Other Italian Guitarists of the 19th-Century

There are also the names of the following guitarists and composers:

- **V. Adami-Vinatier** (19th-cent.)
- **Luigi Agliati** (19th-cent.)
- **G. Appiani** (19th-cent.)
- **B. Asioli** (1769-1832)
- **M. Barbi** (19th-century)
- **N. Bassi** (19th-cent.)
- **G. Blanchi** (1793?-1861)
- **G. A. Boccomini** (1790?-?)
- **P. Bottesini** (19th-cent.)
- **L. Brambilla** (19th-cent.)
- **F. Calegari** (1790?-?)
- **C. Canobbio** (1741 -1822)
- **C. Casati** (19th-cent.)
- **A. Castello** (19th-cent.)
- **W. Cerruti** (19th-cent.)
- **V. Colla** (19th-cent.)
- **G. Comoglio** (19th-cent.)
- **O. Costa** (19th-cent.)
- **R. Cuboni** (19th-cent.)
- **F. De Salvo** (19th-cent.)
Other Guitarists

P. Galliani  
(19th-cent.) -

E. Gardana  
(19th-cent.) -

E. Giuliani  
(1813-?) -

Mich. Giuliani  
(1801-1847) -

A. Lodi  
(19th-cent.) -

L. Molino  
(19th-cent.) -

B. Razzetti  
(1792-?) -

M. Ressi  
(19th-cent.) -

G. Ricca  
(1800-1866) -

G. Romersi  
(19th-cent.) -

L. Sagrini  
(1809-1840?) -

G. Toja  
(19th-cent.) -

P. Tonassi  
(1800-1877) -

F. Verini  
(1783-1846) -

F. Zucconi  
(19th-cent.) -

Other minor or unknown guitarists

Adami Vinatier (XIX sec.)

The biography of Vinatier Adami is very uncertain: he was probably from Piedmont, known as a Professor of clarinet and guitar in the first years of the 1800's. His only known work is an aria "Bella fiamma di gloria..." for guitar and voice, published by Festa (Turin). He was probably from Piedmont, His only known work is an aria "Bella fiamma di gloria d'onore/Musique de Portogallo/accompagnement de guitare par/Vinatier Adami Professeur de clarinette et guitare" for guitar and voice, published at about 1810 by Festa (Turin) and found at the private Library
Luigi Agliati (19th-cent.)

The biography of Luigi Agliati is still very uncertain. He was very probably from Milan, for it is in this city in Lombardy that he pursued his activity as guitarist and composer for the guitar in the first years of the 1800’s. Some of his works were published by Ricordi (Milan) in the first decades of the century: Variazioni (1809) and Sonata (1810) for guitar, now at the Library at Milan Conservatory, dated about 1810, and a Tema/con sei variazioni/per chitarra sola/ composte/dal dilettante/Luigi Agliati

Agliati is the dedicatee of the Gran Ouverture Op. 61 composed by Mauro Giuliani and of other works by Luigi Legnani,

Mosè Borsani,

and

Pietro Lunghi.

Giangiacomo Appiani (19th-cent.)

Guitarist of Italian origin, who lived in the first half of the 19th-century; little is known about his life and activity. His known work is "Trois Themes / avec Variations / pour la guitare seule / par Jean Jacques Appian / amateur," of about 1810, preserved at the Library of Milan Conservatory. He was the dedicatee of the Duets for Violin and Guitar, Op. 23, by Antonio Nava.
Bonifacio Asioli (1769-1832)

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

Matteo Barbi (XIX cent.)

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

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

Giuseppe Blanchi (1793?-1861)

Giuseppe Blanchi was a guitarist working in Turin and in the Piedmont in the first decades of the 19th century. He was born in Fossano (near Cuneo, in the Piedmont) in about 1793; he died in Turin in 1861. Very little is known about his life and his activity as a concert artist. He was author of many compositions for guitar, now lost. In the catalogue of the publisher Giuseppe Magrini there is an interesting *Sonata* for guitar dedicated to his "friend Luigi Legnani" (~1830) and a *Sinfonia* for guitar was published by Pillement. His brother Francesco Blanchi published his *Metodo pratico per suonare la chitarra senza conoscere la musica* and other short pieces in the second half of the century.

