

VIOLINISM IN THE TERRITORY OF PRESENT-DAY SLOVENIA IN TARTINI'S TIME

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Izvleček: *Spričo dejstva, da se je Giuseppe Tartini rodil na območju današnje Slovenije, se prispevek osredotoča na violinsko poustvarjalnost v okviru posvetnih in cerkvenih krogov Tartinijevega časa na Slovenskem. Predstavljene so tudi violinske kompozicije in didaktična dela, ki jih povezujemo s slovenskim etničnim ozemljem.*

Abstract: *In view of the fact that Giuseppe Tartini was born on the territory of present-day Slovenia, the article focuses on violinistic activity in the context of the secular and sacred circles existing in Tartini's time in the Slovenian Lands. The violin compositions and didactic works that can be linked with the Slovenian ethnic territory are discussed as well.*

Ključne besede: *18. stoletje, violina, violinska dela, violinski učbeniki, instrumentalna glasba.*

Keywords: *eighteenth century, violin, violin compositions, violin didactic works, instrumental music.*

Introduction

The earliest records in the Slovenian provinces of musicians playing bowed instruments appeared in the second half of the sixteenth century. Among these musicians the most famous were the so-called Town Fiddlers of Ljubljana¹ (Ger. *Stadtgeiger*), who arrived in the city from Graz in 1571. They belonged to the lowest stratum of city-dwellers, aspiring to improve their financial status by playing while still holding on to their primary professions. The first records of fiddlers' names emerge in the seventeenth century; they were mostly Slovenian by ethnicity and consequently came from the poorer classes of society.² Their repertory, at least in the sixteenth century, must have been mostly secular. There are also records of similar troupes in other parts of Slovenia, who performed variously at dances, weddings and church festivities. Within Humanist circles such as the Accademia

¹ The names of all geographical places are given in their present-day form, except for areas that remain bilingual.

² Rijavec, "Ljubljanski mestni muziki," 44–50; Svetina, "Ljubljanski mestni piskači," 28–29; Rijavec, *Glasbeno delo na Slovenskem*, 105–113.

Palladia in Koper/Capodistria, the sources make reference to spoken declamations of texts that were accompanied by playing on the flute or *viola*. Therefore, it is safe to conclude that bowed instruments were present in the higher levels of society from a very early time.³

The exact date of appearance of the violin in its modern form on the territory of Slovenia is unknown. One of its earliest depictions is in a fresco in St. Martin's church in Laško, dating from the early sixteenth century. Undoubtedly, violins were already being used in some parts of the country in the first half of the seventeenth century, but it was only in the second half that their use became widespread and the instrument became indispensable for the church music of the time.

One of the most reliable sources attesting the presence and use of the violin is the register of the Jesuit College of Ljubljana, which mentions a violinist for the first time in 1695.⁴ In the second half of the seventeenth century the violin found a place as an obligatory church music instrument in all the major centres of ecclesiastical culture, whether cathedrals or monasteries. At least two violinists, in accordance with the needs of the instrumentally accompanied sacred vocal repertory of the period, were present in the orchestras of all the major churches in the Slovenian Lands.⁵ Judging from the repertory performed and other surviving sources, violinists were present in the cathedral orchestras of both Ljubljana and Koper/Capodistria, in Piran/Pirano, at the St Just (San Giusto) church in Trieste and probably elsewhere as well.⁶ In the seventeenth century playing bowed instruments was fostered by at least two female religious orders: the Dominicans of Radlje ob Dravi and the Poor Clares of Škofja Loka.⁷ But it was the above-mentioned Jesuit College that saw the most extensive use of the violin in the seventeenth-century Slovenian Lands. The *fidicens*, who probably performed on the *viola da braccio* or a similar precursor of the violin, were present from 1654 to 1739 at the Jesuit College, where, to judge from their numerical preponderance, they were much more popular than the violinists. It was often the case that they also performed on other, usually wind instruments, but seldom on percussion instruments or organ. The primary duty of the *fidicens* was to participate in music performances held in church, but they also played during Jesuit processions and various secular festivities during the year, when they performed at balls or simply entertained the citizens. Jesuit College sources between 1695 and 1716 mention the presence of violinists originating from Kamnik, Novo mesto, Kranj and other places, a fact that shows how widespread the phenomenon was in the seventeenth-century Duchy of Carniola.⁸

Secular music of the seventeenth century found its representatives in the so-called *Tanzmeister*, who performed compositions for dancing on the *pochetto* – a “pocket”

³ Cavallini, *Istarske glazbene teme*, 45–46.

⁴ *Historia Seminarii Labacensis*.

⁵ Zupančič, “Razvoj violinizma,” 65–74.

⁶ Höfler, “Glasbena kapela;” Kokole, “Antonio Tarsia – organist,” 27; Kokole, “Who was Antonio Tarsia;” Ead., “Ohranjene rokopisne muzikalije 17. stoletja;” Radole, *La musica a Capodistria*, 43, 49, 53; Höfler, “Glasbeniki koprskih stolnic,” 3; Kokole, “Redki glasbeni tiski;” Radole, *La Civica Cappella*, 56–59.

⁷ Koter, *Glasbilarstvo*, 32–34; Hančič, *Klarise na Kranjskem*, 449.

