

# Giulio Regondi in Ireland

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While researching for a Ph.D on the guitar in Ireland I uncovered a wealth of literature pertaining to the renowned nineteenth-century guitarist and concertinist, Giulio Regondi. In fact, so extensive was his advertising in Ireland that it was possible to formulate a clear chronology of his performances here that included the repertoire he played, public reaction to him and indeed many other facts that have been hitherto undocumented in the literature: for example, that Giulio's father was a guitarist and a buffo of considerable power (sharing equal billing with Giulio during 1834-1835), that Giulio performed on Wheatstone's patent concertina as early as 1834 (the earliest reference to the concertina in the British Isles), that his alleged father (whose initial is revealed as A.) advertised himself in Belfast as Giulio's teacher and that Giulio himself taught students in Dublin who achieved fame. In all, Giulio visited Ireland eight times, once as Master Regondi (1834-1835), accompanied by his alleged father Signor A. Regondi, and seven times as Signor Giulio Regondi (1842, 1845, 1850, 1852, 1854, 1859 and 1861). During these occasions his guitar and concertina playing was enthusiastically greeted by audiences in Dublin, Cork, Limerick, Waterford, Clonmel, Wexford, Kilkenny, Belfast, Londonderry, Coleraine, Limavady and Strabane.

This short article is concerned with Giulio's 1834-1835 tour of Ireland, his relationship with the poet Mrs. Hemans, a small sample of his concerts in Waterford, Wexford, Belfast, Londonderry, Coleraine and Strabane (including subsequent newspaper reviews) and finally a listing of all the guitar and concertina works that he performed during that period.<sup>i</sup> However, we shall commence our discussion with an examination of Giulio Regondi's life.

Giulio was born in Lyon c.1822, but much confusion surrounds his parentage. His mother, a German, died during childbirth and he was left to a man who insidiously assumed the role of father figure. Principal biographers such as Bone *et al.*,<sup>ii</sup> assert that this man who was not related, vivaciously capitalised on the talents of the child for his own opportunistic gain. This was particularly evident in Giulio's early career when by the age of fifteen, under the guidance of his auspicious father, he had performed to enthusiastic audiences in almost every palace and court in Europe.<sup>iii</sup> But while perplexities surrounding his parentage invariably provoked public fascination, the reality of the situation was indeed grave; Giulio in his childhood was forced musically and sacrificed by an obsessive foster-father who was intent on shrouding the brilliant boy in

mystery and intrigue. The desired public reaction, astonishment at Giulio's maturity and countenance, was apparent in London as early as 1831 where the following review appeared:

Among the musical wonders of the day is Giulio Regondi, the child whose performances on the Spanish guitar are not only calculated to surprise but to please even connoisseurs. This most interesting prodigy, for sure he may be termed, who has only reached his eighth year, was born in Lyon. [...] To say that he plays with accuracy and neatness is only doing him scanty justice; to correctness in both time and tune he adds a power of expression and a depth of feeling which would be admired in an adult, in him they show a precocity at once amazing and alarming; for how commonly are such geniuses either cut off by the preternatural action of the mind, or mentally exhausted at an age when the intellects of ordinary persons are beginning to arrive at their full strength! The personal appearance of the almost infant Giulio at once excites a strong feeling in his favour. A well-proportioned, remarkably fair child, with an animated countenance, whose long flaxen locks curl gracefully over his neck and shoulders, and whose every attitude and action seem elegant by nature, not art, immediately interests the beholder; but when he touches the string and draws forth from it tones that for beauty have hardly ever been exceeded; when his eye shows what his heart feels, it is then that our admiration is at the highest, and we confess the power of the youthful genius. This child is the most pleasing prodigy that our time has produced.<sup>iv</sup>

