

# The Guitar in Italy in the Nineteenth Century, sixty biographies of Italian composers and guitarists

in alphabetical order (edited by Marco V. Bazzotti)

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## Introduction and Acknowledgements

1. [Adami Vinatier](#)
2. [Luigi Agliati](#)
3. [Giuseppe Anelli](#)
4. [Giangiacomo Appiani](#)
5. [Bonifacio Asioli](#) (1759-1832)
6. [Nicola Bassi](#)
7. [Francesco Bathioli](#) (?-1830?)
8. [Matteo P. Bevilacqua](#) (1772-1849)
9. [Giuseppe Blanchi](#) (1793?-1861)
10. [Giuseppe A. Boccomini](#) (1790?-?)
11. [Bartolomeo Bortolazzi](#) (1773-?)
12. [Pietro Bottesini](#)
13. [Luigi Brambilla](#)
14. [Francesco Calegari](#) (1790?-?)
15. [Carlo Canobbio](#) (1741 -1822)
16. [Matteo Carcassi](#) (1792-1853)
17. [Ferdinando Carulli](#) (1770-1841)
18. [Carlo Casati](#)
19. [Antonio Castello](#)
20. [Luigi Castellacci](#) (1797-?)
21. [Wenceslas Cerruti](#)
22. [Vincenzo Colla](#)
23. [Giovanni Comoglio](#)
24. [Onorato Costa](#)
25. [Raimondo Cuboni](#)
26. [Francesco De Salvo](#)
27. [Pasquale Galliani](#)
28. [Enea Gardana](#)
29. [Emilia Giuliani](#) (1813-?)
30. [Mauro Giuliani](#) (1781-1829)

31. [Michele Giuliani](#) (1801-1847)
32. [Filippo Gragnani](#) (1768-1820)
33. [Luigi Rinaldo Legnani](#) (1790-1877)
34. [Angelo Lodi](#)
35. [Giuseppe Malerbi](#) (1771-1849)
36. [Gabriello Melia](#)
37. [Francesco Molino](#) (1768-1847)
38. [Luigi Molino](#) (1762-1846)
39. [Giacomo Monzino](#) (1772-1854)
40. [Federico Moretti](#) (?-1838)
41. [Luigi Moretti](#)
42. [Antonio Nava](#) (1775-1826)
43. [Niccolò Paganini](#) (1782-1840)
44. [Giovanni Pacini](#) (1796-1867)
45. [Pietro Pettoletti](#) (1795?-1870?)
46. [Luigi Picchianti](#) (1786-1864)
47. [Benedetto Razzetti](#) (1792-?)
48. [Giulio Regondi](#) (1822-1872)
49. [Giuseppe Ricca](#) (1800-1866)
50. [Marco Ressi](#)
51. [Alessandro Rolla](#) (1757-1841)
52. [Giovanni Romersi](#)
53. [Luigi Sagrini](#) (1809-?)
54. [Carlo M. Alessio Sola](#) (1786-1829?)
55. [Giovanni Toja](#)
56. [Pietro Tonassi](#) (1800-1877)
57. [Filippo Verini](#) (1783-1846)
58. [Marco A. Zani de Ferranti](#) (1800-1878)
59. [Nicola A. Zingarelli](#) (1752-1837)
60. [Francesco Zucconi](#)

Appendixes:

1. [Other names](#)
2. [Basic Bibliography](#)

# Introduction and Acknowledgments

The work of collecting Italian music for the classical guitar of the 19th century took me much time in last ten years. Now I can present the biographies of all the greatest Italian guitarists and composers and also of many now neglected guitarists and composers of the last century who flourished *in the years between the last decades of 18th-century and approximately 1870*, in the so-called *Classic period* of the guitar and covering about two generations of musicians.

The biography of sixty guitarists and/or composer for guitar of early 19th-century in this Ebook were chosen considering firstly the quality of their output, sometimes very huge or in some cases extremely few. Our selection comprises all major music personalities of the period, showing the only known portraits of the authors, with often controversial attribution assai as in the case for example of [Matteo Carcassi](#).

In [Appendix 1](#) are reported the names of about seventy musicians who did not enter in the preceding list, with few information about their known works.

I will be very thankful for all suggestions and request of amendments to the data here presented; if you wish you can contact me via this [email](#).

I wish to thank l'Associazione musicale Ottocento and all musicologists of guitar whose works are listed in [Appendix 2](#). Without their works this *Ebook* would never have seen the light.

I wish to thank also Prof. Thomas Heck for his necessary suggestions about the biography of Mauro Giuliani, Dott. Mario Torta for his valuable suggestions, and last but not least Dr. Michael Penny, Assoc. Professor of Voice at Union University in Jackson, Tennessee (USA), for his valuable help in the phase of translation of these files.

If you reader have no prior knowledge of this subject I suggest you to start with the most acknowledged composers, for example in the following order:

- |   |   |
|---|---|
| 1. <a href="#">F. Gragnani</a> (1768-1820)        | 6. <a href="#">Federico Moretti</a> (?-1838)    |
| 2. <a href="#">Francesco Molino</a> (1768-1847)   | 7. <a href="#">Luigi Legnani</a> (1790-1877)    |
| 3. <a href="#">Ferdinando Carulli</a> (1770-1841) | 8. <a href="#">Matteo Carcassi</a> (1792-1853)  |
| 4. <a href="#">Mauro Giuliani</a> (1781-1829)     | 9. <a href="#">Zani de Ferranti</a> (1800-1878) |
| 5. <a href="#">Nicolò Paganini</a> (1782-1840)    | 10. <a href="#">Giulio Regondi</a> (1822-1872)  |

## Adami Vinatier

The biography of **Adami Vinatier** is very uncertain: he was probably from Piedmont, known as a Professor of clarinet and guitar in the first years of the 1800's. His only known work is an aria "Bella fiamma di gloria..." for guitar and voice, published by Festa (Turin). He was probably from Piedmont, His only known work is an aria "Bella fiamma di gloria d'onore" for guitar and voice, published at about 1810 by Festa (Turin) and found at the private Library Dell'Ara Moncalieri.

[Back to Index](#)

## Luigi Agliati

The biography of Luigi Agliati is still very uncertain. He was very probably from Milan, for it is in this city in Lombardy that he pursued his activity as guitarist and composer for the guitar in the first years of the 1800's.

Some of his works were published by Ricordi (Milan) in the first decades of the century: *Variazioni* (1809) and *Sonata* (1810) for guitar, now at the Library at Milan Conservatory, dated about 1810, and a *Tema / con sei variazioni / per chitarra sola / composte / dal dilettante / Luigi Agliati*.

Agliati is the dedicatee of the *Gran Ouverture Op. 61* composed by [Mauro Giuliani](#) and of other works by [Luigi Legnani](#), Mosè Borsani, and Pietro Lunghi.

[Back to Index](#)

## **Giuseppe Anelli**

### **skilful guitarist-composer and singer**

Giuseppe (*Joseph*) Anelli is a musical figure of the early 1800's who is as yet virtually unknown. He was a skilled guitarist-composer and singer, whose place and date of birth are uncertain; presumably he was born at the end of the Seventeenth Century. He distinguished himself as a performer in Turin as early as 1809, giving there a very successful concert at the *Suterra* Theater, an event which made him popular throughout the city. His compositions for guitar were published by the Reycend firm. So Anelli probably had his earliest musical training in Turin and in the Piedmont, though there are no other clues as to his birth place.

Nor do we have any confirmation about his hypothetical study at the Conservatory of Naples. In the years of his stay in Turin and in northern Italy, Anelli was employed in the service of the Princess *Paolina Borghese*, Napoleon's sister. He enjoyed her valuable protection for some time and could therefore perform recitals in important academies, during which he often performed as a vocal soloist to his own guitar accompaniment.

At the end of 1813 Anelli left Italy to stay in Paris for a brief period. There he came to know Fernando Sor and became his rival in guitar concerts. He was judged by the Parisian musical critics the better performer of the two for his musical qualities and instrumental virtuosity. Here he played for the public his two *Concerti* for guitar and orchestra, which today are presumably lost.

In 1815, Anelli moved to London, though he continued to visit Italy. After a brief stay in the capital city, he decided to settle in Clifton west of London [on the southwest coast of England, near Bristol] around 1817, under the protection of the Count of Westmoreland and of Lord Burghersh. Despite the growth of his fame, Anelli chose to stay in the provinces, moving in the 1820's to Bath, again west of London. This move proved crucial for his artistic future.

A few years afterward, he resettled in Clifton, after numerous short stays in neighboring centers to enlarge his musical activity. In this period he presented a series of lectures on the "Science of the Voice." He attempted to illustrate, with partial success, the advantages of accompanying the voice with the guitar in several favorite opera arias. In this respect his concert "The Citharodian" had notable effect. It was presented in Clifton, November 27, 1827, at the Royal Gloucester Rooms. The program consisted of music for voice and guitar only, employing all the ways of using the guitar as the best instrument to accompany the voice, with appreciable success.

He transcribed parts of Rossini's *Barber of Seville* for voices and guitar, as well as a composition for guitar solo entitled "The Triumph of the guitar", based on a theme from Bellini's "*Norma*."

His having spent so much of his time on such musical experiments had the unexpected result of reducing Anelli's popularity in the following years; he became known more as a skilled singer, rather than a serious guitar performer. After this time information on his activity becomes scarce.

From 1843 to 1848 he performed continuously in England. He settled in Cheltenham and played there in several benefit concerts, accompanied at the piano by his son Federico. He appeared in Edinburgh, perhaps his only visit there, playing in a concert at the Hopetown Rooms to good reviews. From 1848 we have no more trace of his musical presence in England nor elsewhere.

He excluded London from his field of action, where instead Sor and [Regondi](#) were famous, and preferred other places that never became major centers of the musical life of the country. By so doing, Anelli lost his great historical role in the guitaristic panorama and was inevitably overshadowed.

Today very little of his guitar works are extant, but we believe that beyond the two guitar concerti mentioned above, Anelli is the author of about 300 songs with guitar, many of which still lie in the British Library in London; various sonatas for flute and guitar; two duets for two guitars and some duets for violin and guitar, published by Thomas Howell (Bristol) in 1828; and more than 30 various compositions for guitar solo, among which are *sonatinas* and *themes with variations* and many trios and quartets with guitar. His *Method* for guitar is also very important, as is his "*History of the guitar*", published by Somerton (Bristol).

## Giangiaco­mo Appiani

Guitarist of Italian origin, who lived in the first half of the 19th-century; little is known about his life and activity. His known work is *"Trois Themes / avec Variations / pour la guitare seule / par Jean Jacques Appian / amateur,"* of about 1810, preserved at the Library of Milan Conservatory. He was the dedicatee of the Duets for Violin and Guitar, Op. 23, by [Antonio Nava](#).

