

**Giuseppe Michele Stratico's Theoretical Treatises:
Lo spirito Tartiniano and *Trattato di musica***

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Abstract

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Giuseppe Michele Stratico (1728 – after 1782), a student of Giuseppe Tartini (1692-1770), has been forgotten for a relatively long time. Publication of the thematic catalogue of Berkeley brought him “back to life”. Stratico’s compositions, mainly for string instruments, composed in distinctive style of Tartini’s circle, have been the subject of dissertations and papers on several occasions (M. T. Roeder, F. F. Mann). However, Stratico's work in the field of music theory has not yet received significant attention. In this field he has left two treatises: *Trattato di musica*, an extensive treatise on different music-theoretical problems, and *Lo spirito Tartiniano*, a smaller text conceived as a discussion with his teacher Tartini. Both treatises are preserved in manuscript form in Biblioteca Marciana in Venice, the former in several versions. Z. Blažeković, who published a study of Stratico's biography (Blažeković, Zdravko, *Elementi za životopis Josipa Mihovila Stratica* [Contributions to the biography of Josip Mihovil Stratico], *Radovi Zavoda za povijesne znanosti JAZU u Zadru*, 32 (1990), p. 109-138), gave some indications on Stratico's theoretical work, but the only article dedicated particularly to Stratico as music theorist is a short presentation by M. Lindley (Lindley, Mark, *Der Tartini-Schüler Michele Stratico*, *Gesellschaft für Musikforschung: Kongress-Bericht: Bayreuth 1981*, p. 366-370).

As a basis of my work I would transliterate and then translate both manuscripts to English and then provide their critical analysis: which topics are of particular interest to Stratico, his way of approaching them, how deep he is going into the issue, as well as to understand possible influences and sources. One of the main approaches and the methods used would be comparative, in relation primarily to Tartini, and then Francesco Antonio Vallotti (1697-1780), Jean-Philippe Rameau (1683-1764), Padre (Giovanni Battista) Martini (1706-1784) and other theorists who in the second half of the 18th century gave their contribution in the same field, and conclusively I intend to determine Stratico's place as a music theorist.