It is hard, today, to grasp the importance which the playing, music, theories and imagination of Giuseppe Tartini held for his generations and those which followed. Something of his stature can be gleaned from an account written by Ole Bull (1810–80), the most celebrated Nordic violinist of any age. In August 1834 Bull was in Padua, where Tartini had died 64 years earlier, and met a 90-year old violinist who had been a student of Tartini. He wrote to his mother:

I sought him out, and begged him to take his violin so that I might hear him play. With the greatest amiability, he took out an old Amati. The very sight of it made me begin to weep. And then he drew his bow, so I could hear the tone through which I understood answered all of Tartini’s Method just as could be seen in the letter from the famous master.¹

The letter to which Bull referred was written to the violinist, composer and singer Maddalena Sirmen (née Lombardini) (1745–1818) and circulated widely after Tartini’s death in 1770 (in 1779 Charles Burney organised its publication in London). To this day, there is no more important piece of writing on the use of the bow, and on how to practise. The disciples of Giovanni Battista Viotti (1755–1824) regarded it as a touchstone; they built a school of violin-playing around its principles. In 1834 one of these musicians, Pierre Baillot (1771-1836), remarked:

It is filled with details which contribute most to variety of expression than to variety of bowing, with regard to what is understood today as ‘feeling’.

Charles Burney, who arrived in Padua shortly after Tartini’s death, admitted that much of Tartini’s work and theoretical writing was beyond him:

Tartini soars above the reach of my conceptions; and in this case I am ready to apply to him what Socrates said to Euripides, upon being asked by that poet how he like the poetry of Heralcitus –

‘What I understand is excellent, which inclines me to believe that what I do not understand is excellent likewise.’

In the last twenty years of his life, Tartini became increasingly concerned with the theory and physics of music. He published major works on harmony and mathematics, the first of which, Trattato di musica secondo la vera scienza dell’armonia, was published in Padua in 1754. In 1750 there is the first mention of Sonate piccole in a letter that he wrote on 24 February to the poet-philosopher Francesco Algarotti, who was employed at the court of Frederick the Great. The resulting cycle forms one of the largest integrated sets of sonatas for any instrument, and the gradual change of handwriting in the source indicates that Tartini worked on this set for a number of years, perhaps into his old age.

At first glance, the initial works in the cycle of Sonate piccole appear to be variously scored for violin alone and violino e violoncello o cembalo. But Tartini himself noted in his letter to Algarotti that in these sonatas, the cello (bassetto) part was there as a formality, or as he put it, ‘per ceromonia’. Tartini noted: ‘I have played these without bassetto, and that is my true intention’. It is that ‘true intention’ I have followed in these recordings.

The pioneering Tartini scholar Paul Brainerd wrote:

The whole tendency of the Piccole Sonate, as compared to Tartini’s sonatas with obbligato bass of the same period, is toward the utmost stylistic simplicity [...] – a consequence of Tartini’s recent and avid espousal of the aesthetics of Nature-imitation.

Tartini built this idealist ‘nature-imitation’ around something very real, and very ‘natural’, the phenomenon of the ‘third sound’, or what would come to be known as ‘Tartini’s notes’ amongst violinists. In 1754 he wrote:

The 3rd Sound is the real physical fundamental bass of any given interval, and of any given pair of melody lines; the successive 3rd sounds produced by the combination constitute the true fundamental basso of melody. Any extra bass would be ridiculous, or at best, a constraint.

By 1754 it was clear that in Tartini’s heart the true music was that in which the true bass was implied, ‘in the air’; and so to compose music with a written bass would be a betrayal, perhaps even heresy.

4 Letter dated 24 February 1750, Biblioteca civica, Bassano.
The eventual manifestation of the *Sonate piccole* was proof of this thesis, one which few of Tartini’s contemporaries were prepared to accept *in toto*.

