

# *Music for Guitar and Piano*



M. A. ZANI DE FERRANTI

*Edited by Robert Coldwell*

# MUSIC FOR GUITAR AND PIANO

M. A. Zani de Ferranti performed works for guitar and quartet in the years 1834–35, yet performances of works for guitar and piano don't appear until 1852. No publication announcements of works for guitar and piano have been found other than *Op. 28. Trois souvenirs de Moïse – Divertissement avec accompagnement de quatuor, ou piano*, which appeared in his 1836 *Édition Complète des Œuvres de Guitare composées par M. A. Zani de Ferranti*.<sup>1</sup> It is possible that not all of the works in this list were actually published as no edition of the *Trois souvenirs* for quartet or guitar and piano have been found. Earlier announcements of a subscription series for his complete works begin in 1828 so he may have composed these works or only had plans to compose them. He often reworked his compositions over time, changing their opus numbers and sometimes created quartet versions of solo guitar works. Because of these inconsistencies it is often difficult to date the first version of a composition. Fortunately, programs of his concerts contained detailed titles of the works he performed, allowing for some indication of their date of composition. Although the works for guitar and quartet will not be described in detail, it is valuable to understand what Zani de Ferranti was performing early in his career and note that decades later he would perform versions of some of these for guitar and piano.

## Brussels, Salle du Waux-Hall, December 31, 1834.<sup>2</sup>

Although this was the first announcement of the *Grand Rondo*, the orchestra did not show and a solo work was performed in its place.

*Grand rondo de concert, pour guitare, composé et exécuté par Zani de Ferranti (avec accompagnement de quatuor.)* [MVDC 607]

**SALLE DU WAUX HALL.**

Mercredi 31 décembre 1834, concert vocal et instrumental donné par M.-A. ZANI DE FERRANTI, guitariste honoraire du roi, secondé par plusieurs artistes distingués.

PROGRAMME.

*Première partie.* — 1. Overture.  
2. Air de Roméo, dans l'opéra de Bellini : chanté par M<sup>lle</sup> Vanderperren.  
3. La dernière pensée de Weber; caprice pour guitare seule, composé et exécuté par M. Zani de Ferranti.  
4. Air de D. Juan de Mozart, chanté par M. Huhnerjäger.  
5. Solo de trombone, exécuté par M. Schmidt.

*Deuxième partie.* — 1. Grand rondo de concert, pour guitare, composé et exécuté par Zani de Ferranti (avec accompagnement de quatuor.)  
2. Air de la Gazza, chanté par M<sup>lle</sup> de Roy.  
3. Fantaisie pour piano, composée et exécutée par M. Defiennes.  
4. La walse du désir, de Beethoven, chantée en allemand par Huhnerjäger.  
5. Fantaisie sur un air de Cenerentola, composée et exécutée par Zani de Ferranti.

Le concert sera dirigé par M. Snel. Le piano sera tenu par M. Deghimes. Le concert commencera à 7 heures et demie. On trouve des billets au magasin de M<sup>me</sup> Jorez-Nolot, Montagne de la Cour, et au Waux-Hall, le jour du concert.

*L'Indépendant*, December 31, 1834

## The Hague, Salle Diligentia, April 5, 1835.<sup>3</sup>

*Grand rondo de concert pour guitare, composé et exécuté par M. Zani de Ferranti (avec accompagnement de quatuor.)* [MVDC 607]

## Review of the concert on April 5, 1835.<sup>4</sup>

“Trois fois M. Zani de Ferranti s'est fait entendre, et chaque fois les bravos unanimes dus à son incomparable talent, lui ont donné la mesure de l'effet qu'il a produit sur l'auditoire étonné et ravi. C'est surtout son grand rondo, avec accompagnement de quatuor, qui a produit le plus de sensation, et qui a vraiment électrisé l'assemblée.”

“Three times Mr. Zani de Ferranti made himself heard, and each time the unanimous bravos due to his incomparable talent, gave him the measure of the effect that he produced on the astonished and delighted audience. It was especially his grand rondo, with quartet accompaniment, which produced the most sensation, and which really electrified the assembly.”

