

## INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

**The quality of this reproduction is dependent upon the quality of the copy submitted.** Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

# U·M·I

University Microfilms International  
A Bell & Howell Information Company  
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA  
313/761-4700 800/521-0600



Order Number 9424965

**Luigi Rinaldo Legnani: His life and position in European music of the early nineteenth century, with an annotated performance edition of selections from *36 Capricci per Tutti I Tuoni Maggiori E Minori*, Opus 20**

James, Douglas Goff, D.M.A.

The University of Arizona, 1994

Copyright ©1994 by James, Douglas Goff. All rights reserved.

**U·M·I**  
300 N. Zeeb Rd.  
Ann Arbor, MI 48106



LUIGI RINALDO LEGNANI: HIS LIFE AND POSITION  
IN EUROPEAN MUSIC OF THE EARLY NINETEENTH CENTURY,  
WITH AN ANNOTATED PERFORMANCE EDITION OF SELECTIONS FROM  
*36 CAPRICCI PER TUTTI I TUONI MAGGIORI E MINORI*, OPUS 20

by  
Douglas Goff James

---

Copyright © Douglas Goff James 1994

A Document Submitted to the Faculty of the  
SCHOOL OF MUSIC  
In Partial Fulfillment of the Requirements  
For the Degree of  
DOCTOR OF MUSICAL ARTS  
In the Graduate College  
THE UNIVERSITY OF ARIZONA

1994

THE UNIVERSITY OF ARIZONA  
GRADUATE COLLEGE

As members of the Final Examination Committee, we certify that we have  
read the document prepared by Douglas Goff James  
entitled Luigi Rinaldo Legnani: His Life and Position in European  
Music of the Early Nineteenth Century, with an Annotated  
Performance Edition of Selections from 36 capricci per tutti  
i tuoni maggiori e minori, Opus 20

and recommend that it be accepted as fulfilling the requirements  
for the Degree of Doctor of Musical Arts

Thomas Patterson  
Thomas Patterson  
Grayson Hirst  
Grayson Hirst  
Daniel Asia  
Daniel Asia

4/11/94  
Date  
4/11/94  
Date  
4/11/94  
Date  
  
Date  
  
Date

Final approval and acceptance of this document is contingent upon the  
candidate's submission of the final copy of the document to the  
Graduate College.

I hereby certify that I have read this document prepared under my  
direction and recommend that it be accepted as fulfilling the  
requirement.

Thomas Patterson  
Thomas Patterson  
Director

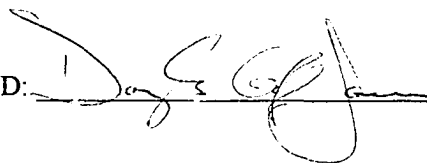
4/18/94  
Date

## STATEMENT BY AUTHOR

This document has been submitted in partial fulfillment of the requirements for an advanced degree at the University of Arizona and is deposited in the University Library to be made available to borrowers under the rules of the Library.

Brief quotations from this document are allowable without special permission, provided that accurate acknowledgment of the source is made. Requests for permission for extended quotations from or reproduction of this manuscript in whole or part may be granted by the copyright holder.

SIGNED: \_\_\_\_\_

A handwritten signature in black ink, appearing to be 'D. S. G.', written over a horizontal line.

## ACKNOWLEDGMENTS

The author would like to express his gratitude to Carlo Barone, John Brobeck, Giuseppe Gazzeloni, and the staff of the University of Arizona Music Collection for their assistance in gathering information necessary for the completion of this paper. Further thanks go to Wolfgang Sehringer and Gerd Wuestemann for their assistance in the translation of German sources.

Very special thanks are due Carlo Barone and Mario Bricca of the *Archivio Generale Italiano delle Fonti Musicali* and the affiliated *Accademia di Studi Superiori "l'Ottocento."* Their expertise and guidance in the stylistic performance of early nineteenth century music has proven invaluable.

The performance edition included here is based on photocopies of an original edition acquired from the Guitar Foundation of America Archive. Subsequently, the editor wishes to thank the Guitar Foundation of America (and the original donor of the Archive copy, Ruggiero Chiesa) for making available copies of early or first editions of the following work from its Archive for use in preparing this edition:

*36 Capricci per tutti tuoni maggiori e minori* by Luigi Legnani, originally published by Artaria & Co., Vienna, plate number 2722 (ca. 1822).



## TABLE OF CONTENTS

LIST OF ILLUSTRATIONS.....	6
ABSTRACT.....	7
INTRODUCTION.....	8
BIOGRAPHY.....	10
MUSIC.....	27
SELECTIONS FROM: <i>36 CAPRICCI PER TUTTI TUONI MAGGIORI E</i> <i>MINORI</i> , OP. 20.....	33
INTRODUCTION TO THE EDITION.....	33
No. 1, C major.....	35
No. 2, E minor.....	39
No. 4, A minor.....	43
No. 7, A major.....	47
No. 9, E minor.....	52
No. 15, B minor.....	57
No. 24, G# minor.....	61
No. 29, F# minor.....	65
No. 32, Bb minor.....	70
No. 33, D major.....	74
SUMMARY.....	79
APPENDIX A: LIST OF WORKS.....	80
REFERENCES.....	83

## LIST OF ILLUSTRATIONS

Figure 1: Op. 20, No. 5, mm. 1-2.....	30
Figure 2: Op. 20, No. 23, m. 31.....	30
Figure 3: Op. 20, No. 25, mm. 1-5.....	31
Figure 4: Op. 20, No. 36, mm. 24-28.....	31
Figure 5: Op. 20, No. 1, mm. 1-2 (with hairpin crescendo).....	35

## ABSTRACT

Luigi Legnani (1790-1877) was an important guitarist/composer of the early nineteenth century Italian Romantic school. In addition, he was also a highly skilled singer, violinist, and luthier. Legnani's guitar compositions represent the logical next step after Giuliani; fully evocative of the operatic vocal style characterized by Rossini, and technically adventurous in much the way Paganini's compositions were for the violin. His contributions to guitar literature form an important link in the chain of compositional and technical development during the nineteenth-century.

This study is in two parts. The first will present Legnani's biography, with particular attention to his concert itineraries, contributions to guitar construction, and relationship with Paganini. An examination of little-known contemporary reviews of Legnani's performances will serve as a means of both documenting his concertizing and developing a concept of his performance style. The second part, an annotated performance edition of selections from Legnani's most famous composition, *36 Capricci per tutti i toni maggiori e minori*, opus 20, will provide a basis for the understanding and successful performance of Legnani's music by modern guitarists. In conclusion, Legnani's unique contributions to both guitar composition and construction are reevaluated, and an up-to-date list of compositions appended.

## INTRODUCTION

Luigi Rinaldo Legnani (1790-1877) is usually considered to be a minor personality in music literature--an obscure guitarist, situated somewhere between Giuliani and Mertz,<sup>1</sup> about whom little is known with certainty. In fact, Legnani was not only an accomplished guitarist/composer of the Italian Romantic school, but also a highly skilled singer, violinist, and luthier. His contributions to guitar literature form an important link in the chain of compositional and technical development during the nineteenth-century.

Legnani achieved widespread European notoriety during his long career, and was the subject of considerable writing in contemporary literature. Unfortunately, much of the early biographical information, published by such authors as Fétis<sup>2</sup> and Schilling,<sup>3</sup> was based on hearsay and otherwise undocumented information. This contributed to a number of important errors and dubious speculations by the subsequent generation of writers, particularly Romolo Ferrari<sup>4</sup> and Philip Bone.<sup>5</sup> Fortunately, several enlightening articles by Italian scholars Daniela Rossato,<sup>6</sup> Danilo Prefumo,<sup>7</sup> and Paolo Rigoli<sup>8</sup> have appeared

---

<sup>1</sup> Mauro Giuliani (1780-1829); Johan Kaspar Mertz (1806- 56).

<sup>2</sup> Francois Fétis, *Biographie universelle des bibliographie gènrale de la musique*, 2nd ed., 8 vols. (Paris: 1866-70).

<sup>3</sup> Gustav Schilling, *Encyclopdie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst*, 7 vols. (Stuttgart: n.p., 1841).

<sup>4</sup> Romolo Ferrari, *Luigi Legnani*, (Modena: n.p., 1932).

<sup>5</sup> Philip J. Bone, *The Guitar and Mandolin: Biographies of Celebrated Players and Composers*, 2nd ed. (London: Schott, 1954).

<sup>6</sup> Daniela Rossato, "Luigi Rinaldo Legnani," *Il Fronimo* 7.27 (1979): 5-15.

<sup>7</sup> Danilo Prefumo, "L'Attività concertistica di Luigi Legnani nei resoconti dei giornali dell'epoca," *Il Fronimo* 10.41 (1982): 8-22.

<sup>8</sup> Paolo Rigoli, "Otto concerti di Luigi Legnani a Verona," *Il Fronimo* 12.49 (1984): 12-16.

between 1979-84 in the Italian guitar journal *Il Fronimo*. These more recent articles have done much to augment and correct the information regarding Legnani's life and activities. It should also be noted that at the time of this writing, a musicological dissertation (in Italian) and an urtext edition of the complete works of Legnani are in preparation by Professor Giuseppe Gazzelloni of Latina, Italy.

This present study is in two parts. The first will present as concise a biography as is currently possible, with particular regard to Legnani's concert itineraries, contributions to guitar construction, and his relationship with Paganini. An examination of little-known contemporary reviews of his performances will serve as a means of both documenting his concertizing and developing a concept of Legnani's performance style. The second part, an annotated performance edition of selections from Legnani's most famous composition, *36 Capricci per tutti i tuoni maggiori e minori*, opus 20, will provide a basis for the understanding and successful performance of Legnani's music by modern guitarists. In conclusion, Legnani's unique contributions to both guitar composition and construction will be reevaluated, and an up-to-date worklist appended.

---

## BIOGRAPHY

Luigi Rinaldo Legnani was born on November 7, 1790, in Ferrara, Italy. The nineteenth-century historian Fétis cited Milan as Legnani's birthplace.<sup>9</sup> This has been subsequently disproved by the discovery of archival records of Luigi's birth, in Ferrara, to Giuseppe and Rosa Bassi Legnani.<sup>10</sup> There is no further account of Legnani's childhood until 1799, when he began music studies in the family's new home of Ravenna. His first training, as was often the case during this period, was on the violin. However, he also showed strong interest in both voice and guitar, and excelled in these areas. Legnani's first notice as a performer came as a tenor, singing operatic works by Gnecco, Traversari, Farinelli, and Guglielmi at the *Teatro Comunitativo* of Ravenna in the autumn of 1807.<sup>11</sup> Accounts from 1820-26 attest to his popularity as a singer in Ravenna, where he was cast in productions of Rossini, Pacini, and Donizetti.<sup>12</sup>

There is no record of Legnani ever having received formal training on the guitar. However, it would seem that he devoted considerable effort to his self-study. On June 20, 1819, Legnani launched his public performing career on guitar with a concert for the *Accademia La Scala* in Milan. This concert was so well received that a second was scheduled for the same venue the following July 2.<sup>13</sup> These encouraging successes apparently led him to arrange for his Vienna debut later that same year. Romolo Ferrari

---

<sup>9</sup> Fétis, vol. 5, 254.

<sup>10</sup> Rossato, 6.

<sup>11</sup> Rossato, 6.

<sup>12</sup> Rossato, 6.

<sup>13</sup> Prefumo, 22. A number of sources cite instead June 2 as the date of this concert.

quoted an unidentified Viennese source in *Allgemeine Musikalische Zeitung (AMZ)* as follows:

"Giuliani's glory can brook no rival; the Viennese will certainly give the cold shoulder to anyone who dares to face it in a hall saturated with hostility, . . . " But after Legnani's appearance, the chronicler says: "A certain Legnani gave a guitar recital in the *Redoutensaale* last week and his extraordinary performance was a tremendous success."<sup>14</sup>

What Ferrari failed to note here is that the second citation, regarding the first review of a Legnani performance in Vienna, is from late 1822.<sup>15</sup> That Legnani actually played in Vienna before 1822, without review or other mention in the press at that time, is highly doubtful. Perhaps Legnani read the foreboding article in the 1819 *AMZ*, sensed the potential hostility of Vienna to an aspiring usurper of Giuliani's position, and, as Prefumo suggests, ". . . with very good sense, before going into the lair of the wolf, chose to wait until the wolf, if any, had himself gone away . . . ."<sup>16</sup> There is documentation of Legnani performing twice in Trieste during August of 1822, a logical warm-up for a Vienna debut the following October.<sup>17</sup>

There is considerable disagreement in the literature concerning where Legnani resided from 1820-25. In her extensive 1979 article, Daniela Rossato places him in

---

<sup>14</sup> Romolo Ferrari, "A Guitarist of Yore," *The Chesterian* 11:86 (1930): 170-71.

<sup>15</sup> Prefumo, 10.

<sup>16</sup> Prefumo, 10 " . . . con molto buon senso, prima di andare a cacciarsi nella tana del lupo, preferì attendere che il lupo se ne fosse andato, . . . "

<sup>17</sup> Prefumo, 21.

Vienna from late 1819 until early 1823.<sup>18</sup> Most others mention Legnani's Viennese performances during this same period, but assert that he still lived in Italy. However, Philip Bone reported him residing in Genoa during these years, after a concert tour to Russia, " . . . where he gave many concerts with his accustomed success . . . ", but offers no documentation of either "fact".<sup>19</sup> Gustav Schilling added further to the confusion in his 1835 encyclopedia, correctly reporting that Legnani went to Geneva in 1825, but adding the speculation: " . . . where he probably still lives."<sup>20</sup>

Opportunities created by Giuliani's departure from Vienna, combined with his own fresh successes on the concert stage, surely fired Legnani's lust for conquest of the musical capital of central Europe. If one considers this supposition in conjunction with Legnani's change of publishers during the early 1820's, as indicated by the plate numbers for his earliest works, a case can be made for Vienna residence. Existing records confirm that opus numbers 1-8 were all released through Ricordi of Milan,<sup>21</sup> with a plate number of 688 on a copy of opus 3, dating it circa 1819. Opus 10, the next verifiable numbered work (there is no record of an op. 9) bears an Artaria of Vienna plate number 2857, dateable to 1825. Later opus numbers 16 and 20, also published by Artaria, have plates that would place them in 1824 and 1822 respectively.<sup>22</sup> Most interesting, however, is the dating of *Fantasia*, op. 19, to October 30, 1822.<sup>23</sup> This is a mere ten days after what most

---

<sup>18</sup> Rossato, 7.

<sup>19</sup> Bone, 205.

<sup>20</sup> Schilling, vol. 4, 344.

<sup>21</sup> Rossato, 14.

<sup>22</sup> Thomas F. Heck, *Guitar Music in the Archive of the Guitar Foundation of America and at Cooperating Collections: A Computerized Catalogue* (Columbus: Guitar Foundation of America, 1981) 39.