During the mid to late 1830s a serious event allegedly occurred in Giulio's life which marked the turning-point in his musical career. While Giulio was in Brighton preparing for the next season, his father absconded with their amassed fortune of £2,000. His ensuing emotional and financial crisis was alleviated by two people in whom he placed his trust, a Madame Fauche and the father of the pianist Richard Hoffman. In an article which appeared in *The Musical World* Fauche wrote: "after waiting until his pecuniary resources were exhausted [five pounds that he had been given for his trip to Brighton] and without receiving any reply to many letters he had addressed to his father, the poor boy drooped and would have died from starvation but for the care and thoughtfulness of his hostess. He was roused by her to the necessity of learning how to live".<sup>v</sup> Richard Hoffman also referred to the event in his *Recollections*: "my father befriended him at this time and his gentle and winning disposition endeared him to all my family".<sup>vi</sup>

After taking up semi-permanent residency in London, a life as a solo concert guitarist and concertinist ensued which won Giulio critical acclaim from all parts of Europe. In 1841 he toured Austria and Germany with the cellist Joseph Lidel and frequently visited Vienna and Prague as a soloist. During 1846 he performed throughout Europe with the celebrated pianist Madame Dulken after which time it is thought that Giulio travelled to Russia (c.1850). His return to the concert platform in London during the 1860s was marked by the following review which boasted of his arrangement of Rossini's Overture to *Semiramide* for the guitar:

The Matinee Musicale had so many points of excellence to recommend it, that it was no wonder that the Hanover Square Rooms were filled in every part. One of the most interesting and masterly achievements at this concert was the performance of the Overture to *Semiramide* on the guitar.

Rossini himself would have been delighted and surprised to hear his brilliant orchestral prelude, transcribed for six strings, and two hands, and played to such perfection.<sup>vii</sup>

It was around this time that Giulio ironically received a letter from his foster-father, the older Regondi, saying that he was dying and needed money. The compassionate Giulio responded accordingly and brought him to London where he tended to his father's needs for the remainder of his life.

The unfortunate account of Giulio's own unjust and undignified demise was chronicled by his friend Richard Hoffman who, in his *Recollections*, offered a retrospective eulogy of affection and hopelessness:

We were in constant correspondence until the time of his death which occurred in the early seventies. His lovely spirit passed away after many months of suffering from that most cruel of all diseases, cancer. I remember that a certain hope of reprieve from the dread sentence was instilled by his physicians and friends, by telling him that, if only he could obtain some of the American condurango plant, which at that time was supposed to be a cure for this malady he might at least be relieved. I sent him a quantity of the preparation, but it failed to help him, and so he died, alone in London lodgings, but not uncared for, nor yet unwept, unhonoured, or unsung.<sup>viii</sup>

Giulio Regondi died at 12 p.m. on Monday 6 May 1872 at a small house near Hyde Park in London.<sup>ix</sup> 1834-1835 It is likely that Giulio Regondi came to Ireland in June 1834 at the request of the dying poetess, Felicia Hemans, whom he saw as a type of mother figure.<sup>x</sup> H. F. Chorley documented Giulio's visits to No. 20 Dawson Street, Dublin, during her grave illness:

Hemans lived at 20 Dawson Street and when Giulio arrived she was dying. He showed the greatest anxiety during her illness and was constant in his spontaneous enquiries. In fact he was one of the few visitors allowed into her room. I may mention that one of her own express requests was Giulio Regondi, the boy guitarist, in whom she has been more than usually interested, not merely by the extraordinary musical genius and acquirement, which place him so far above the common range of youthful prodigies but by the simplicity and cheerfulness of nature which rarely remain unspoiled in those like him, perilously exposed to the flattery and caresses of the world at an early age.<sup>xi</sup>

Chorley's poignant recognition of the dangers in exposing a child to the admiration of the world was also a subject addressed by Mrs Hemans. Shortly before her death she published the following poetic tribute to Giulio, in which she not only expressed her deep affection but almost reiterated the need for his protection from the world's attention:

*To Giulio Regondi*

Blessing and love be round thee, fair boy!  
Never may suffering wake a deeper tone,  
Than genius now, in its first fearless joy  
calls forth exulting from the chords which own  
Thy fairy touch! Oh! mayst thou ne'er be taught  
the power whose fountain is in troubled thought!