⁸ Zupančič, “Razvoj violinizma,” 67–70.

violin – as well as on other bowed instruments. A single specimen of such a *pochetto*, dated 1679, has survived in Slovenia; it probably belonged to the dancing master of the Provincial Estates of Carniola.⁹ Two dancing masters, Peter De Gran Ville and Peter Zerra, worked under their patronage.¹⁰ Dancing masters of some kind, described as *igrči* (Ger. *Spielmänner*) by Johann Weikhard Freiherr von Valvasor (also Janez Vajkard Valvasor; 1641–1693) in his book *The Glory of the Duchy of Carniola* (1689), were present in other parts of Slovenia. They were also known to perform, among other things, on bowed instruments on occasions such as dances, weddings, blessings and festivities.¹¹

The earliest examples of a repertory for violin in the Slovenian Lands date from the seventeenth century. Seventeenth-century violin compositions did not as yet take full advantage of the instrument's potential, which is why they were initially written as parts with a quasi-vocal compass and were not explicitly earmarked for performance on the violin. These compositions could be performed on any instrument of appropriate compass: the violin was frequently replaced by a *cornetto* (Ger. *Zink*). For that reason, it is impossible to speak of a violin idiom in connection with most early seventeenth-century compositions. One such example is the *Fantasia, Scherzi et Caprici* of Gabriello Puliti (c. 1580–1644), who worked as an organist and composer in various Istrian towns, but mostly in Koper and Trieste.¹²

Dance compositions were likewise characteristic for the period. Examples of polyphonic compositions for instruments, intended for use as dances, can be found in collections such as *Musicalische Ehrenfreudt* (1618) and *Musicalische Tafelfreudt* (1621) by Isaac Posch (c. 1591–1622/23), written in the period of his employment by the Provincial Estates of Carinthia and Carniola. These works were mostly suited to performance at aristocratic feasts and weddings, and they show the influence of the German musical tradition. The collection was intended for string instruments, violins among others, but without making full use of their idiomatic potential, as is also the case with other works from that period.¹³

The instrumental compositions of Joannes Baptista Dolar (1621–1673) similarly offer an insight into violin performance of the period. His five instrumental collections – three dance suites and two ensemble sonatas – are mentioned in the musical inventory of the church orchestra of the bishop of Olomouc, Karl von Liechtenstein-Kastelkorn. The list was compiled some time around 1693 and includes the compositions: *Balletti à 4* [in E], *Balletti à 4* [in F], *Balletti à 5*, *Sonata à 10* and *Sonata à 13*.¹⁴ The violin parts for the above-mentioned compositions already include the characteristic elements of the violin idiom, which made its final breakthrough in the seventeenth century.

The fairly modest legacy of surviving seventeenth-century musical sources in the Slovenian Lands in most cases does not reveal a knowledge of the achievements of the

⁹ Koter, *Glasbilarstvo*, 141–142.

¹⁰ Rijavec, "Ljubljanski mestni muziki," 48.

¹¹ Valvasor, *Die Ehre*, 280, 283, 290.

¹² Kokole, "Introduction," 2001; Kokole, "Sacred Music in 'Capo d'Istria,'" 228–241.

¹³ Kokole, *Isaac Posch*, 1999; Ead., *Isaac Posch*, 2009; Kokole, "Introduction," 1996; Ead., "Editorial Notes."

¹⁴ Faganel, "Editorial Notes."

Italian and German violin schools of the period. There is, however, a collection of music among the manuscript holdings of the National University Library of Slovenia that attests to a small degree of influence from the violinistic technique practised in those regions. This collection was preserved in the form of a commonplace book belonging to an as yet unidentified owner and dating from around 1692. This contains – along with tables of exchange rates, letters and culinary recipes – musical jottings and a few compositions. The most interesting of the latter is a cycle of movements for unaccompanied violin, which is one of the earliest known works of that type. The composer based this composition on the instrumental dance music of the period. The most interesting discovery of all is the use of *scordatura*, the retuning of certain strings, which was usually applied in order to mitigate technical obstacles for the player; in the present case, it aimed to simplify further what were already very elementary chords.¹⁵

Despite a general lack of similar testimonies, we may infer from these preserved fragments that many violin innovations from the rest of Europe reached the territory of modern Slovenia in the course of the seventeenth century. The total absence of a virtuosic violin repertory remains, however, a mystery. The legacy of the violin repertory of the period is in fact rather humble and disparate, which is why it is safe to conclude that violin playing in the period was more widespread than the sources can directly show. We can at least confirm the existence of players of the violin, who were members of various small orchestras performing in churches or at secular functions. The predominant influences behind that practice seem to have come from Italy and the German states.

