

Euridice

Opera di Sentimento

per

Violino e Chitarra

di

Luigi Legnani

Edited by Fabio Rossini, Aurelio Venanzi and Loredana Bartolomei

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***An Opera di Sentimento* tells the drama of Eurydice**

by Loredana Bartolomei

Euridice, *Opera di Sentimento* is an interesting composition for violin and guitar by Luigi Rinaldo Legnani. It is a marvelous example of descriptive music. As far as we know, only the Trento Municipal Library, in Italy, preserves a copy (shelf t-M1253), which for the first time is presented in a modern graphic design. Fabio Rossini and Aurelio Venanzi wanted to make this important chamber work musically performable, through a careful revision aimed at eliminating the errors of various kinds present in the nineteenth-century edition of Cipriani.

The work is based on the myth of Orpheus and Eurydice, and has a dense musical fabric in which the composer's stylistic signature is evident. Both instruments are the protagonists according to their technical peculiarities: the appropriate melodic and harmonic choices, together with the rhythmic and suggestive timbres, guide the listener through the dramatic and famous episode, whose synthesis, titled *Argomento*, is introduced just before the musical pages of the guitar part in the historical Cipriani edition.

Words and music constantly and efficiently return to the tragedy of loss, in line with Berlioz's assertion when, about his *Symphonie fantastique*, he argued that the "program" should be regarded as the spoken parts of an opera, which serve as an introduction to the musical numbers by describing the situation that evokes the particular mood and expressive character of each.¹

Legnani and his era

Luigi Rinaldo Legnani (Ferrara 1790 – Ravenna 1877) lived and worked in the period when the guitar in Italy, and elsewhere, was experiencing renewed success, mainly due to the evolution of the instrument's organology, which resulted in a growth in volume and timbral variety, as well as the consequent proliferation of musical publications. Nevertheless, many guitarists as well as other musicians were forced to move abroad since the European capitals were interested in instrumental music and the industry beyond the Alps offered more opportunities to composers and interpreters, unlike Italy where, due to the enormous fascination generated by melodrama, there was little interest from the public, impresarios and patrons for instrumental music.

Note that when the guitarists arrived abroad, they had already completed their cultural and musical education according to the eighteenth-century instrumental models, particularly with regard to the Italian melodramatic tradition. For example, Legnani performed throughout Europe both as a guitarist and as a tenor, and Mauro Giuliani's son, an excellent guitarist, taught at the Conservatoire in Paris.²

Legnani debuted as a tenor in Ravenna, his hometown, in 1807. He joined his passion for singing with his love for the guitar, showing his talent in 1819 when he was in Milan to perform three concerts and publish several works with Ricordi. His brilliant concert activity (vocal and instrumental) led him to perform in Italy and Europe (with several concerts in Trieste, Vienna, and Geneva). In January 1832, he was appointed "Honorary Member" of the Accademia Filarmonica Romana, where he performed on February 2 and 17.³ Between 1842 and 1843, he toured Spain. In 1850, with his concert in Cervia, he ended his career as a guitarist, realizing that the Italian

¹ Donald J. Grout, *Storia della musica in Occidente* (Milan: Feltrinelli, 1989), 605.

² Loredana Bartolomei, *Gabriele Melia, chitarrista romano del primo Ottocento* (Rome: NEU, 2024), 15-16.

³ Alberto Cametti, *L'Accademia Filarmonica Romana dal 1821 al 1860. Memorie Storiche* (Rome: Edizione della R. Accademia Filarmonica Romana-Tipografia editrice Laziale, 1924), 50.

EURIDICE, OPERA DI SENTIMENTO PER VIOLINO E CHITARRA

LUIGI LEGNANI
(1790 - 1877)

REVISIONE DI
AURELIO VENANZI E FABIO ROSSINI

Argomento

Euridice moglie di Orfeo, mentre fuggiva dalle insidie di Aristèo, fu punta da un serpente e ne morì nello stesso giorno delle sue nozze. Orfeo, inconsolabile della di lei morte, andò a cercarla sino nell'Inferno, e colla dolcezza del suono e del canto mosse a compassione le Deità infernali. Plutone e Proserpina gli restituirono la moglie, a patto però, che egli non si volgesse a mirarla prima di essere sortito dall'Erebo. Euridice lo seguiva, ma egli impaziente di rivederla si volse indietro, ed essa gli sparve qual lampo, e gli fu tolta per sempre.

Introduzione

Maestoso

2.

Argomento.

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Maestoso.

Introduzione