[Back to Index](#)

## Bonifacio Asioli

(1769-1832)

Bonifacio Asioli, composer, music theorist and teacher, was born on August 30, 1769, in Correggio; he began studying music when he was 5 years old. In 1787 he was present in Turin, where he stayed until 1796; he was then in Venice until 1799. He moved after that to Milan where he was acclaimed as a teacher at the Royal Conservatory, founded in 1808, of which he became also the first Director. In about 1825 his music method for guitarists was published in Milan by Bertuzzi. It bears the title "Transunto / dei / Principi elementari / di musica / compilati / dal celebre M.B. Asioli / chitarra." Asioli is also known for a Duo for voice with guitar accompaniment, published by Ricordi (Milan, about 1830).

[Back to Index](#)

## Nicola Bassi

This man was a musician of north Italian origin. Nicola Bassi was an expert in voice and guitar; he flourished in the first half of the 19th century. He published *Six ariettes* for voice and guitar, with the opus number 3, for the Ricordi firm in Milan in 1808. Now the music is preserved at the Library Conservatorio in Milan.

[Back to Index](#)

## Francesco Bathioli

(? - 1830?)

**a guitarist of probable Italian origins in Vienna**

Francesco (*Franz*) Bathioli was a guitarist composer of probable Italian origin. He lived in the late Seventeenth and early Nineteenth Centuries. He was active primarily in Vienna, where he moved in 1825; here his most important compositions for guitar were published, a dozen in all. He moved to Venice during the last years of his life. We know with some certainty that his death occurred in 1830.

Among his best works should be mentioned the *Concert for guitar and string quartet*, Op.3, and his chamber music with guitar. In the available lists of his guitar works there is no opus number one; from the scant available information, we can hazard the guess that it is the *Venti quattro lezioni*, his only listed work with no opus number. Bathioli published also a *Method* for guitar; no copy is known to exist.

In some references the name of Bathioli has often been mistaken for "Barthioli".

[Back to Index](#)

# Matteo P. Bevilacqua

(1772 - 1849)

**excellent guitar performer, flutist and composer**

Matteo Paolo Bevilacqua was born probably in Florence in 1772. He was present in Vienna in the year 1825, where he was active as a tenor in the Chapel of Prince Esterhazy. His principal work was, however, in the realm of guitar; he was indeed an excellent guitar performer.

He received praises as a concert artist in the Austrian capital; he was also an expert flautist. Bevilacqua has left about sixty printed compositions, published from 1806 to 1827. These consist largely of chamber music with guitar, most of which is unfortunately lost. He was also the author of a *Method for guitar*, of which no copy has been found.

He died in Vienna on 22 January, 1849.

Many of his works are fortunately surviving in many Italian and European libraries.

[Back to Index](#)

# Giuseppe Blanchi

(1793?-1861)

Giuseppe Blanchi was a guitarist working in Turin and in the Piedmont in the first decades of the 19th century. He was born in Fossano (near Cuneo, in the Piedmont) in about 1793; he died in Turin in 1861.

Very little is known about his life and his activity as a concert artist. He was author of many compositions for guitar, now lost. In the catalogue of the publisher Giuseppe Magrini there is an interesting *Sonata* for guitar dedicated to his "friend [Luigi Legnani](#)" (~1830) and a *Sinfonia* for guitar was published by Pillement. His brother Francesco Blanchi published his *Metodo pratico per suonare la chitarra senza conoscere la musica* and other short pieces in the second half of the century.

[Back to Index](#)

# Giuseppe A. Boccomini

(1790?-?)

Giuseppe Alfredo Boccomini was an excellent guitarist, active in the first years of the 1800's. He was born probably in Florence in the late 1700's, but he moved to Rome after 1810, where he lived for many years. In 1812 or thereabouts his *Grammar for French guitar* was published by the editor and bookseller Pietro Piale. This method book probably contained his first compositions for guitar.

A dozen of his guitar works are known today. Among them we should mention some works for voice with guitar accompaniment, published by Ricordi, and the *Six Valzer* for guitar, published in Leipzig by *Peters* in the first decades of the XIX century.

[Back to Index](#)

# Bartolomeo Bortolazzi

(1773-?)

**famous mandolinist and guitarist in Europa**



Bartolomeo Bortolazzi was born in 1773, probably in Venice. He was a mandolinist endowed with an extraordinary talent, and was among the most famous in Europe. He lived in London from 1800 to 1803; here he perfected his skill on the guitar, studying with local teachers. After 1803 he moved to Germany for his concert activity, living for some years in Braunschweig and Berlin. In about 1805 he moved to Vienna, where he had success as a composer and a teacher. He died, probably in Vienna, in the first decades of the 1800's, but the exact year of his death is unknown.

Besides his several works for mandolin, Bortolazzi wrote many chamber pieces calling for the guitar, generally variations and songs for voice and guitar accompaniment. He also wrote a *Method for the guitar*.

[Back to Index](#)

## Pietro Bottesini

Very little is known about the life of this man. He lived in the first half of the 19th century in northern Italy. He published some works for guitar solo and for flute and guitar with the two Milanese firms *Ricordi* and *Antonio Carulli*.

[Back to Index](#)

## Luigi Brambilla

This man was an Italian guitarist who lived in the first half of the 19th century. He was an experienced singer who, in the first decades of the century, lived in Vienna, where he published many collections of songs with piano and guitar accompaniment.

We don't have any other biographical references.

[Back to Index](#)

## Francesco Calegari

(1790?-?)

Francesco Calegari was a guitarist and composer who flourished in the first half of the 19th century; little information is known about his life. He was probably a native of Florence; he was from a family of prominent musicians, of which the best known is *Antonio Calegari*. He started his activity as a concert performer in Florence, becoming subsequently much admired in the music circles in central Europe, mainly in Germany. He lived for a long time in Leipzig and Braunschweig, and for a brief period in Paris as well. His compositions were published by important firms such as Pleyel in Paris, Hofmeister and Schwarz in Leipzig, Ricordi and Canti in Milan, and Cipriani in Bologna and Florence. In about 1830 he entered in the publishing industry, becoming a competitor of Cipriani in Bologna.

Of his production for guitar--about twenty works in all--we should mention the *Variations Op.18* and the *Rondò Op.3* for guitar; the *Polonese Op.16* for violin and guitar; and several instrumental reductions on themes of operas.

[Back to Index](#)

## Carlo Canobbio

(1741 -1822)



Carlo Canobbio was born in Venice in 1741. He was a virtuoso violinist, well known at the end of the 1700's. In 1779 and 1800 he was at the Opera of St. Petersburg as a chamber musician, violinist and composer. After 1800 he came back to Italy, but soon chose to return to Russia, where he died, most likely in 1822.

He wrote music for the ballet "Arianna and Bachus" (1789) and "Piram and Tieba" (1791). He composed also two symphonies for orchestra.

We still have other instrumental compositions and some sonatas for violin and guitar, which show his acquaintance for the five string guitar.

[Back to Index](#)

## Matteo Carcassi

(1792-1853)

**a Florentine guitarist and composer**



Matteo Carcassi was one of the leading guitarist-composers of the Nineteenth Century. He was born in Florence in 1792.

Musically gifted, he devoted his earliest study to the piano; then while still at a tender age he changed to the guitar, attaining on it a brilliant technique in a few years.

In 1810 he began his concert career, moving to Germany, where he achieved his first critical success. There he met Antoine Meissonnier, who remained his friend for many years. He came back to Italy for a short period; by 1820 he was again living on foreign soil, mostly in Paris, which became his residence for the rest of the life.

In 1822 he was present in London for a series of concerts, which were a great success. He is next heard from in Paris. In the autumn of 1824 he moved again to Germany, and then to London, performing in the major concert halls. In June 1825 he played in the Theatre Réal of the Paris Opera, and on the 30th of June, 1828, in the Argyle Room, in a duo concert with the singer Stockausen.

When he came back to Paris, Carcassi's fame rivalled that of [Ferdinando Carulli](#), whose mastery of the guitar had to this point remained uncontested in the French capital. Carcassi distinguished himself from the Neapolitan musician by using a different instrumental posture, by performing without touching the fingernails on the strings, and by showing a different musical taste, more melodic and allowing for a richer palette of effects.

Carcassi visited Italy in 1836 for a series of concerts. He returned to Paris shortly thereafter, and increased his work there as a teacher of guitar and piano. At about this time he printed the greater part of his works for guitar-- some of which had been printed previously, just after Carcassi's early tours in Germany.

Carcassi abandoned his concert activity around 1840. He died in Paris on the 16th of January, 1853. He left almost one hundred works calling for the guitar, all of romantic taste, brilliant and technically demanding. Among the numerous fantasias, themes with variations, potpourris, and sonatas for guitar, we feel the need to mention the "Method," Op. 59, which is still considered among the best didactic works of the guitar masters of the Nineteenth Century, and the delightful "Studies," Op. 60, that are regarded as having high pedagogic value.

[Back to Index](#)

## Ferdinando Carulli

(1770-1841)

**a celebrated Neapolitan guitarist and teacher**



Ferdinando Maria Meinrado Francesco Pascale Rosario Carulli was one of the principal composers for the guitar in the Nineteenth Century and one of greatest teachers of all time.

He was born in Naples on February 9th, 1770 (according to some sources the 10th), in Nardones Street, near the Royal Palace. His father Michele, a highly cultured man, came from Bari; his mother Patrizia Federici was presumably Neapolitan, but we have no information about her life. Carulli learned the rudiments of music from a priest who was a musical dilettante, and studied cello. He turned to the guitar when he was about twenty years old; there were no competent teachers of guitar in Naples at that time, and Carulli developed his instrumental technique in solitude. But he was soon able to formulate the concepts of guitar playing that in a few

years would become the standard for guitar instruction in the Nineteenth

Century. By 1801 he had been living in Livorno for at least a year. Around that time he married a French woman, Marie-Josephine Boyer; their child Gustavo was born in Livorno in 1801. Carulli's earliest composing activity, apart from his performing, started probably in 1807 in Milan, where he published some works for the editors Ricordi, Re and Monzino.

The existence of some Viennese editions of the years 1807-1808 testify to his presence in Vienna, though for a short time: by April 1808 Carulli had definitely moved to Paris, where he resided for the rest of his life.



Here he had undisputed success as a musician and teacher, as he was one of the first guitarists present in the French capital city to force a new concept of the instrument into the forefront of the musical panorama of the Nineteenth Century. He published in this period a great bulk of new works with the most prominent Parisian publishers, primarily Raffaele Carli, who was probably of Neapolitan origin; Carulli and Carli also became great friends.

For a while he was also a publisher on his own, publishing some works by [Filippo Gragnani](#), another guitarist present in Paris since 1810. Carulli cooperated closely with Gragnani, and the two became good friends. There is no documented evidence of a teacher-pupil relationship between the two, even though some texts presume it. However, in Paris Carulli was the pioneer of a new school of teaching that opened the way to the acceptance of the guitar throughout Europe and contributed in a large way to the musical interest of the French middle-class society.