**SALLE DILIGENTIA.**

Dimanche prochain, 5 Avril, 1835, à 7 heures du soir

**SOIRÉE MUSICALE**

DONNÉE PAR  
**M. A. ZANI DE FERRANTI,**  
Guitariste Italien,  
SECONDÉ PAR  
**M<sup>lle</sup> TOMÉONI et M. CAMOIN.**

**Programme :**

PREMIÈRE PARTIE.

1. Fragment de quintetto.
2. Le songe d'Anaéron, musique de Grétry, chanté par M. Camoin.
3. Fantaisie variée pour guitare seule, (accord parfait de *mi*), composée et exécutée par M. Zani de Ferranti.
4. Duo de *Mathilde*, de Rossini, chanté par M<sup>lle</sup> Toméoni et M. Camoin.

DEUXIÈME PARTIE.

1. Grand rondo de concert pour guitare, composé et exécuté par M. Zani de Ferranti, (avec accompagnement de quatuor.)
2. Air italien, chanté par M<sup>lle</sup> Toméoni.
3. Variations brillantes sur l'air : *Ma Fanchette*, par Herz, exécutées par M<sup>lle</sup> Toméoni.
4. Romances, chantées par M. Camoin.
5. Fantaisie variée pour guitare seule, composée et exécutée par M. Zani de Ferranti.

On peut se procurer des cartes d'entrée, chez le libraire-imprimeur H. S. J. de Groot, vis-à-vis l'Hôtel-de-ville, et chez Mad. la veuve Becks, au local Diligentia.

*Journal de La Haye*, April 2, 1835

1 *Journal de La Haye*, No. 266, November 7, 1836, p. 5.

2 *L'Indépendant*, No. 365, December 31, 1834, p. 3.

3 *Journal de La Haye*, No. 79, April 2, 1835, p. 4.

4 *Journal de La Haye*, No. 84, April 8, 1835, pp. 1–2.

SALLE DILIGENTIA. — Mardi prochain 27 octobre.

**SOIRÉE MUSICALE;**

DONNÉE PAR  
M. A. ZANI DE FERRANTI,  
Guitariste italien,

SECONDÉ PAR  
M<sup>mes</sup> HÉBERT-MASSY et FIRMIN, M<sup>rs</sup> HÉBERT et ALBERT,  
et M. SCHMIT,  
premier Hautboïste de la Chapelle de S. M.

PROGRAMME:

PREMIÈRE PARTIE.

1. Introduction.
2. Duo de *Moïse*, de Rossini, chanté par MM Hébert et Albert.
3. Concerto pour guitare, composé et exécuté par Zani de Ferranti, avec accompagnement de quator.
4. Air de *l'Italienne à Alger*, de Rossini, chanté par Mad. Firmin.
5. Caprice pour le hautbois, composé et exécuté par M. Schmit.
6. *Le Bon Hermite* et *Le vrai Bonheur est là*, deux romances favorites, chantées par Mad. Firmin.

DEUXIÈME PARTIE.

1. Introduction.
2. Air du *Châlet*, chanté par M. Hébert.
3. Trois souvenirs de *Moïse*, blquette musicale pour guitare, composée et exécutée par Zani de Ferranti, avec accompagnement de quator.
4. Duo d'*Elisa et Claudio*, de Mercadante, chanté par M. et Mad. Hébert.
5. Caprice varié pour guitare; sur le *Carnaval de Venise*, composé et exécuté par Zani de Ferranti, avec accompagnement de quator.
6. Air d'*Anna Boléna* de Donizetti, chanté par Mad. Hébert-Massy.
7. Pastorale de Mad. Malibrán, et Madrid Boléro de Moppon, chantés par M. Albert.

Le piano sera tenu par Mad. Coulon.

Le concert commencera à 7 1/4 heures. — On peut se procurer des billets à 2 fl. 25 c. à la salle *Diligentia*, et chez M. H. S. J. de Groot, imprimeur-libraire, vis-à-vis l'Hôtel de Ville.

Journal de La Haye, October 24, 1835

### Brussels, Salle du Waux-Hall, March 17, 1852.<sup>6</sup>

Zani de Ferranti's student Euphémie Wittmann performed on piano.