Giuseppe A. Boccomini (1790?-?)

Giuseppe Alfredo Boccomini was an excellent guitarist, active in the first years of the 1800's. He was born probably in Florence in the late 1700's, but he moved to Rome after 1810, where he lived for many years. In 1812 or thereabouts his *Grammar for*
French guitar was published by the editor and bookseller Pietro Piale. This method book probably contained his first compositions for guitar. A dozen of his guitar works are known today. Among them we should mention some works for voice with guitar accompaniment, published by Ricordi, and the *Six Valzer* for guitar, published in Leipzig by Peters in the first decades of the XIX century.

Pietro Bottesini (XIX sec.)

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

Luigi Brambilla (XIX sec.)

Luigi Brambilla was an Italian guitarist who lived in the first half of the 19th century. He was an experienced singer who, in the first decades of the century, lived in Vienna, where he published many collections of songs with piano and guitar accompaniment. We don't have any other biographical references.
Francesco Calegari (1790?-?)

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

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

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Carlo Canobbio (1741 -1822)

**Carlo Canobbio** was born in Venice in 1741. He was a virtuoso violinist, well known at the end of the 1700's. In 1779 and 1800 he was at the Opera of St. Petersburg as a chamber musician, violinist and composer. After 1800 he came back to Italy, but soon chose to return to Russia, where he died, most likely in 1822. He wrote music for the ballet "Arianna and Bachus" (1789) and "Piram and Tieba" (1791). He composed also two symphonies for orchestra.

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

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Other Guitarists

Carlo Casati (?)

Carlo Casati was an Italian guitarist who lived in the first half of the 19th century. He was presumably of north Italian origin; we do not have information on his life. According to a local newspaper of the time, which reports on one of his concerts in Genoa at the S. Agostino Theater (June 28th, 1815), he played in duo with the Florentine violinist Lorenzo Petrocchi.

Antonio Castello (XIX sec.)

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

Wenceslas (Venceslao) Cerruti (XIX sec.)

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

**Vincenzo Colla (XIX sec.)**

*Vincenzo Colla* was born in Piacenza and flourished at the end of the XVIIIth and early 19th century. He was organist and pianist, chapel-master at *Voghera*. He has left some chamber compositions with guitar, no opus number, that were published in Italy in the second decade of 1800.

**Giovanni Comoglio (XIX sec.)**

*Giovanni Comoglio* was born at the end of the XVIIIth century, presumably in Turin. We don't know sufficient data on his life. He performed concert activity in duo with the Florentine violinist *Francesco Petrocchi*. In March 1809 appeared an announcement in the "Courier de Turin" of one of their exhibition in Turin. He moved presumably in France, at the second decade of 1800. Comoglio composed many compositions for guitar solo, voice and guitar, violin and guitar, all of them are excellent pieces of work. Some of his works were published in the first years of the 19th century, by the *Reycend Brothers* in Turin.
Other Guitarists

Onorato Costa (XIX sec.)

He was a guitarist of whom we have very scarce biographical news. He was probably of Italian origins. He settled in Vienna at about 1818 for developing his concert activity. We have documents about his soloists concert held at the Grosser Redoutensaal at Vienna, by 27 February 1820, when he played music of Rossini and of his own. In consideration of the dedicatees of his works known to us, it seems he have had of the contacts with Romania. His compositions for guitar were published in Vienna by the main publishing Houses, since 1818 to 1832.

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Raimondo Cuboni (XIX sec.)

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

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Francesco De Salvo (XIX sec.)

Francesco De Salvo is a little-known musician and composer for guitar. He lived at the end of the XVIIIth and the beginning of the 19th centuries. We know only the few compositions published by Giovanni Ricordi in about 1810: an interesting *Trio for violin, viola and guitar* in which appear indications of a good acquaintance with the guitar and with strings; two *Sonatas*; and twelve *Monferrine* for guitar, all works without opus number.

Pasquale Galliani (XIX sec.)

Pasquale Galliani (referred also as Gagliani), was an author of Italian origin. He was in Warsaw in 1802 and in Vilno (today Vilnius, Lithuania) one year later. He then moved to Russia and there he presumably remained there until his death. He was an established teacher of voice and an expert in guitar.