After 1830 his popularity was affirmed by the arrival of a number of guitarists coming from throughout Europe, mainly from Italy, who were attracted by his personality. Subsequently Carulli intensified his teaching, having among his pupils people of the nobility and of the Parisian upper-class. He died in Paris on February 14th, 1841, at the age of 71

years.

Carulli was among the most prolific composers of his century; he wrote about four hundred works for the guitar, including compositions with and without opus number. Many of his works are valuable for their superior artistic and instrumental quality, among them the "Trio, Op. 12," for flute, violin and guitar; several serenades for flute and guitar, and for violin and guitar; many high quality compositions for voice and guitar; sonatas and themes variées for guitar solo and with piano; and the "Concerto Op. 8" for guitar and orchestra. However his most representative and popular work was the "Method, Op. 27", published in 1810. This work has been updated and reissued several times. It remains one of the best pedagogical texts for training students of the guitar in the first phases of the formation of their technique.

Ferdinando Carulli also composed some pieces for guitar and piano with his son Gustavo. He is the dedicatee of the "Gran capriccio, Op. 34" for guitar by Luigi Legnani; of three sonatas for guitar by Giuseppe Pasini; and of three duets, Op. 1, and the "Trio, Op. 12", by [Filippo Gragnani](#).

[Back to Index](#)

## Carlo Casati

Carlo Casati was an Italian guitarist who lived in the first half of the 19th century. He was presumably of north



Italian origin; we do not have information on his life. According to a local newspaper of the time, which reports on one of his concerts in Genoa at the S. Agostino Theater (June 28th, 1815), he played in duo with the Florentine violinist Lorenzo Petrocchi.

[Back to Index](#)

## Antonio Castello

Antonio Castello was a guitar composer of early 19th century, who is virtually unknown. He lived presumably in Genoa during the first decades of 1800. Several of his short works for two guitar, were published by *Giovanni Ricordi* in Milan, around 1810: *Quattro piccoli Duetti* (editorial no. 83), *Monferrine*, *Valtz*, *Contraddanze* and *Perigoldini* (editorial no. 105). We could not identify other titles of his works listed by other sources of the period, in Italy or abroad.

[Back to Index](#)

## Luigi Castellacci

(1797 - ?)

**prominent guitarist and composer from Pisa**

Luigi Castellacci (Pisa 1797 - Paris? after 1845) was a prominent guitarist of the first half of the Nineteenth Century, whose importance today is somewhat less than the one attributed to him by the musical world during his life. He started his musical studies in his home city, devoting himself initially to the mandolin; but he changed soon to the guitar, evidently recognizing its greater resources. He soon had success as a concert guitarist and had moved by 1820 to Paris, where he lived for a long time. His artistic journeys carried him to the greatest musical European centers: in 1825 he distinguished himself in Germany and, from 1834, in London, enjoying success and an increasingly good reputation everywhere.

After 1835 Castellacci settled for good in Paris, devoting himself almost exclusively to composition and teaching, rather than compete with the many other guitarists, above all Italian ones, who were active in Paris in that epoch. There is no sure information about his last years: the date of his death is assumed to be coincident with that of the publication of his "Methode complète et progressive pour la guitare" (Paris, 1845), without opus number, which is probably his last composition. As far as his works are concerned, he published his numerous works almost entirely in Paris, starting from 1830. Castellacci was the author of more than one hundred works with guitar, among which are various collections of *Airs* and *Nocturnes* with guitar accompaniment, and duets for guitar and piano and for two guitars.

His most interesting works are the ones for solo guitar: the *Fantasias*, waltzes and themes with variations on arias from operas, among which we must mention the "*Fantasia*," *Op. 99*, on a theme from "*Cenerentola*" by Rossini; the "*Variations*," *Op. 35*, on the theme "*Nel cor più non mi sento*" of Paisiello; the "*Variations*," *Op. 36*, and a pleasant collection of arias from the "*Les Passe temps*," *Op. 54*, of didactic value. We must mention also the "*Fantasia*," *Op. 44*, for guitar and piano; and the "*Three Duets*," *Op. 26*, for two guitars.

Many of his works are unfortunately lost today.

[Back to Index](#)

## Wenceslas (Wenceslao) Cerruti

Wenceslao Cerruti had probably Turinese origins. He flourished between the end of the 18th and the first decades of the 19th century. He made his musical experiences in Turin, at about 1810, publishing his first works for guitar beside the publishers *Reycend Brothers*. He moved successively to Paris, approximately at 1820, developing his musical activity as composer. Some of his works for guitar were published in Paris, by the publishers *Dufaut-Dubois*.

## Vincenzo Colla

Vincenzo Colla was born in Piacenza and flourished at the end of the 18th and early 19th century. He was organist and pianist, chapel-master at *Voghera*.

He has left some chamber compositions with guitar, no opus number, that were published in Italy in the second decade of 1800.

[Back to Index](#)

## Giovanni Comoglio

Giovanni Comoglio was born at the end of the XVIIIth century, presumably in Turin. We don't know sufficient data on his life. He performed concert activity in duo with the Florentine violinist Francesco Petrocchi. In March 1809 appeared an announcement in the "Courier de Turin" of one of their exhibition in Turin. He moved presumably in France, at the second decade of 1800.

Comoglio composed many compositions for guitar solo, voice and guitar, violin and guitar, all of them are excellent pieces of work. Some of his works were published in the first years of the 19th century, by the *Reycend Brothers* in Turin.

[Back to Index](#)

## Onorato Costa

He was a guitarist of whom we have very scarce biographical news. He was probably of Italian origins. He settled in Vienna at about 1818 for developing his concert activity.

We have documents about his soloists concert held at the *Grosser Redoutensaal* at Vienna, by 27 February 1820, when he played music of Rossini and of his own.

In consideration of the dedicatees of his works known to us, it seems he have had of the contacts with Romania.

His compositions for guitar were published in Vienna by the main publishing Houses, since 1818 to 1832.

[Back to Index](#)

## Raimondo Cuboni

Little biographical information survives about Raimondo Cuboni. He was a violinist from the environs of Modena who was also an expert in guitar and presumably in clarinet. The name of Cuboni appears in the list of the performers as first violinist of the orchestra of the "Theater of the Most Illustrious Community" in Modena, at performances of the comedy "La Clotilde" by Carlo Coccia, and of the semiserious melodrama "*Il Barone di Dolsheim (The Baron of Dolsheim)*" by Giovanni Pacini, in the years 1820 and 1824 respectively.

In about 1824 Cuboni published for the firm Cipriani of Florence a Cavatina for flute and guitar, drawn from Gandini's opera "*Erminia*."

[Back to Index](#)

## Francesco De Salvo

Francesco De Salvo is a little-known musician and composer for guitar. He lived at the end of the 18th and the beginning of the 19th centuries.

We know only the few compositions published by Giovanni Ricordi in about 1810: an interesting *Trio for violin, viola and guitar* in which appear indications of a good acquaintance with the guitar and with strings; two *Sonatas*; and twelve *Monferrine* for guitar, all works without opus number.

[Back to Index](#)

## Pasquale Galliani



Pasquale Galliani (some Russian source referred as Gagliani), was an author of Italian origin. He was in Varsaw in 1802 and in Vilno (today Vilnius, Lithuania) one year later. he then moved to Russia and there he presumably remained there until his death.

He was an established teacher of voice and an expert in guitar. It is not known he ever concertized there, but he was active as teacher and in private recitals in the house of nobility.

His historical importance is chained to the exportation of the 6-string guitar in Russia, of which Gagliani was among the first teachers.

In Petersburg were published *Six Sonatas* for the 5-string guitar, some *Studies for (6-string) guitar* in 1808 (that can be considered as his Method for guitar) dedicated to the Czar's Alexander I wife, Elizabeth II, then *4 Sonatas* for piano and six string guitar and also many romances.

[Back to Index](#)

## Enea Gardana

Enea Gardana was a guitarist and composer who lived in the first half of the 19th century. About his life we have little information.

He was presumably born in northern Italy. He composed a large number of works for guitar (at least 37), which are for the most part arrangements and transcriptions of operatic airs, all containing technical difficulty for the guitar. His works were published by Ricordi.

[Back to Index](#)

## Emilia Giuliani

(1813-?)

The second-born daughter of Mauro Giuliani, Emilia Giuliani was born in Vienna in 1813. She was a musical talent from childhood. She studied guitar under the guidance of her father, with whom she performed in duo in concerts.

She was educated by her father, being his favorite daughter. She married in Guglielmi; then she followed her father to Naples, where she stayed near him to the moment of his death. Her death date is not known. She published some works for guitar for the publisher Ricordi.

[Back to Index](#)

## Mauro Giuliani

(1781-1829)

## the most celebrated virtuoso of the 19th century



Mauro Giuliani, one of the greatest exponents of the Nineteenth Century guitar, a first rank virtuoso and a great composer for guitar, was born in Bisceglie on July 27, 1781. While still a child he began the study of harmony and composed some works of liturgical character. His center of study was in Barletta, where he moved, together with his brother Nicola, in the first years of his life.

His first instrumental training was on the cello, an instrument that he never abandoned completely during his life. He probably also studied the violin.

Subsequently he devoted himself to the guitar, becoming a very skilled performer on it in a short time. His teachers are unknown, nor do we know his exact movements in Italy.

He married Maria Giuseppe del Monaco, and they had a child, [Michele](#), born in 1801. After that he was probably in Bologna and Trieste for a brief

stay; by the summer of 1806 he had moved to Vienna without his family.

Here he achieved great success and became a musical celebrity, equal to the best of the many instrumentalists and composers who were active in the Austrian capital city at the beginning of the 19th Century. He began a relationship with a certain Fräulein Willmuth, with whom he had a daughter, Maria, in 1807.

Gifted with much ability and singularly dedicated to his concert activity, Giuliani defined a new role for the guitar in the context of European music. He was acquainted with the highest figures of Austrian society, and cooperated with the best active concert musicians in Vienna. In 1815 he appeared with the pianist Hummel (followed later by Moscheles), the violinist Mayseder and the cellist Merk, in a series of chamber concerts in the botanical gardens of Schönbrunn Palace, concerts that were called the "Dukaten Concerte", after the price of the ticket, which was a ducat, a gold coin of the time. This exposure gave Giuliani prominence in the musical environment of the city. Also in 1815, he was the official concert artist for the celebrations of the Congress in Vienna. Two years earlier, on the 8th of December, 1813, he had played (probably cello) in an orchestra for the first performance of Beethoven's Seventh Symphony.

In Vienna Giuliani had minor success as a composer. He worked mostly with the publisher Artaria, who published the large part of his works for guitar, but he had dealings with all the other local publishers, who spread his compositions all over Europe. He developed here a teaching reputation as well; among his numerous students were Bobrowicz and Horetzky.

In 1819 Giuliani left Vienna, mainly for personal reasons: his property and bank accounts were confiscated to pay his debtors; he had become quite broke! He returned to Italy, spending time in Trieste and Venice, and finally settling in Rome.

