>
</tr>
</tbody>
</table>

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, Giornovichi, and Carl and Anton Stamitz. 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.
Example 5. A Table Showing the First-Movement Concerto Plan Circa 1760, Based on Simon.

<table>
<thead>
<tr>
<th>Section</th>
<th>T1</th>
<th>S1</th>
<th>T2</th>
<th>S2</th>
<th>T3</th>
<th>S3</th>
<th>T4</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Key</th>
<th>Major</th>
<th>Minor</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I</td>
<td>i</td>
</tr>
<tr>
<td>I</td>
<td>I</td>
<td>III</td>
</tr>
<tr>
<td>II</td>
<td>V</td>
<td>III</td>
</tr>
<tr>
<td>V</td>
<td>v½I</td>
<td>V/i</td>
</tr>
<tr>
<td>---</td>
<td>I</td>
<td>i</td>
</tr>
</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th>Section</th>
<th>T1 *</th>
<th>S1</th>
<th>T2</th>
<th>S2</th>
<th>T3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concerto No. 1</td>
<td>I-V-I</td>
<td>I-V</td>
<td>V-V</td>
<td>V-vi</td>
<td>I-vi-I</td>
</tr>
<tr>
<td>Bars:</td>
<td>1P, 1T,</td>
<td>1P, 1T,</td>
<td>1P,</td>
<td>1P</td>
<td>1S, 2T,</td>
</tr>
<tr>
<td>Themes:</td>
<td>1S, K</td>
<td>1S, 2T,</td>
<td>2P,</td>
<td>2P</td>
<td>K</td>
</tr>
</tbody>
</table>

| Concerto No. 2 | I-V | I-V | V-V | V-vi | I-I | I-I |
| Keys: | I-38 | 38-79 | 70-103 | 104-26 | 126-61 | 151-68 |
| Bars: | 1P, 1T, | 1P, 2P, | 1P, 1T, | K, 2T | 1F, 2P | Coda |
| Themes: | 2P, 2T, | K, 3T |

| Concerto No. 3 | I-V | I-V | V-V | V-vi | I-I | I-I |
| Keys: | I-36 | 36-79 | 50-100 | 101-27 | 127-65 | 165-73 |
| Bars: | Intro., | T, 2P, | 2P, | 1P, | 2P, | Intro./ |
| | | 1S |

| Concerto No. 4 | I-V | I-V | V-V | V-vi-I | I-I | I-I |
| Keys: | I-I | 33-88 | 89-104 | 105-49 | 143-64 | 164-74 |
| Bars: | 1P, (a+b) | 10(a) | 1P(a) | 1P(a+b) | 1P(a) |
| Themes: |

| Concerto No. 5 | I-V | I-V | V-V | V-vi-I | I-I | I-I |
| Themes: |

| Concerto No. 6 | I-V | I-V | V-V | V-vi | I-I | I-I |
| Keys: | I-I | 29-75 | 76-94 | 89-136 | 137-62 | 163-73 |
| Bars: | 1P(a+b) | 1P(a+b) | 1P(a+b) | 1P | 1P, K, | K |
| Themes: | 1P, 1P, | T, K, | |

* 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 restatement 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 Giornovichi and many of contemporary composers.


<table>
<thead>
<tr>
<th>Concerto No. 1</th>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of bars:</td>
<td>69</td>
<td>39</td>
<td>48</td>
</tr>
<tr>
<td>% of movt.:</td>
<td>43</td>
<td>25</td>
<td>32</td>
</tr>
<tr>
<td>T/S portions:</td>
<td>27:141</td>
<td>17:20</td>
<td>46:12</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Concerto No. 2</th>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of bars:</td>
<td>79</td>
<td>48</td>
<td>39</td>
</tr>
<tr>
<td>% of movt.:</td>
<td>46</td>
<td>28</td>
<td>26</td>
</tr>
<tr>
<td>T/S portions:</td>
<td>30:41</td>
<td>24:24</td>
<td>35:14</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Concerto No. 3</th>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of bars:</td>
<td>79</td>
<td>47</td>
<td>40</td>
</tr>
<tr>
<td>% of movt.:</td>
<td>45</td>
<td>27</td>
<td>29</td>
</tr>
<tr>
<td>T/S portions:</td>
<td>36:43</td>
<td>20:27</td>
<td>39:19</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Concerto No. 4</th>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of bars:</td>
<td>97</td>
<td>55</td>
<td>31</td>
</tr>
<tr>
<td>% of movt.:</td>
<td>50</td>
<td>31</td>
<td>19</td>
</tr>
<tr>
<td>T/S portions:</td>
<td>32:54</td>
<td>16:39</td>
<td>20:11</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Concerto No. 5</th>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of bars:</td>
<td>99</td>
<td>81</td>
<td>17</td>
</tr>
<tr>
<td>% of movt.:</td>
<td>50</td>
<td>42</td>
<td>8</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Concerto No. 6</th>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of bars:</td>
<td>75</td>
<td>40</td>
<td>34</td>
</tr>
<tr>
<td>% of movt.:</td>
<td>43</td>
<td>24</td>
<td>23</td>
</tr>
<tr>
<td>T/S portions:</td>
<td>26:47</td>
<td>14:42</td>
<td>24:10</td>
</tr>
</tbody>
</table>
Opening tuttiis 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 Giornovichi'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 Giornovichi 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 tuttiis. The proportion of the first and second tutti 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.