<sup>23</sup> Prefumo, 21.



consider to be Legnani's first Vienna performance at the *Redoutensaal*. *AMZ* reported on a December 9, 1822 concert: "... in *Körnthmerthor-Theater* as a prologue of a ballet: 1. Phantasy on guitar from Legnani, whose masterly skills inspired [the audience] in such a way that a da capo could not be avoided."<sup>24</sup> It is fairly safe to assume that this "Phantasy" was op. 19, then "hot off the press." (An examination of the complete text of this review reveals that one of the other artists on this program was the prodigious pianist Franz Liszt, then only twelve years old.)<sup>25</sup> While it may be impossible to determine with certainty the matter of residence, given the paucity of data, it would seem that the release of *Fantasie* at this time was no coincidence. Legnani may or may not have actually set up residence in the Austrian capital around 1820, but he was certainly making efforts to expand his professional activities in that direction.

Considerable insight into Legnani's impact on 1822 Vienna can be obtained from the following account in the early twentieth century journal *Der Gitarrefreund*. This article, one of the first by Romolo Ferrari, has served as the foundation for many modern writings:

Evidently, his first concert was held in 1822, as the Viennese critic notes: "Vienna, October 20th, concert of the guitar player Luigi Legnani: 1) Symphonie, 2) concerto, 3) aria by Rossini, sung and accompanied by the concert artist, 4)

---

<sup>24</sup> *Allgemeine Musicalische Zeitung*, 25:4 (1823) 53. "... im Körnthnerthor-Theater, als Prolog eines Ballets: 1. Phantasie auf der Guitarre, von Hrn. Legnani, dessen vollendete Meisterschaft abermals so sehr enthusiamerte, das ein da capo nicht unterbleiben durste."

<sup>25</sup> *Allgemeine Musicalische Zeitung*, 4 (22 Jan., 1823) 53. The third part of the program was reported as follows: "... 3. Rondo aus dem Pianoforte-Concert von Ries, in Es, gespielt von dem kleinen Franz Liszt, der wieder, gleich einem in Schlachten schon ergraueten Helden, auch diesen Strauss rühmlichst bestand, und die lohnendsten Früchte seines erstaunswerthen Talenten einernte."

ouverture to *The Italian in Algiers*, for guitar alone, 5) violin-variations by Rode, performed by Mr. Leon de St. Lubin, 6) grand solo-variations for the guitar." Critique: "One doesn't believe his own eyes and ears, that a single person is enabled to magically produce such full-voiced settings; the ouverture sounds as if a whole orchestra of guitars was playing, the melody is distinct and clear, and none of the accompaniment is missing. Did he already develop unbelievable virtuosity in the concert, so were his variations the 'non plus ultra' of what is possible, the highest triumph of technical ability. Even as a singer 'alla camera' he showed taste and the inborn, lovely presentation found in his fatherland, plus, the rich and (incredibly) shining accompaniment provided doubled interest." (page 797) "On December 28, 1822, a second, similarly scarcely attended recital of signor Legnani: 1) Ouverture, 2) Concert for the guitar, 3) Aria from 'La Donna del Lago', sung and brilliantly 'mann propria' accompanied, 4) Capriccio, 5) the Grand Variations, known from the previous concert. The capriccio he played with the left index finger only, which worked so hard as usually the whole hand; even a trill occurred, which was quite spectacular. Could the artist live of applause alone, our guest would have made excellent profit." (page 845): "The guitarist Legnani gave a third recital, which the critic was unable to attend; again he supposedly played unequalled, again earned enormous applause, yet again did not break even. To where will this lead?"<sup>26</sup>

---

<sup>26</sup> Romolo Ferrari, Luigi Legnani, *Der Gitarrefreund* 27 (1926) 103. The original *AMZ* reviews can be found in: 49 (4 Dec., 1822) 796-7; 52 (25 Dec., 1822) 845. Unfortunately, it cannot be ascertained from this review whether it was Legnani or another of the performers featured in the concerto.

One can easily conclude from these comments that Legnani's efforts in Vienna, while critically acclaimed, did not for yield him the kind of financial reward he would have hoped for: a point that is completely neglected in the literature prior to Prefumo. It is also interesting to note that between the writing of this 1926 article and his subsequent *Chesterian* article and biography of 1932, Ferrari changed his idea regarding the date of Legnani's first Vienna appearance from 1822 to 1819.

One month later, a Vienna critic wrote of one of Legnani's January 1823 performances: " . . . guitar variations on a theme of Molinara, played by the wizard Legnani who was again enthusiastically applauded."<sup>27</sup> Legnani immediately followed the Vienna concerts with a performance in Trieste on February 18, 1823.<sup>28</sup> Between 1823 and 1825, Legnani played in Italy, Switzerland, and Monaco.

As noted in the above reviews, Legnani's concerts routinely included portions where he sang and accompanied himself. Early critiques from Milano described his tenor voice as "not grand, but in fact pleasing."<sup>29</sup> As was the fashion of the day, Legnani did not present himself in full-length solo concerts, but rather as a featured soloist in productions of varied entertainment with other musicians, dance, and/or theater. Also, he was not always the only guitarist on the program. In 1825 he performed duets in Munich with a former pupil of Giuliani's, the Austrian guitarist Stoll.<sup>30</sup>

---

<sup>27</sup> *Allgemeine Musicalische Zeitung*, 8 (1823) 124. "Gitarre-Variationen ber ein Thema der Molinara, gespielt von dem Tausendkünstler Legnani, ber welchen weider ein Wolkenbruch von Beyfall herabstrmte."

<sup>28</sup> Prefumo, 22.

<sup>29</sup> Prefumo, 9. From the journal *Corriere delle Dame*, number 29, 17 June, 1819.

<sup>30</sup> Giuseppe Gazzelloni, Introduction, *Gran Studio, Op. 60*, by Luigi Legnani, ed. by Giuseppe Gazzelloni (Heidelberg: Chanterelle, 1990) n.p. The author refers to the Viennese guitarist Franz de Paula Stoll (1807-43?).

Accolades from the critics continued. After a December 12, 1825 appearance in Geneva, a reviewer in the usually conservative Swiss press remarked:

. . . Mr. Legnani, who accompanied this lovely piece for voice and guitar, played magnificently, and performed his own variations so ably and swiftly that he seemed to surpass himself. The introduction and finale were exceedingly well conceived, and produced an excellent effect. His style proved conclusively that even such an unresponsive (sic) instrument as this can yield fine results when handled in such a masterly manner."<sup>31</sup>

From 1826 on, it can be definitively ascertained that Legnani once more resided in Ravenna. That year he was again engaged as a singer by the *Teatro Comunitale*,<sup>32</sup> and in 1827 was contracted as a violinist in the theater's orchestra. Two of the few verifiable Legnani documents concern this appointment. The first, dated March 4, 1827, is a letter from a Count Carlo Arrigoni to Legnani, offering the post of first chair, second violin. The second document is a contract dated the following March 9, signed by both Arrigoni and Legnani, confirming the appointment and specifying its conditions and responsibilities.<sup>33</sup> It is not surprising that 1827 is also the birth year of Demetrio Legnani, Luigi's second child in his marriage with Restituta Penzo Tiepolo.<sup>34</sup> Artistic success on

---

<sup>31</sup> Ferrari, "A Guitarist of Yore," 171. Ferrari inaccurately reported this concert as occurring in 1824.

<sup>32</sup> Rossato, 7.

<sup>33</sup> Rossato, 7.

<sup>34</sup> Rossato, 9. In a list of family members, Rossato cites Demetrio Legnani (1827-75) as the son of Luigi.

the road not always equating to income, Legnani apparently opted for the relative security of an orchestral post and a private studio for voice and guitar teaching. His activities as a teacher are documented by, of all things, a surviving Ravenna passport from October 30, 1829. In addition to the usual request for safe passage and a physical description, his profession is listed as "professor of guitar and singing."<sup>35</sup>

Legnani's next recorded period of concert touring began with a performance for the *Accademia Filharmonia* of Rome in February, 1832.<sup>36</sup> He returned to Vienna the following year, where in addition to giving recitals, he met with the prominent luthiers Johann Ries and Johan Stauffer.<sup>37</sup>

For some time Legnani had been developing ways to physically improve the guitar, and his ideas were enthusiastically received by the Viennese builders. The resulting collaborations were revolutionary, particularly as realized by Stauffer, whose "Legnani Model" guitar featured a number of practical improvements. Stauffer lengthened the fingerboard to accommodate 22 frets rather than the usual 17-19, and suspended the fingerboard above the face of the instrument so as not to dampen vibration of the upper bout.<sup>38</sup> This resulted in an increased overall resonance as well as an extended upper range. The most remarkable innovation, however, was a new means of attaching the neck to the body of the guitar. Instead of the traditional glued joint, the Stauffer/Legnani model introduced a moveable joint with a clock-key adjustment mechanism that allowed the

---

<sup>35</sup> Bone, 206-7. This passport also gives the only known physical description of Legnani (there are no photographs or portraits). He is described as having medium height and build, regular nose, medium mouth, moderate forehead, and chestnut color hair.

<sup>36</sup> Gazzelloni.

<sup>37</sup> Rossato, 8.

<sup>38</sup> The author has personally examined such an instrument in New York City, in the collection of Dennis Cincilli.

angle of the neck to be changed easily, even with the strings at pitch.<sup>39</sup> These features were employed for many years by Stauffer, and also by his understudies Johann Schirzer and C.F. Martin. The latter, whose guitar construction business became world-famous after moving to the United States in the 1830's, included in his earliest American production an "Italian model" with the Stauffer/Legnani features.<sup>40</sup>

Legnani's contributions to guitar design and construction survive today almost exclusively in the instruments of Ries, Stauffer, and Martin. There is unfortunately only one verified Legnani guitar known today, held in the collection of the 'cellist Achille Nicolli of Ravenna. (With only one surviving instrument, one wonders to what extent Legnani was actually engaged in the building of guitars or violins.) It is interesting to note that this instrument features none of the innovative features credited to Legnani by the Viennese builders. In fact, it is typical of Italian-made guitars of the early nineteenth century. Judging from the information and photograph in Rossato's article,<sup>41</sup> it appears remarkably similar to instruments made by the Guadagnini family of luthiers.<sup>42</sup> The guitar has an unfinished cedar top, with stained poplar back and sides. The fingerboard is flush with the soundboard, and had five ebony frets (subsequently removed during "restoration") inlaid into the table, for a total of only seventeen frets. It has a wide "mustache" bridge 10 mm. in height, and a figure-eight body shape similar to modern instruments, but with a more severe waist. The headstock is also typically Italian, having a

---

<sup>39</sup> Mike Longworth, *Martin Guitars: A History* (Cedar Knolls: Colonial, 1975) 3.

<sup>40</sup> Longworth, 2-3. Longworth shows photographs of an 1834 Martin guitar with Stauffer style headstock, 22 frets, and a clock-key in the neck of the instrument.

<sup>41</sup> Rossato, 9-10.

<sup>42</sup> The author has examined a number of such instruments in the collection of Carlo Barone.

figure-eight shape and pressure peg tuners. Rossato described its sound as "warm and robust,"<sup>43</sup> again typical characteristics of Guadagnini style guitars.

During the 1834-35 seasons, Legnani gave concerts in Genova, Milano, and Torino. In late 1835 he made what was presumably his first journey to Paris, where the famous Spanish guitarist Fernando Sor had made arrangements for Legnani to perform on November 29. According to the story found in nearly all of the literature, Legnani injured an arm falling from a Parisian carriage and was unable to play the concert. Fortunately, the situation was saved by the quick actions of Sor, who, with his colleague and friend Dionisio Aguado, played the concert for Legnani's benefit.

The most notable and controversial period of Legnani's life concerns Legnani's association with Niccoló Paganini. Ferrari stated that:

. . . perhaps the most salient and significant event in Legnani's life which assigns to him a specially high place among the guitarists of the nineteenth century and gives lustre to the life of this great, if neglected, musician, is the fact that Paganini chose him, from many others, to join him in his concerts, . . . But space does not allow us to give the particulars of this most interesting tour for which we have reliable data and authorities and which was undertaken for a charitable object."<sup>44</sup>

Ferrari's coverage of the Legnani/Paganini association is typical of all but the most recent accounts in its absence of verifiable data. Rossato suggests that the two virtuosi had the possibility of meeting as early as 1810, when Paganini stayed near Ravenna enroute to

---

<sup>43</sup> Rossato, 10. "*Il suono prodotto è caldo e robusto . . .*"

<sup>44</sup> Ferrari, "A Guitarist of Yore," 172-73.

Rome.<sup>45</sup> Bone's account has Legnani playing concerts with Paganini as early as 1827.<sup>46</sup> *The New Grove Dictionary* states that: "Together, they gave concerts in the principle European courts (1836-38)".<sup>47</sup> The most common assertion is that Legnani accompanied Paganini to Torino in 1837, where on June 9 they played together in a benefit concert for the poor.<sup>48</sup> While it is well documented that Paganini himself played the guitar and wrote many works for guitar/violin duo as well as for solo guitar, there is to date absolutely no hard evidence of any Paganini/Legnani duo concertizing. There is, however, a most interesting review from the *Gazzetta Piemontese* (Torino) of June 16, 1836. This account not only documents an occasion where Paganini and Legnani are in the same hall, but also provides an extremely colorful account of Legnani's playing. Just before Legnani began to play, the audience recognized Paganini seated in a box, and cheered him extensively. After recounting this occurrence, the reviewer wrote of Legnani's performance:

. . . What the guitar is in the hand of the Legnani I told to you, o readers, last year. It is the Ellenican lyre, it is the lute of the Troubadour, it is the harp of the Bard; now it cavorts like the *ribeba* (*sic*) of the cheerful resident of Posillipo, now tinkles like the mandola of the Spanish lover, now seems to drone like the hurdy-gurdy of the merry Alpine. Here are the sighs of love, the palpitations of desire, the throb of impatience: here are the conveyances of the contented, the laments of sorrow, the shrieks of fury. It groans like the breeze among leafy branches, murmurs like

---

<sup>45</sup> Rossato, 8.

<sup>46</sup> Bone, 205. Bone refers to a non-existent citation in Fétis' *Biographie*.

<sup>47</sup> Heck, "Luigi (Rinaldo) Legnani," *The New Grove Dictionary of Music and Musicians*, Stanley Sadie, ed. New York: Macmillan, 1980. vol. 10, 612.