*La Ronde des Fées, pour guitare, avec accompagnement de piano, composée et exécutée par Zani de Ferranti* [MVDC 504]

*Sicilienne originale, pour guitare, avec accompagnement de piano, composée et exécutée par Zani de Ferranti* [MVDC 506]

*Scène et Valse du Sabbat, pour guitare, avec accompagnement de piano, composée et exécutée par Zani de Ferranti* [MVDC 505]

### Cologne, Casino, May 18, 1852.<sup>7</sup>

Zani de Ferranti's student Euphémie Wittmann performed on piano.

*Meine letzte Fantasie, für Gitarre, mit Begleitung des Piano, componirt und vorgetragen von M. A. Zani de Ferranti* [MVDC 507]

*Scene et Valse du Sabbat für Gitarre mit Pianoforte-Begleitung, componirt und vorgetragen von M. A. Zani de Ferranti* [MVDC 505]

*Cenerentola, Fantasie für Gitarre in E dur, mit Pianoforte-Begleitung, componirt und vorgetragen von M. A. Zani de Ferranti* [MVDC 508]

5 Journal de La Haye, No. 267, October 27, 1835, p. 3.

6 L'Indépendance, No. 76, March 17, 1852, p. 4.

7 Kölnische Zeitung, Nr. 118, May 16, 1852, p. 4.

### The Hague, Salle Diligentia, October 27, 1835.<sup>5</sup>

*Concerto pour guitare, composé et exécuté par Zani de Ferranti, avec accompagnement de quator* [MVDC 605]

*Trois souvenirs de Moïse, blquette musicale pour guitare composée et exécutée par Zani de Ferranti, avec accompagnement de quator* [MVDC 601]

Salle du Waux-Hall.

Mercredi, 17 mars 1852 à 8 heures précises du soir, concert d'adieu donné, par M.-A. ZANI DE FERRANTI, guitariste du roi, secondé par M<sup>me</sup> Virginia Viola, première forte chanteuse; par M. E. Armandi, premier fort ténor, et par M. A. Rastoul de Mongeot, ancien professeur d'histoire de l'Université de France.

PROGRAMME. — 1<sup>o</sup> Grand duo de *Robert Devereux*, chanté par M<sup>me</sup> Viola et M. Armandi (Donizetti); 2<sup>o</sup> *la Ronde des Fées*, pour guitare, avec accompagnement de piano, composée et exécutée par Zani de Ferranti; 3<sup>o</sup> air final de *Lucia*, chanté par M. Armandi (Donizetti); 4<sup>o</sup> *Sicilienne originale*, pour guitare, avec accompagnement de piano, composée et exécutée par Zani de Ferranti; 5<sup>o</sup> improvisation littéraire, par A. Rastoul de Mongeot. Le savant professeur demandera à l'auditoire le thème sur lequel il lui plaira de l'entendre improviser. — 6<sup>o</sup> *Scène et valse du Sabbat*, pour guitare, avec accompagnement de piano, composées et exécutées par Zani de Ferranti; 7<sup>o</sup> Air de *la Favorite*, chanté par M<sup>me</sup> Viola (Donizetti); 8<sup>o</sup> *Fleurs de valse*, caprice pour guitare seule, exécuté par Zani de Ferranti.

Prix des places jusqu'au jour du concert exclusivement: Places non réservées: fr. 3; d<sup>o</sup> réservées: fr. 4. Le 17, jour du concert: places non réservées: fr. 4; d<sup>o</sup> réservées: fr. 5.

Le piano, qui sort des ateliers de M. Sax, sera tenu par M<sup>lle</sup> E. Wittman.

On trouve des billets chez tous les marchands de musique, et à la salle du Waux-Hall. Les portes de la salle resteront fermées pendant l'exécution des morceaux.