It is not known he ever concertized there, but he was active as teacher and in private recitals in the house of nobility. His historical importance is chained to the exportation of the 6-string guitar in Russia, of which Gagliani was among the first teachers.

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

Enea Gardana was a guitarist and composer who lived in the first half of the 19th century. About his life we have little information. He was presumably born in northern Italy. He composed a large number of works for guitar (at least 37), which are for the most part arrangements and transcriptions of operatic airs, all containing technical difficulty for the guitar. His works were published by Ricordi.

Emilia Giuliani (1813-?)

The second-born daughter of Mauro Giuliani, Emilia Giuliani was born in Vienna in 1813. She was a musical talent from childhood. She studied guitar under the guidance of her father, with whom she performed in duo in concerts. She was educated by her father, being his favorite daughter. She married in Guglielmi; then she followed her father to Naples, where she stayed near him to the moment of his death. Her death date is not known. She published some works for guitar for the publisher Ricordi.

Michele Giuliani (1801-1867)
Michele Giuliani was Mauro Giuliani's illegitimate child. He was born in 1801 at Barletta. He was a highly esteemed teacher of voice and also a guitarist of fair talent. Some of his works for guitar were published in Vienna and Milan. He lived mostly in Vienna, but moved in 1828 to Paris, where he was a teacher at the Opera Theater for some years. He died in 1867 in Paris.

Angelo Lodi (XIX sec.)

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

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

Luigi Molino (XIX cent.)

Luigi Molino is an important musician of North Italy in his epoque. He was born in Turin from a family of musicians, studied violin and harp, and performed in the Real Chappel orchestra.
Benedetto Razzetti (1792-?)

Benedetto Razzetti was born in 1792 in Turin. He studied guitar and composition, then he moved abroad for a short period. He published in Germany some works with the firm of André in Offenbach. He was active for the most part of his life in Turin. He published works with several local editors during the first half of 19th century. He also wrote a method for guitar in 1832, published by Magrini. He lived for a long time, but the date of his death is unknown.

Marco Ressi (XIX cent.)

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

Giuseppe Ricca (1800-1866)

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

Giovanni Romersi (XIX sec.)

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

Scotti of Milan.

Giovanni Toja (XIX century)

Giovanni Toja was a guitarist of amateur training who lived in the first half of the 19th century; he was probably of Milanese origin. We have no sure information about his life, except that he was an engraver for the publisher Ricordi from June 21, 1830, to June 20, 1836. Then, together with his wife Antonietta he was again with Ricordi, from November 21, 1836, to November 20, 1842. He died presumably in Milan, sometime after 1850.

Pietro Tonassi (1800-1877)

Pietro Tonassi was born in Venice in 1800. An accomplished contrapuntalist, he studied cello and was a director of military bands. He cultivated at the same time an interest in the guitar, publishing several works for the instrument. These were generally arrangements or transcriptions of operatic airs, published by Ricordi around 1850. He died in 1877.
Filippo Verini (1783-1846)

Autore italiano dei primi anni dell'Ottocento di cui si dispone di scarse notizie. Sconosciuta la sua provenienza, studiò chitarra e canto. Durante l'era napoleonica fu prigioniero in guerra e condotto in Spagna per poco tempo. Nei primi anni del XIX secolo si stabilì a Londra, che divenne sua dimora stabile almeno fino al 1846, anno presunto di morte. La sua attività concertistica come virtuoso della chitarra è documentata dal 1836 in poi. Fu anche insegnante, e pubblicò un metodo, dedicato a Fernando Sor, che conobbe molto probabilmente durante la sua permanenza nella capitale inglese.

Verini ha lasciato varie composizioni per chitarra, e per canto con accompagnamento di chitarra, pubblicate da editori inglesi nella prima metà dell'Ottocento.

Francesco Zucconi (XIX sec.)

Francesco Zucconi was a guitarist and mandolinist of Italian origin, who was born in the second half of the 1700's and died in the first decades of the 1800's. Other biographical information is unknown. He lived mostly in Vienna, where he published his works for guitar from 1801 to 1805. He was very likely an expert singer: some of his songs were written for voice with guitar accompaniment, and were printed by the publisher Cappi in Vienna in a music periodical. They comprise selected airs for voice and instrument.
Other 19th-Century Italian Guitarists