<sup>48</sup> Fétis, *Biographical Notice of Nicolo Paganini, with an Analysis of His Compositions, and a Sketch of the History of the Violin*, 1876 (New York: AMS, 1976) 49.



the surf on the shore, cries like the secret lover [hiding] in his hedge, sings cheerfully like the joking blackbird of the bush in the bush. And last night was all this; [but] it was also more, if it is possible to express: it was an animated dialogue, an argument, a competition of two affections, the pain between the young Amaryllis and the old Corsica, the confused noise of chattering between the mother-in-law and the daughter-in-law; but all that expressed with supreme truth, colorful with supreme obviousness, cheerful, frolicsome, fantastic as the celebrated contradance of the exultant witches under the walnut-tree of Benevento . . . It was in addition a beautiful impersonation of the handiwork of Paganini. . . .<sup>49</sup>

---

<sup>49</sup> Prefumo, 18-19. The original Italian text of the complete review is as follows:

No, no: diceva io risolutamente ad un amico che volea strascinar mi ieri sera al teatro: questa volta, perbacco! non andrò al Carignano! E molto tempo che vi regna la noia colle sempiternie commedie ripetute per lo meno tre volte all'anno, o con qualche farsa in un atto stiracchiata in due, come quelle vittime di Procuste, cui si slungavano le gambe. (Ogun vede ch'io era di mal umore). Ma questa volta non trattasi di commedie: E una grande Accademia vocale e strumentale. Peggio ancora. Io non amo coteste Accademie ove si affastella musica sovra musica, autore sovra autore, arie sovr'arie, senza scelta, senz'interesse, senz'ordine. La cosa è ormai giunta allo scandalo: perfino le opere si riducono in Accademie! Si dà talvolta il second'atto pel primo, talvolta un solo invece di due, e le prime donne gorgheggiano le loro arie da baule in cambio di quelle dello spartito. (Ognun vede che il mio mal umore cresceva). Ma l'Accademia mia di questa sera non è delle solite Accademie. Gli è un eccellente suonator di chitarra, un valente artista che tu lodasti altre volte, l'unico, il prodigioso Legnani. Legnani! interrompi: e il mio mal umore spariva: ed io mi lasciava condurre in teatro. Odi tu questo strepito? mi diceva l'amico, mentr'io stava aprendo la loggia; odi tu questi applausi? L'accademia è cominciata, e forse la tua renitenza ci fece perdere il meglio della serata.

Entrammo, e, Viva Paganini! gridavano mille voci: Viva Paganini! Viva! Viva! E vedemmo il grand'uomo sporgere il capo da un palchetto, e salutare l'esultante adunanza.

Salve, o mio sommo concittadino! Salve, o motore di tutti gli affetti, padre di novelle armonie, che portasti la fama dell'ingegno italiano fra i popoli più restii, e li sforzasti a riconoscerlo e ad onorarlo. Se tu assisti ad un'Accademia posso assistervi io pure, io che non ho l'arte tua, il tuo cuore, la tua mente sublime, io sì diverso da te, che potresti novello Anfione muovere le pietre de' tempi nostri, che al pari d'Orfeo ammanseresti lee tigri della presente civiltà, che sapresti come il Lesbio Arione.

L'amico interruppe la mia foga mitologica; e mi accennò il Legnani che presentavasi al pubblico colla sua chitarra alla mano; e mi disse all'orecchio: Con qual animo si può suonare al cospetto di Paganini? Come trattar la chitarra, strumento su cui Paganini è tanto eccellente quanto sul violino? In qual modo saprà diportarsi il Legnani?

E il Legnani si diportò da quel valent'uomo ch'egli è. Sembra che la presenza di un Genio abbia alcun ch, d'ispirante e di magico quand'esso rivela agli intelletti capaci di sentirlo e di ravvisarlo, e somigliante alla scintilla elettrica si diffonda da un corpo all'altro, e di sé, l'empia e lo scuota. La mediocrità sola si smarrisce d'innanzi alla potenza di un ingegno sublime, e si rannicchia nella sua scorza

Here, without a doubt, was an occasion where Legnani and Paganini could have met, if indeed they had not already. In fact, Paganini wrote a letter the following day (October 17, 1836) describing the events at the *Carignano*, and described Legnani as "the leading player of the guitar" whose playing gave Paganini the "most pleasureable pain."<sup>50</sup> Is it possible that the legends of Paganini/Legnani concerts could have been started by partial recollections of facts, further distorted with each subsequent recounting? A June 16, 1836 concert in Torino where Legnani performed with Paganini in the audience

---

come il crostaceo all'impressione dell'aria: il talento si rinforza e batte l'ali come l'aquila alla vista del sole. E presente Paganini! disse in suo cuore il Legnani: mostriamoci degni di Paganini. E allora brandì la sua chitarra, e le corde sentirono il tocco delle dita commosse, e come la Sibilla invasa da Febo sembrò dire: *Deus, ecce Deus*, e colorarsi dell'entusiasmo che il nume ispirava.

Che cosa sia la chitarra in mano del Legnani io ve lo dissi, o lettori, fin dall'anno passato. Essa è la lira Ellenica, è il liuto del Trovatore, è l'arpa del Bardo; ora saltella come la ribeba (sic) del lieto abitatore di Posillipo, ora tintinna come la mandola dell'innamorato spagnuolo, ora sembra ronzare come la ghironda del festoso alpigiano. V'hanno i sospiri d'amore, i palpiti del desiderio, i fremiti dell'impazienza: v'hanno i trasporti del contento, le querimonie del dolore, le grida dell'ira. Geme come l'aura tra le fronde, mormora come il fiotta sulla riva, piange come l'ussignolo [sic] nella sua siepe, canta giocondamente come il capinero scherzante di arbusto in arbusto. E ieri sera fu tutto questo; fu anche di più, se così posso esprimermi: fu un dialogo animato, un contrasto, una gara di due affetti, un patire fra la giovine Amarilli e la vecchia Corsica, un cinguettare tra la suocera e la nuora; ma tutto ciò espresso con somma verità, colorito con somma evidenza, gaio, scherzoso, fantastico come la celebre contradanza delle streghe gongolanti sotto il noce di Benevento . . . fu in somma una bella imitazione di un capo d'opera di Paganini.

Ora dovrò io parlarvi delle variazioni sovra un tema del *Guglielmo Tell*, eseguite a quattro mani sul piano-forte dai signori Graziani e Marini, e delle altre variazioni sovra un tema dell'Assedio di Corinto, suonate dal solo Graziani, sì queste che quelle, se non m'inganno, composte dall'Hertz? Abbiano questi egregi Professori un elogio sincero com'essi lo meritano. E somma la loro maestria sul piano-forte, somma la loro perizia, e sentono squisitamente ambidue, ed eseguono squisitamente; ma il merito loro, per quanto ei sia grande, è scemato dalla perfezione dello stromento e dai mezzi infiniti ch'esso presenta alle abili dita. La chitarra invece, la volgare e prosaica chitarra, se mostrasi vestita di nobiltà e di poesia, è tutta, tutt'opera del suonatore.

Sarò grazioso col sig. Solari Basso Cantante, che graziosamente concorse alla festività dell'Accademia. Cantò bene la cavatina del *Crociato*, non malle l'aria dell'*Orfana di Ginevra*; ma le menti non potevano rivolgersi a lui. In mezzo a tanta ricchezza di suoni e in tanta meraviglia di professori, il suo canto fu come l'ombra d'un quadro, era un riempitivo come un inutile episodio di un poema, passava inosservato come l'umile personaggio d'un confidente in una tragedia. Ebbene? sei tu contento della tua serata? mi chiese l'amico quando si smorzavano i lumi appena svanivano le cadenze dell'ultima suonata; poich, in teatro i lumi sono più pronti a smorzarsi che ad accendersi. Chi non sarebbe contento dopo aver udito il Legnani? . . .

<sup>50</sup> Arturo Codignola, *Paganini intimo*, (Genoa, City Council of Genoa, 1935) 488.

becomes another concert in the same city June 9 of the following year, this time with both playing together?

The only hard documentation of a Paganini/Legnani relationship is found in two of Paganini's letters.<sup>51</sup> The verifiable facts from these letters are that Paganini knew Legnani, thought very highly of his playing, and entered into contractual agreements to play concerts with him which were later annulled.<sup>52</sup> That few biographers have been able to resist recounting as fact this undocumented collaboration probably reflects a desire to show association between the most prominent musical figures and guitarists: an uncommon occurrence during the nineteenth century. However, it must be said that while to date no hard evidence to support a collaboration has surfaced, it cannot be completely ruled out. There are many lost records from the era concerning concert events, particularly in Italy. Also, it is certainly possible that Legnani's participation in the June 9 concert was a last-minute decision, and was thus omitted from any advance publicity. In his 1876 biography of Paganini, Fétis stated: "At Turin, together with the guitarist Legnani, he gave a concert on the 9th of June [1837], for the benefit of the poor."<sup>53</sup> This report, apparently the only one concerning this event published during Legnani's lifetime, cannot be dismissed out of hand.

Legnani's next period of touring included 1838 concerts in Dresden, Berlin, and Monaco, and a final return to Vienna in 1839.<sup>54</sup> It is a commonly held belief among guitar

---

<sup>51</sup> Geraldine I.C. de Courcy, *Paganini: The Genoese*, 2 vols.(Norman: Univ. of Oklahoma Press, 1957) vol. 2, 239.

<sup>52</sup> Gazzelloni. According to Gazzelloni, contracts for the 7th, 16th and 23rd of August, 1836, were later annulled by mutual agreement in a document dated October 30, 1836.

<sup>53</sup> François Joseph Fétis, *Biographical Notice of Nicolo Paganini, with an Analysis of His Compositions, and a Sketch of the History of the Violin*, 1876 (New York: AMS, 1976) 49.

<sup>54</sup> Gazzelloni.

historians that there was a general decline in the popularity of the guitar that began in the 1820's and continued through the rest of the century. This decline is generally attributed to a change in musical style that went hand-in-hand with the increasing popularity of the piano and the thicker, more complex textures afforded by keyboard instruments. The middle and late Romantic style was also dominated by the Germanic school, to which Legnani's compositions and performance style (as well as that of most contemporary guitarists) definitely did not belong. With this in mind, it is interesting to note this review from *AMZ* regarding Legnani's 1838 concert in Dresden: "On May 4 the guitar player Legnani gave a recital at the theater and achieved whatever is possible on this instrument. His skill was justly applauded, but the whole could not quite please--and indeed did not."<sup>55</sup>

Legnani's August 1839 Vienna appearance in a concert with the singer Pantaleoni was also received in a cool, if not overtly critical, fashion. After suggesting that Pantaleoni's singing could be improved by a more frugal use of his remarkable falsetto, the reviewer said only of Legnani: "The former of the two [Legnani] belongs to the host of virtuoso guitarists."<sup>56</sup>

It appears that this was Legnani's last concert tour through the Germanic states. He did remain active in Italy, however, and by 1841 was making use of guitars with eight or nine strings, the latter of which was referred to as the *tripice-baschitara*.<sup>57</sup> This instrument had three additional bass strings, with the extra strings presumably tuned to

---

<sup>55</sup> *Allgemeine Musikalische Zeitung* 22, (30 May, 1838) 351-2. "Den 4. Mai liess sich der Guitarrenspieler Legnani im Theater hören und leistete, was nur auf diesem Instrumente möglich ist. Seine Geschicklichkeit ward mit recht applaudirt, aber gefallen konnte das Ganze nicht, und--gefiel nicht."

<sup>56</sup> *Allgemeine Musikalische Zeitung* 33 (14 August, 1839). "Erstgenannter gehört immer noch unter die vorzüglichsten Guitarrenvirtuosen."

<sup>57</sup> Rigoli, 14.

low D, C, and B (or Bb or A, as needed).<sup>58</sup> At any rate, it would seem that Legnani wished to expand the capabilities of his instrument beyond his earlier innovations (and perhaps to generate some added sensationalism).<sup>59</sup> He made use of the *tripice-baschitarra* on several documented occasions in Verona during the spring of 1841.<sup>60</sup> Some of the works played in these concerts may have been newly composed for this instrument, but others (such as the op.1 *Terremoto*) were adapted from the six-string versions.<sup>61</sup> While these programs were well-received, there is no subsequent record of Legnani performing on guitars of more than six strings.

There was apparently a Spanish tour in 1842, which was reported in some detail by Bone:

Legnani visited Spain during the spring of 1842 and appeared at concerts in Madrid and Barcelona. Mariano Soriano Fuertes, the well-known Spanish music historian, in the *Iberia Musical*, Madrid, reports his concerts given in the *Teatro Principal*, May 29, saying: "The Italian guitar virtuoso, Luigi Legnani, played fantasias and brilliant variations with the full orchestra, and solos of his own composition. He displayed a most remarkable agility of execution and produced a

---

<sup>58</sup> Most of the prominent guitar virtuosos of the early nineteenth century made use of similar instruments on occasion, notably Sor, Costé, Regondi, and Mertz. These guitars varied in construction, some allowing for fretted notes on the additional basses, others strung in lute fashion with the extra strings suspended beyond the bass end of the fingerboard. Some instruments even had an extra neck to accommodate the added strings. Such an instrument with ten strings, built by the Viennese Johan Schirzer in 1863, is in the collection of Matanya Ophce in Columbus, Ohio.

<sup>59</sup> There is unfortunately no information available as to whether these "expanded" guitars, or indeed any of the instruments Legnani used in his performances, were built by Legnani himself.

<sup>60</sup> Rigoli, 14-15.

<sup>61</sup> *Terremoto* is mentioned specifically in the reviews. Two of Legnani's surviving works, op. 201 and 202, were published with alternate bass notes for the eight-string guitar.

tone of infinite depth and rare singing beauty, particularly in his cantabile on the bass strings. He was recalled again and again, after he had already repeated his programme."<sup>62</sup>

Legnani's concert activities became less and less frequent during the 1840's, and after 1845 stopped almost entirely. His last documented public appearance as a guitarist was on 16 June, 1850, in Cervia, near Ravenna.<sup>63</sup> However, he remained active as a singer into his sixties.<sup>64</sup> He devoted his last years to building guitars and violins, and continued teaching both voice and guitar.<sup>65</sup> Luigi Legnani died at Ravenna on August 5, 1877, three months before his 87th birthday.

---

<sup>62</sup> Bone, 205. Apparently, no other writers after Bone, including this author, have located a copy of this particular Spanish review.

<sup>63</sup> Prefumo, 23.

<sup>64</sup> Rossato, 9.

<sup>65</sup> Heck, "(Rinaldo) Luigi Legnani," 613.

## MUSIC

Luigi Legnani is generally thought to have composed about 260 works. This assumption stems from the opus numbers of the surviving editions, which range from op. 1, *Terremoto con variazioni*<sup>66</sup> to the *Metodo per chitarra*, op. 250. There are also four published guitar solos without opus numbers, two manuscript vocal fragments, and a concerto from which only the solo guitar part survives. Problems in accurately assessing the quantity of Legnani's output arise from the large gaps between the extant numbered works (see appendix I). Rossato's list has been the most comprehensive published to date, showing 40 surviving editions with opus numbers, plus the aforementioned unnumbered works and fragments.<sup>67</sup> In addition, the *Guitar Foundation of America* archive holds a Richault edition of op. 18, *Two Favorite Themes from the Opera "Lady of the Lake"* not found on Rossato's list.<sup>68</sup> Bone mentioned an op. 28, *Variations on a Theme of Rossini* for guitar, piano, two violins, viola and 'cello, co-composed with publisher Max Leidesdorf;<sup>69</sup> Pazdírek's early twentieth century catalogue also lists an op. 28 by Legnani alone, entitled *Variations concertantes s. Cenerentola*.<sup>70</sup> Presumably these are the same op. 28, neither of which are known to survive today. This leaves over 200 opus numbers unaccounted for--113 pieces between op. 87 and 201 alone! We know from contemporary accounts that Legnani frequently performed operatic arrangements for voice

---

<sup>66</sup> Translates "Earthquake with Variations."