Violin Playing in the Context of Secular Circles in the Slovenian Lands in the Eighteenth Century

At the beginning of the eighteenth century the cultural life of Ljubljana was dominated by the academies, consisting of members of the local aristocracy. An important part of their education was in playing a bowed instrument, a skill that gained in importance after the establishment in 1701 of the *Academia philharmonicorum*, which possessed not only a choir but also an orchestra.¹⁶ The decree of Empress Maria Theresa in 1754 prohibiting the playing of trumpets and kettledrums in church processions seriously threatened the livelihood of town musicians, thereby transforming the image of the musical arts in the Slovenian Lands.¹⁷ Apart from the aristocracy, schooled at Italian universities, there were also the Town Fiddlers and Jesuit College musicians who played with the orchestra of the *Academia philharmonicorum*. Proof that bowed instruments were the central instruments in the milieu of aristocratic music-making comes from various inventories of the possessions of local nobility. In 1711 Joannes Andreas Mugerle (Janez Andrej Mugerle) left behind “2 ordinarij gaigen” and “mehr ein Pretl gaigen”;¹⁸ in the inventory of the

¹⁵ The book has been preserved in the Manuscript Collection of the National and University Library of Slovenia (Ms. 272, ff. 27–42, ff. 59–69 and ff. 73–75).

¹⁶ Hren, “K zgodovini ljubljanskega semenišča,” 141.

¹⁷ Höfler, *Glasbena umetnost*, 89.

¹⁸ Kokole, “Academia Philharmonicorum,” 220.

deceased Joannes Gasparus Goshell (Janez Gašpar Gošel) in 1716 there is a note of “3 gaigen”,¹⁹ and in 1763 Frideric Joannes Kasteliz (Friderik Janez Kastelic) left “ein Viol d’amour” and “ein Bratch”.²⁰ Performance by bowed instruments was fostered not only by the nobility of Ljubljana, but also by the marquises Gravisi in Koper.²¹ Their salon became a centre for music-lovers in Koper, and they probably mostly performed chamber music employing bowed and other instruments. This is evident from the two consignments of scores from Vienna and Venice that they received as presents from acquaintances. According to the inventory of Franz Anton von Sauer, the owner of the manor of Dornava and the castle of Borl, this nobleman owned several instruments, including a few violins and *viole da braccio*. The music manuscripts containing c. 80 compositions today housed in the Public Library in Ptuj (Knjižnica Ivana Potrča) also appear to be connected with music-making at the manor of Dornava. Among the composers, we encounter some better-known and some less well known names from Vienna and Graz. The collection was discovered in 1941, when an old brick kiln at the castle of Vurberk was renovated. It is thought that the manuscripts were originally used at the court of Joseph Bernhard von Attems (1727–1772) and his wife, who lived at this castle between 1754 and 1772. The manuscripts later came into the possession of the Herberstein family. The compositions in the collection are stylistically late-Baroque and early-Classical, and were mostly written for harpsichord and violin. Among those compositions the most interesting are a *Parthia in D* and a *Parthia in F* for two violins and basso continuo written by Antonio Giovanni Sgatberoni (1708/09–1795).²²

In the eighteenth century the role of the violin became more prominent in operatic performances as well. The orchestra for the opera in Ljubljana was initially recruited from visiting musicians, but was later staffed by Ljubljana-based ones working in church orchestras, or simply by town musicians, academy members or other suitably trained townsmen.²³

Much more widespread were folk or town musicians who were similar to the Town Fiddlers of Ljubljana. In a wedding register of 1741 from Metlika we find mention, for instance, of the profession of “stati geiger”. Similar professional musicians were active also in Maribor. They played with their assistants for different social or festive occasions. Some of the town musicians active in Graz came originally from Maribor. Among those known by name are: Leopold Deles(s)nickh (active in Graz between 1716–1751),²⁴ Josef Dollnigg (mentioned in 1710 as a *Spielmann* in Pohorje near Maribor),²⁵ Michael Dräschiz (mentioned in 1710 as a *Spielmann* in Slivnica near Maribor),²⁶ Georg Copitsch (mentioned as a *Geiger* in Graz)²⁷ and Patritius Elsasser (1725–1766), who was active as a tenor, flautist, violinist and composer.²⁸ This evidence suggests that during this period

¹⁹ Ibid.

²⁰ Ibid.

²¹ Beltram, “Ustanove in prilike,” 16.

²² Eybl, “The Early Keyboard Concertos,” 66–67, 73–78, 84; Koter, *Glasbilarstvo*, 77–78.

²³ Cvetko, *Zgodovina glasbene umetnosti*, 260; Škerlj, *Italijansko gledališče*, 89, 149.

²⁴ Suppan, “Leopold Deles(s)nickh.”

²⁵ Suppan, “Josef Dollnigg.”

²⁶ Suppan, “Michl Dräschiz.”

²⁷ Suppan, “Georg Copitsch.”

²⁸ Suppan, “Patritius Elsasser.”

town musicians (fiddlers, violinists) were not just centred in Ljubljana but had also spread to other regions within the Slovenian Lands.

Violin-Playing in the Churches and Monasteries of the Slovenian Lands in the Eighteenth Century

The instrumental compositions in church orchestras began changing in the early eighteenth century, when bowed instruments pushed wind instruments aside and took a leading role. The first regular group of violinists in the cathedral of Ljubljana would appear in the 1720s. In the 1730s numerous town musicians, mostly pipers, switched to violin, which is why quite a number of former town pipers are found among the violinists of Ljubljana cathedral. The cathedral orchestra also included members of the *Academia philharmonicorum* as well as former pupils of the Jesuit College.²⁹ The place of first violinist was usually occupied by the city's leading dancing master. The first and only one known by name was Johann Jakob Wezstein (Wetstein) who performed this service in the cathedral of Ljubljana between 1728 and 1734.³⁰ The names of the later dancing masters employed by the cathedral are not known, but we know the names of some who were in the service of the provincial Estates in Carniola: Gabriel Cherier (1713), Mathias Libet (1741), Julius Gabazi (1741), Peter Georg Herzog (1749), Wilhelm Vanhuber, Franz Joseph Fajenz and Kajetan Fava (1762–1828).³¹ There is no evidence that these dancing masters were concurrently active at the cathedral of Ljubljana.