Journal de la Belgique, March 17, 1852

Dinstag den 18. Mai 1852, Abends 8 Uhr,

**Soirée Musicale**  
im gelben Casinosaale,  
gegeben von  
**MARCO ZANI,**  
Guitarist Sr. Majestät des Königs von Belgien,  
und unter Mitwirkung seiner Schülerin, Fräulein  
**Euph. Wittmann.**

- Program:
- 1) Introduction.
  - 2) *Siete Bello* (Du bist schön), ital. Ballade von Gordigiani, gesungen von Fr. E. Wittmann.
  - 3) *Meine letzte Fantasie*, für Gitarre, mit Begleitung des Piano, componirt und vorgetragen von M. A. Zani de Ferranti.
  - 4) *Silene Nere* (Schwarze Kirichen), ital. Ballade von Gordigiani, gesungen von Fr. E. Wittmann.
  - 5) *Scene et Valse du Sabbat* für Gitarre mit Pianoforte-Begleitung, componirt und vorgetragen von M. A. Zani de Ferranti.
  - 6) Die Scene stellt Folgendes dar: „Die Nacht ist dunkel; Faust und Mephistopheles begibt sich auf den Sabbat. Hetauernde Gesänge der Feen im Saragebirge. Sabbat-Walzer: aus der Höhe ertönt zweimal die Stimme der Margarethe, welche Faust ruft. Der Walzer fährt fort. Beim Klange einer geheimnisvollen Glocke verschwinden die Feen plötzlich.“
  - 7) *Caro amor mio* (Mein Geliebter), ital. Ballade von Gordigiani, gesungen von Fr. E. Wittmann.
  - 8) *Cenerentola*, Fantasie für Gitarre in E dur, mit Pianoforte-Begleitung, componirt und vorgetragen von M. A. Zani de Ferranti.
- Billets à 20 Sgr. sind in den Musikalien-Bandlungen der Herren Breuer Hochstraße, Schützen- Sternengasse, Almenröder Schildergasse, und in der M. DuMont-Schauberg'schen Buchhandlung zu haben. An der Kasse ist der Preis 1 Thlr.

Kölnische Zeitung, May 16, 1852

After the program entry for *Scene et Valse du Sabbat* is this description:

Die Scene stellt Folgendes dar: "Die Nacht ist dunkel; Faust und Mephistopheles begeben sich auf den Sabbat. Bezaubernde Gesänge der Hexen in Harzgebirge. Sabbath-Walzer; aus der Höhle ertönt zweimal die Stimme der Margarethe, welche Faust ruft. Der Walzer fährt fort. Beim Klange einer geheimnißvollen Glocke verschwinden die Hexen plüsilich."

The scene depicts the following: "The night is dark; Faust and Mephistopheles begin the Sabbath. Enchanting songs of the witches in the Harz Mountains. Sabbath waltz; Margarethe's voice sounds twice from the cave, calling Faust. The waltz continues. At the sound of a mysterious bell, the witches suddenly vanish."