What material exists for these ‘small sonatas’? In terms of publication, all that there is is a two-volume edition of *26 Piccole Sonate*, brought out by Edizioni G. Zanibon in 1970 and there is an uninformative edition of one of these works, in D major (No. 20 in this survey) by Schott & Co. from 1973.⁶

There is no critical edition of the *Sonate piccole*,⁷ a situation no doubt arising from the assumption that Tartini was not a first-rate composer, or that the sources for this cycle are problematic. But they are not – there is a wonderful manuscript. This document, MS.1888, is held in the Library of the Basilica of S Antonio in Padua, Tartini’s home for most of his life, and also his employer.

The manuscript is the only substantial sampler of Tartini’s own handwriting. But what a sampler! Any composer’s approach to the page is instructive, and can provide clues to any number of aspects of his output. The manuscript of the *Sonate piccole* provides the richest imaginable array of these clues, ranging from the painstaking sequence of experimentation, composition, editing and rewriting familiar to any writer, through to the ‘white heat’ of inspiration, instrument close by, when, caught up in the moment, the composer forgets the number of beats on the bar and writes on furiously, improvising, as it were, pen in hand, until he catches his mistake, rewinds the two or three errant bars, and goes on correctly. The manuscript does not provide a ‘final version’ (certainly not an *Urtext*) but offers multiple routes, and re-numberings (which appear unresolved), which the composer-performer developed and explored over time for himself. This is my reading of the source, an option, and I certainly do not think of it as ‘right’.

At first glance, it appears that there are 26 sonatas, as published. But the Sonata numbered ‘26’ in the source, is actually 27th in sequence. The Zanibon edition avoided this anomaly by ignoring the last sonata in the numbered sequence altogether. But even that ‘extra’ sonata finishes on page 88 of the manuscript: there are eighteen more pages, not of notes, but finished works, numerous extra movements, second and third versions and vocal material, scattered across the whole sequence of pages. Thus there appears to be material in Tartini’s hand for 30 sonatas.⁸ There are a number of entries in what seems to be a later hand, written in a compositional style which is, to my ears, different from Tartini’s. These works are therefore not included in my reading of the Padua manuscript.

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⁶ Luigi Dallapiccola’s *Tartiniana Seconda* (1956) for violin and orchestra, or violin and piano, culled material, with merely cosmetic changes, directly from four of the *Sonate piccole*. As far as I can tell, Dallapiccola’s ‘transformations’ of these movements marked the first publication of any of this music.

⁷ My own critical edition will be published by Toccata Press in due course.

⁸ Sonatas Nos. 1–6 are recorded on Toccata Classics TOCC 0146 and Nos. 7–12 on TOCC 0208.
Sonata No. 13 in B minor
This Sonata explores the fine line between discord and harmony, which Denis Diderot (1713–84) explored in a dialogue published the year after Tartini’s death in 1770:

It is pain that sharpens pleasure; darkness that brings out light, weariness to which pleasure owes its sweetness; a cloudy day that makes a clear one beautiful; vice that serves as cosmetic to virtue; ugliness that heightens the radiance of beauty.⁹

This three-movement work is highly suggestive of the 12 Fantasias for solo violin by Georg Philipp Telemann (1681–1767). By the time Tartini reaches the Giga, allegro affettuoso [3], he seems to be ‘channelling’ the first movement of Telemann’s B minor Fantasia, allowing his jig to slip into the languorous sensuality of a ‘Siciliana’.

The first movement [1] is ‘unsupported melody’, the elaborate ‘written-out’ ornaments unencumbered by chords. This approach clarifies the rhythm which beats through every bar: crochet–crochet–quaver–crochet–quaver. It’s a ‘pavane’ of sorts, a dance-pulse, which does not occlude the swooning affect of the movement. Tartini allows it to become engrained in the memory of player and listener. It returns as a motif of the affettuoso finale, repeated twenty times.