<sup>67</sup> Rossato, 14-15.

<sup>68</sup> Heck, *Guitar Music in the Archive*, 39.

<sup>69</sup> Bone, 207.

<sup>70</sup> Frantisek Pazdírek, *Universal-Handbuch der Musikkultur aller Völker*, 34 vols. (Vienna: Pazdírek, 1904-10) IX, 307.

and guitar, so a sizable quantity of these missing works were very likely such arrangements. While a number of these songs are mentioned specifically in reviews, not a single arrangement survives. There are also numerous announcements and reviews that mention solo pieces by their generic name (such as *Fantasia* or *Concerto*), but not specifically enough to ascertain whether these are works already known or not. One could assume that these and other pieces were never published, and existed solely in manuscript versions which have been lost.

The great majority of Legnani's surviving compositions are for solo guitar. The only exceptions are the op. 23 *Duetto concertante* for flute and guitar, op. 87 *Gran duetto* for two guitars, the guitar part (only) of a concerto, and the two vocal fragments mentioned above. Legnani's large compositions for solo guitar are comprised mostly of fantasias, variations, and potpourris, many based on operatic themes. Shorter works include scherzos, rondos, waltzes, and caprices.

Legnani's compositional style shows the influence of a number of early nineteenth century musical trends, as well as that of his own musical versatility. One can see the influence of Italian *bel canto* opera, both in the large number of *potpourris* and variations based on operatic themes (especially those of Rossini), and occasionally in the actual structure of Legnani's solo guitar works. On a more subtle level, there is a tendency towards the drama of opera, with multiple shifts of character and tempi within short spans of time, and melodies that span a wide range over a more static accompaniment. There is also a definite violinistic quality to much of his writing, no doubt owing to his own high level of skill on that instrument. Legnani's guitar compositions represent the logical next step after Giuliani; fully evocative of the operatic vocal style characterized by Rossini, and technically adventurous in much the way Paganini's compositions were for the violin, although not to the same degree. Ferrari wrote that: "Compared with Giuliani . . . he



[Legnani] was ahead of the times. For, while Giuliani's production marks the transition from the old to the new, as a link between classicism and romanticism, Legnani is essentially a romanticist, and possesses all the characteristics of the nineteenth century."<sup>71</sup>

Two of Legnani's compositions stand out as unique in nineteenth-century guitar literature. One is op. 10, *Scherzo with Four Variations for One Finger of the Left Hand*. An almost inconceivable Paganini-like conception, this showpiece was apparently employed very successfully in Legnani's own performances. In an account of the second 1822 concert in Vienna, the reviewer noted what was almost certainly op. 10:

"*Capriccio* was performed with a single finger of the left hand, but so cleverly that it gave one the impression that all the fingers were engaged in it, and now and again a trill would spring up so beautifully that [it] made the performance a real treat not to be missed. It would be difficult to imagine greater skill, it would also be difficult to do what Legnani did on this instrument of limited means. Not any of his rivals, not Giuliani himself, could compete with him . . . "<sup>72</sup>

Opus 20, *36 Caprices in All Major and Minor Keys*, demonstrates many aspects of Legnani's technique and compositional style in short, compact formats. Simon Wynberg describes these pieces in his 1986 edition of op. 20 as being quite different in style from the more famous works of Coste, Giuliani and Sor, " . . . coupling grand virtuosity with a melodic character that is rooted in the traditions of Italian opera."<sup>73</sup>

---

<sup>71</sup> Ferrari, "A Guitarist of Yore," 173.

<sup>72</sup> Ferrari, "A Guitarist of Yore," 171.

<sup>73</sup> Simon Wynberg, Introduction, *36 Caprices in All Major and Minor Keys, Op.20* by Luigi Legnani, ed. by Simon Wynberg (Heidelberg: Chantrell, 1986) n.p.

Although some are written enharmonically, all twenty-four major and minor keys are represented, as are a wide variety of tempi and textures. Unusual features include the use of high d' in no. 5, a note beyond the range of most modern instruments, but possible on the 22-fret Stauffer/Legnani guitar.

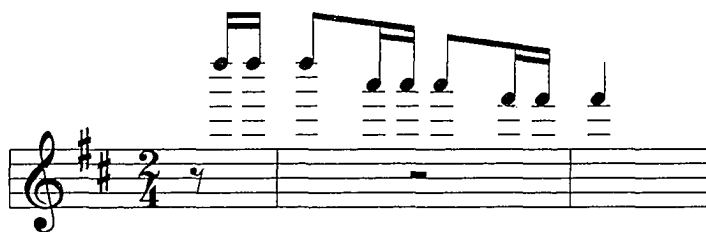


Fig. 1. Op. 20, no. 5, mm. 1-2

In no. 23, Legnani uses the technically infamous *schrägen Barres*, requiring the first finger of the left hand to play on two different frets simultaneously.



Fig. 2. Op. 20, No. 23, m. 31

No. 25 makes extensive use of double-stop harmonics, and No. 36 ends with a three-octave chromatic scale.

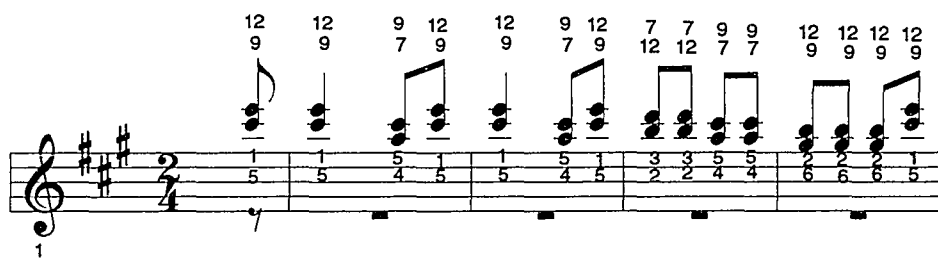


Fig. 3. Op.20, No. 25, mm. 1-5



Fig. 4. Op. 20, No. 36, mm. 24-28

All of these miniatures contain musical and technical challenges for the player. As guitar composition is usually confined between one flat and four sharps, playing the caprices written in more remote keys can be quite difficult if for no other reason than for their tonality. Others, in more familiar keys, are very demanding in their tempi requirements, violinistic arpeggios, and/or extensive scale passages. As a set, the 36 *Caprices* are a grand tour of Legnani's style of guitar playing.

## SELECTIONS FROM

36 *CAPRICCI PER TUTTI TUONI MAGGIORI E MINORI*, OP. 20

## INTRODUCTION TO THE EDITION

The op. 20 *capricci* represent the first attempt to compose a set of guitar pieces in one genre that present all twenty-four possible major and minor keys. While several *capricci* are transposed enharmonically, this in no way diminishes op. 20's unique position in the literature. Herein are found examples of the most common guitar textures and techniques of the epoch, along with a number of clever idiomatic passages in keys quite removed from the usual realm between one flat and four sharps. Additionally, Legnani has included the essential elements of his larger, highly virtuosic concert works; fast scales and arpeggios, violinistic figures, rapid Alberti bass accompaniments, and operatic form all appear in these short pieces. These *capricci* can be considered studies in style, a primer for understanding and mastering the larger, more demanding works of Legnani and his contemporaries. Indeed, this author firmly believes that a good sense of style, as much as technique, is essential to a musically effective and, if such a thing is possible, "historically correct" performance of Legnani's music.

Legnani's own editions contain very little in the way of fingering indications. He made fairly frequent use of position indicators (IV Pos., VII Pos., etc.), and generally reserved finger numbers for passages where his intentions might not be clear otherwise. On the other hand, his use of *legati* is quite specific, and these marks often provide the best clues for choosing fingerings.

The basis for this edition is the original Artaria & Co. of Vienna version, plate number 2722, published circa 1822. All original Artaria expression and articulation

markings are preserved. Any added expressions are in parenthesis, and additional *legati* have a slash through them. All fingering indications are the editor's, with the exception of those found in bold, relatively archaic typeface ( **1**, **2**, **3**, **4**, **IV**. Pos., etc.) which are from the original Artaria version. The short cadenzas, found in small notes in nos. 4 and 24, are the editor's suggestions.

## No. 1, C major (andante)

At first glance, this piece resembles the work of any number of early nineteenth century guitarist-composers. It utilizes common guitaristic textures of the period, and is primarily a study of thirds or single notes moving under a pedal of repeated eighth notes. While it presents no extreme technical demands other than a few stretches for the left hand, it does demonstrate one of Legnani's stylistic traits in the dynamics of first two measures.

Legnani was usually careful to indicate dynamic changes where they are contrary to what might be expected. With only the indication *piano* at the very beginning, one could easily assume the following dynamics in the opening measures:

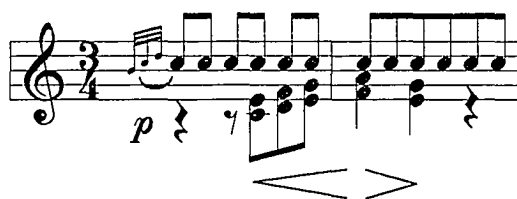


Fig. 5. mm. 1-2 (with alternate dynamics).

However, the actual indication is a more surprising *forte*, followed almost immediately by an equally unexpected *piano*. When executed in a *subito* fashion, these dynamics lend the desired "capricious" effect to an otherwise tranquil opening.

Errata: The indication "V Pos." appears in error on the first beat of m. 12 in the Artaria edition. The original also contains a mistakenly repeated "a" in the final restatement of the opening phrase at m. 32. (The note in question, shown in brackets in this edition, has no musical purpose.)

## Andante.

No. 1

1 *p* *f* *p*

3 *f* *p*

6

9 *V. Pos.*



13

6 4

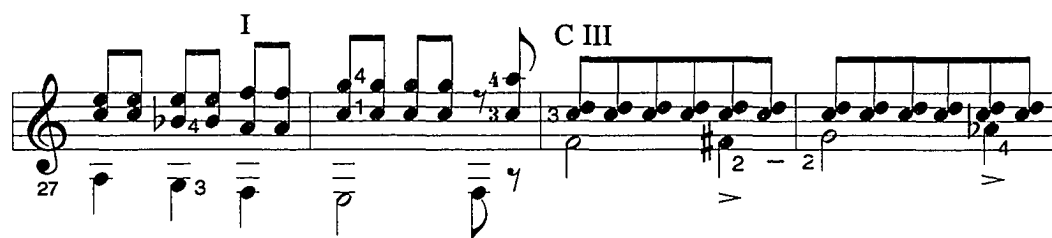
I

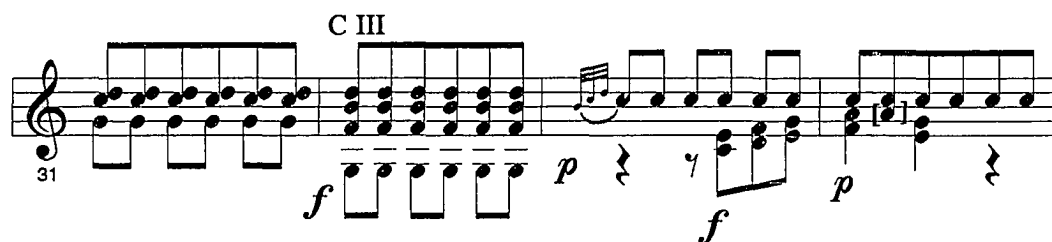
16

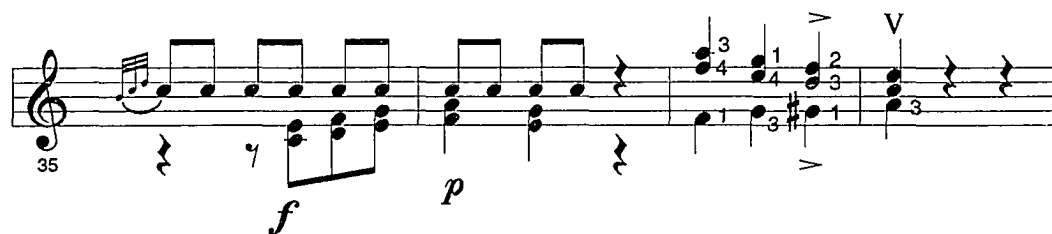
20

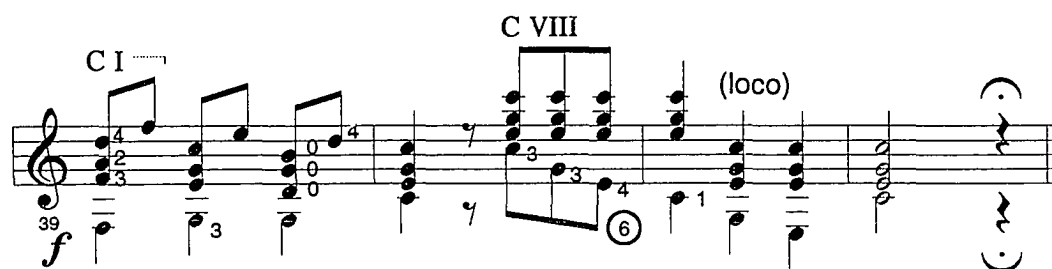
III

24

27 

31 

35 

39 

No. 2, E minor (allegro)

This piece is much more typical of Legnani's virtuosic style than is number one. The main theme is a dramatic, syncopated, and somewhat agitated line that covers a minor tenth while being confined to the first string by the accompaniment. Violinistic influences are apparent in the opening and in mm. 11-16, where short accented melodic notes punctuate rapid arpeggios. The notation of the first ten measures is in a three-part texture, with the length of all the parts clearly indicated. Conversely, mm. 11-16 have the lower arpeggio figures notated in a fashion that shows only the arrivals of each note. In this case, the lower accompanying figures should be allowed to ring over freely, while the exact durations of the upper melodic voice should be observed. Legnani was consistent in this type of differentiation. Short note values in arpeggiated figures should be allowed to ring until interrupted by other notes or by a rest, while textures with clearly defined note durations (such as the first ten measures) should be played with more exactness.