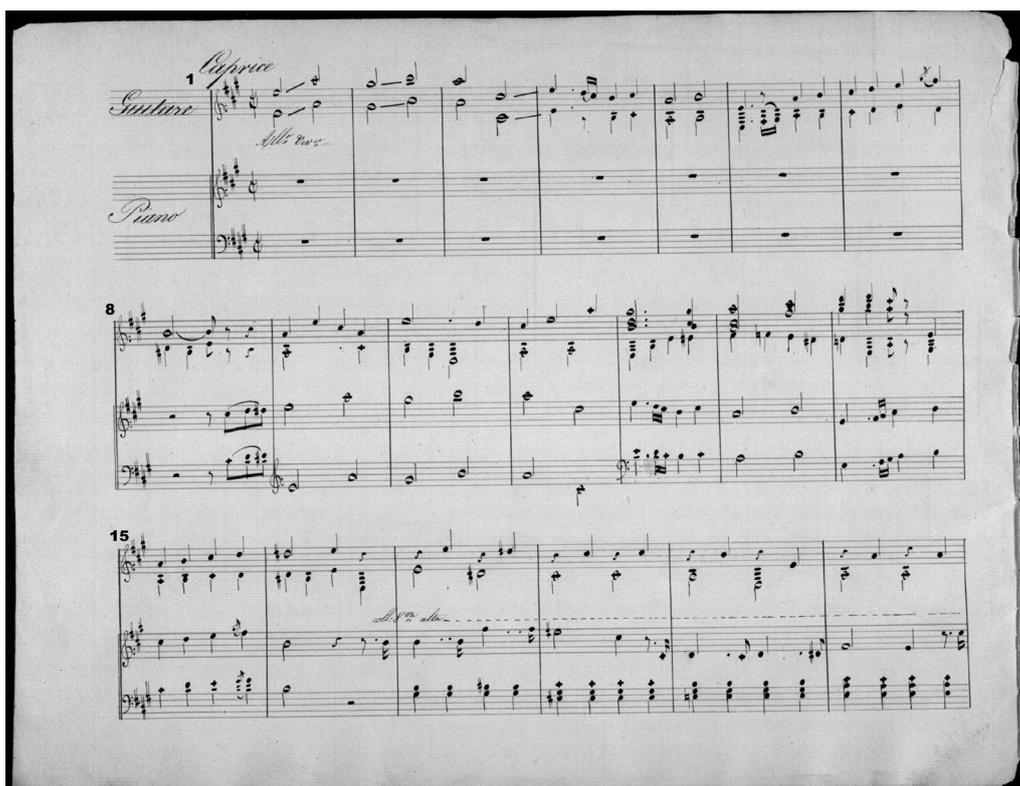
Zani de Ferranti was quite infatuated with his student Euphémie Wittmann and on May 5, 1855 they were married in Bologna. This could be the reason guitar and piano works were now part of his concerts. He performed with pianists many times in his earlier career, but perhaps he saw no benefit then to be accompanied on the piano. Notice that he was very specific in his program titles, calling out an "accompaniment" by quartet or piano. The guitar remained the primary instrument. In fact, manuscripts of solo guitar versions of works for guitar and quartet have been found. Indeed the music for the guitar is almost identical in both versions.

Unfortunately, very few of Zani de Ferranti's works for guitar and piano have been found. Of eight known works only three have been located. The *Concertino pour la guitare avec accompagnement de Piano obligé* and *Caprice pour piano et guitare* are located in the Koninklijk Conservatorium Brussel and the *Grand Rondo* is located in the University of Sydney. The *Concertino* sadly is incomplete. The *Caprice* and *Grand Rondo* are wonderful works to add to the published oeuvre of Zani de Ferranti some 190 years after they were composed.

### **CAPRICE**

The title for this work comes from an annotation written in pencil on the verso of the first page of music: "Caprice pour piano / et guitare / [Zani de Ferranti?]." The music handwriting style is that of Zani de Ferranti, although there is no title in ink. Undoubtedly the author of the annotation used the word *Caprice* simply because that is the name of the first section. In the composition the *Caprice* is followed by an *Introduzione* and then a *Tema*. The theme is "Montagnard ou berger" from the second act of Daniel Auber's *La Fiancée*, debuted in Paris on January 10, 1829. This was a popular aria used in works by Liszt, Carcassi and others soon after the opera's premiere.

The remainder of the work comprises four variations and a *Finale*. Most likely he would not have named this work simply *Caprice* and may have called it something like *Fantaisie Variée sur un Thème favori de Auber avec accompagnement de piano obligé*. As no other version of this composition has been found in manuscript or print, the annotated title will suffice.



Dating this composition is difficult. As seen above, he did not perform works for guitar and piano until 1852. However, there is at least one example for the *Grand Rondo* where he performed a quartet version in 1834. With no concert performances and no published editions of the *Caprice*, or a theme on *La Fiancée*, an exact date of composition is impossible to determine. Considering that the theme from *La Fiancée* was extremely popular immediately following its premiere, it seems more likely that he would have composed his version in the early 1830s. Certainly he was very active composing at this time, judging by his list of 40 works advertised for subscription numerous times between 1828 and 1836. Possibly he could have composed a version of the *Caprice* for solo guitar early in his career and then created the piano accompaniment version after he met Euphémie in the early 1850s.