The central movement of this sonata, Allegro assai, is a minuet [2], but with a heraldic, even fanfare-like quality, exaggerated by the preponderance of fourths and fifths in the accented chords. It also shows Tartini experimenting with accented dissonances and ‘unisons’, where the same note is fingered on adjacent strings, producing a smarting throb, a sourness, which functions like the paprika in a sauce. Or, in Diderot’s phrase, ‘It is pain that sharpens pleasure’.

In his theoretical writing Tartini gave particular attention to the balance of dissonance and consonance:

A dissonance should be prepared with a melodic unison: the dissonant note and dissonant interval should be prepared by a similar consonant interval.¹⁰

Whether one listens to or plays this sonata, it is clear that it has considerable thematic unity. The last movement, Giga, allegro affettuoso [3], presents itself as a form of variation on the first; its first two-bar motif mirrors and amplifies the opening of the Andante.

Sonata No. 14 in G major
This is the point at which my numbering of the sonatas differs from that of the commonly accepted set of 26 Sonate piccole. One development, or ‘re-routing’, arising from my reading of the manuscript appears between the sonatas conventionally numbered ‘14’ and ‘15’. These initially separate works are both in G major. It is immediately apparent that Tartini intended to renumber the set. Page 49 of the source originally had the title, in Roman numerals: ‘XV’. This figure has been scratched out, as has the Andante cantabile movement on page 47. At the bottom of page 48 Tartini wrote an eleven-note linking passage, and then, on the next page: ‘per Grave l’Aria del Tasso’ (‘for the “Grave” use the Tasso Aria’). This comment, and the tessitura of the linking passage, make it clear that the version of Tartini’s Leitmotif is the one found at the beginning of Sonata No. 12 (also in G major). The result is a seven-movement sonata, with ‘Tasso’ at its heart.

I decided to follow these instructions, fully aware that Tartini might have changed his mind at some point. It is clear to me that the manuscript is a personal document, written and used over an extended period of time, by a composer-performer-improviser. The process of ‘getting into his head’ over years of study necessitated my accepting the essentially provisional nature of his relationship to his material. By the time I came to study the work at the end of the manuscript, where Tartini succeeded in notating an eight-movement work on a single page (Sonata No. 30 in my numbering), I had learnt that I had to take much on trust, to try and think like him.

The first movement, Andante cantabile, is a simple minuet, although un-danceable, thanks to the uneven lengths of first and second halves. Bar seven, the ornamental ‘reverence’ that ends the first phrase, is one of many places where the manuscript offers a chance to see Tartini seeking the most precise way to ‘write out’ an ornament. The rewriting is not compositional, but a hunting for clarity, seeking a means of expressing a particular elaboration with real precision.

Allegro assai, the second movement, is based on right-hand ‘leaping’ figures, which look back to the style of earlier Italian violinists, particularly Tomaso Vitali (1663–1745), who made a feature of it in solo preludes. The movement is a catalogue of virtuoso devices, including the chains of trills for which Tartini would be remembered. One particularly effective device is a ‘spread chord’ across the instrument, all ‘A’s, with a ‘bariolage’ (alternating ‘open’ and ‘stopped’ strings) type unison of open string and fingered ‘A’ in the middle, giving a rustic, crunching quality.

The following Allegro, full of birdsong and dance, looks back to the Giga affettuoso which ended Sonata No. 13 and forward to the ‘Furlana’ in Sonata No. 16. It slips away into the mysterious

¹¹ Tartini, Sonate Piccole, Padua Ms 1888, pp. 48–49.
re-appearance of the ‘Tasso’ movement which follows 7. The linking passage is a simple descending chromatic scale, a surprisingly uncommon device for this composer.

The Allegro which follows is a pompous minuet 8, with a rare outburst of octave-writing, which was still comparatively uncommon. Tartini’s use momentarily pre-empts the impact and lyricism which Niccolò Paganini (1782–1840) would find in the device.