Ritornello 1 Solo 1 R2 S2 R3

I → V —— V → I

Repetition of "principal melodic parts of the whole movement"

**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. 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.

---

Finales. Lombardini-Sirmen's six rondo movements predate those of Giornovichi 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. Giornovichi's Concerto No. 15 presages the Mozart Piano Concerto in E♭ (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--

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

**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

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.

<table>
<thead>
<tr>
<th>Movements</th>
<th>Concerto No. 1</th>
<th>No. 2</th>
<th>No. 3</th>
<th>No. 4</th>
<th>No. 5</th>
<th>No. 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>unison</td>
<td>V</td>
<td>unison</td>
<td>I₆</td>
<td>I₆</td>
<td>I₆</td>
</tr>
<tr>
<td>II</td>
<td>I₆</td>
<td>I₆</td>
<td>i₆</td>
<td>I₆</td>
<td>I₆</td>
<td>I₆</td>
</tr>
<tr>
<td>III</td>
<td>vii √ or V₉</td>
<td>I₆</td>
<td>I₆</td>
<td>I₆</td>
<td>I₆</td>
<td>I₆</td>
</tr>
</tbody>
</table>
A written-out cadenza for the first movement of Concerto I 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.


<table>
<thead>
<tr>
<th>Movements</th>
<th>Concertos</th>
<th>No. 1 (B³)</th>
<th>No. 2 in E</th>
<th>No. 3 in A</th>
<th>No. 4 in C</th>
<th>No. 5 in B³</th>
<th>No. 6 in C</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>I-V-vi-I</td>
<td>I-V-vi-I</td>
<td>I-V-vi-I</td>
<td>I-V-vi-I</td>
<td>I-V-vi-I</td>
<td>I-V-vi-I</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>I-V-vi-I</td>
<td>I-V-vi-I</td>
<td>i-V-III/iii-I</td>
<td>I-V-III/iii-I</td>
<td>I-V-III/iii-I</td>
<td>I-V-III/iii-I</td>
<td>I-V-III/iii-I</td>
</tr>
<tr>
<td>III</td>
<td>I-V-vi-I</td>
<td>I-V-vi-I</td>
<td>I-I</td>
<td>I-V-vi-I</td>
<td>I-V-vi-I</td>
<td>I-V-vi-I</td>
<td></td>
</tr>
</tbody>
</table>

Lombardini-Sirmen’s choice of keys extends from C (Concertos 4 and 6) to 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, Giornovichi’s harmonies are similarly predictable. Lombardini-Sirmen’s method of leaving the relative minor \textit{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♭, 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 Giornovichi’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-


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 Giornovichi, 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 syncopated, second-beat cliché used by Stamitz fils and Haydn, among others, is a constant feature of Lombardini-Sirmen's melodic cupboard. The use of anacrusis is another.

Opening tutti 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 up-beats, 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.
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.

LETTERA, EC.

Padova li 5. Marzo, 1760.

*Finalmente,* quando a Dio è piaciuto, mi sono

*liberato* da quella *gare* occupazione, che fin quì

mi ha impedito di mantenere la mia *promessa,*

sebbene anche troppo mi stava al cuore, perché di fatto e

mi affliggeva la mancanza di tempo. L'inchiamiamo
dunque col nome di Dio per lettera, e se quanto qui

espongo ella non intende abbastanza, mi scriva, e

dimensioni spiegazione di tutto ciò, che non intende. Il

di lei esercizio, e studio principale dov'è essere *l'arco*

in generale, ricicchel ella se ne faccia padrono assoluta.

quandunque un o *sospetto* o *cansabile.* Primo studio

dov'è essere *l'appoggio* dell'arco su la corda *sufficiente*

leggero, che il primo principio della voce, che si
cova, sia come un *fuoco,* e non come una *percossa* su la

corda. Consiste in *leggeranza* di polso, e in *proteggere*

subito l'arca: dopo l' appoggio, rinforzandola quanto

si vuole, perché dopo l' appoggio leggero non vi è più

pericolo di *espressione,* e crudessima. Di questo appoggio

cosi leggero ella deve farsi padrona in qualunque sito
dell' arco; sia in massa, sia negli estremi, e deve essere

padrona con l' arca in su, e con l' arca in giù. Per

far tutta la *faticia* in una sola volta è inconveniente dalla

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 affect me; I shall begin the in-

structions 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.