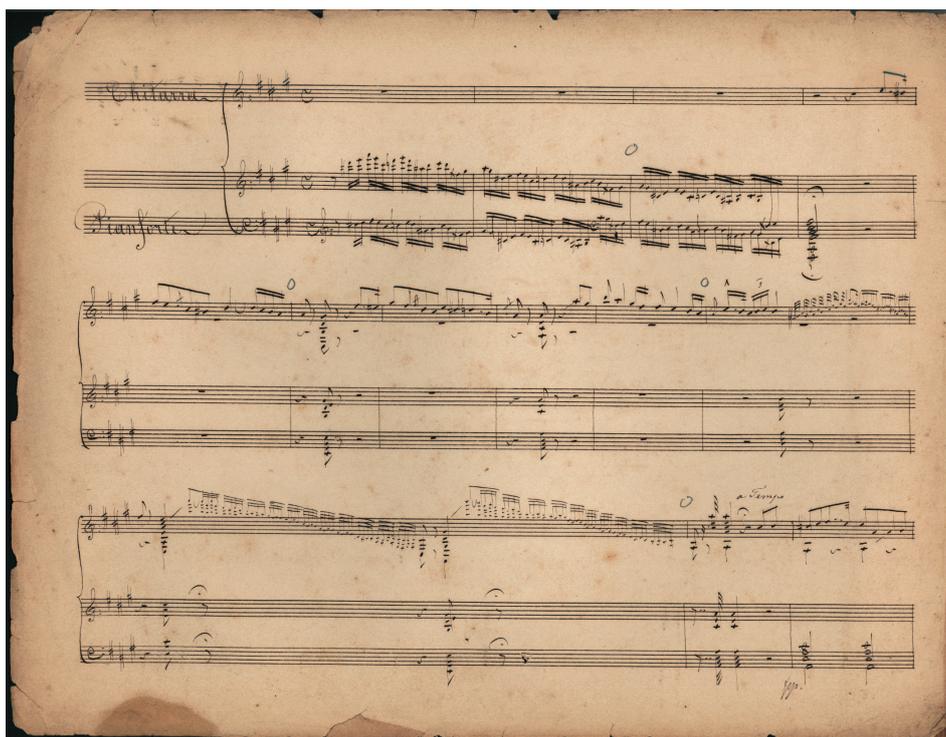
The manuscript is very clearly written and includes the same amount of detail that is common in his published editions. Only a few mistakes were found in the piano part and just one note was marked out in the piano part.

## GRAND RONDO

Written on the title page of the manuscript is “No. 9 / Grand Rondo.” The significance of the “No. 9” is unknown. Because this work is not known to have been published, how Zani de Ferranti would have fit it into his opus numbering scheme is unclear. He performed a *Grand Rondo* for guitar and quartet in 1835 and possibly this version for piano was based on that original version for quartet. The *Grand Rondo* likely follows the same dating pattern as the *Caprice* in that it was composed in the early 1830s but the piano version was created later in his life. The guitar part in the manuscript is labeled “Chitarra” instead of “Guitare” as in most of his manuscripts. Perhaps this indicates it was written after his return to Italy in 1855. His wife Euphémie seemed to be an influence for his creation of more works for piano and dating the piano version of *Grand Rondo* to around 1855 seems correct.

A unique aspect of this manuscript is that Zani de Ferranti appeared to be preparing it for publication. There are pencil marks for where to end each stave and counts of the total stave and page counts after the last bar – 92 staves and 31 pages. In the new engraving these stave marks were honored except for the cadenzas in bars 10-11 and 25-27. To maintain the staves defined in the manuscript would require extremely tiny notes. Only a few minor errors were found in the guitar part. The piano part had numerous correction in pencil which were included in the new engraving.

Only one manuscript for the *Grand Rondo* has been located and it currently resides in the “M. A. Zani de Ferranti” collection at the University of Sydney Rare Books & Special Collection. The collection was a donation from a descendant of Zani de Ferranti, Barry de Ferranti, and has been at the library since 2005. Barry’s son Hugh de Ferranti and the University of Sydney have kindly given permission to present the *Grand Rondo* in this edition.