The other violinists of the orchestra of Ljubljana cathedral were to start with mostly provincial trumpeters. The orchestra had twenty instrumentalists, among whom there were usually three to four violinists. Even though cathedral violinists had other employments, they played at the cathedral the whole year round on all occasions requiring a mixed vocal and instrumental ensemble. From the end of 1795 until 1799 the post of organist was held by Franz Benedikt Dussek (Czech: František Benedikt Dusík; 1765–1817), who was in addition a violinist and composer.³²

In the eighteenth century the Jesuit ensemble was still fully active, but because of the expansion of the cathedral orchestra it started slowly to recede into the background. The Jesuit chapel had, like the cathedral orchestra, approximately twenty musicians. The Jesuits in Ljubljana also trained many string players, who are mentioned in their chronicle³³ under the descriptions of *fidicen*, *violinista* and even *ludit in fidibus* or similar. The first *fidicen* is mentioned in 1654 (Georgius Pogazhnik), while no *violinista* is mentioned before 1695 (Joannes Schmalzig). On what kind of bowed instrument a given *fidicen* played is not known, but we may safely assume that his instrument was not a violin. There is often misunderstanding concerning this. Significantly, *fidicen* and *violinista* appear simultaneously at certain points in the chronicle. This proves that there were at the same time two

²⁹ Cvetko, *Zgodovina glasbene umetnosti*, 284–290.

³⁰ Höfler, *Glasbena umetnost*, 89.

³¹ Podlesnik Tomášiková, "Plesni mojstri," 119–120, 127.

³² Höfler, *Glasbena umetnost*, 89–90.

³³ *Historia Seminarii Labacensis*.

different kinds of instrumentalist. Most probably, a *violinista* was a violinist, while *fidicen* was a performer on a *viola da braccio* or similar predecessor of a violin. The repertory of these instrumentalists is not known.³⁴

As in the seventeenth century, Koper cathedral was musically active also in the eighteenth, but data are even harder to come by than in the preceding century. In 1734 three violinists and expenses for purchasing scores for musicians are mentioned in connection with the celebration of the Translation of the Body of St Felix.³⁵

Violin-playing was also fostered by numerous monastic orders in the Slovenian Lands. There are reports of musical performances in the monastery of Radlje ob Dravi in the valley of the Drava in Slovenian Styria. In 1703 fifteen nuns are recorded as practising music; six of them played on bowed instruments, most likely on violins. Four of them are mentioned in the inventory taken of instruments belonging to the church choir when the monastery was dissolved in 1782.³⁶

Within the ambit of the female monastic orders the most active in violin-playing was that of the Ursulines in Ljubljana. In 1730, in the book recording expenses, the purchase of strings and repair of bows are mentioned.³⁷ Even though most musically engaged nuns played the organ, it seems that at the beginning they even had an orchestra. The following nuns are known by name as violinists: Margarita Terezia (Constantia) Vidmar (1697–1747) from Ljubljana, who played the organ, lute and *viola d'amore*; Stanislava Maria Simonetti (1734–1759) from Moravče, who learned to play the organ and the violin from her organist father; Juliana Rosalia (Amalia) Cobenzl (1704–1766) from Gorizia, who also played lute and bassoon; Agnes (Josepha) Breckerfeld (1695–1768) from Stari Grad near Novo Mesto; Aloisia Marianna Schmidhof from Ljubljana (?–1774), who was also an oboist; Bonaventura (Elisabeth) Azwanger from the Tyrol (1738–1779).³⁸ Occasionally, the Ursulines received assistance from town musicians and estate trumpeters.³⁹

Violin-playing was fostered also by friars belonging to various monastic orders, which becomes evident from the inventory of property belonging to the Minorite monastery of Ptuj, where Kupertin Krenauer is mentioned as owner of a violin. The repertory of the Minorite friars is not known, but from 1788 there comes evidence that the church choir of the Minorite monastery of Ptuj possessed three violins without bows (*3 Violinen ohne Bogen*). The inventory of the Cistercian Monastery in Stična of 1784 mentions the presence of two violins.⁴⁰

The musical archive of the Franciscans in Novo mesto contains information on the violin repertory in their monastery. The main promoter of chamber music was its warden, Mauritius Poehm (1745–1803), who came to Novo mesto from Bohemia. Poehm's signature on the scores reveals that he was both the copyist and the owner of the scores. He was an organist and an excellent musician, a professor at the monastery's *Gymnasium*

³⁴ Zupančič, "Razvoj violinizma," 122.

³⁵ Höfler, "Glasbeniki koprskе stolnice," 143.

³⁶ Koter, *Glasbilarstvo*, 32, 35.

³⁷ Škulj, "Orgle v uršulinski cerkvi," 234.

³⁸ Kogoj, *Uršulinke*, 394–397.