**No. 2** **Allegro.**

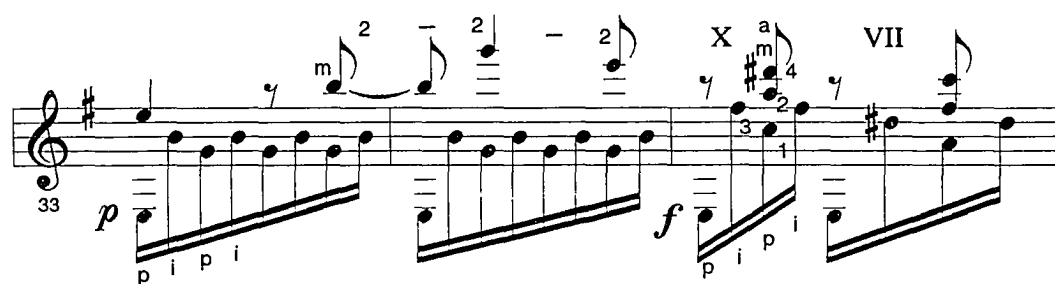
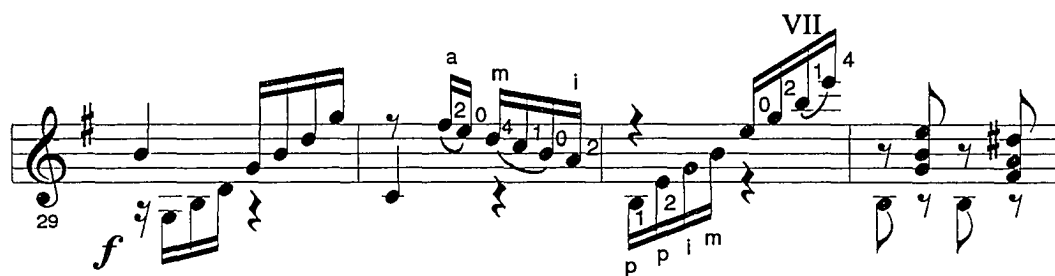
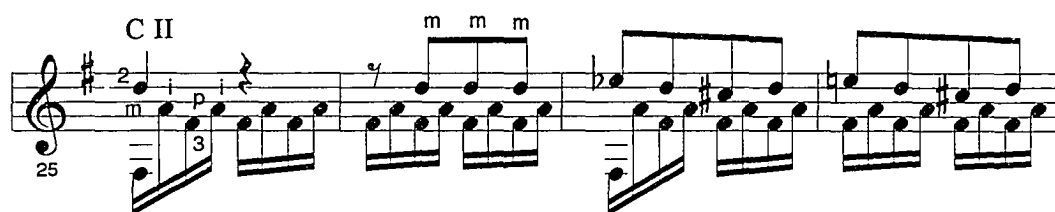
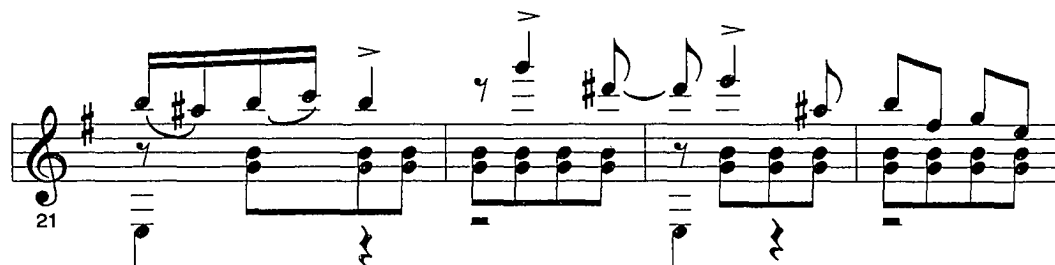
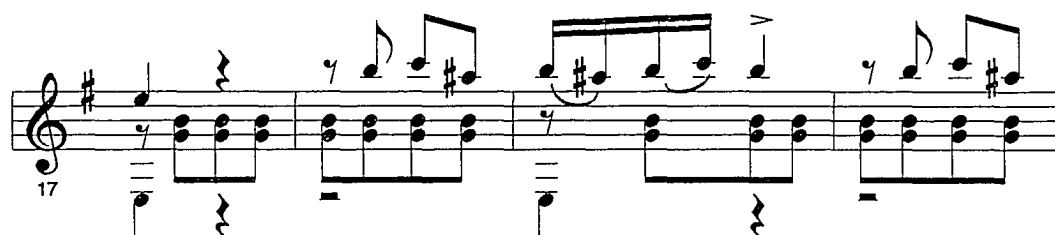
**Poco Forte**

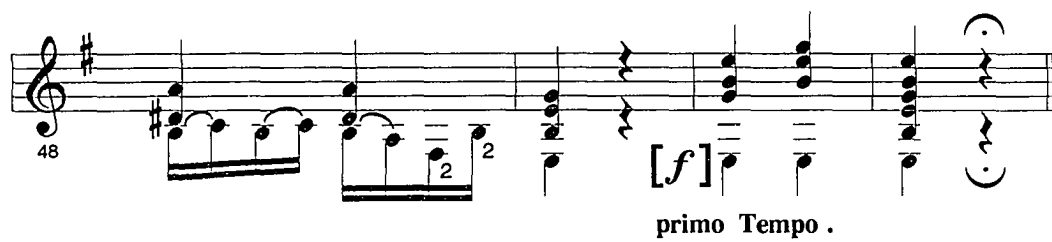
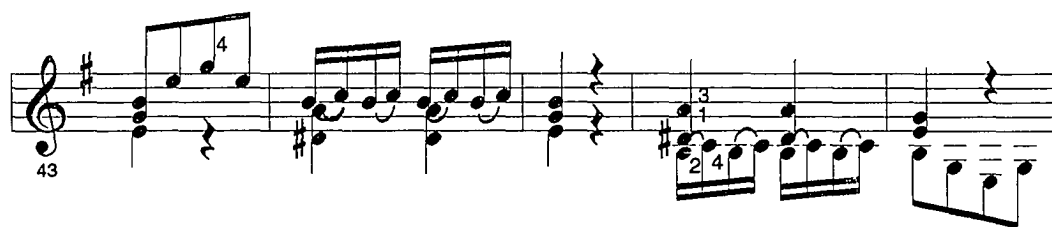
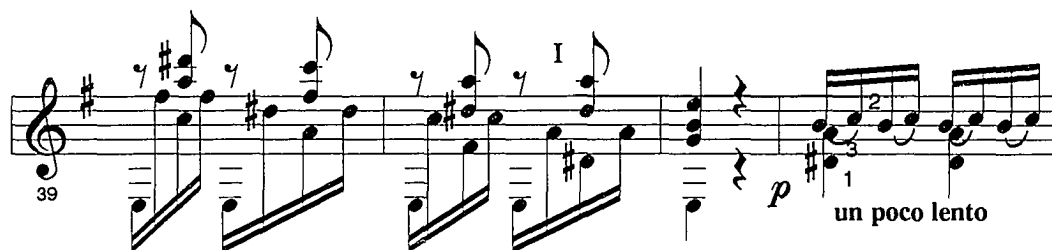
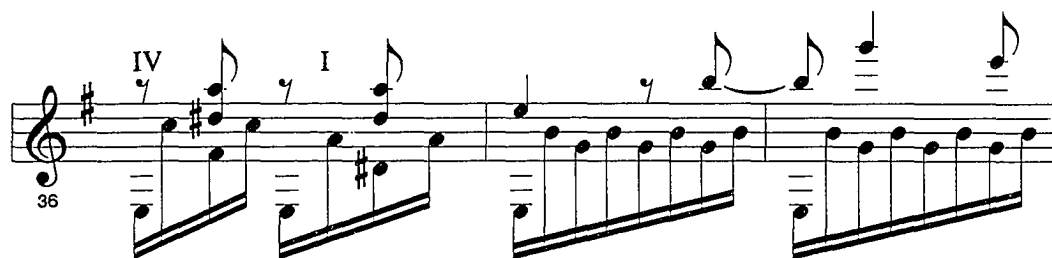
1 2 3 1

4

9

13





No. 4, A minor (allegretto)

The syncopated bass line found here provides most of the momentum in this piece. Precise observance of the time values in the different voices is required for achieving the desired effect. The optional cadenza (editor's addition) after the fermata at m. 32 is stylistically appropriate and provides a link between the middle section and the recapitulation. The picardy third in the closing chord is rather anachronistic, but this in itself is "capricious".

## Allegretto

No. 4

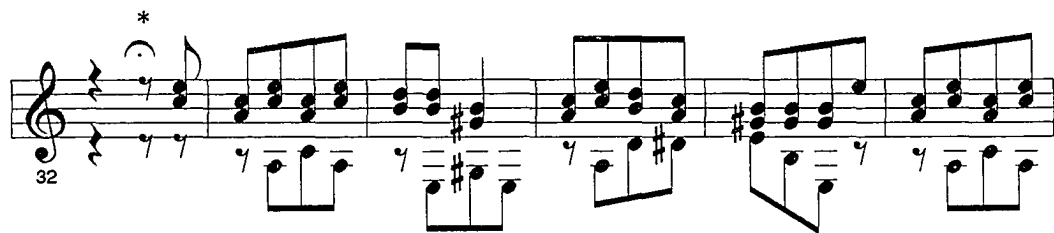
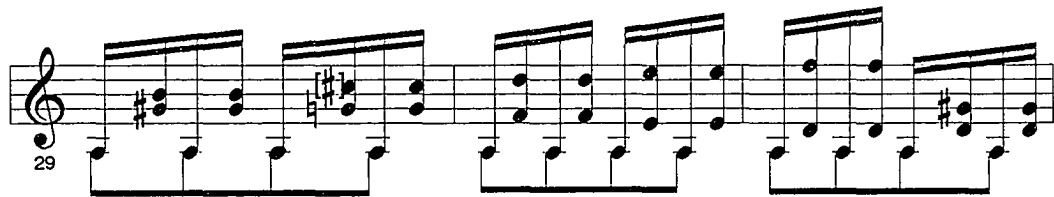
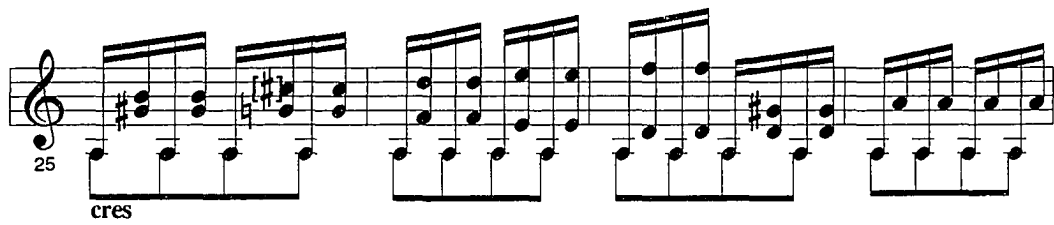
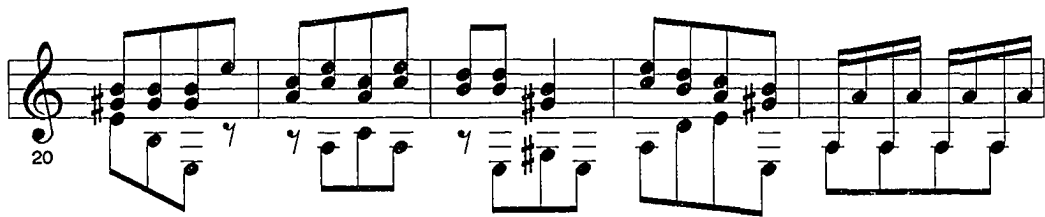
*p*

*V*

10

15





Three staves of musical notation for guitar, measures 38-45. The notation includes treble and bass clefs, key signatures with one sharp (F#), and various musical symbols such as notes, rests, and accidentals. Measure numbers 38, 42, and 45 are indicated at the start of their respective staves. The third staff ends with a double bar line and a fermata.

Optional cadenza:

Optional cadenza musical notation, measures 51-54. The notation is for guitar, featuring a treble clef, key signature with one sharp (F#), and various musical symbols. Measure numbers 51 and 54 are indicated. The notation includes a sequence of notes and rests, with a final measure marked with a double bar line and a fermata. The measure number 54 is also written as XII.

No. 7, A major (prestissimo)

Here we find a number of Legnani's distinctive qualities. Observance of relative note durations between the two voices is important to the rhythmic drive of the first section (mm. 1-20). However, a little extra time taken on the accented notes, and slight use of rubato in the chordal portions (mm. 5-7, 13-17) is advisable, and will in fact increase the brilliant effect of the *prestissimo* tempo.

Slurs and dots in mm. 21-28 provide clear clues to left hand fingerings. (The dots here simply reinforce the fact that these notes are *not* to be slurred.) Such articulation markings are often ignored, misunderstood, or considered to be errors by editors wishing to impose modern technical conventions. For example, m. 22 has B and G#, generally shown to be (conveniently) on the fifth and sixth strings in modern editions despite the slur between them. In his method, however, Legnani clearly indicated his intention for notes slurred together to be played on the same string. He likewise indicated that in cases where the interval is too great to play each note with a separate finger, a slide or *glissando* is desirable.<sup>74</sup> The passage above loses a distinctive, if subtle, quality should the original articulations be ignored. It also loses some visual impact if changed, something Legnani would probably have retained for himself.

Measures 29-48 feature orchestral textures, with *fortissimo* triple octaves passages alternating with *piano* chordal passages. Coinciding timbre changes will strengthen this effect. The fourth section (mm. 49-64) should be played in such a way as to clearly differentiate between the eighth note melody (accented) and the arpeggios below.

---

<sup>74</sup> Luigi Legnani, *Metodo per chitarra*, op. 250 (Milano: Ricordi) 20.

**Prestissimo**

No. 7

IX

*i m i m simile*

5

10

15

20

II

③

②

③

⑥

IX VII (3) (2)

25

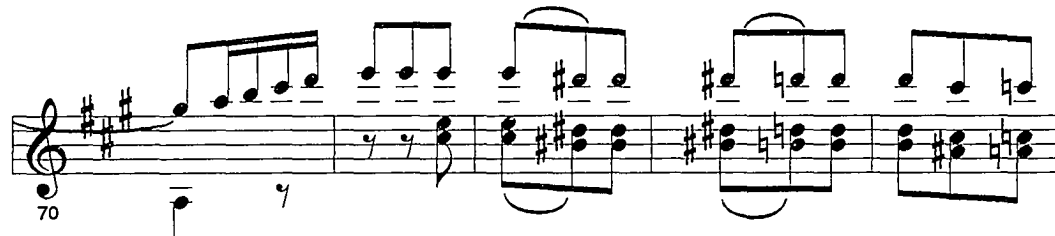
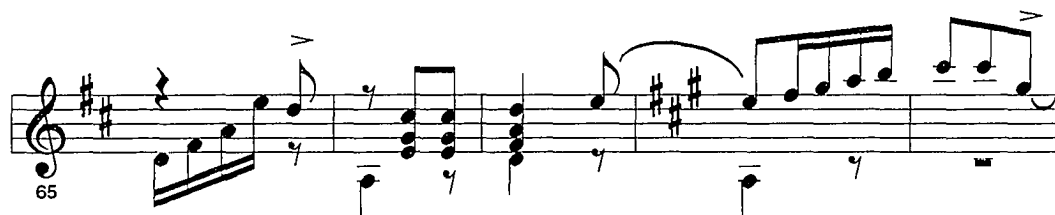
29