The finale is a romping Allegro arpeggio 9, full of Vivaldi-esque arpeggio fireworks, and brilliant runs in ‘broken thirds’. But not all is carnival. At the end of each half, confidence seems to falter; flats and naturals darken the mood. This large-scale G major sonata ends in G minor. Perhaps the dart of love which Tartini alludes to earlier has left a fatal wound. It’s a striking gesture.

Sonata No. 15 in C major
The first movement, Andante cantabile 10, is almost entirely in two voices, a series of simple phrases repeated an octave lower; two two-bar phrases (each repeated), and then a four-bar phrase, repeated, an octave down. This movement is in the simplest ternary structure: C major, G major, C major. It uses the simplest units, 2s and 3s, with a large-to-small scale ratio of 2:1 – the epitome of the unities described by St Thomas Aquinas (1225–74) in Anima, his commentary on Aristotle, which Tartini would have known well. Two-part writing was not only idealistic but had precise outcomes, analysed by Tartini in enormous detail in his two treatises on mathematics and harmony, Treatise on Music following the True Science (1754) and On the Principles of Musical Harmony contained in the Diatonic Genus (1767), in which he wrote: ‘The essence of Harmony is Unity, which divides itself into multiples, but returns to Unity, its central principle’.12

His work was an attempt to reconcile the philosophy and the mathematics of these ideas. One might see the Sonate piccole as a proof, or as a ‘treatise’ in themselves. The simplest illustration of his ideas would be the very first chord of this movement – E and G (a first inversion in C major). C, the ‘tonic’, is missing; when the chord is struck correctly, the intersection of the wave forms of the notes will sound a C, in the air. This is the effect that Tartini called ‘the third sound’, the ‘resultant tones’ that are often referred to as ‘Tartini’s notes’.

For all of its strictures, this movement also includes a wonderfully human moment of virtuosity, a jeu d’esprit briefly breaking the form. The third phrase suddenly flowers into a five-note chord, breaking, or refusing, the limits of the violin, as well the two-part texture of the movement. It would be a long time before five-note chords returned to the violin: when Eugène Ysaÿe (1858–1931) used them in his

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Six Sonates, Op. 27 (1923), he felt it was necessary to carefully clarify how this technique should be accomplished.

The next two movements have no titles. The first is a slow march, essentially left-footed. Its first note is an ‘up-beat’, but the listener hears a ‘down-beat’. The gag is left unresolved, and the whole movement is lop-sided; this device is one that Beethoven used extensively, but he always ‘untied’ it, letting the listener in on the joke, and the player out of rhythmic limbo. Tartini seems to have seen no reason to do that.

The next movement (also without title) has a pastoral quality, but also trades on uncertainty. It relies on silences in the opening statement, which slips down a tone after each stop. Most of the earlier sonatas, except Sonata No. 12, avoid rests. The use of ‘rhetorical silence’ increases over the course of the next two sonatas. Silence was not a device which Bach used in his Sonatas and Partitas, bwv1001–6, whereas Telemann relished precisely this effect.

The rhythmic ambiguity and stuttering of these two movements is abruptly dismissed by the following Minuet. It’s an amuse-bouche, clearing the aural and intellectual palate, and preparing for the virtuosity of the last.

The final Allegro is a quick march full of trumpets, thus harking back to the many trumpet imitations in the works of Johann Jakob Walther (1650–1717), Niccola Matteis (c. 1660–c. 1715) and Heinrich Biber (1644–1704). The brass instruments are answered by avian virtuosity; high-lying trills, flying spiccato scales and rapid two-part imitation in triplet semiquavers. As Tartini wrote to Algarotti:

I must remark that I seek out the greatest possible affinity with Nature, and I am least at home in matters of Art: If I have any Art at all, it is in the Imitation of Nature.13

Sonata No. 16 in D major

The opening Andante cantabile is the most broken-up of the whole set of Sonate piccole. It has a thematic and rhetorical relationship to the faltering movement which begins the following sonata. It consists of 42 two- to four-bar statements, with silence between each. Further mystery is provided by the fragment of Metastasio by the first stave (in substitution alphabet, the personal code which Tartini uses for a number of poetic inscriptions in this manuscript): ‘Se senti’ (‘You feel’).