He brought with him his daughter Emilia, who was born in 1813. She was educated at the nunnery "L'adorazione del Gesù" from 1821 to 1826, together with Giuliani's illegitimate daughter Maria. In Rome he did not have much success; he published a few compositions and gave only one concert. In July of 1823 he began a series of frequent trips to Naples to be with his father, who was seriously ill. In the Bourbon city of Naples Giuliani would find a better reception to his guitar artistry, and there he was able to publish other works for guitar with local publishers.

In 1826 he performed in Portici before Francesco I and the Bourbon Court. In this time period, which we could call Giuliani's Neapolitan period, he appeared frequently in duo concert with his daughter Emilia, who had become a skilled performer on the guitar. Toward the end of 1828 the health of the musician began to fail; he died in Naples on the 8th of May, 1829. The news of his death did not create much of a stir in the Neapolitan musical environment.

Giuliani left 150 compositions for guitar with opus number. These compositions constitute the principal nucleus of the guitar repertoire of the Nineteenth Century. Among his most important works we count the concertos for guitar and orchestra, Op. 30-36 and 70; a series of fantasias, Op. 119-124, entitled the "Rossiniane," for guitar solo; several sonatas for violin and guitar and flute and guitar; a quintet, Op. 65, for strings and guitar; and some collections for voice and guitar. There are further numerous didactic works, among which is a method for guitar that is used frequently by teachers to this day.

# Michele Giuliani

(1801-1867)

Michele Giuliani was a not-recognized son of [Mauro Giuliani](#), he was born in 1801 in Barletta. He was esteemed as a teacher of voice and quite skilful guitarist. Some of his works for guitar were published in Vienna and in Milan. He lived mostly in Vienna, but he moved to Russia and in 1828 in Paris, where he was master al at the Opera Theater for some time.

He died in 1867 in Paris.

[Back to Index](#)

# Filippo Gragnani

(1768-1820)

## A virtuoso from Livorno to Paris

Filippo Gragnani was a guitarist-composer born in Livorno on September 3th, 1768, to a family of musicians and lute-makers. Little is known about his life and activity as a concert performer. In his home city he studied harmony and counterpoint with Giulio Maria Lucchesi, devoting himself at the same time to the guitar, which soon became his main focus; he quickly achieved success as a virtuoso performer.

His first experience as a composer for the guitar was probably in Italy, where, in the first years of the 1800's, he published some works for guitar and chamber music with the publishers Ricordi and Monzino of Milan.

After some stays in Germany, Gragnani settled in Paris at the end of 1810. Here he published his most important works and became friends with [Ferdinando Carulli](#). The two men worked together frequently. Gragnani was also the dedicatee of some of Carulli's works, such as the Duets for two guitars.

Information about Gragnani ceases by 1812. This year was therefore considered by some scholars as being his date of death, but this was never verified, nor was the assumption that Gragnani had died in Paris.

The finding of the "Annotazione" (note) about Filippo Gragnani's death in the "Registro dei Morti" (Register of Deaths) of the Church of *St. Martino di Salviano* in Livorno rectifies this date to 1820. The register from 1809 to 1874, dated 29 July 1820 (p. 80), reports in fact the following note:

*Filippo del fu Antonio Gragnani e della fu  
Anna M.a Bianchi di an. 59 morì ieri alle ore 7 del matt.o  
munito dei SS.Sacr.i. e della raccomandazione dell'anima,  
oggi fu associato a q.ta Chiesa, e sepolto in q.to Cimitero*

[Filippo, son of the late Antonio Gragnani and the late Anna Maria Bianchi, 59 years old, died yesterday at 7 a.m., fortified by the last sacraments; today the remains were consecrated at this church and were buried in this churchyard]

[Source: Archivio Diocesano di Livorno]

As regards his compositions, which have not been sufficiently researched, only twenty works are known, of which fifteen have opus numbers; several are chamber music. Gragnani's style has a lively and freshly inventive melodic line; however it is always framed in formal structures of rare equilibrium and solidity, which elevates his music among that of the most important composers for guitar of his epoch. In a general overview of his works, these compositions deserve mention: the "*Duets*," *Op. 8*, for violin and guitar; the "*Trio*" *for three guitars*, *Op. 12*; and the "*Trio*" *for flute, violin and guitar*, *Op. 13*. For solo guitar, these works stand out: the "*Fantasie*," *Op. 5* and the "*Sonata sentimentale*," *Op. 15*. Many works by Gragnani, some of which were probably never published, lie today in manuscript in several Italian libraries.

[Back to Index](#)



# Luigi Rinaldo Legnani

(1790-1877)

**a virtuoso and guitar-maker from Ferrara**

Luigi Rinaldo Legnani was one of the greatest guitar virtuosos of the Nineteenth Century. He was born on the 7th of November, 1790, in Ferrara. When he was eight years old, his family moved to Ravenna; here he began the study of voice and guitar. At the early age of seventeen he made his vocal debut at the theater in Ravenna, singing arias from the operas of Donizetti and Rossini. At the same time he cultivated deeply his interest in the guitar, and in 1819 he published his first compositions with the Ricordi firm in Milan. He lived in that city in Lombardy up to October 1822; then he began his numerous tours as a concert guitarist, which carried him throughout Europe. Legnani frequently sang at his recitals, accompanying himself on the guitar. His recitals were quite successful. He based himself first in Vienna, where he lived until at least 1823. He lived in Germany after 1823; later he lived in Switzerland and in Russia. These residencies were followed by stays in Vienna, in Italy (1825), and in Paris (1829). Legnani was back in Italy by 1835, staying in Genoa. Here he had the opportunity to meet [Paganini](#) and plan with him some duet concerts. This activity has not been well documented: there exist only some announcements of their charity concert at the Corignano Theater in Turin on the 9th of June, 1837.

However, Legnani cooperated with other great musicians, such as Leidesdorf, with whom he composed some chamber works.

In 1838 Legnani performed in concert in Dresden, then in Vienna, and the following year in Munich. His recitals were once again all very successful. In 1842 he moved to Spain, playing concerts in Madrid and Barcelona.

His concert activity lasted at least until 1850; in that year he decided to come back to Italy and settle in Ravenna. In this, the city of his childhood, he pursued the second career of luthier, an activity that he had already started in 1833 when he had worked in Vienna. There he had worked with the guitar maker Stauffer in planning his (Legnani) own model of guitar. In Ravenna he built violins and guitars of good quality, some of which still exist.

He died in his home on the 5th of August, 1877, after a long, fruitful career.

Legnani was a prolific composer: his works for guitar number approximately 250, and all of them have virtuoso effects and require appreciable skill. Among his works we find a method that is worth mentioning; however, it is not considered to have much didactic value. He published with the principal European publishers from 1819 to about 1850. In his output one can find works worthy of being included in the best repertoire of Nineteenth Century; there are also compositions of poor musical quality.

[Back to Index](#)

## Angelo Lodi

Angelo Lodi was born at the end of the 1700's, probably in Ferrara. He was active in northern Italy. He was an organist and fortepianist, and published some works with the publisher *Lorenzi* in Florence.

Only one work for guitar was published during the first years of the 19th century: a little *Preludio*, put out by Ricordi of Milan. The manuscript of a *Sonata* for guitar and pianoforte from the first decades of 19th century is known; it has three movements. He had a brother who was a singer.

[Back to Index](#)

## Giuseppe Malerbi

(1771-1849)

**canonic and composer of instrumental music**



The two brothers Giuseppe and Luigi Malerbi, both composers and priests, lived in Lugo, in the Emilia-Romagna region, a town of the then Papal States, and in this epoch among the richest of towns for cultural and musical activity. Don Giuseppe Malerbi (1771-1849) was educated at the school of Giovanni Battista Vitali and presumably also with Father Mattei in Bologna. In 1804 he was guest composer at the Philharmonic Academy of Bologna and was afterwards also at the Academy of Santa Cecilia in Rome. He was a skilled organist, an excellent contrapuntist, and chapel master; in his home he founded a school where much sacred and chamber music was played, and students there devoted themselves to the study of composition and singing.

In this culture environment the young Gioachino Rossini began his acquaintance with music and Giuseppe Malerbi himself was among his first teachers, between 1802 and 1804. The young Rossini daily visited the house of the two priests to practice on a spinetta, and there he composed his earliest sacred music works. Malerbi was also the teacher of the renowned castrato soprano Velluti, Angelo Barbieri, Domenico Ghinassi, Antonio Brunetti and Ignazio Assali.

Malerbi's work is preserved mostly in manuscript, although it had a wide audience and much fame during his lifetime. In fact, his *Te Deum* for large orchestra was performed under his direction in 1805 in the church of San Petronio in Bologna, during the ceremony of Napoleon's coronation as king of Italy.

Giuseppe Malerbi is associated with the great tradition of contrapuntal music and his artistic production, quite vast though nowadays largely forgotten, employs principally the 'severe' style. It is worth mentioning that, while the Romantic musical stage made for him his major fortune and success, the Italian musical tradition still maintained a vibrant, valuable instrumental repertory in which Malerbi was active.

Malerbi is known only to guitarists for his *Concerto in Re maggiore per chitarra ed orchestra* for guitar with 2 oboes, 2 horns and strings, where the guitar has a concertant role. The solo instrument called for in this work is the modern *chitarra francese* (six string French guitar), an early use of the instrument, which was gradually replacing the long-held dominance of *guitarra española* with 5 courses of strings. The concert is made up of an Allegro (124 bars with a cadenza), Andante sostenuto (60 bars), and Rondo-Allegro spiccato (129 bars), all without ritornello.

[Back to Index](#)

## Gabriello Melia

### Roman guitarist and composer of the early 1800's

The name of Gabriello Melia belongs historically to a generation of guitarists and composers who enlivened the musical life of the early Nineteenth Century in Italy, but did not have the ability, or the good fortune, to conduct a musical activity sufficient to draw lasting attention to their works in the subsequent decades.

What we know of Melia personally indicates that his musical training and good performing skill was among the best of his above-mentioned contemporaries; unfortunately his work has not attracted scholarly attention till recently. The result is that we have no in-depth picture of his artistry, and he remains an almost unknown musician.

Melia was probably born in Rome in the last decade of the 1700's, and he seems never to have worked outside this city. He lived for many years in the *via de' Sediari* (Chairmaker's Street) at number 76, a small street that still exists close to the center of the city; his principal publishers Ratti and Cencetti did business in the same street. It is reasonable to assume that Melia did not develop his activity elsewhere, maintaining a close relationship with the Rome environment; this fact can be reliably inferred from the dedicatees of his compositions, who were noble and diplomatic personalities in Rome at the time. This testifies as well to his good personal relationship with the Roman aristocracy.

His teaching activity can be also deduced by analyzing the dedications of some of his guitar students; we can argue therefore that Melia was a major catalyst in the propagation of the guitar and its repertoire in Rome during the first decades of the 1800's.