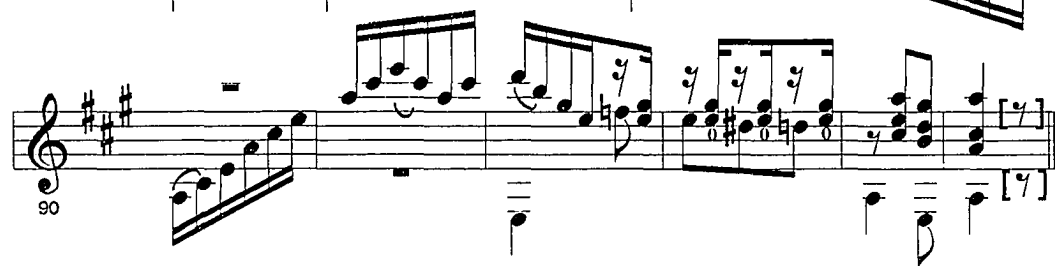
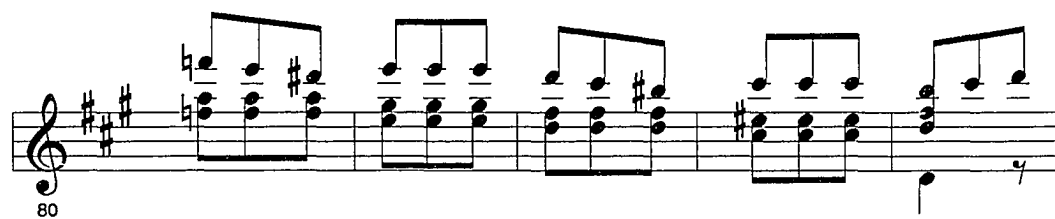
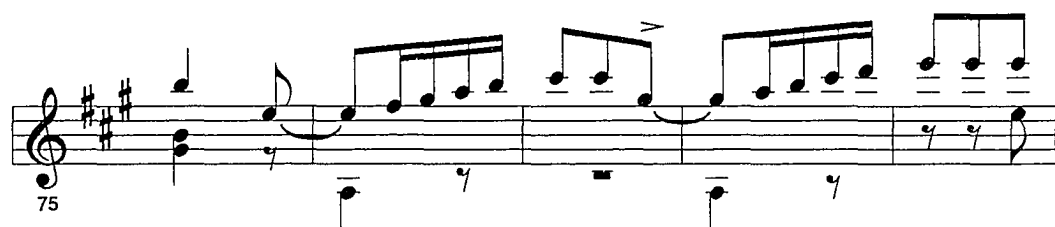
35

40

45

II





No. 9, E minor (largo)

This particularly interesting piece is a miniature operatic episode, complete with a *tutti* opening *fortissimo*, two recitative sections interrupted by another brief *tutti*, and a closing *tutti* on the opening material. While spare, slow-moving single-voice passages are fairly common in larger solo guitar works of the period, it is uncommon to find so much of a miniature devoted to this texture. To the author's knowledge, Legnani is the only early nineteenth century guitarist/composer to mark such sections *recitativo*, and to use them in such obviously operatic fashion.<sup>75</sup>

The first recitative should be allowed to breathe, and be played with as much drama as the opening suggests. The second is more intense, and punctuated by "continuo" chords. Both recitative sections should be played rather freely, while the tutti are in stricter tempo. The closing tutti should cover the widest possible dynamic from *fortissimo* to *pianissimo*, with the final chords dying away to almost nothing.

---

<sup>75</sup> Opp. 16, 26 and 32 also contain *recitativo* sections.



**Largo .**

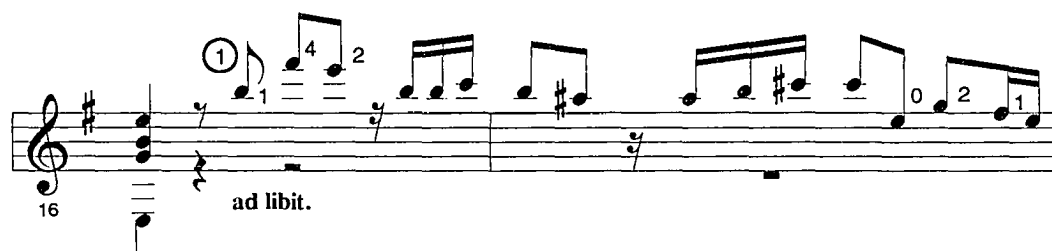
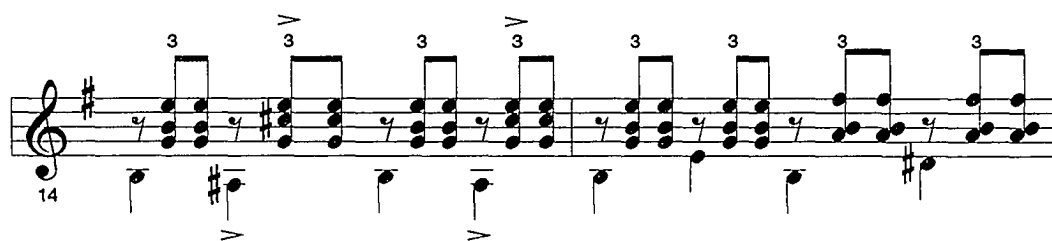
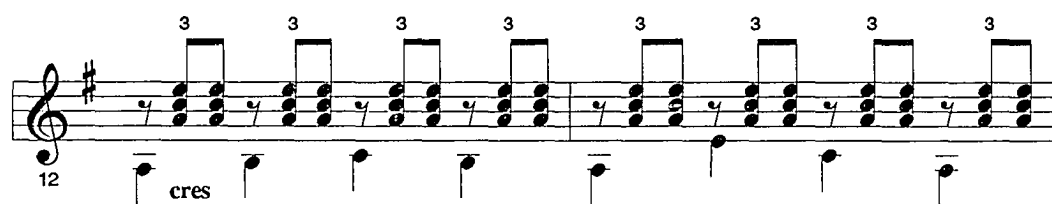
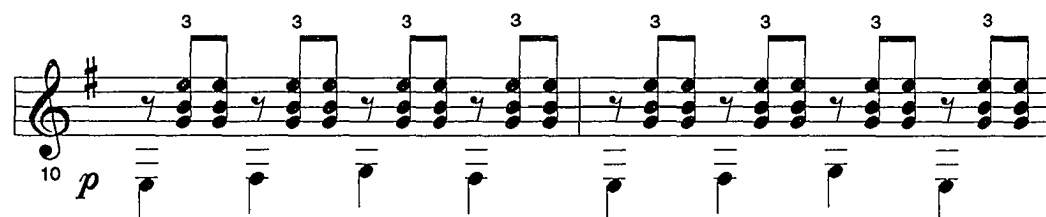
No. 9

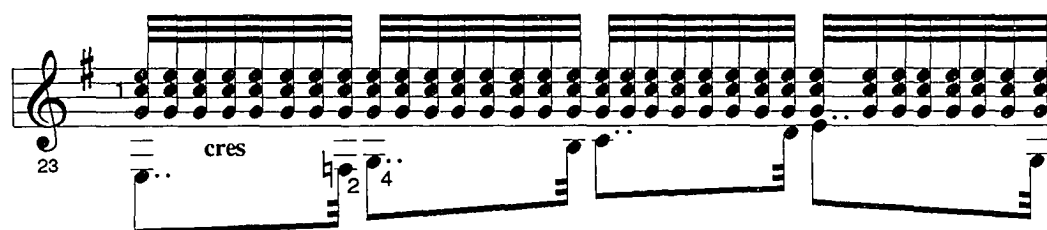
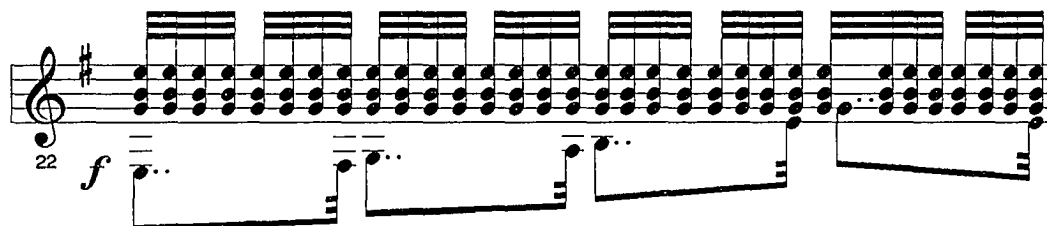
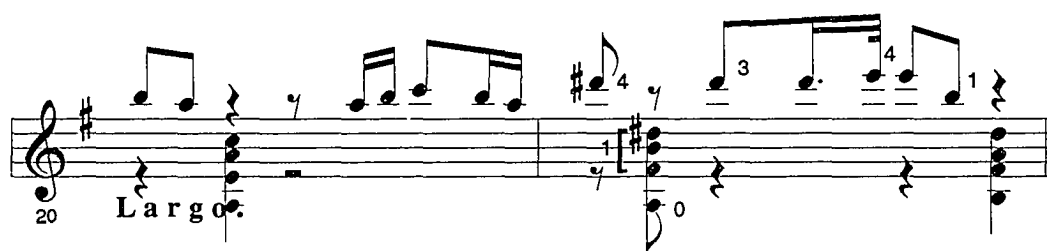
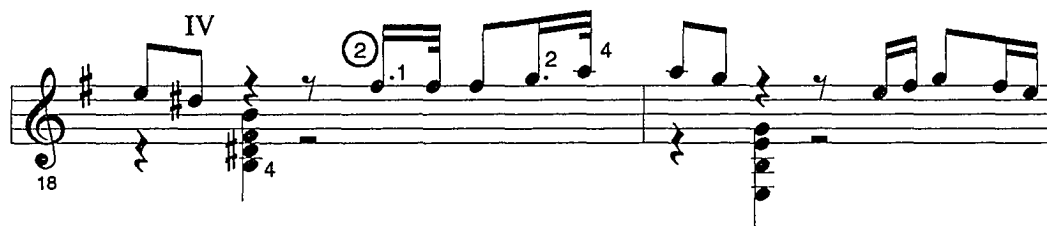
*ff*

2

5 **Recitativo.**

8

**Allegro**



Measure 24: Treble clef, key of D major. The upper staff contains a dense, rapid sixteenth-note chordal texture. The lower staff features a bass line with a forte (*ff*) dynamic marking and a fermata over the first measure.

Measure 25: Treble clef, key of D major. The upper staff has a fermata over the first measure. Measure 26: Treble clef, key of D major. The upper staff contains a triplet of eighth notes marked with a 'V' and the Roman numeral 'VIII'. The lower staff continues the rapid sixteenth-note texture.

Measure 27: Treble clef, key of D major. The upper staff contains a triplet of eighth notes marked with a 'V' and the Roman numeral 'II'. The lower staff continues the rapid sixteenth-note texture.

Measure 29: Treble clef, key of D major. The upper staff contains a triplet of eighth notes marked with a 'V'. The lower staff continues the rapid sixteenth-note texture. Measure 30: Treble clef, key of D major. The upper staff contains a triplet of eighth notes marked with a 'V'. The lower staff continues the rapid sixteenth-note texture. The piece concludes with a *pp* (pianissimo) dynamic marking.

## No. 15, B minor [allegro]

This piece is an excellent example of Legnani's violinistic style. (Transposed into a more idiomatic key, it would actually appear to be for the violin.) Chords are mostly not sustained above or below moving lines, and particularly in mm. 11-12, rests are used to clearly create a violinistic texture in what could easily be made guitaristic by simply allowing the two parts to "ring over" one another. The triplet section beginning at mm. 25 is even more like violin music, with the higher melodic notes on the first string interrupting the accompaniment on the second string below.

The opening should be played *forte* as marked, but also with a dark timbre to create a dramatic atmosphere. The beginning of the triplet section at mm. 24 is conveniently marked *piano*, and should be executed lightly and as fast as possible, with a gradual *crescendo* especially in the bass. This is a strictly *bravura* caprice, and should be played with a lot of flair.

[Allegro]

No. 15

CII

5

10

14

18

22

25

28

31

34

37

*p*

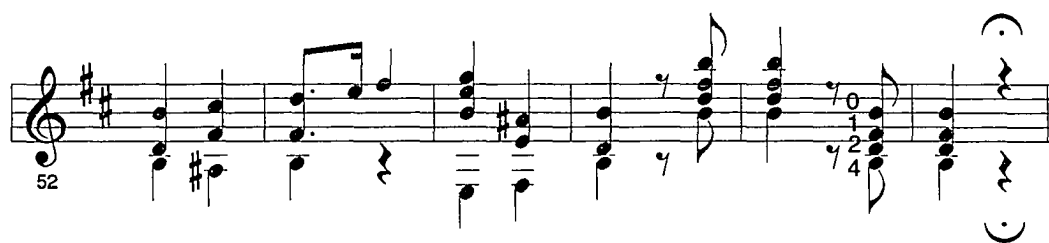
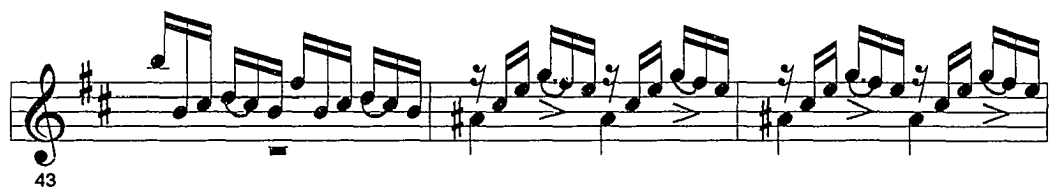
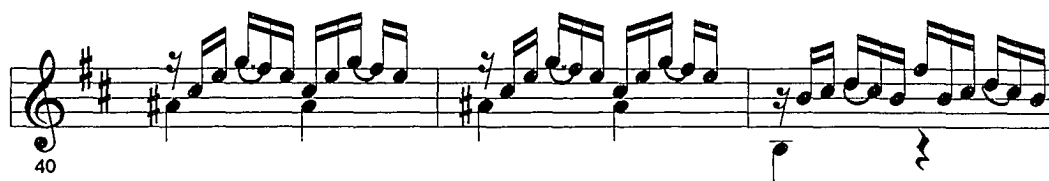
*p*

*cres*

*f*

*p*

This musical score is for guitar, spanning measures 22 to 37. It is written in treble clef with a key signature of two sharps (F# and C#). The notation includes various guitar-specific techniques such as triplets, slurs, and fingerings (e.g., 0, 2, 4, 2, 0, 2, 1, 2). Dynamic markings include *p* (piano), *cres* (crescendo), and *f* (forte). Measure numbers 22, 25, 28, 31, 34, and 37 are indicated at the start of their respective staves. The score is divided into six systems, each containing a single staff of music.





No. 24, G# minor (allegro molto)

This is one of the most effective of the *capricci* in more the remote keys. Here, Legnani made much use of the lowered sixth scale degree "e" in the second eight bars. The ringing of the open first string creates a kind of non-harmonic pedal, a precursor of textures commonly found in twentieth century guitar music. Note that the indication *forte* at m. 7 is not preceded by a crescendo, and should be played *subito*.

The lowered sixth degree also serves as a contrasting key area in the middle section. The *fortissimo* triple octaves (mm. 17-18) create orchestral effects when alternated with the *piano* answering phrases. In mm. 24-34, a modulation back to the parallel major region is accomplished with repeated chords (another standard Legnani technique) and a long implied crescendo to *forte* at m. 34. The cadenza at m. 50 (editor's addition) is appropriate at a dominant chord followed by a fermata and leading back into the recapitulation.

**Allegro molto.**

**No.24**

*p* IV. Pos.