³⁹ Škulj, "Orgle v uršulinski cerkvi," 235.

⁴⁰ Koter, *Glasbilarstvo*, 36, 38, 40.

as well as its warden.⁴¹ The provenance of the collection is not known, but it is believed that it was the former property of the castle of Hmeljnik, where Divine worship was conducted by Franciscans from Novo mesto. Alongside the old music prints there are copies of chamber compositions for violin. Even though there is no evidence regarding the music's performers, we may infer from the preserved music that, in addition to one or two soloists and an organist, the monastery had at least a few violinists, since most of the surviving compositions include violin parts. Among the prints are two compositions by the Viennese composer Ignaz Pleyel: *Tre sonate* (Ms. Mus. 252) and *Trois Sonatines faciles pour le clavecin ou pianoforte avec accompagnement d'un violon* (Ms. Mus. 363), both of them for a violin and a keyboard instrument. In addition to prints from the nineteenth century, we find manuscript copies. The most interesting is a violin concerto by Giovanni Batista Viotti (1753–1824) containing all the instrumental parts needed for the accompaniment of the violin soloist. Besides this violin concerto we find a copy of a duo for two violins by Johann Baptist Wanhall (Czech: Jan Křitel Vaňhal; 1739–1813) and six sonatas (four for two violins, and two for violin and viola) by Anton Kammel (Czech: Antonín Kammel; 1730–1784). Most of these compositions demand a very skilled violinist, which suggests a high level of violin performance at the Franciscan Monastery in Novo mesto.

Despite all the details mentioned above, the archives do not provide enough data to enable us to form a clear picture of violin performance during the eighteenth century in churches and monasteries on the territory of present-day Slovenia. We may assume that the predominant role of the violin was to provide orchestral accompaniment, and that violinists mostly played relatively simple melodies. At times, when more complicated compositions and better trained performers were available, the level rose, but it remained far from that of “virtuoso” performance. Because of their lack of competent performers, the choirs of smaller Slovenian churches were unable follow the lead of Ljubljana cathedral, the Jesuit College and other more developed church orchestras. The musical ensemble for smaller church choirs usually comprised an organist and local singers, who took from the general Baroque repertory only whatever matched their modest technical skills – and even then, they altered it most of the time, bringing it closer to “folk” taste. They preferred light, secular-sounding melodies, which they ornamented and enlivened with dance rhythms. The same was done by folk musicians who settled in communities that had no organist. Because of this, in smaller village churches such instruments as violins, clarinets, zither and double bass were used instead.⁴²

The Eighteenth-Century Violin Manuals Preserved in Slovenia

One of the most important sources for studying violin technique and the methods of teaching the violin in the past centuries is historical treatises and tutors concerning the violin and its performance. In most cases, the compositions for violin themselves reveal

⁴¹ Höfler, “Glasbenozgodovinske najdbe,” 136; Faganel, “Glasba klasicizma,” 215; Id., “Glasba Mozartovega časa,” 46–47; Bizjak, “Frančiškani,” 59.

⁴² Cvetko, *Zgodovina glasbene umetnosti*, 312–313.

a more advanced instrumental technique than violin manuals of the same time. The first violin tutors were written in the 1630s, and were intended, at least until 1750, for amateur violin players. Violin tutors for professional violinists did not appear until around 1750.⁴³

Three instructional handbooks for violin playing in use locally in the second half of the eighteenth century have been preserved in Slovenia: *Principi di musica* (before 1750) by Vincenzo Panerai; *Versuch einer gründlichen Violinschule* (1756) by Leopold Mozart; and *Anweisung zum Violinspielen für Schulen und zum Selbstunterrichte* (1792) by Johann Adam Hiller.

The most important of these is the *Versuch einer gründlichen Violinschule* by Leopold Mozart, published in Augsburg in 1756 and one of the key music performance manuals of the era. An example of Leopold Mozart's first edition (1756) of *Versuch einer gründlichen Violinschule* is preserved in the Peter Pavel Glavar Library in Komenda, near Ljubljana. It appears that Mozart's violin "school" was used by Jakob Suppan (Jakob Frančišek Zupan; 1734–1810), who in 1762 became a music teacher and the conductor of a choir and an orchestra in Peter Glavar's seminary for boys.⁴⁴ In his violin tutor Mozart was influenced mostly by the technical characteristics of the Italian schools, more exactly that of Giuseppe Tartini. Mozart's *Violinschule* contains an introduction and twelve chapters that fall logically into five groups. The first group, comprising chapters one to three, presents elementary instructions for beginners. The second group, comprising chapters four to seven, inculcates a thorough knowledge of bowing technique. The eighth chapter discusses *applicatures* (positions), while chapters nine to eleven in the fourth group are devoted to a discussion of ornamentation. The final chapter offers advice on how to achieve a good performance. In chapters nine to eleven, those concerning ornaments, Mozart drew heavily on the first part of Tartini's *Traité des agréments de la musique*.⁴⁵ That work was not published during Tartini's lifetime, but circulated widely in manuscript among his pupils and other musicians, who surely included Leopold Mozart. Via Leopold Mozart's violin tutor, Tartini's ideas regarding various ornaments on the violin spread to the Slovenian Lands, where his music and theoretical works did not otherwise leave many direct traces.