The following Allegro assai is a vigorous march, loosely based on the material from the first movement. The version of ‘Tasso’ which appears in this sonata is at the same pitch used in Sonata No. 7,

13 Letter dated 20 November 1749, Biblioteca civica, Bassano.
beginning on ‘A’. This transposition of the material returns repeatedly to the open A-string, and drops to the long held open D to finish, giving the movement a melancholy aspect. There’s an explicit reference to the melancholy gondoliers’ tradition of singing Torquato Tasso here, and it reminds me of Byron’s *The Lament of Tasso*: ‘I loved all solitude – but little thought / to spend I know not what of life’.

Tartini’s profound understanding and use of poetry in instrumental music seems to me to have been an important element of his discussions in his correspondence with Count Algarotti (to whom he sent some of these sonatas). In 1755, Algarotti wrote:

> Music produces its best effects when it ministers to poetry. Its proper function is to subordinate the mind to receive the impressions made by the verses, and so to stir the emotions analogous to the precise ideas that the poet is to elicit, in a word, to give the language of the Muses greater vigour and energy.  

The final movement, ‘Furlana’[^10], looks back to Tartini’s roots, in the Venetian-dominated provinces of the northern Adriatic. A furlana is literally a ‘dance from Friulia’ (‘Furlanija’ in Slovene), an ancient province in Tartini’s native Istri. In the eighteenth century, the furlana had been very popular with street musicians and versions were apparently sung by gondoliers. By the early nineteenth, formal versions of this Slavonic dance were finding their way onto the ballet stage.

**Sonata No. 17 in C major**

The opening *Andante cantabile*[^11] introduces a mysterious tone which reappears in the finale. Its halting quality clearly reflects the opening of the previous sonata[^6], but there’s a sense of strain, somewhat at odds with the word ‘amatissimo’ scrawled on the manuscript, which may or may not be a performance indication.

The following *Allegro*[^20] begins with spectacular virtuosity, marked *battute sciolte*: ‘struck lightly, nimbly’ – the standard shorthand for a leaping, arpeggiated stroke (obviating the requirement to write complex semiquaver patterns). Johann Gottfried Walther (1684–1748) would write ‘arpeggiando con arcate sciolte’ (‘broken chords with leaping bows’), and the direction famously appears in the third violin part of Vivaldi’s B Minor *Concerto Grosso*, Op. 3, No. 10. The movement works up into a frantic contest between this device and brilliant ascending and descending chains of trills.

The following movement, *Allegro assai*[^21], is noisily virtuosic. It begins with imitation of a hurdy-gurdy, full of dissonance. The challenges to the player climax with a ‘symmetrical’ progression from seconds, fourths, sixths to tenth chords. This ‘stretch’ was comparatively rare in the mid-eighteenth century,

although Pietro Locatelli (1695–1764) was experimenting with even more painful ‘hand-stretchings’.

‘Gravi (per CSolfaut)’ is a mysterious movement. I confess that, after studying and performing it for years, I am no closer to saying what it might be. The title refers to the ‘Guidonian Hand’, commonly supposed to have been invented by the early music-theorist, Guido of Arezzo (991/992–post 1033). It was used to teach the notes of the scale by assigning pitches to the joints of the left hand. Under this system, middle C (referred to as ‘Ut’ in this system) was indicated by pointing to the top joint of the middle finger. ‘Middle C’ is so called, because it sits on a ‘shared’ leger line between the treble/G (‘Sol’), and Bass/F (‘Fa’) clefs. This note appears once in this movement, in the last chord, which seems to have significance, but what it is I cannot fathom. One simple explanation is that Tartini is merely indicating he would like to have the last chord played in ‘Second Position’, which means that ‘Middle C/Ut’ is played with the ‘middle finger’ of the Guidonian Hand – but I can’t, in all honesty, believe that this prosaic possibility is the answer. A fragment of verse inscribed in code beneath the stave, ‘mio ben’; in common with some of the other abbreviated poetic inscriptions on the score, I would suspect that it refers to one of the texts by Tasso or Metastasio, possibly abbreviating ‘mio ben amato’ (‘my beloved’), which appears in many theatrical texts of the period. I am perplexed; perhaps that is the point.