*f*

*p*

*i p i m i p i (simile)*

11 III. Pos. IV. Pos. VI. Pos.

14 VII. Pos. III. Pos. IV. Pos.

18 loco *ff* IV. Pos. *p* loco *f*

25

3

*p*

II

IV

30

II

IV

35

*f*

*p*

40

45

Detailed description: This musical score is for guitar, spanning measures 25 to 45. It is written in treble clef with a key signature of three sharps (F#, C#, G#). The score is divided into five systems. The first system (measures 25-29) includes a triplet of eighth notes (measures 25-26), a half note (measure 27), and a half note (measure 28). The second system (measures 30-34) consists of five measures of chords. The third system (measures 35-39) includes a half note (measure 35), a half note (measure 36), a half note (measure 37), a half note (measure 38), and a half note (measure 39). The fourth system (measures 40-44) includes a half note (measure 40), a half note (measure 41), a half note (measure 42), a half note (measure 43), and a half note (measure 44). The fifth system (measures 45-49) includes a half note (measure 45), a half note (measure 46), a half note (measure 47), a half note (measure 48), and a half note (measure 49). Fingerings are indicated by numbers 1-4. Dynamics include *p* (piano), *f* (forte), and *p* (piano). Chord diagrams are shown for measures 25, 30, 35, 40, and 45. Roman numerals II and IV indicate specific chords.

50 *rall. - - - - - tan - - - - - do* *a Tempo*

55

60

64 *\* ad lib.* *rall. . . .*

No. 29, F# minor (*prestissimo*)

This *capriccio* again features very violinistic writing, but makes good use of the six strings of the guitar in the arpeggios. Throughout most of the piece, melody notes are in alternate measures from the accompaniment, and should sound alone without the arpeggios ringing over. There is a probable printing error in m. 40 of the original, where two slurs are missing in what is otherwise a measure identical to three others (mm. 32, 36, and 44). In m. 47, there is a somewhat questionable slur from low E to B. While keeping in mind the previously mentioned fact that Legnani's method kept slurred notes on the same string, the player must decide whether to play both the B and the E on the sixth string, or to consider this slur to be a stray mark. (This edition treats the measure as though the slur is intentional.)

Extremely *bravura*, this piece barely lasts forty-five seconds if played truly *prestissimo*. Not too strict a tempo here, or the charming qualities are lost.

**Prestissimo.**

No. 29

II

*f*

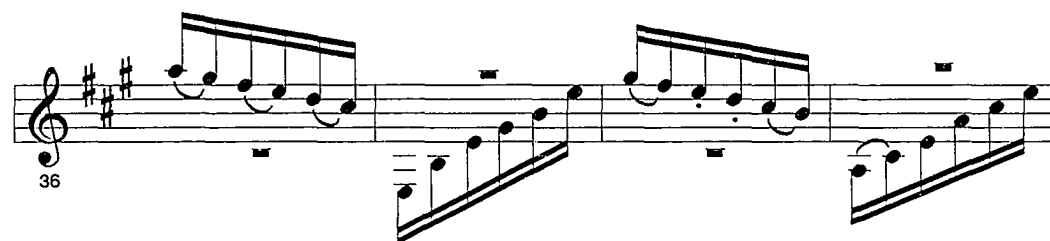
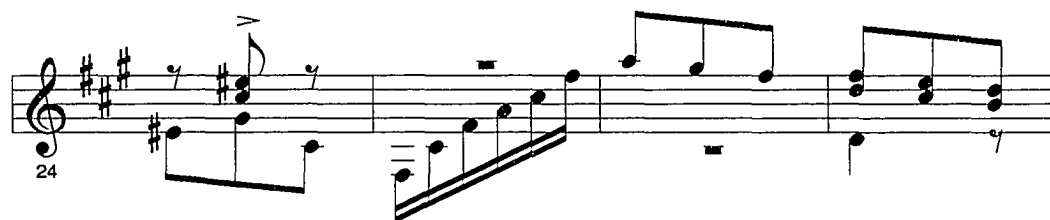
I

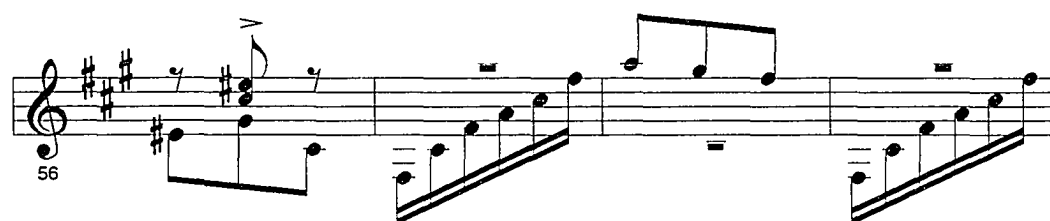
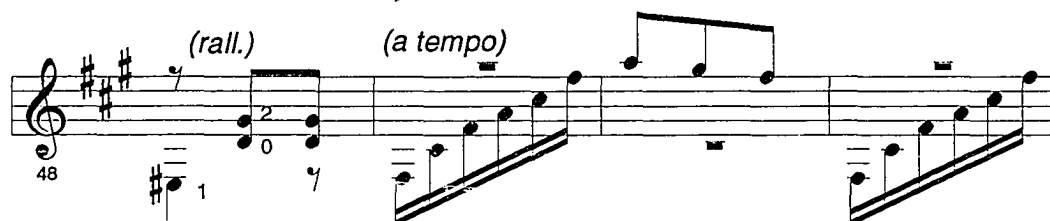
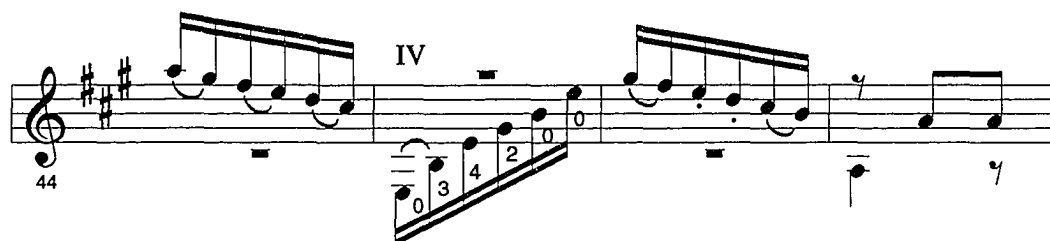
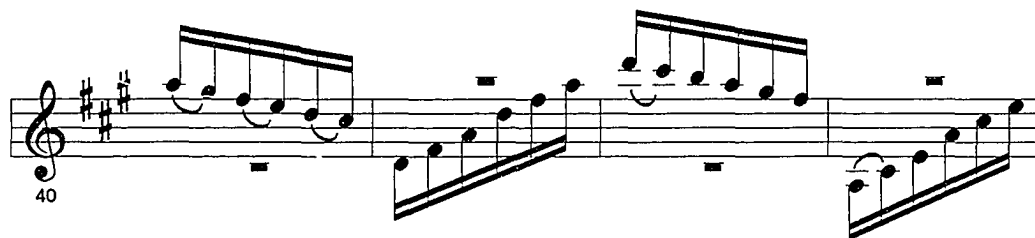
4

8

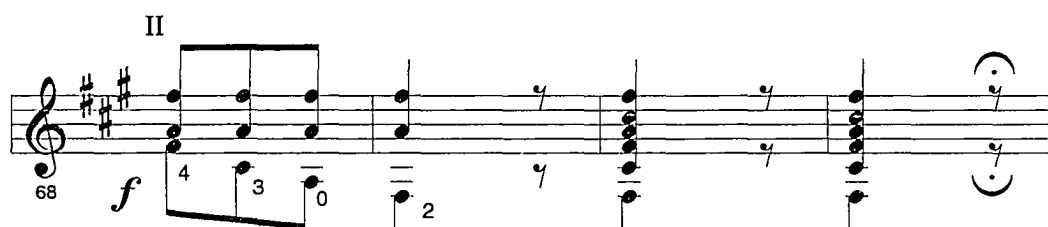
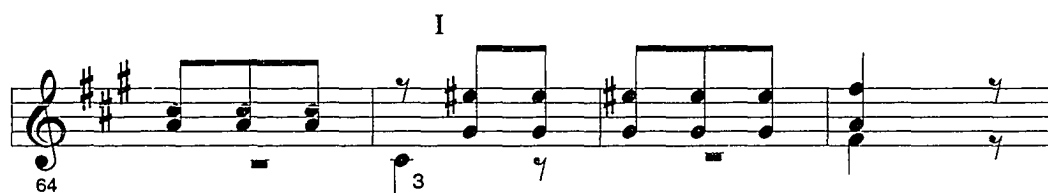
12

16









## No. 32, Bb minor (largo)

With very little opportunity for use of open strings, Bb minor is an extremely impractical key for the guitar. However, Legnani makes use of the dark qualities of this key to create what really resembles a keyboard work, with a melody in *forte* octaves and simple moving thirds accompanying *piano*. A rather startling and sudden modulation to the "friendlier" key of D major provides contrast (but little technical relief) in the middle section, mm. 7-8. Here Legnani used one of his favorite textures, a rapid Alberti bass figure under a slower moving melody line. While this type of texture is quite common in the period, the tempi necessary in this and in many of Legnani's pieces place considerable demands on the player. One must also be careful here of balance between the voices: the melody must be played quite a bit louder than the accompaniment, which should actually create a *tremolando* effect.

## Largo.

No. 32

The musical score for No. 32, marked 'Largo', consists of five staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score includes various chords and fingerings, with dynamics ranging from *f* (forte) to *p* (piano). The first staff is labeled 'VI' and the second staff is labeled 'I VI'. The third staff is labeled 'II' and the fourth staff is labeled 'IX'. The fifth staff is labeled 'I'. The score includes various fingerings, including 1, 2, 3, 4, and 5, and various articulations, including accents and slurs. The first staff begins with a *f* dynamic and a slur over the first two measures. The second staff begins with a *f* dynamic and a slur over the first two measures. The third staff begins with a *f* dynamic and a slur over the first two measures. The fourth staff begins with a *f* dynamic and a slur over the first two measures. The fifth staff begins with a *f* dynamic and a slur over the first two measures.

VI >

I VI >

No. 32

1

[f] >

p

f

2

f

p

3

f

p

4

f

p

5

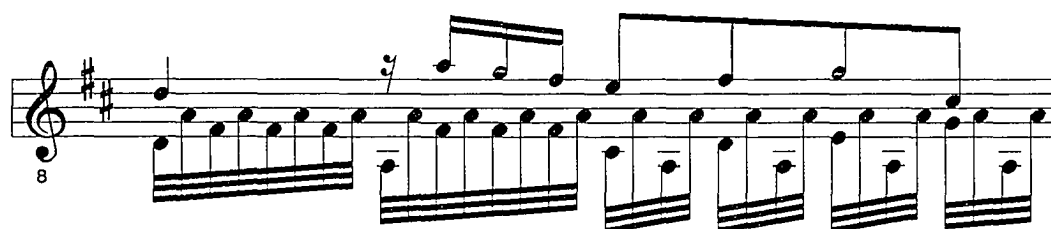
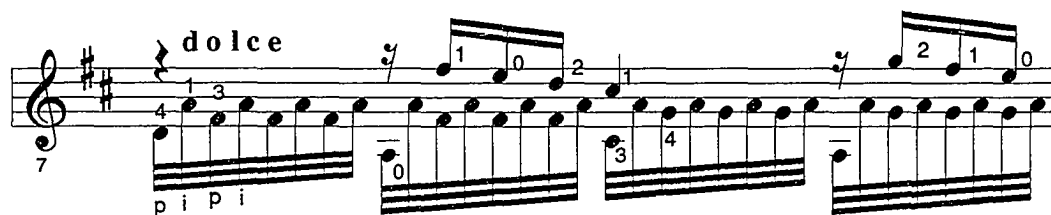
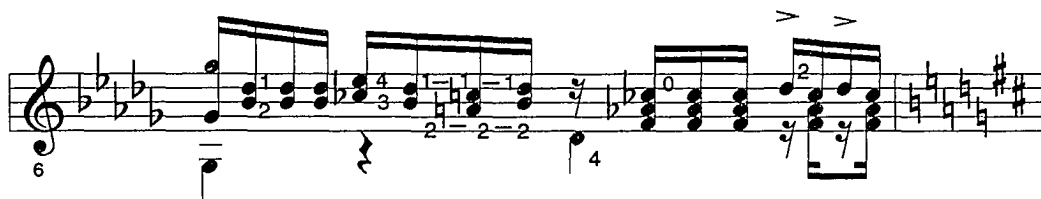
f

p

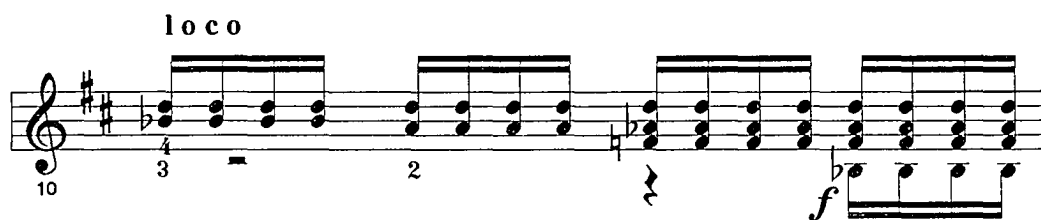
II

IX

I



### III. Pos.



III II

11

I

12

13

14

15

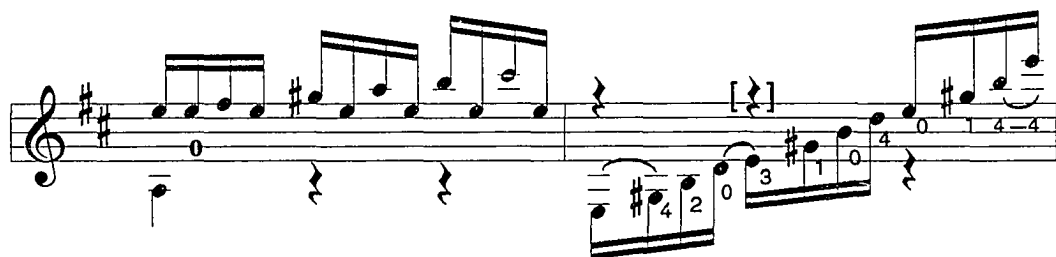
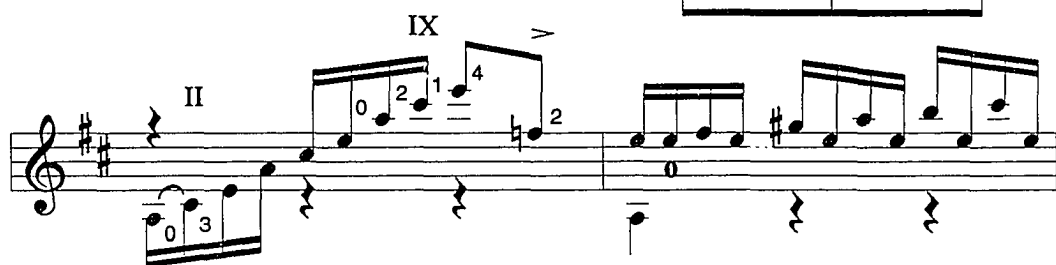
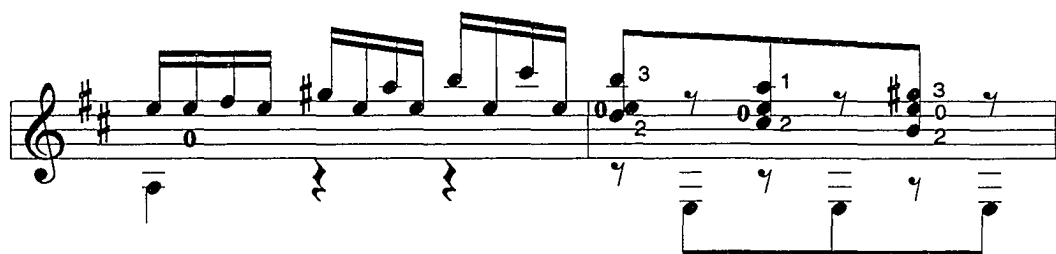
No. 33, D major (pollacca)

This is the only movement of the entire set with a dance-like character indicated, and contains an abundance of tongue-in-cheek humor throughout. The opening section should have an appropriate lilt, with the dynamics observed in a *subito* fashion. The second part (mm. 9-16) has more of a "swirling" character, and should be treated more freely. Legnani's use of the open first string, first as a pedal (mm. 9-10), and then as an inner voice in chords (m. 11) provides a colorful and highly idiomatic texture. Measures 17-20 can be played with even more freedom (and even a slight *accelerando*) leading up to the chromatic scale in mm. 23-4, which should create a broad, sweeping gesture leading into the recapitulation.