The second surviving violin handbook is the *Anweisung zum Violinspielen für Schulen und zum Selbstunterrichte* published in Leipzig in 1792 and written by Johann Adam

⁴³ Pulver, "Violin-Tutors," 695.

⁴⁴ Faganel, "Glasba Mozartovega časa," 46; Kokole, "Glasbeno teoretični in pedagoški priročniki," 64.

⁴⁵ Tartini's autograph manuscript of this letter has been never found, but it exists today in a French translation and two Italian manuscript copies. One of the copies of Tartini's autograph was brought to Paris by his pupil La Houssaye. That copy was translated by Pietro Denis and published in 1771 under the title of *Traité des agréments de la musique*. For more than 200 years this was the only known version of this work. This is why it is today still generally known by its French title. The first of the two known Italian manuscript copies, entitled *Regole per ben suonar il violino*, was made by Tartini's pupil Giovanni Francesco Nicolai. It is preserved in the Conservatorio di Musica "Benedetto Marcello" in Venice, and was discovered by Pierluigi Petrobelli in 1957. The second of the two known Italian manuscript copies, entitled *Libro de regole, ed Esempi necessari per ben suonare*, was discovered by Vincent Duckles in 1958 among a collection of eighteenth-century Italian manuscripts of string music held by the University of California at Berkeley. This collection was previously preserved in Sacile, in the commune of Udine. See Boyden, "The Missing Italian Manuscript;" Babitz, "Treatise on Ornamentation."

Hiller. An example of the Graz edition of 1795 is preserved in the Music Department of the National and University Library in Ljubljana.⁴⁶ It came there from the Federal Collection Centre in 1957, having previously belonged to Josip Mantuani's library. This violin tutor was most likely once owned by Joseph Graf von Thurn und Valsassina (1771–1829).⁴⁷ Hiller's work served as a violin tutor for schools and also for self-tuition. It contains a short dictionary of foreign words and musical terms. Its principal object was to teach the elements of violin playing in a clear, easily understood and innovatory way. Hiller's intention was not to produce virtuosos but good orchestral players, who were, according to him, of more consequence for the art of music than concert violinists. To some extent, Hiller was influenced by Leopold Mozart, who is also mentioned in his preface. This is a good illustration of the fact that Hiller knew Mozart's violin tutor very well.

The third, but much less important, violin handbook of the time, *Principi di musica*, is preserved in Koper. The author was most likely Vinzenzo Panerai, who wrote the manual, printed in Venice, before 1750. The preserved example of that handbook does not mention any author or date. Nevertheless, the work can be identified from other reprints published before 1750. The handbook explains basic musical terms and scales relating not only to the violin, but also to other bowed instruments (viola, violoncello and double bass). It comprises twelve pages, and numerous supplementary manuscript notes give evidence of the great practicality of, and need for, this kind of handbook at the time.⁴⁸

Giuseppe Tartini's famous letter of 1760 has been preserved in his native Piran and can be connected with violin pedagogy.⁴⁹ Tartini wrote it to one of his last students, Maddalena Lombardini-Sirmen. The letter contains instructions on how to acquire, as Tartini explains, three essential skills of good performance on the violin: bowing, shifting position and vibrato. The letter was posthumously published on 1 June 1770 in the Venetian periodical *L'Europa letteraria* and before the end of the century had been translated into four languages. The German translation was made in 1784 by the already mentioned Johann Adam Hiller.

The most important of all the above-mentioned violin tutors was Leopold Mozart's *Versuch einer gründlichen Violinschule*, which was clearly in wide use in the eighteenth century. The incidence of concert violinists in the Slovenian Lands was negligible, and this must be the reason why only tutors intended for orchestral players and teachers have been preserved there.

⁴⁶ Hiller, *Anweisung zum Violinspielen*. Preserved in the National and University Library in Ljubljana, Music Department, Inv. Nr. 1353/1957).

⁴⁷ Joseph Graf von Thurn und Valsassina was born in 1771 in Celje and died in 1829. Following his marriage, he lived at the castle of Krumperk close to Ljubljana. See Kokole, "Glasbeno teoretični in pedagoški priročniki," 65.

⁴⁸ *Ibid.*, 66.

⁴⁹ The letter was written in Padua on 5 March 1760. See Tartini, *A Letter*, 8–25.

Compositions for Violin within the Territory of Slovenia in the Eighteenth Century

The heritage of violin compositions written in – or connected with – Slovenian territory in the eighteenth century is modest. The preserved compositions that include the violin were mostly written for chamber ensembles. The reason for the total absence of a virtuoso violin repertory remains a mystery. The violin repertory was most probably heterogeneous, but there is no definite evidence for this. The catalogue of the bookseller Wilhelm Heinrich Korn (Viljem Henrik Korn) of 1782 mentions only *Sonates pour clavecin ou pianoforte avec l'accompagnement d'un violon* of W. A. Mozart.⁵⁰

A report from Ioannes Gregorius Thalnitscher (Janez Gregor Dolničar) mentions some *Symphonias a 2 Violinis cum Basso* by Wolfgangus Conradus Andreas Siberau (Volbenk Konrad Andrej Siberau; 1688–1766), but these have not been preserved. In 1716 Siberau became director of the Academia philharmonicorum, and his lost collection was most probably composed between 1716 and 1717. We may assume that it was a set of trio sonatas in a late-Baroque, Italianate style.⁵¹