Page 60 of the manuscript presents a G major ‘Giga’, which seems to be an interstitial, joining, movement, offering Tartini an elegant route from C major to D major, the key of the next sonata, through a mutually consonant tonality – more evidence that he thought of, and performed, these sonatas as a cycle.

Sonata No. 18 in D major

This whole sonata has an ‘out of doors’ character, established by the rough-hewn first movement Andante cantabile. Tartini repeatedly worries at a jarring cadence, ‘minor third–major second–accented unison’, using it twelve times. The remaining bars are equally discomfiting: clashing seconds are answered by jagged ‘bariolage’ against open strings, and leaping double-stopped semiquavers rattle up and down the instrument. To cap it all, the penultimate bar is a series of clashing minor and major sevenths.

The following Allegro assai offers relief, with triumphant fanfare chords and open harmonies. Tartini uses an ideal register on the violin to set low ‘resultant tones’ ringing around the room. Tucked in between the trumpeting are eight appearances of his signature device, the ‘Devil’s Trill’ (a sustained trill with a moving part beneath), which would make a celebrated twentieth-century appearance in the first movement of Sibelius’ Violin Concerto. Johann Jacob Walther referred to the type of three-part chordal writing in this movement as ‘chori di violini’ (violin choirs).15

The *Siciliana, andante*\(^{26}\) returns to the ‘furlana’ character of the finale of Sonata No. 16. When the *Sonate piccole* are played as a set, as a day-long piece, this ‘return’ is very apparent, as is the sense of nostalgia which attends this ‘eastern-looking’ material. Tartini uses his experimental harmony, which resolves symmetrically progressing lines onto a unison (the same note played on two adjacent strings), sounding as two voices. The result is both rustic and sophisticated. It would have sounded radical to Tartini’s listeners. This kind of writing led some of his erstwhile disciples, especially the British botanist Benjamin Stillingfleet (1702–71), to attack the theoretical work of Tartini’s later years. (Tartini’s theoretical work aroused commentary and criticism in musical, artistic and scientific circles, which were not as separate in the eighteenth century as they are today.) But in the twentieth century it helped the American composer George Rochberg (1918–2005) on his way to complex symmetrical harmonies, used extensively in the intricate solo counterpoint of his Violin Concerto (1974–2001). Many of the conversations I enjoyed with Rochberg were about the sources and ramifications of such symmetrical harmonies.

‘Menuets (1 & 2)’\(^{27}\) are designed (as in Bach’s E major *Partita*, bwv1006) to be played as a nesting ‘aba’ set, Menuet ‘1’ being played twice with Menuet ‘2’ between. They preserve the rustic, pastoral, atmosphere of the preceding movement, which is increased on the return of ‘Menuet 1’, an octave down, imitating hunting horns. The central section (‘Menuet 2’) presents leaping, trilling birdsong interspersed with the horns (and a hint of bagpipes) – perhaps hunters and their quarry.