At the same time, we do not have sufficient documentation of his concert activity. The only testimony in this respect is his presence in 1818 at an academy adjacent to the residence of Gaetano Zocca; the latter was a violist

who worked for a long time in the Theater St. Moisè and was active at that time in Rome. The announcement of the academy appeared in the "Dayly Newses" section of a local newspaper. It is safe to say that Melia became one of the principal guitarists in the city, at least until 1830. However, in Rome there was no favorable climate for the guitar. We remember that Mauro Giuliani, who was present in the city in 1819 and 1823, met with great difficulty in developing his musical activity here, performing in concert only twice. We can't exclude the possibility that Melia may have had contact with [Giuliani](#).

There is no evidence of the presence of any other significant guitarists in Rome at that time, with the exception of Giuseppe Alfredo Boccomini, who has been living in Rome from 1810 to approximately 1820. About him we also have very little biographical information.

All the information on Melia is, of course, hypothetical. The only sources are his printed compositions, published in Rome between 1822 and 1834. From a detailed analysis we recognize an artist of solid preparation, whose style, inspired inevitably by the traditional Italian bel-canto, has some characteristics of originality. Melia makes wise use of the guitaristic idiom; although it is hardly daring in music theory, it calls for rigorous performance. This is evident mostly in the last work, which has a rich palette of virtuoso musical effects.

No composition was published by him after his works of 1834, whence we infer that he gradually withdrew to private life, passing away probably at the end of 1840.

[Back to Index](#)

## Luigi Molino

(1762-1846)

Luigi Molino is one of the most important musician of North Italy in his epoque. He was born in Turin from a family of musicians, studied violin and harp, and performed in the Real Chappel orchestra. Many of his handwritten works for 5-string and 6-string guitar, comprising some trios for violin, viola and guitar, are preserved in many Italian libraries (National Library and Accademia Filarmonica of Turin, Musical Biblioteca at Ostiglia, Conservatory of Milan).

His work *Arie variate* op. 3 was published (Pollet, Paris, ~1803).

[Back to Index](#)

## Francesco Molino

(1768-1847)

**a violinist and prominent guitarist and teacher from Ivrea**

Francesco Molino, one of the greatest guitarists of the Nineteenth Century, was born in Ivrea on June 4, 1768. His father was Giuseppe Ignazio, an oboist at the service of the Piedmontese troop band. Francesco followed his father in pursuing a military career, volunteering in the Piedmont Regiment when he was 15 years old. In the army he learned the rudiments of music and how to play the oboe. At the same time he undertook thorough training on the viola under the guidance, presumably, of other musicians in his family, such as Valentino and Luigi. In the years 1786-1789 he was active as violist in the orchestra of the Royal Theater of Turin. In 1814 he was violinist in the Orchestra of the Royal Chapel, where he worked until 1818.

There is no certain information as to how he came to play the guitar; it is presumable that he was influenced by hearing it played at family gatherings. Unknown also are the details of his journeys in foreign countries, to which many texts refer; we can construct a hypothetical itinerary by perusing his publications for guitar, which first began on a tour to Germany.

Certainly by the end of 1818 Molino had moved to Paris, where he presented himself as a "violinist of the Royal Chapel." In Paris there was already a consolidated guitar tradition, originated by [Ferdinando Carulli](#), and carried on by other musicians such as [Gragnani](#) and Sor. Molino had to create a space for his musical and concert activity, for in Paris he was placing himself in the midst of a circle of guitar aficionados who were resistant to new ideas. Though he had to overcome the disdain for new styles of guitar playing which was brought on by the success of Carulli, Molino never really came into conflict with the Neapolitan musician, as is suggested by the chronicles of the time which speak about "*querelles*" between two antagonistic teams of guitar supporters of one

or of the other. This notion is bolstered also by the noted series of lithographs by Charles de Marescot, printed around 1840.

Maintaining his own convictions as to guitar technique, Molino had a noteworthy success as teacher, having students from the highest strata of Parisian society, and admirers such as the Duchess of Berry. From 1820 to 1835 he published the greater part of his compositions for guitar in Paris, but after this period, in light of the decline that the guitar suffered (around 1840), Molino composed his last works for violin.

He died in Paris in 1847.

Among his works for guitar, which number more than sixty, worth mentioning is the *Method*, a valid treatise which sets out new concepts for the treatment of the instrument, and which achieved a substantial success in his Paris period. Likewise worthy of mention are the brilliant *Sonata, Op. 51*, for solo guitar, the pleasant chamber trios and some nocturnes for flute and guitar, but above all his *Concerto, Op. 56*, for guitar and orchestra. Molino is dedicatee of the Second Concerto for Violin and Orchestra, Op. 25, of Rudolphe Kreutzer, with whom he had a deep friendship.

[Back to Index](#)

## Giacomo Antonio Monzino

(1772-1854)

**guitarist and publisher from Milan**



Giacomo Antonio Monzino was born in Milan in 1772; he was a skillful guitarist and composer for guitar, whose activity was confined, presumably, to north Italy for all his life. About him there exists little biographical information. He was the son of Antonio Monzino, one of the most popular stringed instrument makers and dealers in Milan; Antonio was already in this trade by the second half of 18th Century. Giacomo learned the study of violin and composition in his home city, but he also expressed an interest in and devoted some time to guitar study, under his father's guidance. He was employed in his father's firm in the early 1800's to learn the family trade, but he did not stay in the business for a long time. He preferred to entrust the responsibility of his firm to a qualified worker, and to devote all his time to the study of literature and composition for the guitar.

He started his business as editor in the first year of the Nineteenth Century, aiming at the publication and promulgation of the guitar music mainly of local composers. This activity flourished for at least 20 years, and he contributed significantly to the development of the guitar repertoire, in competition with other great publishers in Milan. Also in the short span of a few years he composed his best works, which were inserted in the first catalogue of printed music of the firm, dated 1813. After this period he studied and taught the mandolin. He died in Milan in 1854 (some sources say 1845).

It is possible today to make quite a detailed survey of Monzino's surviving musical production; it comprises 18 opus numbers, not only for solo guitar, but also for flute or violin and guitar, and for voice and guitar.

Looking in more detail at his work, we see that worth mentioning are the *Duets* for flute or violin and guitar Op.13 and 15, the *Sinfonia* for flute and guitar, (no opus), the *Serenade Op.3*, always for flute or violin and guitar, which was published by Giovanni Re, one of the most renowned engravers in Milan, in collaboration with the Garegnani Brothers.

Appreciable among the works for solo guitar are the *Sonatina Op.1*; *Ten Preludes and Rondo Op.2*; *Pastorale Op.9*; *Rondò Op.4*; the *Variations Op.10 & 16*; *Sinfonia Op.6*; *Three Sonatas Op.8* and the *Sonata Op.11*. Other short works for guitar have didactic value, among which are worth mentioning the *Divertimenti Op.14*, which were republished several times, as well as the *Twelve Monferrine* and *Six Waltzes Op.5, 7 e 12*, published by the editor Giovanni Ricordi in about 1810.

A special mention must be made of some *Cavatine* for voice and guitar based on Operas of Orlandi and Raj, (no opus number), and a method for guitar, entitled *Metodo con Principi elementari di musica Op.18*, that contained a "Regola dimostrativa del manico della chitarra" ("*Demonstrative rule for the guitar neck*").

Moreover there are in several Italian libraries some other short works by Monzino for solo guitar, voice and guitar, manuscripts, and his only duet for two guitars (with no opus nor editorial references).



## Federico Moretti

(?-1838?)

### a Neapolitan guitarist at the Spanish Court

Federico Moretti was born probably in Naples in the second half of the Eighteenth Century, he was the brother of [Luigi Moretti](#). He moved to Spain in 1795 as cellist and guitarist in the service of the Spanish Court. He also did military service there, becoming a "Colonel of the Legion of Foreign Volunteers". In 1792 he had published a method for five string guitar in Naples for the editor Marescalchi; in 1799, in Madrid, he published the same method, reworked so as to be suitable for the six string guitar. This method is one of the first pedagogic works for the six string guitar; it was reprinted in Naples in 1804 and in Madrid in 1807.

Moretti lived in Madrid until 1838; this is likely the year of his death. He wrote many compositions with guitar, as can be deduced from a catalog of his published works printed on the final page of a Spanish publication. Most of these works are probably lost.

He was Philharmonic Academic of Bologna.

His output lists: METODO (guitar solo) *Principi per la chitarra /composti dal dilettante /Sig.Federico Moretti* (1801), METODO (guitar solo) *Metodo/per la guitar a sei corde* (1804), METODO op. 1 *Metodo /per guitar a sei corde /con gli elementi generali della musica /terza edizione /acresciuta di /...arpeggi a quattro dita* (1804) (guitar solo); TRE RONDÒ op. 4 *Tre Rondò /composti e dedicati a suo amico /lord Salton /dal /Cavaliere Federico Moretti...* (c.1804)(guitar solo); DODICI CANZONETTE op. 12 *I Trofei d'amore /Cantata /divisa in XII Canzonette /con recitativi obbligati/ e con accompagnamento di guitar a sei corde* (c. 1806) (canto e guitar); DODICI CANZONI op. 24 *Doce canciones /con acompanamiento /de guitarra /compuestas y dedicadas a su amigo /el Conde de Fife /por el brigadier d.Federico Moretti/... /Arrengladas para el Piano forte /por /D.Manuel Rucker* (canto e guitar) ; FANTASIA op. 27 *Fantasia /Variazioni e coda... /sul tema... /Non più mesta accanto al fuoco /del Maestro Rossini* (guitar solo); FANDANGO VARIATO *Fandango variado .../por /Don F.M. y G* (guitar solo)

## Luigi Moretti

### a composer and guitarist of noble birth

Even today little is known about Luigi Moretti, brother of [Federico Moretti](#), one of the leading contributors to the story of the guitar in the early Nineteenth Century. The biographical notes about him are scarce. The fact that he was the brother of Federico can be clearly deduced from the frontispiece of one of his works.

We still have no information about his birth place or of his supposed residence in Naples in the first years of his life. On the contrary, he probably spent the first years of the Nineteenth Century in Milan or somewhere else in northern Italy; this presumption is based on the fact that he actively composed for some Milanese publishers, mainly Giovanni Ricordi, but also Antonio Monzino and Luigi Scotti, up to at least 1812 or 1814. The only documentation upon which we can reasonably rely to illuminate his career are his surviving works.

Following the publishing chronology of these works, we can roughly trace the movements of his musical life. From the perusal of some Parisian editions, starting from around 1830, we can deduce that Luigi Moretti subsequently moved to France, like many other contemporary Italian composers. He remained for a certain length of time in Gascony, as is indicated by the phrase "y Gascon" found in some of his printed works. The appellations of *Count*, *Knight* and *Commendatore* found on his publications suggest his noble descent, and of course of his brother Federico as well. In fact, Luigi boasted the title of "Commendatore of the Order of S.Stefano from Tuscany" and of "Knight of the Order of Charles III". He was likewise a member of the "Illustrious Academic Philharmonic from Bologna".