Another composer who was probably stimulated by the Academia philharmonicorum is Joannes Baptista Polz (Janez Krstnik Polec; 1685–1750). The nature of Polz's opus is not precisely known, but from other documents one gathers that he wrote a *Concentus a 4 Violinis et 5 Instrumentis* that, similarly, has not been preserved.⁵²

The surviving trio sonatas that can be linked to Slovenian territory provide information about violinistic practice at the time. In the Slovenian Lands both types of trio sonata – *sonata da chiesa* and *sonata da camera* – have been preserved. The earliest compositions of the latter species are trio sonatas, Op. 2, written by the Italian composer Francesco Antonio Bonporti, who in 1701 dedicated the second authorized edition of this collection to the newly enthroned prince-bishop of Ljubljana, Franz Ferdinand von Kuenburg. The collection contains both traditional elements recalling the sonatas of Op. 2 (1685) by Arcangelo Corelli and more advanced stylistic elements that remind one of published Venetian sonatas. This is particularly evident in the first sonata, which displays some characteristics of Venetian style with regard to dissonances, staccato marks and tempo marks. The first violin part is mostly solistic, while the other parts have an accompanimental character. Bonporti's sonatas were surely played in Ljubljana.⁵³

The other composer who wrote trio sonatas was Amandus Ivanschiz (Slovenian: Amandus Ivančič; 1720/1725–c. 1780). His *Sonate a tre* were written during the second half of the eighteenth century. They form a minor element within his oeuvre that otherwise consists of symphonies, Litanies and Masses. There are sixteen known trio sonatas but these do not always feature a violin part. The titles of Ivanschiz's chamber compositions are various and range from *Sonata*, *Divertimento*, *Trio*, *Simfonia* and *Nocturno to Parthia*. They were all written "a tre" for two solo instruments and bass, which makes

⁵⁰ Dular, "Knjigotrška ponudba," 155.

⁵¹ Höfler, *Glasbena umetnost*, 111, 122; Id., *Tokovi*, 68–69.

⁵² Vidmar, ed., *Trubar*, 259; Cvetko, *Zgodovina glasbene umetnosti*, 302; Höfler, *Glasbena umetnost*, 122.

⁵³ Kokole, "Inštrumentalna glasba."

them equivalent to Baroque trio sonatas, even though there are already clear traces of early Classical style. The leading solo role is assigned to violin or to flute. From a violinistic perspective, Ivanschiz's compositions have the appearance of typical Classical chamber compositions, with many grace-notes, trills and figures made up of semiquavers, demi-semiquavers, triplets, sextuplets and the like.⁵⁴

Another composer who composed for violin and basso continuo and who can be linked to the "Ptuj collection" was Antonio Giovanni Sgatberoni (1708/1709–1795). His *Parthia* compositions in D major and F major for violin and basso continuo are four-movement partitas. The introductory movement (*Intrada*, *Introduzione*) of the *Parthia* in D major is followed by a slow movement (Andante) and continues with a *Menuet* and *Trio*, where a 'da capo' reprise of the *Menuet* occurs. The last movement is a *Finale* or *Fantasia*, and has a vivacious character.⁵⁵

Music Example 1

A. G. Sgatberoni, *Parthia* in D (Sgatberoni, *Parthia*, bb. 1–5 from the Introduzione).



At the end of the century, sonatas for violin and piano started to appear. These were written by composers straddling the eighteenth and nineteenth centuries and who can be linked to Slovenian territory. One of these was Francesco Pollini (1762–1846), who was born to Italian parents in Ljubljana.⁵⁶ His biographies often mention that he was a virtuoso on the violin and in singing. Even though Pollini was mostly a composer of piano works and operas, he wrote a few compositions for violin, such as a *Sonate pour le piano-forte avec a accompagnement de violin*, Op. 44, written between 1812 and 1815,⁵⁷ a *Sonate facile per cembalo od arpa con violin obligato* from around 1817,⁵⁸ and an *Adagio con variazioni per violino e arpa* preserved in Brescia.⁵⁹

We already mentioned that Franz Benedikt Dussek (1765–1817) was active as violinist in the cathedral of Ljubljana. He is said to have been a very successful violinist in Italy, where he was a concert master in theatres such as the one in Mortara (then in Piedmont),

⁵⁴ Pokorn, "Introduction."

⁵⁵ Zupančič, "Razvoj violinizma," 129–130.

⁵⁶ Klemenčič, "Rod in ljubljanska leta," 73–80.

⁵⁷ The composition is preserved in the private library of Alessandro Bassi in Trezzo sull'Adda.

⁵⁸ The composition is preserved in the Biblioteca del Conservatorio Giuseppe Verdi, Milan, and in the private library of Alessandro Bassi in Trezzo sull'Adda.