The *Aria – Allegro assai*\(^{28}\) which ends this sonata, is simplicity itself. Tartini always resisted writing opera, protesting that he knew (as Vivaldi did not) that the neck of the violin was something very different from the throat of a singer. Yet his maxim ‘per ben suonare, bisogna ben cantare’ (‘to play well, you must sing well’) clarifies his understanding of the relationship between voice and violin. The *Aria* begins with a binary theme, repeated an octave down. This process is then ornamented, and the ornamentation chromatically adjusted on the low-octave repeat. A ‘harmonic pun’ results: in both statements of the unadorned theme, the second half of the theme begins in A major (which one would expect). But the first ornamented (high octave) iteration eschews the G sharps which pointed at A major, and introduces D sharps into the running material, suggesting E minor. The second ornamentation flattens the C sharps, hinting at A minor. This device introduces and element of doubt, in the memory, that the theme had reached A major at all. Then, a stroke of brilliance: as an *envoi* for the movement, a coda variant, made out of elements from both halves, offering a unified closure.

Jean-Jacques Rousseau (1712-1778) admired Tartini’s ability to bring meaning to non-vocal music:

So much purely instrumental music, lacking design, lacking purpose, does not speak to the intellect or to the soul. You might as well demand, ‘Sonata, what do you want from me?’ Instrumental composers
will continue to make nothing more than an empty din unless, they keep in mind, like the famous Tartini, to be precise, an action or feeling to be represented. There are Sonatas (rather few), have such a quality, so important and vital for people of good taste. But, in truth, they are few and far between.¹⁶

A Note on the Recording
Tartini was fascinated with constructing a new syntax, even a new architecture, for music. He found it in the ‘extra material’, the overtones and harmonics which are the daily world of a violinist, with the instrument hard up against their face. A violinist does not only hear the sound of the violin but feels the vibration, through various direct contacts – the collarbone, the chin, the hands (both on the neck and string), and on the stick of the bow. Tartini’s fascination with almost inaudible sounds is, in part, the result of this close contact, as I, too, hear and experience them for hours every day. Tartini’s later disciples sought to find ways to enhance these sounds for the listeners, worried that, as halls grew, these acoustic felicities would be lost. Pierre Baillot recommended sticking a key on to the violin, so that its rattling would amplify the effects! I am not prepared to do that (as it would damage the table of the instrument), but the extraordinary precision of modern microphones, and the artistry of my engineer, Jonathan Haskell, enables this material to be heard. We have endeavoured to find a sound that Tartini would have relished; not the violin at a distance, but up close, the grain and fibre of bow on string manifest, the extraordinary, and sometimes disturbing, resultant harmonics more apparent. I hope that you enjoy it, as this proximity is my experience of the violin and was, I feel, one which inspired the composer.

¹⁶ Jean-Jacques Rousseau, *De la liberté de la musique*, Amsterdam, 1759, Section XXXVIII.
Peter Sheppard Skæved has recorded cycles of works for violin by Telemann, Hans Werner Henze, Bach, George Rochberg, Beethoven, and many others, embracing many of the hundreds of works written for him, by composers worldwide. He is the only violinist to have performed on Paganini, Joachim, Kreisler, Viotti and Ole Bull’s violins. He is the Viotti Lecturer of the Royal Academy of Music, where he was elected a Fellow in 2013. More information can be found at www.peter-sheppard-skaerved.com.

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Producer: Peter Sheppard Skærved

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12. III [Giga] 2:43
13. IV Menuet 1:06
14. V Allegro 3:19

#### Sonata No. 16 in D major 9:03
15. I Andante cantabile 2:24
16. II Allegro assai 3:02
17. III Tasso 1:18
18. IV Furlana 2:19

#### Sonata No. 17 in C major 10:36
19. I Andante cantabile amatissimo 1:39
20. II Allegro battute sciolte 1:50
21. III Allegro assai 2:17
22. IV Gravi (per CSolfaut) 1:55
23. V Giga 2:55

#### Sonata No. 18 in D major 0:00
24. I Andante cantabile 3:13
25. II Allegro assai 2:02
26. III Siciliana, andante 3:33
27. IV Menuets (1 & 2) 3:06
28. V Aria – Allegro assai 2:59

Peter Sheppard Skærved, violin

TT 74:00