He was the dedicatee of the *Variations Op.112* for guitar of [Mauro Giuliani](#) and of a *Fantasia* for guitar Op. 1 of Giuditta Frotta.

Looking in more detail at his instrumental works (little more than a dozen compositions in all), we can say that



he had an interest in chamber music for the guitar: there are in fact several compositions for the violin or flute and guitar, such as the *Gran Bretagna Duet* Op.9, and the *Duets* Op.17 and 18; for more unusual instrumental ensembles he wrote two *Trios* Op.13 and 14, for guitar, violin and horn, and an important *Quintet* Op.16, for guitar, two violins, horn and cello. Worth mentioning are also the *Duets* for two guitars, without opus number, published by Ricordi at 1810, and *Six Cavatine* Op.21, for soprano and guitar, which is the work with the latest opus number among Moretti's extant compositions.

For solo guitar Moretti published the *Variations* Op.7 and 8, and the interesting *Sonata* Op.11. He transcribed also many airs arias from Italian and other operas for voice and guitar or solo guitar, some of which were published by Ricordi around 1810, others are in manuscript in several libraries. Moretti also published some *Duets* for guitar and piano and a *Corrente* (no opus number) for guitar and some works for piano and for voice and piano with the publisher Giovanni Pacini of Paris.

[Back to Index](#)

## Antonio Nava

(1775-1826)

### renowned guitarist from Milan of early 19th century

Antonio Nava was born in Milan in 1775. He was one of the best known guitarist-composers working in Italy in the first decades of the Nineteenth Century. A concert performer on guitar and a teacher of voice, he was the teacher of his child Gaetano (1802-1875). His activity took him for a brief time to Paris, London and presumably Germany around 1812. His major interest, however, was composition: in 1808 he published four sonatas for solo guitar with Ricordi, bearing the title "The Seasons of the Year." This was the first number published by the important Milanese publisher.

He wrote a series of works for solo guitar, collections for voice and guitar, and chamber music with flute, published by Ricordi from 1808 to 1826. He authored also a "Method" for guitar, with a study of the neck of the French guitar and a page illustrating the fretboard of the instrument; this method was published by Ricordi and had many reprints before the end of the Nineteenth Century.

Other Italian publishers of Nava were Monzino of Milan and the Reycend Brothers of Turin, while with the foreign publisher Breitkopf & Härtel he published some works in about 1817. He died in Milan on October 19th, 1826.

Nava is the dedicatee of the *Gran Bretagna duet* Op.9, for violin and guitar, by [Luigi Moretti](#).

[Back to Index](#)

## Nicolò Paganini

(1782-1840)

### renowned violinist and composer from Genoa



Niccolò Paganini was born in Genoa, October 27, 1782. He is considered one of the greatest violinists of all time.

His name is also connected with the history of the guitar; his outstanding facility on that instrument was widely known. Though he played only for his pleasure, he often used the guitar as an accompanying instrument for his chamber works, in quartets, and in concerti for violin and orchestra.

His family was poor. He was pushed by his father Antonio into general music study and lessons on the mandolin. Shortly after he began to take lessons on violin under the tutelage of the Genoese teacher Costa.

He made rapid progress, showing an extraordinary talent. In 1795 his father brought him to Parma, the Emilian city near Bologna. Here he came to know the famous violinist [Alessandro Rolla](#), who lived at the time in that city. It can be presumed that on those occasions in which Niccolò visited Rolla he heard the guitar playing, as Rolla usually accompanied his violin students with this instrument; that could well have stimulated his curiosity for the guitar.

In November 1798 Paganini moved to Lucca. Modern musicologists all agree that he displayed a prominent interest in the guitar during this period. Paganini spent the three following years in intense and dedicated study of the guitar, perhaps pushed by mundane and private reasons, rather than from a real artistic need: Paganini had made the acquaintance of a woman of noble rank that he was seeking to impress.

After this episode was ended, however, Paganini never forsook the guitar, using it often for accompanying his violin students. It is quite sure, though, that he never performed in public on the guitar, at least on official occasions, despite reports that he was quite a skilled performer.

His career with the violin was stellar, studded with triumphs throughout Europe, though accompanied unfortunately by chronically precarious physical conditions, not to mention a problematic personal life. In 1822 Paganini met with Rossini in Rome: the two played and composed together music for the carnival, in February of that year. Paganini probably also came to know [Mauro Giuliani](#), who resided in Rome from 1819 to 1823, though this is not documented.

By 1835 Paganini had returned to Genoa for a brief period, and there he had the opportunity of meeting [Luigi Legnani](#), with whom he is supposed to have planned an artistic collaboration; unfortunately no document validates this hypothesis, except the announcement of a concert in Turin on October 9, 1837.

The last part of Paganini's life was plagued by health problems. He came back to Genoa in 1839 and then, after a few months, moved to Nizza, where he died on May 27, 1840.

Paganini's production for guitar is, as is well known, quite plentiful: it comprises more than two hundred works for solo guitar, violin and guitar, and quartets with guitar, most of which remained in manuscript for decades, largely because Paganini was always reluctant to publish his works.

Only five works, four of which call for the guitar, were engraved with his consent during his lifetime; they are the Op. 1, 2, 3, 4 and 5, all published by Ricordi in 1820. Around 1830 (probably 1832; this is as stated in old Ricordi catalogues) a set of "Bravura Variations" for violin and piano, with an alternate accompaniment for guitar included, was published by that firm; apparently this was done without Paganini's knowledge.

[Back to Index](#)

## Giovanni Pacini



Musician of Italian origins, was born in 1796. He worked in Milan at about 1818, distinguishing himself as operist of elegant character but also popular. He moved afterwards to France, becoming a musical publisher in Paris, from about 1820, and he had some commercial success, at least for twenty years. He died in Paris in 1867.

Regarding to guitar are worthy mentioned some works which he published by himself in 1820-1821, as *Valzer* for guitar, *Valzer* for flute and guitar and *Metodo* for the instrument.

[Back to Index](#)

## Pietro Pettoletti

(? - 1870?)

**a guitarist of probable Italian descent in Germany, Sweden and Russia**



The guitarist and composer **Pietro (*Piotr*) Pettoletti** (see him on left in a rare image, from the no.10-11 of *Gitarist*, 1904, p. 227) lived in the first half of the Nineteenth Century. He was probably of Italian origin (or perhaps Danish), but spent the greater part of his life living in foreign countries. At first he lived in Germany, then, by age twenty five, in Sweden, where he taught piano and guitar. Subsequently he moved to Russia, employed by a wealthy landowner to teach guitar to his children. Pettoletti stayed for a long time in St. Petersburg, where he established residence, achieving a reputation as concert performer and as teacher. He often performed in duo with his brother Joachim, a violinist and guitarist at the Orchestra of the Italian Opera of St. Petersburg.

There he met Andrey Osipovich Sychra, the most renowned guitarist in Russia at that time. He encouraged Pettoletti to study and improve the 7 string (Russian) guitar, and to compose for it.

Pettoletti had many students, who in turn continued his style of teaching. He died in Petersburg, at about 1870, when he was 75 years old. Pettoletti composed about 50 works calling for the guitar, above all Fantasies and Variations based on themes from operas by Italian composers. A few of his

works demand some virtuosity. He published his works in Germany, Denmark and Russia during the first decade of the Nineteenth Century.

[Back to Index](#)

## Luigi Picchianti

(1786-1864)

**a Florentine guitarist and composer**



Luigi Picchianti was born in Florence on 29 October, 1786. He was very young when he began basic music training as well as specific training on guitar; also early on he undertook thorough study in composition with Disma Ugolini. From 1821 to 1825 he performed guitar recitals in France, England and Germany. When he came back to Florence, he became an active promoter of the development of the musical culture in his city, pouring his energy into the improvement of the Music School of the Music Institute. In 1840 he founded the “Musical Magazine of Florence,” the first musical Italian periodical. He was a teacher of harmony and counterpoint from 1853, and subsequently taught history and musical aesthetics, a task that he carried out up to old age. He wrote many sage articles of music criticism for the “Musical Gazette of Milan” and many biographical books: noteworthy among these are the biographies on Disma Ugolini (1840) and Luigi Cherubini (1843). Picchianti was the first

biographer of the latter.

Worth mentioning among his theoretical works are the “General and Rational Fundamentals of Music Theory and Practice,” published in Florence in 1834. Picchianti is the author of many works for guitar: a Method, published by Cipriani in Florence; several chamber pieces for flute and guitar, published by Ricordi; a sonata for solo guitar, and many airs for voice and guitar. He also wrote liturgical music, such as the “Psalms” for eight voices with orchestra.

Picchianti's long life of music service ended on October 19, 1864; he died in Florence in poverty.

[Back to Index](#)

## Benedetto Razzetti

(1792-?)

Benedetto Razzetti was born in 1792 in Turin. He studied guitar and composition, then he moved abroad for a short period. He published in Germany some works with the firm of André in Offenbach. He was active for the most part of his life in Turin.

He published works with several local editors during the first half of 19th century. He also wrote a method for guitar in 1832, published by *Magrini*.

He lived for a long time, but the date of his death is unknown.

[Back to Index](#)

## Giulio Regondi

(1822-1872)

**prodigious guitarist and Romantic composer**



Giulio Regondi was a principal figure in the history of the guitar in the Romantic period. He was born probably in Geneva, in 1822 (some sources say 1824). His father Giuseppe was of Milanese origin and his mother German. He started learning the rudiments of music and guitar playing from his father when he was still a child. He made his debut as a child prodigy in Lyons when he was eight years old -- his family had moved to this city before going to Paris in April 1830. In Paris Regondi achieved immediate fame and soon was invited to perform in the best concert halls, which led to more widespread recognition. In May 1831 he moved to London with his family. He was already a prominent concert virtuoso, and his renown was strengthened by a continuous stream of positive criticism in all the magazines of the time. In a few years his concert activity had taken him to all parts of England. In 1834 he was in Dublin, where he performed in the main concert centers. In about 1835 Regondi began to take an interest in a new melodic wind instrument, the

*concertina*, invented by Wheatstone. With urging from his father, he became a skilled performer on this

instrument also. From then on he often presented himself in public both as guitarist and concertina performer. In the years 1840-41 Regondi toured in Europe, in duo with the cellist Joseph Ledel. He was first in Vienna, doing a series of ten concerts, and subsequently performed in Munich, Frankfurt and Darmstadt. In February 1841 he was in Prague. Then he visited Leipzig, where he performed in a charity concert organized by Clara Schumann to establish a pension fund for the city's orchestra members.