## Pollacca

No. 33

The musical score for No. 33, Pollacca, is written for a single melodic line in treble clef, key of D major (two sharps), and 3/4 time. The piece consists of five staves of music. The first staff begins with a forte (*f*) dynamic and includes fingerings 1, 3, 1, 2, 0, 1, 2, 3, 1, and an accent (>) over a dotted quarter note. The second staff starts with a piano (*p*) dynamic and features a circled 2 above the final measure. The third staff returns to a forte (*f*) dynamic. The fourth staff begins with a piano (*p*) dynamic and includes a circled 2 above a measure. The fifth staff starts with a piano (*p*) dynamic and contains a circled 3 above a measure and a circled 2 above another measure. The score is characterized by frequent use of triplets, slurs, and dynamic contrasts between *f* and *p*.



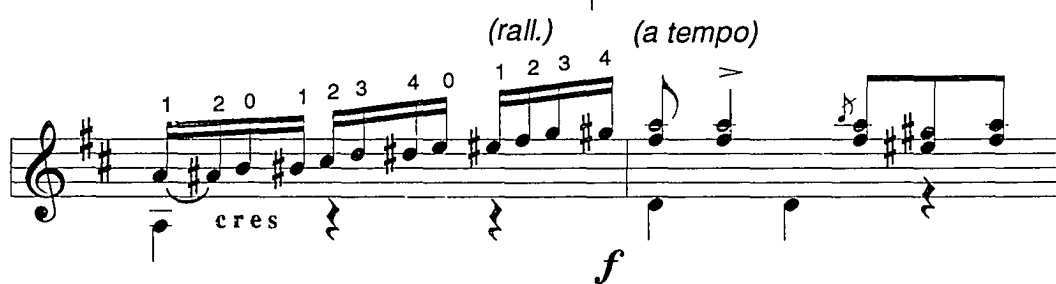
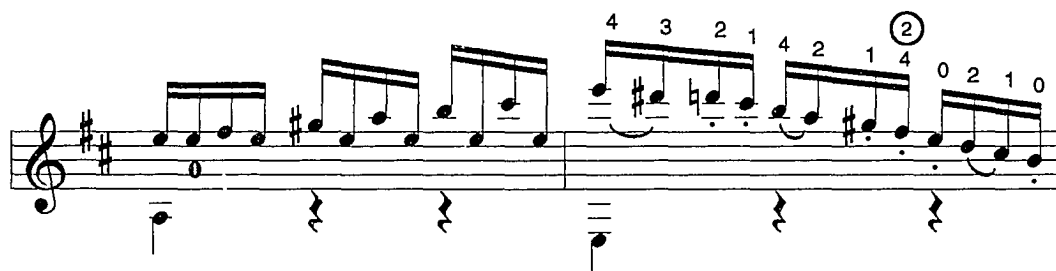
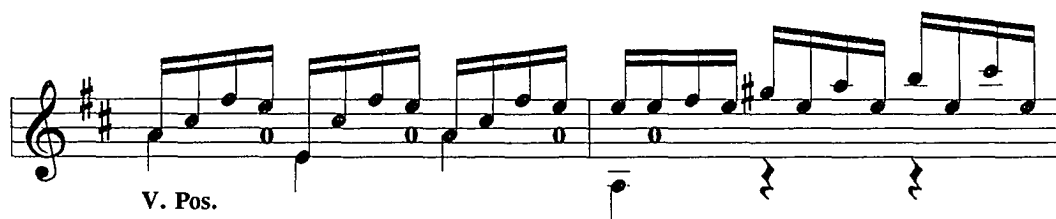
V. Pos.

VII. Pos.

IV. Pos.

VII. Pos.







## SUMMARY

It is clear from all accounts that Legnani was a virtuoso guitarist of the highest caliber. Contemporary comparisons with other guitarists invariably favored Legnani. His compositional style reflected a new level of transcendental instrumental technique along the lines of Paganini and Liszt. Anyone who is acquainted with the literature of Sor and Giuliani will, upon first reading of a work such as op. 20, immediately realize that this music in many ways goes beyond that of those more well-known composers.

Taken as a whole, Legnani's professional and artistic accomplishments are quite impressive. Much work remains, however, before the full extent of his contributions can be realized. Encouragingly, a number of well-researched modern editions have been published recently, and several luthiers are not only making historical facsimiles of Stauffer/Legnani guitars, but also experiencing good results with Legnani features on modern instruments.<sup>76</sup> It seems inevitable that, should current trends continue, Legnani will assume the more prominent place in guitar performance and literature that he deserves.

---

<sup>76</sup> From a telephone conversation with New York guitarist/scholar Patrick O'Brien, Feb. 19, 1992. O'Brien described modern-sized guitars being built by English luthier Gary Southwell using Viennese style bracing (no fan braces), with Legnani type fingerboard and neck adjustment.

APPENDIX A: WORKLIST<sup>77</sup>

- Op. 1            Terremoto con Variazioni (Ricordi, Milano).
- Op. 2            Gran Sinfonia nell'Opera *L'Italiana in Algeri* di Rossini (Ricordi, Milano).
- Op. 3            Gran Ricercario o Studio (Ricordi, Milano)
- Op. 4            Tema con Variazioni sul Terzetto "Pria che l'impegno" di Weigl (Ricordi, Milano).
- Op. 5            Duetto "Ai capricci della sorte" nell'Opera *L'Italiana in Algeri* di Rossini (Ricordi, Milano).
- Op. 6            Gran Capriccio (Ricordi, Milano).
- Op. 7            Cavatina "Languir per una bella" nell'Opera *L'Italiana in Algeri* di Rossini (Ricordi, Milano).
- Op. 8            Coro e Rondò "Pensa alla Patria" nell'Opera *L'Italiana in Algeri* di Rossini (Ricordi, Milano).
- Op. 10          Scherzo ossia quattro variazioni a sola chitarra da eseguirsi con un solo dito della mano sinistra (Artaria, Vienna).
- Op. 11          Scherzo (Weinberger, Vienna)<sup>78</sup>
- Op. 12          Grandi Variazioni sopra un motivo Tirolese (Artaria, Vienna).
- Op. 16          Variazioni sul Duetto "Nel cor più non mi sento" da *La molinara di Paisiello* (Weinberger, Vienna).
- Op. 18          Deux themes favoris de l'opera de *la Dame du Lac*: Cavatine "Oh quante lagrime," (Richault, Paris).
- Op. 19          Fantasia (Weinberger, Vienna).

---

<sup>77</sup> Many of Legnani's works were printed by more than one publisher, and it is often difficult to ascertain which edition is the first. While most of the versions listed here are first editions, it is quite possible that some are not.

<sup>78</sup> Possibly the same work as op. 10.

APPENDIX A - *continued*

- Op. 20      36 Capricci per tutti i tuoni maggiori e minori (Artaria, Vienna).
- Op. 21      Introduzione e Variazioni sopra la cavatina favorita "Sorte secondami" nell'Opera *Zelmira* di Rossini (Cappi & Diabelli, Vienna).
- Op. 23      Duetto concertante per flauto e chitarra (Artaria, Vienna).
- Op. 24      Variazioni sopra la marcia dell'Opera *La donna del lago* (Cappi & Diabelli, Vienna).
- Op. 25      Variazioni sopra un tema originale (Cappi & Diabelli, Vienna).
- Op. 26      Divertimento sopra motivi dell'Opera *Zelmira e Corradino* (Artaria, Vienna).
- Op. 28      Variations concertantes s[opra] *Cenerentola* (Cranz, Vienna).<sup>79</sup>
- Op. 29      Thème avec variations brillantes (Liedesdorf, Vienna).
- Op. 30      Variations Agréables sur la Romance favorite du Cendrillon "Non più mesta accanto al fuoco" (André, Offenbach).
- Op. 31      Pout-Pourri brilliant por guitare (André, Offenbach).
- Op. 32      Pout-Pourri en caprice (André, Offenbach).
- Op. 34      Gran Cappriccio per la chitarra (Probst, Leipzig).
- Op. 36      Valzer (Weinberger, Vienna).
- Op. 60      Gran Studio per la chitarra (manuscript).
- Op. 61      Grande Fantasia (Diabelli & C., Vienna).
- Op. 62      Introduzione e Rondò (Diabelli & C., Vienna).
- Op. 64      Introduzione, Tema, Variazioni e Finale (Artaria, Vienna).

---

<sup>79</sup> As listed in Pazdirek, p.307. No copy is known to survive.

APPENDIX A - *continued*

- Op. 87      Gran Duetto (Ricordi, Milano).
- Op. 201      Introduzione, Tema e Variazioni sopra un motivo della *Norma* (Artaria, Vienna).
- Op. 202      Andante e allegro dell'Ouverture nell'Opera: *Guglielmo Tell* di Rossini, ridolta per chitarra sola (Artaria, Vienna).
- Op. 203      Melodie nazionali Ungheresi e tema originale in forma di Pout-Pourri (Weinberger, Vienna).
- Op. 204      Rondoletto scherzoso e brillante (Weinberger, Vienna).
- Op. 222      Recueil des melodies en quatre cahiers formant un grand Pout-Pourri (Ricordi, Milano).
- Op. 224      Introduzione e tema con variazioni (Ricordi, Milano).
- Op. 237      Tema con Variazioni (Ricordi, Milano).
- Op. 238      Pout-Pourri con introduzione e coda sopra alcuni motivi di opere teatrali favorite (Ricordi, Milano).
- Op. 250      Metodo per chitarra (Ricordi, Milano).
- Op. 250      Sei capriccetti per chitarra [supplement to the method] (Ricordi, Milano).

## Works without opus number:

- \_\_\_\_\_ Thème avec variations (Guenin-Billon, Lyon).
- \_\_\_\_\_ 36 Valses di difficoltà progressiva (Artaria, Vienna).
- \_\_\_\_\_ La Mazurca, la Gitana e la Cachucha: Tre balli nazionali (Artaria, Vienna).
- \_\_\_\_\_ Concerto per chitarra e Orchestra (guitar part only, manuscript).
- \_\_\_\_\_ Chissà dov'è la speranza (vocal fragment, manuscript).
- \_\_\_\_\_ Dall'arco di un bel ciglio (vocal fragment, manuscript).

## REFERENCES

- Allgemeine Musicalische Zeitung* 49 (1822) 796-7, 52 (1822) 845, 4 (1823) 53, 8 (1823) 124, 33 (1839).
- Bone, Philip J. *The Guitar and Mandolin: Biographies of Celebrated Players and Composers*. 2nd ed. London: Schott, 1954.
- Codignola, Arturo. *Paganini intimo*. Genoa: City Council of Genoa, 1935.
- Courcy, G.I.C. de. *Paganini: The Genoese*. 2 vols. Norman: Univ. of Oklahoma Press, 1957.
- Ferrari, Romolo. "A Guitarist of Yore," *The Chesterian*. 11.86 (1930): 169-74.
- . "Luigi Legnani." *Der Gitarrenfreund* 27 (1926): 101, 119, 135; 28 (1927): 7.
- . *Luigi Legnani*. Modena: n.p., 1932.
- Fétis, François Joseph. *Biographical Notice of Nicolo Paganini, with an Analysis of His Compositions, and a Sketch of the History of the Violin*. 1876. New York: AMS, 1976.
- . *Biographie universale des musiciens et bibliographie générale de la musique*. 2nd ed. Paris: n.p., 1866-70.
- Gazzelloni, Giuseppe. Introduction, *Gran Studio, Op. 60*, by Luigi Legnani, ed. by Giuseppe Gazzelloni. Heidelberg: Chanterelle, 1990.
- Heck, Thomas F. *Guitar Music in the Archive of the Guitar Foundation of America and at Cooperating Collections: A Computerized Catalogue*. Columbus: Guitar Foundation of America, 1981.
- . "Luigi (Rinaldo) Legnani." *The New Grove Dictionary of Music and Musicians*. Ed. Stanley Sadie. 20 vols. New York: Macmillan, 1980.
- Legnani, Luigi. *Metodo per chitarra, op. 250*. Milan: Ricordi, n.d.
- . *36 Capricci per tutti i tuoni maggiori e minori per la chitarra*. Vienna: Artaria, n.d.
- Longworth, Mike. *Martin Guitars: A History*. Cedar Knolls: Colonial, 1975.
- O'Brien, Patrick. Telephone interview with O'Brien in New York City, 2 February, 1992.

REFERENCES - *Continued*

- Pazdírek Frantisek. *Universal-Handbuch der Musikliteratur aller Völker*, 34 vols. Vienna: Pazdírek, 1904-10.
- Prefumo, Danilo, "L'Attività concertistica di Luigi Legnani nei resoconti dei giornali dell'epoca," *Il Fronimo* 10.41 (1982): 8-22.
- Rigoli, Paolo. "Otto concerti di Luigi Legnani a Verona," *Il Fronimo* 12.49 (1984): 12-16.
- Rossato, Daniela. "Luigi Rinaldo Legnani." *Il Fronimo* 7.27 (Apr. 1979) 5-15.
- Schilling, Gustav. *Encyclopädie der gesamten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst*. 7 vols. Stuttgart: n.p., 1841.
- Wynberg, Simon. Introduction, *36 Caprices in All Major and Minor Keys, Op.20* by Luigi Legnani, ed. by Simon Wynberg. Heidelberg: Chanterelle, 1986.