For in the light of those confiding eyes

and on the ingenuous calm of that clear brow,  
A dower, more precious e'en than genius lies,  
A pure mind's worth, a warm heart's vernal glow!  
God, who hath graced thee thus, oh, gentle child,  
Keep midst the world thy brightness undefiled!<sup>xii</sup>

Felicia Hemans died on 16 May 1835 and was buried in St. Ann's Church, Dawson Street,<sup>xiii</sup> \_ Giulio Regondi and his foster-father left Ireland shortly afterwards.

Between June 1834 and June 1835 a flourishing of European guitar repertoire swept throughout Ireland. In a concert tour that lasted approximately a year, Master Giulio Regondi and his alleged father appeared in no less than fifty-nine concerts, the itinerary for which may be summarised as follows: 1834                      Dublin: June 16, 19, 24, 27, July 2, 3, 4, 11 (+2?).

Cork: July 28, 29, 30, August 1, 5, 7, 11.

Limerick: September 13, 17, 18, 20.

Cork: September 27, October 1, 2.

1834/1835      Waterford: December 6, 8, 10, January 3.

Clonmel: January 19, 20.

Wexford: January 28, 29, 30, 31, February 2, 3, 7.

Kilkenny: February 16, 17, 18, 19, 20.

Dublin: March 19, 27, 28, 31, April 2, 7.

Belfast: May 5, 11, 15, 16.

Londonderry: June 5.

Coleraine: June 9, 10.

Limavady: June 11.

Londonderry: June 12, 13.

Strabane: June 15.

### *Waterford*

Two of Giulio Regondi's three concerts which were sponsored by the Mayor of Waterford, the Right Worshipful Thomas McCreane Esq., at the Town Hall on Saturday 6 and Monday 8 December, were eagerly anticipated in *The Waterford Mirror*:

It will be seen by our advertising columns that Master Regondi proposes giving a concert in the Town Hall this evening and a morning concert on Monday next; we are anxious to hear this little genius, whose performances have created such a lively sensation in the fashionable world and who has had the honour of exhibiting his talents before several crowned heads although he is still only ten or eleven years of age.<sup>xiv</sup>

A critic at the first of these performances described Giulio's mature and expressive playing, his technical ability, the performance of Signor Regondi and the enthusiasm of the Waterford audience:

The admirable boy is not merely an artist, who has bought his skill to sudden and early maturity, and has displayed almost in infancy, that knowledge of the powers of his instrument which usually follows the well directed study and practice of many and riper years. He may be said to be an

inventor rather than an imitator in his art. He has shewn (*sic*) the guitar to possess capabilities for the display of an extent of melody and rich harmony, such as no other performer has ever been able to elicit from its chords. With him this usually harsh and barren instrument is made the means of pouring forth a flood of the sweetest sounds, running through the various modes of expression of which music is capable; sometimes tender, sometimes gay, and sometimes stirring the heart as with the notes of the trumpet. His execution is in the highest degree brilliant and correct, and he plays with a depth of thought and feeling which is always finely expressed on his beautiful countenance. Signor Regondi assists his son in the concert and though not a Ronzi di Regnis,<sup>xv</sup> proves himself to be a buffo of considerable powers. We are glad that their audience here was humorous and highly respectable. The applause throughout was unanimous and enthusiastic. We perceive from our advertising columns that Signor Regondi and his son are to give another concert here today. It is unnecessary to add that we can promise such of our friends as may attend a treat of no ordinary description.<sup>xvi</sup>

Giulio's final concert at the Town Hall, which was "in consequence of the flattering reception experienced at his concerts and from the wishes expressed by several families of distinction",<sup>xvii</sup> occurred on Wednesday 10 December. *Wexford* Giulio's seven performances in the Theatre, Wexford were synchronised with a Mr Holland from London, who arrived in the Irish town with his Achromatic Oxy-Hydrogen New Ionian Microscope. This device, through which Mr. Holland presented the "wonders of the microscopic world" was able to magnify a drop of water 900,000 times. Their concerts, in which vocal and instrumental music alternated with demonstrations on the "magnificent microscope", were anticipated in the Wexford press:

We are rejoiced to find that Giulio Regondi has arrived in town and has declared his intention of affording the inhabitants of Wexford an opportunity of hastening to his performance on the Spanish Guitar. We before remarked that the London and Dublin press speak in the highest terms of Master Regondi and we anxiously await an opportunity of judging his performance. We promise him that his talent, if it be such as represented, shall not go unrewarded in Wexford. Along with Master Regondi has arrived Mr. Holland with his Oxy-Hydrogen Microscope, by means of which the animaleulae can be plainly seen in water and an insect magnified so as to render it in appearance a Leviathan. Such attractions cannot fail to draw crowded houses to the Theatre where (if we may use the expression), both exhibitions are to be combined without additional charge.<sup>xviii</sup>

Master Regondi and Mr Holland's 'United Entertainments' occurred on three evenings, Wednesday 28, Friday 30 January and Monday 2 February and three mornings, Thursday 29, Saturday 31 January and Tuesday 3 February 1835. A critic at Wednesday evening's concert described the event in great detail:

This wonderful boy gave a musical entertainment on Wednesday evening to a fashionable audience who appeared to be quite enraptured with his unparalleled performance; he may truly be called a phenomenon in the musical world; the guitar in his hands becomes a different instrument from what even excellent judges can imagine and when we state that he is not apparently ten years old we do so merely to add interest to his performance. In his wonderful power of execution there is nothing of the child; all is power and perfection, and we could almost whilst listening, doubt that he is not at full maturity, a beautiful little diamond edition of a man. There is no doubt that he will draw crowded houses during his stay in Wexford. He is accompanied by his father who sings and plays the guitar very well. Between the performances of the guitarist, Mr. Holland displays in an eminent

degree the magnifying power of an Oxy-Hydrogen Microscope which is really well worth the attention of the curious and scientific; he also exhibits a newly discovered light of an astonishing intensity. Master Regondi also performs on a newly invented instrument called a concertina, which besides being of great power produces the sweetest and most varied tones. It is one of the most beautiful inventions our musical world can boast of.<sup>xx</sup> \_

An additional final morning concert “for the benefit of Master Regondi” was given on Saturday 7 February, for which the following announcement appeared:

*Master Regondi's Last Appearance*

This gifted child will give his last entertainment today, and we trust a full house will attend to hear and see the little minstrel. We could not say enough of his performance, the execution and expression are beyond conception; and can only be appreciated after personal experience of his musical talent, he is in fact an enthusiastic, a Paganini of the guitar whose soul appears to carry him beyond this phlegmatic world. While he delights his audience with his beautiful melody, everyone who pretends to the slightest taste should hear Giulio.<sup>xx</sup> \_

*Belfast* In Belfast Giulio Regondi performed in four concerts at the Assembly Rooms Exchange, which were patronised by John Agnew Esq. The advertisement for the first of these concerts, which occurred on Tuesday 5 May, was accompanied by a special notice in which Giulio's father took full credit for his alleged son's abilities: “Signor Regondi is the inventor of a new principle of performance on the guitar, by which his son has been enabled with ease, to display his rare musical powers and will give instruction during his short stay in Belfast”.<sup>xxi</sup> \_ Critical reaction to Giulio's first concert revealed public astonishment at his performances on the guitar and concertina:

Master Regondi's Concert on Tuesday last — we had the pleasure of listening to the delightful strains of this most interesting boy. Before we witnessed his surprising performance, it would have been exceedingly difficult to have persuaded us that such a full flow of perfect harmony could have been drawn forth by any power on Earth from so simple an instrument as a guitar, but we have now heard the dulcet tones of this Prince of melody and are no longer sceptical on the subject. In his hands the instrument called the Concertina emitted a succession of sweet and silvery sounds, now and then resembling the tones of the Dulciana stop of a well tuned organ; and again the trembling modulations of the Eolian harp. They seemed to float in the air, as if they were the echo of some Seraph's voice; and when the little Regondi, thus employed, stood before us; with his locks waving on his shoulders and glittering like sunbeams, sparkingly reflected from a surface of gold, our imagination converted him into a juvenile Apollo, charming his audience, at once, with the graces of his person and the harmony of his strains. With pleasure we announce Master Regondi's intention to repeat his performance on Monday evening.<sup>xxii</sup> \_

Three further concerts at the Assembly Rooms Exchange occurred on the evenings of Monday 11, Friday 15 and Saturday 16 May 1835 (the latter being his farewell performance).