TARTINI'S LESSON TO VIOLINIST.

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 begin-

ning a tone, you should make yourself a perfect mis-

tress in every situation and part of the bow, as well in

the middle as at the extremities; and in moving it up,
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 'allegro': 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 lowest 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 sonata which entirely move in semiquavers. The first is in D, is 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:

fuga del Corelli tutta di semiquar. e queste fughe sono tre nell' Opera, quinta a Violino solo, ecc la prima e nelle prime sonate per Dross. L' 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 disincocato, cioè grande, e con un poco di vuoto tra una nota e l' altra. Sonò scritte nel modo seguente:

ex, ma si devono suonare come fossero scritte:

mess di voce sopra una corda vuota, per esempio sopra la seconda, che è piccola. Si incomincia dal pianissimo crescendo sempre più il poco alla volta fin che si arriva al fortissimo; a questo studio deve farsi egualmente con l' arco in-giù, e con l' arco in-ù. Ella incomincia subito questo studio, e si spende almeno un' ora al giorno, ma interrotta; un poco la mattina, un poco la sera; e si ricorda bene, che questo è lo studio più importante e più difficile di tutti. Quando sarà padrona di questo, le farà allora fare la messa di voce, che incomincia dal pianissimo, va al fortissimo, e torna al pianissimo, nella stessa arco: le farà facile e sicuro l' ottima appoggio dell' arco alla corda, e potrà fare con l' arco tutto quello che vuole. Per acquistarlo poi questa leggerezza di polso, da cui varne la velocità dell' arco; sarò cose ottima, che suoni ogni giorno qualche
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:

\[ \text{\includegraphics[width=\textwidth]{diagram.png}} \]

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.
... Suite in D major, K. 574, Allegro. Practice this study: as in loudness, practice it slowly, then gradually increasing the speed. In the first measure, the third and fourth notes of the fourth measure, each note should be held for a moment, then slowly released. This study is to be practiced in the manner described above.
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-Sirmen

Six Trios for Violins and Bass
Six Sonatas for Two Violins
Sonata in A Major for Violin and Bass

Lodovico Sirmen

Six Trios for Violins and Bass
Six Duets for Violins and Bass
Violin Concerto in B♭ Major
Overture in E♭ Major
Flute Concerto in G Major
with Violin Obbligato

Lodovico Sirmen and Maddalena Laura Lombardini-Sirmen
Six 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


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 C 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
I-Bc KK126 (Nos. 3 and 5 only)
I-Os MS. Musiche B.2797
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-Ifm G.471 (Welcker, c.1770)
GB-Mp (Welcker, c.1770)
S-Skma (Hummel, 1770)
Sf-Ts (Hummel, 1770)

Sonata [No. 1] in E♭ 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♭ 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
Six Duett(s) for two Violins
Most humbly Dedicated to his Royal Highness the Duke of Gloucester,
by his Royal Highness's devoted humble Servant
Madalena Laura Sirmen.
London.
Printed for and Sold by William Napier, at his Music Shop in the Corner of Lancaster Court, Strand.
Where any may be had Composed by the above Author.

VI. Sonatas Concerning the Violin 2s. 6d.
Diminished for the Harpsichord by Sig. Giardinini. 4s.
The Harpsichord part of Dith Sings. 1s. 7d.
VI. Quartets. 4s. 6d.

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)
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         M287.A234.Case

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

In Vienna presso Artaria Comp. 1785

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.

**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 Illustriissimo Signor Conte
BENEVENTO
Di San.° Raffaello
E COMPOSTI DA
LODOVICO E MADELENA LAURA SYRMEN
Prix Opera II.°
APARIS
(Madame Berault M.de de Musique rue de la Comédie française
Chez Fanbourg S.° German au Dieu de L'harmonie
Et aux adresses ordinaires
A.P.D.R.
Quartet No. 6 in E Major.
I: Andantino, 3/4, incipient ternary, 123
II: [IJ], 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 (Béralut, 1769)
GB-Cu (Béralut, 1769)
GB-Cu (Napier, c.1775)
GB-Lbm G.413. (Béralut, 1769)
GB-Mpl (Béralut, 1769)
Other Known Works

Lodovico Sirmen


Trio [No. 1] in C Major
I: Allegro, 2/2, rounded binary, 97
II: [I, I], Menuetto, 3/4, 57

Trio [No. 2] in A Major
I: Moderato, 2/2, rounded binary, 86
II: [IV, I], Adagio, 2/2, double period, 31
III: [I, 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 Bb Major
I: Allegretto, 2/2, rounded binary, 98
II: [IV, I], Adagio, 4/4, double period, 34
III: [I, IV, I], Menuetto and Trio, 40
Trio No. 5 in Eb Major
I: Lento, commodo 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
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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-Fca N.1744.D.V'.
Concerto in 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


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

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

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