⁵⁹ The autograph allegedly attributed to Pollini has been preserved in the Biblioteca del Conservatorio Statale di Musica Luca Marenzio in Brescia.

the San Benedetto in Venice and the Scala in Milan. He wrote four sonatas for violin and piano; some sources also mention violin concertos, but there is no reliable trace of them.⁶⁰

Another interesting composer from the turn of the century is Mathias Babnig (Matija Babnik; 1787–1868), who was born in Vienna to Slovenian parents. Babnig wrote a *Sonate pour le piano-forte avec accompagnement de violon*, which was composed between 13 September 1817 and 1820. It was published by the Viennese publishing house Mechetti, and is today considered the earliest Slovenian composition for violin.⁶¹

Music Example 2

M. Babnik, *Sonate pour le piano-forte avec accompagnement de violon*. (Babnik, *Sonate*, bb. 89–91 form Allegro moderato; with permission).



In the eighteenth century the violin acquired a more prominent position, under the influence of musical practices in Germany, Austria and Italy. With the arrival of musicians from Bohemia towards the end of the eighteenth century, the first traces of Czech influence in indigenous writing for violin began to show themselves, and this influence would come to dominate the Slovenian Lands up to the beginning of the Second World War.

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⁶⁰ Barbo, *František Josef Benedikt Dusík*, 13–22, 116.

⁶¹ Faganel, "Introduction;" Pokorn, "Slovenski glasbenik Matej Babnik."

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VIOLINIZEM TARTINIJEVEGA ČASA NA DANAŠNJEM SLOVENSKEM OZEMLJU

Povzetek

V začetku 18. stoletja so ljubljansko kulturno življenje močno zaznamovale akademije, v okviru katerih je bilo dejavno domače plemstvo. Pomemben del njihovega izobraževanja je bilo urjenje v igranju na godala. Ta so pridobila pomen in veljavo predvsem po ustanovitvi Academie philharmonicorum leta 1701, ki je imela poleg zbora tudi orkester. Poleg plemstva, ki se je šolalo na italijanskih univerzah, so skupaj z orkestrom Academie philharmonicorum igrali tudi mestni goslači in glasbeniki jezuitskega kolegija. Izvajanja na godala ni gojilo le plemstvo v Ljubljani, ampak tudi markizi Gravisi v Kopru, plemstvo na gradu Borl in Dornava na Štajerskem ter drugod. V 18. stoletju je violina prevzela vse pomembnejšo vlogo tudi v okviru opernih izvedb. Operno dogajanje so sprva spremljali gostujoči, pozneje v Ljubljani delujoči glasbeniki iz vrst duhovnih kapel, mestnih glasbenikov, članov akademij in drugih primerno izobraženih meščanov. Instrumentalni sestav se je na začetku 18. stoletja začel postopoma spreminjati tudi v cerkvenih kapelah, saj so godala potisnila trobila in pihala v ozadje, sama pa prevzela vodilno funkcijo. Prva redna skupina violinistov se v ljubljanski stolnici pojavi v dvajsetih letih 18. stoletja. V tridesetih letih so se številni mestni glasbeniki, predvsem mestni piskači, preusmerili v violinsko igro, zato je bilo med violinisti ljubljanske stolnice kar nekaj nekdanjih mestnih piskačev. Preostali člani ljubljanske stolnice so bili člani Academie philharmonicorum in nekdanji gojenci jezuitskega kolegija, mesto prvega violinista je praviloma zasedel plesni mojster. Vse več violinistov so med svojimi glasbeniki imele tudi preostale glasbene kapele, kot so koprška stolnica, kapela sv. Justa v Trstu in druge. Violinsko izvajanje so gojili tudi številni samostanski redovi, med njimi so bile najbolj aktivne ljubljanske uršulinke, že omenjene dominikanke v Radljah ob Dravi, pa ptujski minoriti, frančiškani v Novem mestu in drugi. Številna violinska dela, ki so nastala v 18. stoletju na Slovenskem, so danes izgubljena. Tako se je ohranil le podatek o delih *Symphonias a 2 Violinis cum Basso* Volbenka Konrada Andreja Siberauja (1688–1766) in *Concentus a 4 Violiniset 5 Instrumentalis* Janeza Krstnika Polca (1685–1750). Številne komorne skladbe, večinoma triosonate, ki jih prav tako lahko povežemo s slovenskim območjem, so prispevali še Amandus Ivančič, Francesco Antonio Bonporti in Giovanni Antonio Sgatberoni. Poleg omenjenih triosonat se prvič pojavijo tudi violinske sonate s prehoda stoletja, ki so jih pisali: Francesco Pollini, Franz Benedikt Dussek in Matija Babnik.

Druga polovica 18. stoletja prinaša tudi nekatere drobne sledi, ki pričajo o uporabi nekaterih violinskih didaktičnih učbenikov oz. razprav na Slovenskem avtorjev Vincenza Panerajja (*Principi di musica*), Leopolda Mozarta (*Versuch einer gründlichen Violinischeule*) ter Johanna Adama Hillerja (*Anweisung zum Violinspielen für Schulen und zum Selbstunterrichte*). V 18. stoletju si je violina na Slovenskem izborila vidnejši položaj in se začela razvijati v vseh smereh. Violinski vplivi so še vedno pritekali iz nemških, avstrijskih in italijanskih dežel. Proti koncu 18. stoletja se s prihodom glasbenikov iz čeških dežel začnejo pojavljati tudi prvi zametki čeških violinskih vplivov, ki so nato na Slovenskem prevladovali vse do začetka druge svetovne vojne.