Returning to London, he continued his concert activity in duo with the pianist Dulken, from 1844 onwards. In October 1846 he held a solo concert in Dresden, and in November 1847 he performed in Liverpool. From 1850 on Regondi devoted himself principally to the concertina, for which he also published some works. His concert activity continued until the late '60; after this period he retired to private life. He died in London on 6 May, 1872.

A musician devoted to concertizing, he was only an occasional composer for the guitar. He left five works for solo guitar, which prove to be of great instrumental and artistic value, published by André Regondi. Giulio Regondi was the dedicatee of the Fantasia Op.46, "Souvenir d'amitié," for solo guitar by Fernando Sor.

[Back to Index](#)

## Marco Ressi

Composer and guitarist, presumably from Milan, who flourished in the first half of the 19th century; little is known about his life. He had training in bowed instruments and published some chamber works with guitar for the Milanese publishers Bertuzzi and Ricordi in the first years of the 1800's. Among these are: "*Sei Monferrine sei valz / e / quattro contraddanze inglesi*" Op. 2 for two violins, cello (bass) and guitar (1817) and "*Gran Terzetto concertante*" Op. 4 for violin, clarinet and guitar (presumably lost).

[Back to Index](#)

## Giuseppe Ricca

(1800-1866)

Giuseppe Ricca was born in 1800, presumably in Codogno, a town near Milan. He was active in northern Italy; he balanced his activity of guitar player with that of an officer of his city: he was a municipal employee from 1821. By 1826 he had published only one work, with Ricordi: a set of variations for guitar. At the civic library of Codogno, catalogued under the name of his brother Luigi Ricca (1801-1878), there are some autograph scores by Giuseppe for solo guitar and ensembles with guitar, as well as several arrangements of opera arias. He died in Codogno in 1866.

[Back to Index](#)

## Alessandro Rolla

(1757-1841)

**renowned violinist and composer from Pavia**





Alessandro Rolla was born on April 23, 1757, in Pavia. Alessandro was born to art: his uncle Giuseppe was a violinist who, in 1765, played in the orchestra directed by Giambattista Sammartini (1700-1775).

The second child of three brothers and four sisters, Rolla began the study of the fortepiano and the viola at a young age, later adding his two favorite instruments: the guitar and, above all, the violin.

A musician of talent, when he was only 15 years old he performed as violist in concerts that showcased his exquisite virtuosic gifts. Alessandro perfected his violin technique in Milan with the noted musician Gian Andrea Fioroni, a pupil of Leonardo Leo.

He was first given a post as violinist in the orchestra of the Italian Opera in Vienna. In 1792 he was invited to the court of Parma to occupy the chair of first violin of the orchestra, becoming immediately thereafter manager of the Royal Concerts. In 1802 he was entrusted with the direction of the *Orchestra of the Theater of La Scala* in Milan. In 1808 he joined the faculty of the conservatory of the city as teacher of violin, a position that he maintained for many years. He died in Milan at a very old age, on September 15, 1841.

Rolla was an extremely prolific composer of chamber music, mostly for his favorite instruments, the violin and the viola. He left a vast catalog, comprising the large number of 275 published works and over three hundred works in manuscript (most of them not autograph). Among the 576 compositions in the thematic index of Bianchi-Inzaghi (see the bibliography; the "BI" catalogue designation derives from their names), there are compositions for all kinds of music of the epoch, from vocal sacred music for 4 voices and organ to symphonies.

Preserved in the library of the Conservatory "N. Paganini" in Genoa is a manuscript notebook of around 30 pages with the name of A. Rolla in the frontispiece; the compositions therein all call for the guitar. The manuscript contains 16 duets for violin and guitar (among which are 3 short sonatas), four duets for two guitars, two compositions for solo guitar, and two arias for voice with guitar accompaniment. Of notable interest are the pieces for 2 guitars (found in this order: Andante, Waltz, Minuet and Allegro), which, being of simple structure, constitute a rarity in the work of Rolla. These works are considered to be of still uncertain attribution, as is maintained by Bianchi and Inzaghi, Op. cit., who point out that the pieces are "probably of a different author."

At this stage of research into the music of Rolla we have not been able ultimately to exclude the existence of other compositions utilizing the guitar, owing to the presence of his works in libraries throughout Europe (the former Democratic German Republic, Sweden, France, UK, etc.) and America (Stanford University in California, among others). Rolla's broad catalog of works, among which a large number are of noteworthy quality, sets him securely among the greater musicians in Italian instrumental music of the Nineteenth Century.

[Back to Index](#)

## Giovanni Romersi

Giovanni Romersi was an author about whom we still know very little. He was presumably a violinist from Milan who was active in that city, probably as an orchestra member, in the first decades of the 19th century. He was well versed in the guitar and published for it a *Duettino brillante* for violin and guitar with the publisher Scotti of Milan.

[Back to Index](#)

## Luigi Sagrini (1809-?)

Luigi Sagrini was born in Monza (near Milan) and was a child prodigy in music generally and on guitar specifically. In 1824 he began his concert activity in Europe as a duet partner with the young Napoleon Coste in a series of concerts in France, then in London. In 1828 he was in Paris and then again in London, where he performed in duo with the organist and fortepiano player Wilhelm Neuland, with whom he had already performed in Paris. He was surely in London until 1840, but after that year we have no record of his musical activity,

presumably indicating his absence from the music scene.

He composed a dozen works, all of which reflect his formidable virtuosity.

For guitar solo he composed: *Variations Op. 4*, Lemoine (Paris); *Cinque Divertimenti Op. 5*, Lemoine (Paris); *Variations brillantes sur un theme allemand Op. 11*, Schott (Paris, about 1835; a set of variations on the theme "A Schüsserl und a Reindl," bearing a strong resemblance to Giuliani's Op. 38 on the same theme); *Variations brillantes sur un Air de Rossini Op. 12*, Schott (Paris, about 1835; this work's initial theme is virtually identical to Giuliani's transcription of the quintet from Rossini's *Il Turco in Italia* and his *Rossiniana No. 3, Op. 121*); *Variations Op. 13* and a *Raccolta Op. 15*, both of the latter published by Schott (Mainz, unknown year). For two guitars he composed: *Duo, Op. 16*; *Op. 17*, Johanning (London); *Fantasia Op. 27*, Richault (Paris). He also composed some works for voice and guitar (2 vol. of *Raccolte op. 13*). He died sometime after 1840.

[Back to Index](#)

## Carlo Michele Alessio Sola

(1786-?)

This man was born in Turin on June 6, 1786. He was active in France and England. His musical education was in Italy, where he was taught violin by Gaetano Pugnani, and also studied guitar and flute; he performed in the orchestra as flutist for one year at the *Royal Theater* of Turin.

He composed about 30 songs, melodies and arias for voice and guitar (or piano) accompaniment, numbered to Op. 48, mostly published in London (by Goulding & D'Almaine, Chappell, Clementi, Welsh, Cocks, Willis, Falkner etc.) and a Method, published by Chappell in about 1827, with the title "Sola's Instructions / for the / Spanish guitar," all preserved in the British Library (London).

[Back to Index](#)

## Giovanni Toja

Giovanni Toja was a guitarist of amateur training who lived in the first half of the 19th century; he was probably of Milanese origin. We have no sure information about his life, except that he was an engraver for the publisher Ricordi from June 21, 1830, to June 20, 1836. Then, together with his wife Antonietta he was again with Ricordi, from November 21, 1836, to November 20, 1842.

He died presumably in Milan, sometime after 1850.

[Back to Index](#)

## Pietro Tonassi

(1800-1877)

Pietro Tonassi was born in Venice in 1800. An accomplished contrapuntalist, he studied cello and was a director of military bands. He cultivated at the same time an interest in the guitar, publishing several works for the instrument. These were generally arrangements or transcriptions of operatic airs, published by Ricordi around 1850. He died in 1877.

[Back to Index](#)

## Filippo Verini

(1783-1846)

Filippo Verini was an Italian author of the first years of 1800 about whom information is scarce. His origins

are unknown, but we know he studied guitar and voice. During the Napoleonic era he was a war prisoner and as such was taken to Spain for a short period. In the first years of the 19th century he moved to London, where he lived until 1846, the presumed year of his death. His concert activity as a virtuoso on the guitar is well documented from 1836 to 1846. He was also a teacher, and he published a method, dedicated to Fernando Sor, whom he came to know most likely during the latter's stay in London.

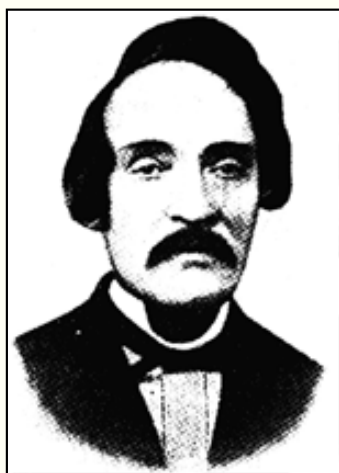
Verini composed many works for guitar and for voice with guitar accompaniment, published in England in the first half of the 1800's.

[Back to Index](#)

## Marco Aurelio Zani de Ferranti

(1800-1878)

**a guitarist and poet from Bologna**



Marco Aurelio Zani de Ferranti was born in Bologna on July 6, 1800 (according to some sources, 1801). He came from a well-off family, with ancestry that included Venetian Dogi and famous musicians of the Seventeenth Century (such as Marco Antonio). From a young age, while a student in Lucca, he showed a propensity for literature and poetry.

When he was only twelve years old, having been present at a concert of Paganini, he began to study the violin, becoming an excellent performer after only four years. He took up the guitar afterwards, and decided to devote himself to this instrument under the guidance of Gherli. He made rapid progress and had a successful debut as a concert performer.

In 1820 Zani de Ferranti moved to Paris, meeting the favor of the musical public. However, he did not meet with the approval of the guitar circle there,

having been criticized for his technique. After a short time he moved, perhaps for this reason, to St. Petersburg, where he worked as librarian for the senator Miatlev, and later as secretary of Count Narishkin. In the four years of his Russian stay, Zani de Ferranti worked on improving his guitar technique. He came back to central Europe and performed a recital on guitar in Hamburg, achieving a great success.

His career broadened in 1825, with concerts in Paris, London and Brussels. He lived in this city temporarily, starting in 1827, teaching guitar and Italian literature. From 1832 Zani de Ferranti reassumed his concert activity, travelling to Holland, France, England, America and Italy, where he met [Paganini](#) again and with whom he was able to start up a personal relationship. By this time he was enjoying such a reputation as a guitar virtuoso that, in 1834, King Leopoldo of Belgium named him his "honorary guitarist."

He continued the road of the concert performer with concerts in all Europe; some of these were apparently in duo with the famous violinist Camillo Sivori. By 1846 Zani de Ferranti had settled definitely in Brussels, where he became the teacher of Italian at the Royal Conservatory of Music. He abandoned the guitar, whose popularity was decreasing, and lived the last years of his life in straitened circumstances. He moved finally to Pisa, where he died on November 19, 1878.