*Londonderry*

Giulio travelled from Belfast to Londonderry where he gave a concert at the Corporation Hall on Friday 5 June 1835. A subsequent review remarked on aspects of his personal appearance, his parentage, his abilities both on the guitar and concertina and on some of the programme that he performed:

The musical prodigy, as he has been well though tritely termed, gave a concert in the Corporation Hall, on Friday, which was most numerously attended. The beauty of the boy, and the peculiar style of it, did not fail to excite an interest in the audience. We presume that he inherits his blue eyes and flaxen hair from his mother, who, we understand, was a German. We were prepared for great things from a boy, who had been patronized by royalty itself, the most illustrious of the nobility; but still we were astonished by his performances. Without hearing we could not have imagined it possible to exercise the mastery which he does over the guitar, compared with others, of very limited power. The rapidity of his execution, at times, and the powerful tones which he evoked were really wonderful. We would say that he is a rare union of great genius and perfect science. His *Recreations*, in which he introduces several national airs, were vastly pleasing; and we could not but admire his happy imitation of Paganini (with whom, by and bye, he is a great favourite) in the pizzicato passages. The great Overture to *L'Italianne en Alger* was remarkably well executed. It had the very surprising effect of a full band with the different harmonies. We need not notice in detail all the performances; but his *Last Rose of Summer* must not be wholly passed over. He played it with much taste on a new instrument called the concertina, which appears to us to be an improvement, and a very decided one, on the accordion. It is a pleasing instrument though of no great variety and is likely to come into very general use. On the whole, Master Regondi afforded much delight to the audience; and we are happy to find that his concert is soon to be repeated.<sup>xxiii</sup>

*Coleraine and Strabane* This concert was followed by appearances in Coleraine on Tuesday morning, 9 June, and Wednesday evening, 10 June, and in Limavady on Thursday morning, 11 June. Giulio then returned to Londonderry where he performed again at the Corporation Hall on Friday evening, 12 and Saturday morning, 13 June. His final concert in Ireland during this period occurred in Strabane on Monday morning, 15 June 1835, approximately one year after his arrival in Ireland.

#### *The Repertoire played by Giulio Regondi during his 1834-1835 tour of Ireland*

Due to the extent of Giulio Regondi's Irish tour and the clarity of his advertised concert programmes, it is possible for the first time to formulate an accurate account of his 1834-1835 repertoire.<sup>xxiv</sup> This account demonstrates typical nineteenth-century repertory practice, the marriage of vocal and instrumental forms, light weight instrumental arrangements of operatic arias, alternating with both vocal arias (with accompaniments) and complex instrumental works. The repertoire may be summarised under the following headings: duets for two guitars, concertos, solo songs with guitar or piano accompaniment, vocal duets with guitar and/or concertina accompaniment, guitar solos and solo concertina with guitar accompaniment. The newspaper sources for each of the cited works (indicated by roman numerals) are provided in the footnotes.<sup>xxv</sup> *Duets for Two Guitars* Duet — Introduction and Brilliant Variations on *Oh! No We Never Mention*

*Her*, expressly composed and dedicated to G. Regondi. First guitar: G. Regondi, second guitar: Signor Regondi (i, ii, iii, v, vi, viii, ix, xi). H. Louel

Grand Duet for two guitars on *Di Tante Palpita*, with Introduction, Variations and Finale. G. Regondi and Signor Regondi (i, ii, v, ix, xi).

Duet for Two Guitars — Grand March with Introduction, Variations by Carulli. 1st guitar: G. Regondi, 2nd guitar: Signor Regondi (vi, viii).

Grand Duet, composed expressly for G. Regondi. Master Regondi and Signor Regondi (xiii, xiv). F. Sor

#### *Concertos*

Concerto — on the Guitar. G. Regondi (accompanied by his Father [on piano?]) (i). Carulli

#### *Solo Songs with Guitar or Piano Accompaniment*

Aria — *Il Mio Piano* from *La Gazza Ladra*, sung by Signor Regondi (i, ii, v, ix, xi).