This composer for guitar has left about 30 works of a romantic-virtuostic character, among which are fantasias and nocturnos for solo guitar, and two polaccas for three guitars. We should also mention his important literary works, published largely after his death, as his essays and studies on the poetry of Dante, a *Grand Commentary on the Divine Comedy*; he also authored poetry, the principal representative of which is "*On the death of the famous Maria Malibran de Beriot*."



[Back to Index](#)

# Nicola Antonio Zingarelli

(1752-1837)



Nicola Antonio Zingarelli was a composer of late 18th-century and of early 19th-century. He was born in Naples, in 1752. He was the son of a tenor; he studied at Conservatory of Naples of S. Maria in Loreto, where he was a colleague in studies with Cimarosa. He was organist at the Cathedral of Torre Annunziata, protégée by duchess of Castelpadano, he represented in 1781 the opera *Montezuma*, becoming soon famous in Italy and France. In 1790 he moved to Paris, city that he left after the Revolution, and in 1794 he was requested to direct the Chapel of Santa Casa in Loreto, where he composed much sacred music. In 1804 he became chapel master at S. Pietro, in Rome and in 1813 he took the direction of the Real Music College at Naples, where he received also in charge the master-direction in Cathedral,

Renowned teacher, among his students there were Bellini, Mercadante and Petrella. As a composer he had great fame, showing his exceptional facility in writing. He wrote more than 40 theater works, five oratorios, twenty-three masses for big orchestra, ten Requiem, sixty-two masses for voices and organ, trentatre *Dixit*, diciotto *Stabat*, ventitre *Te deum* e altra musica sacra; compose inoltre cinquanta symphonies, sonatas for various instruments, and various chamber music, some cantatas, canons and fugues.

In regarding to the guitar he composed a *Cavatina* for voice e guitar, published in 1801 by the publisher Cappi in Vienna.

[Back to Index](#)

## Francesco Zucconi

Francesco Zucconi was a guitarist and mandolinist of Italian origin, who was born in the second half of the 1700's and died in the first decades of the 1800's. Other biographical information is unknown. He lived mostly in Vienna, where he published his works for guitar from 1801 to 1805. He was very likely an expert singer: some of his songs were written for voice with guitar accompaniment, and were printed by the publisher Cappi in Vienna in a music periodical. They comprise selected *airs for voice and instrument*.

[Back to Index](#)

## Other Italian Guitarists of Nineteenth Century

**Eustacchio Angelelli**, author of a duet for violin and guitar manuscript lying at Casanatese library (Rome).

**Camillo Angiolini**, author of *Tre Temi con variazioni* (Ricordi, 1810).

**Giovanni Aromatari**, author of some manuscripts for violin and guitar (Casanatese library of Rome).

**Luigi Bacigalupo**, author of a Quartetto for flute, violin e guitar (Civic Library of Codogno).

**Matteo Barbi** was a musician of Italian origin, probably from Rome. He composed a *Concerto* for guitar and orchestra and some Duettos for clarinet and guitar, all preserved as manuscript at the Library Casanatese in Rome; some his Duettos for violin and guitar are preserved at the Historical Archive at Ravenna.

**Vincenzo Barbieri**, amateur guitarist, author of *Romanza* for voice e guitar (Ricordi, 1825).

**Giovan Battista Beneggi**, orchestral violinist, author of some Valzer (Ricordi, 1815).

**Bernardino Beretta**, author of *Variazioni* for guitar (1811, Ricordi).

**Alessandro Bertoli**, author of some pieces for voce and guitar (canzoni, romanze) and a *Metodo*.

**Vincenzo Bertocchi**, known for one manuscript of *Variazioni* for two guitars (Casanatese library of Rome).

**Antonio Bianchi**, author of *Dodici Canzoni* (Cappi, 1818).

**Gioacchino Bianchi**, author of *Gran Sonata* for guitar solo (Turin, Francesco Bianchi).



**Felice Blangini** (1781-1841), famous tenor and composer of *Notturmi* (Simrock, 1812).

**Michele Bolaffi**, author of *Romanza* for voice, pianoforte and guitar (Lorenzi, 1860).

**Giuseppe Boretti**, author of *riduzioni* for voice and guitar from operas (Library of Ostiglia).

**Mosè Borsani**, author of *Duetto concertato* for violin and guitar (Ricordi, 1810).

**Carlo Caliari**, author of a concerto for guitar and orchestra (manuscript, Library of Philharmonic Academy of Verona) and other pieces of guitar with orchestral arrangement.

**Antonio Canti**, author of *Valzer* for flute and guitar (Milan, 1840).

**Gustavo Carulli** (1801-1876), born in Livorno in 1801 son of [Ferdinando](#) and the French Marie-Josephine Boyer, was pianist, guitarist, teacher of voice and composer. He tried with no fortune the operistic career in France. After a short stay in London, he retired until his death (1896) in Boulogne-sur-Mer, where he worked as teacher, receiving a great appreciation.

**Raffaele Carulli**, unknown composer of *Pastorale* for guitar francese (Milan, Library of Conservatory).

**Samuele Carusi**, author of a *Canzone* for voice and guitar (Baltimora, 1841).

**Luigi Caruso**, author of *Ariette* for voice and guitar (manuscript, Library Greggianti of Ostiglia).

**Carlo Casati**, author of *Variazioni* (Magrini, Turin 1830).

**Francesco Castelli**, author of *Variazioni*, *Valzer Brillante* and *Bolero* (1858-1860).

**Gaudenzio Cattaneo**, author of *Due Sinfonie* (Ricordi, Milan 1810).

**Baldassarre Cavalleri**, author of *Sinfonia* (Bertuzzi, Milan 1818).

**Francesco Ceracchini**, author of a *Duetto* for violin and guitar (Pesaro, Library of Conservatory).

**Pietro Chiera**, author of *Variazioni* (Ricordi, Milan 1810).

**Stefano Cogni**, author of quartetti manoscritti for flute, violin and guitar (1820 circa).

**Giovanni Battista Coppa**, author of *Dieci Valzer* (Ricordi, Milan 1808).

**Girolamo Crescentini** (1766-1846), author of *Canzoni* for voice and guitar (Artaria, Vienna 1808).

**Giuseppe Del Sarto**, author of *Ventiquattro Ariette* for voice and guitar dedicate a [G.A. Boccomini](#).

**Di Sumaglia ...**, author of *Collection* of pieces (Ricordi, Milan 1838).

**Giacomo Gotifredo Ferrari** (1759-1842), author of *Lieder* for voice and guitar (Artaria, Vienna 1813).

**Giuditta Frotta**, author of *Fantasia* op.1 (Ricordi, Milan 1816).

**Carlo Gherardini**, author of *Variazioni* and *Gran Sinfonia* (Ricordi, Milan 1817).

**Giovanni Francesco Giuliani**, author of *Duetti* for violin and guitar (Casanatese library, Rome).

**Golmini ...**, author of *Pot pourri* (1835, Pacini, Parigi).

**Luigi Grossi**, author of *riduzioni* of works for violin and guitar (Ricordi, Milan 1834-36).

**Giuseppe Gussoni**, author of *Dodici Valzer* (Ricordi, Milan 1818).

**Vito Interlandi**, author of *Principi* for guitar (Library of Conservatory, Naples).

**Benedetto Isnardi**, author of *Due Grandi Valzer* (Ricordi, Milan 1842).

**Luigi Lami**, author of *Canzone* for voice and guitar (Meissonnier, Parigi 1830).

**Giuseppe Lanza** (1750-?), author of *Sei Arie notturne* for voice, violin and guitar (Marescalchi, Naples 1800).

**Gennaro Lavasinno**, author of vari pezzi tra cui a *Sonatina* for two guitars (Girard, Naples 1810).

**Pietro Lunghi**, author of *Sinfonia* (Ricordi, Milan 1818).

**Luigi Marchesi**, author of *Sei Ariette Italiane* for voice and guitar (Cappi, Vienna 1806).

**Alessandro Migliavacca**, author of *Tre Divertimenti* for violin and guitar (Monzino, Milan 1809).

**Damiano Minguzzi**, author of *Sei Sonate* (Cipriani, Firenze 1826).

**Valentino Molino** (1766-1824), author of a decina of pezzi da camera tra cui *Gran Trio Concertante* op.10 for violino, viola and guitar (Reycend Brothers, Turin 1808).

**Domenico Mombelli**, author of *Rondò* for voice and guitar (Naples 1810).

**Giovanni Navone**, author of *Scherzo* and *Capriccio* (Turin 1860).

**Francesco Nevissano**, author of *Variazioni* for flute, violin and guitar (Magrini and Tagliabò, Turin 1823).

**Giuseppe Nicolini** (1762-1842), author of *Sei Ariette* for voice, guitar and pianoforte (Mechetti, Vienna 1820).

**Giovanni Nisle**, author of *Duetтини* for two voices and guitar (Girard, Naples 1810).

**Antonio Padiglione**, author of *Sinfonie* (Ricordi, Milan about 1834).

**Carlo Pancaldi**, author of a *Duetto* op.16 for flute and guitar (Bologna, 1822).

**Pietro Parrini**, author of *Sinfonie* (Ricordi, Milan 1808-1810).

**Giuseppe Pasini**, author of *Tre Sonate*, dedicated to [Ferdinando Carulli](#), *Variazioni* op.1, published in Parma, and *Duetti* for violin and guitar and other works (Ricordi, Milan 1810).

**Gioacchino Pettoletti**, fratello of [Pietro](#) author of *Variazioni* for violin and guitar (Lipsia, 1824) and *Sei Valzer* op.3 (Bonn, 1822).



**Francesco Pollini**, author of *Canzone* for voice and guitar (Milan 1812 circa).  
**Antonio Ponzio**, author of a *Divertimento* (Blanchi, Turin 1850).  
**Gaetano Porta**, author of a *Sinfonia* (Colombo, Milan 1830).  
**Giuseppe Rossi**, author of a *Pastorale* for violin and guitar (Ricordi, Milan 1817).  
**Paolo Sandrini** (1782-1813), author of a dozen of works for guitar published in Germany and Slovakia among which *Sonata Concertante* op.15 (Hofmeister, Lipsia).  
**Luigi Sommariva**, author of a *Duetto* for violin and guitar (Ricordi, Milan).  
**Andrea Spina**, author of *Sei Valzer* for two guitars (Artaria, Vienna 1814).  
**Luigi Tonelli**, author of *Duetto Concertato* for violin and guitar (Ricordi, Milan 1809).  
**Troselli**, author of *Arietta* for voice and guitar (Reycend Brothers, Turin 1811).  
**Leopoldo Urcullu**, author of various works published ad Hamburg as *Variazioni* op.9-10 and other a Milan by Ricordi.  
**Francesco Zucconi**, guitarist and mandolinist, author of various compositions published at Vienna and Amsterdam, among which *Tre Divertimenti* op.92 for flute, violin and guitar (Andrè, Offenbach 1839).

[Back to Index](#)

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