Rossini

*The Laughing Song*. Signor Regondi (i, ii, iv-xvi inclusive). A. Regondi

Comic Song *Largo Al Factorum della Città* from the opera *Il Barbiera*. Signor Regondi (i, ii, v, ix, xi). Rossini

Military air *Ah! quel plaisir d'être soldat*, from Boieldieu's opera of *La Dame Blanche*, sung by Signor Regondi. (iv, vi, viii, x, xv). Boieldieu

Song *Katleen O'More*. Master Regondi (iv, vi, viii, x).

Aria *Non più andrai*, sung by Signor Regondi (vi, viii).

#### *Vocal Duets with Guitar and/or Concertina Accompaniment*

A favourite Swiss air for two voices. Signor Regondi and his son (i). Romagnesi

Duet *Nel Cor*, sung by Master Regondi and Signor Regondi with concertina and guitar accompaniment (ii, v, vi, viii, ix, xi). Paisiello

#### *Guitar Solo*

*Les Récréations* de Giulio — a selection of popular national melodies in which are introduced *Le Carneval de Venise*, a favourite air of Paganini executed in his style, and other airs arranged by Giulio in harmonic sounds. (i, ii, v, vi, viii, ix, xi, xvi).

Introduction and Grand Variations on the French air *Partant pour la Syrie*. G. Regondi (ii, iii, v, ix, xi). Giuliani

Introduction and Variations on the favourite air of Madame Catalani *O Dolce Concerto*. G. Regondi (ii, v, ix). Carcassi

Grand Overture on the guitar from Rossini's opera *L'Italiane en Alger*. G. Regondi, arranged for him by A. Regondi. (vi, viii, xv, xvi).

*Solo Concertina with Guitar Accompaniment*

Fantasia — on the concertina. G. Regondi (with guitar accompaniment) (i, ii, iii, v, ix).

The favourite air of *The Last Rose of Summer*, with Introduction and Variations performed on the concertina by Master Regondi with guitar accompaniment (vi, viii, xi, xvi).

*The Mariner's Hymn*. Giulio Regondi on the concertina (xvi).

From a biographical perspective this brief overview provides an insight into Giulio Regondi's whereabouts during 1834-1835, his performances, repertoire and public reaction to him. However, Giulio Regondi was but one of many renowned European guitarists to travel to Ireland during the early to mid-nineteenth century, and other famous names include the Schulz Trio, Sczepanowski, Huerta, etc. While the guitar was not extensively cultivated in Ireland, the country was a venue for visiting European musicians, and the evidence available from Ireland makes a contribution to the formulation of biographical, sociological and technical details about the guitar and guitarists in the nineteenth century.

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<sup>i</sup> The information below is derived from the following nineteenth-century newspaper sources: *The Dublin Evening Post*, *The Warder (Dublin)*, *The Dublin Observer*, *Saunders's Newsletter and Daily Advertiser*, *Cork Merchantile Chronicle*, *The Cork Evening Herald*, *The Limerick Star and Evening Post*, *The Waterford Mirror*, *The Wexford Freeman*, *The Clonmel Advertiser*, *The Kilkenny Moderator*, *The Weekly Dublin Satirist*, *The Freeman's Journal and Daily Commercial Advertiser*, *The Pilot*, *The Guardian and Constitutional Advocate (Belfast)*, *The Londonderry Journal* and *The Evening Packet (Dublin)*.

<sup>ii</sup> For biographical details of Giulio Regondi see: *Giulio Regondi, Complete Concert Works for Guitar*, in facsimiles of the original editions with a commentary and biographical essay on the composer by

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Simon Wynberg, Heidelberg, Chanterelle Verlag, 1990, ECH-441; Alessandro Boris Amissich, 'Per Una Rivalutazione di Giulio Regondi (1822-1872), Compositore e Concertista', Ph. D. dissertation, Università degli Studi di Padova, 1981-1982; Giulio Regondi, *Ten Studies for Guitar*, edited by John Holmquist, with editions by Matanya Ophee, Columbus, Ohio: June, 1990 and Stephen Chambers, Dublin, July 1990 Columbus, O.H., 4322: Editions Orphee, P.O. Box 21291, 1990; Stewart Button, *The Guitar in England 1800-1924*, London, Garland Publishing, 1989, 100-112 and 126-133; Philip Bone, *Guitar and Mandolin*, London, Schott, 1972, 291-296; *The New Grove Dictionary of Music and Musicians*, xv, p. 694.

iii With the exception of Madrid. See Bone, p. 291.

iv *Diary of a Dilettante: The Harmonican*, London, August-September, 1831, x, 200.

v Madame Fauche on Giulio Regondi: *The Musical World*, London, 25 May 1872, 333.

vi Richard Hoffman, *Some Musical Recollections of 50 Years*, New York, 1910, p. 76.

vii Concerts: *The Musical World*, London, July 1861, xxxiv, 443.

viii Hoffman, p. 26.

ix Button, p. 131.

x Button, p. 106.

xi H. F. Chorley, *Memorials of Mrs. Hemans with Illustrations of Her Literary Character from Her Private Correspondence (1837)*, ii, 348.

xii Published in *The Pilot*, Dublin, Monday 13 April 1835.

xiii Gerald Norris, *A Musical Gazetteer of Great Britain and Ireland*, Vermont, David & Charles, 1981, p. 34.

xiv *The Waterford Mirror*, Saturday 6 December 1834.

xv Giuseppe (Ronzi) de Begnis (b. Lugo, Romagna, 1793; d. New York, August 1849). Italian bass. Début: Modena 1813 in Pavesi's *Ser Marcantonio*. Developed into leading buffo of his day and as such engaged by Rossini in 1817 to create Dandini in *La Cenerentola*. Sung in London 1821-1827, debut as Geronio (*Il Turco in Italia*) with his wife Giuseppina as Fiorilla 1823-1824. Directed opera season in Bath and in Dublin 1834-1837 where he had first sung in 1829. *The Concise Oxford Dictionary of Opera*, Oxford, O.U.P., 1980, p. 124.

xvi *The Waterford Mirror*, Wednesday 10 December 1834.

xvii *The Waterford Mirror*, Wednesday 10 December 1834.

xviii *The Wexford Freeman*, Wednesday 28 January 1835.

xix *The Wexford Freeman*, Saturday 31 January 1835.

xx *The Wexford Freeman*, Saturday 7 February 1835.

xxi *The Guardian and Constitutional Advocate*, Friday 1 May 1835.

xxii *The Guardian and Constitutional Advocate*, Friday 8 May 1835.

xxiii *The Londonderry Journal*, Tuesday 9 June 1835.

xxiv Button, p. 188, suggests that an attempt to compile a complete account of nineteenth-century repertoire is impossible, due to the limited number of programmes that have survived.

xxv i. Dublin: *The Dublin Evening Post* (Thursday 12 June 1834); ii. Cork: *The Cork Merchantile Chronicle* (Friday 1 August 1834); iii. Cork: *The Cork Evening Herald* (Friday 1 August 1834); iv. Cork: *The Cork Evening Herald* (Friday 8 August 1834); v. Limerick: *The Limerick Star and Evening Post* (Friday 12 December 1834); vi. Limerick: *The Limerick Star and Evening Post* (Tuesday 16 September 1834); vii. Limerick: *The Limerick Star and Evening Post* (Friday 19 September 1834); viii. Cork: *The Cork Merchantile Chronicle* (Monday 29 September 1834); ix. Waterford: *The Waterford Mirror* (Saturday 6 December 1834); x. Waterford: *The Waterford Mirror* (Wednesday 10 December 1834); xi. Clonmel: *The Clonmel Advertiser* (Wednesday 14 January 1835); xii. Wexford: *The Wexford Freeman* (Wednesday 28 January 1835); xiii. Wexford: *The Wexford Freeman* (Wednesday 4 February 1835); xiv. Kilkenny: *The Kilkenny Moderator* (Wednesday 18 February 1835); xv. Dublin: *The Weekly Dublin Satirist* (Saturday 14 March 1835); xvi. Londonderry: *The Londonderry Journal* (Tuesday 9 June 1835).