Available early 2023 from DGA Editions:

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*Caprice*  
*Grand Rondo*

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# M. A. ZANI DE FERRANTI

## ITALY<sup>1</sup>

M. A. Zani de Ferranti was born and baptized on December 23, 1801 as Marco Aurelio Felice Filippo Maria Pietro de Ferranti Zani in his family home on the via Barbatiana in the parish of Santo Salvatore in Bologna. He was the second son of Giovanni Battista Zani and Maria Franzaroli. It was his father who assumed the name *de Ferranti* in accordance with an inheritance. Marco used various forms in his early years, eventually settling on the form *Zani de Ferranti*.

The Zani family was wealthy, living in a large palazzo with a staff of servants and their own carriage. Marco's mother died when he was one and half years old and his father moved to Paris, leaving his young son in Bologna in the care of his paternal grandmother. At seven years old Marco entered the *Liceo Classico* in Lucca.

At the age of 12 he witnessed one of Paganini's concerts in Lucca. This was the spark that ignited his passion for music. Over the next four years of his time in Lucca he became an excellent violinist. At the end of his studies, upon return to Bologna he must have realized he could never equal Paganini on the violin and chose the guitar instead. The reasons for this are not entirely clear, but according to a letter from Paula de Ferranti to Emma Miller it was a young lady friend who persuaded him to take up the guitar.

After three years of guitar studies in Bologna he went to Florence for a short time and then on to Paris to attempt a career as a concert guitarist.

## FRANCE AND RUSSIA

Marco arrived in Paris in 1820. His initial performances gained little public notice and he supported himself by giving guitar lessons. He began publishing his compositions this year with only the *Tema con variazioni* [MVDC 101]<sup>2</sup> and *8 Walses d'une difficulté progressive* [MVDC 102] known to have been printed. The *Tema* is listed as his op. 5 and the *Walses* as op. 20. Perhaps he had indeed composed eighteen other early works that are unknown.

The guitar competition in Paris was intense, with Carulli and Carcassi at the height of their popularity. He realized that in order to become a virtuoso he would have to study harder and look for a city with less guitar competition. Giuliani and Legnani had already established reputations in Vienna and there were no benefits at the time to move south back to Italy or to Spain. The only choice was to go north.

He became acquainted with the Russian nobleman Petr Vassilievitch Miatleff, the son of the governor of Siberia. Miatleff invited him to become his librarian in St. Petersburg. They arrived in St. Petersburg in April 1821. As Miatleff's librarian Marco must have had free time to indulge in his artistic pursuits. He translated twelve of Alphonse de Lammartine's twenty-four *Méditations poétiques*.

Marco initially performed at Miatleff's house and then other salons. His first public appearance in St. Petersburg was on December 21, 1821 in the Hall of the Philharmonic Society on Nevski Boulevard. In this concert he performed a fantasia with variations on the march of Count Wittgenstein [MVDC 103]. It was popular enough to have been published and available in all the music stores.

A year after his first public concert he performed on December 22, 1822 in the same location. In this concert he performed a potpourri of operatic themes by Rossini. This work is not known to have been published, but it was likely related to a composition with a similar title only known in manuscript form, *Pot-pourri sur des airs de Rossini* [MVDC 104].

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1 This biography is a reduction of the most complete book on Zani de Ferranti: Marc G. S. Van de Cruys, *The King's guitarist: The life and times of Marco Aurelio Zani de Ferranti (1801-1878)* (Wijnegem: homunculus, 2005). Footnotes from the original will not be included unless new information not originally in the book is presented.

2 MVDC numbers refer to the Zani de Ferranti works classification system used in *The King's guitarist*. Numbers starting with "1" refer to guitar solo, "2" guitar duo, "3" guitar trio, "4" guitar and flute, "5" guitar and piano, "6" guitar and string quartet, "7" guitar and voice, "8" theoretical works on the guitar, "91" voice and piano, "92" violin, cello and piano, and "93" piano solo.

For unknown reasons he left the employment of Miatleff and took up a new position as secretary to Prince Naryshkin, a nephew of the Tsar. During this time Marco perhaps became entangled in secret societies or political games as he was arrested along with several others some time in early 1824. He was tried and sentenced to four months imprisonment and then was to be deported to Siberia. His deportation to Siberia was converted to an expulsion from Russia and Marco was set on a ship sailing west.

## EXILE OF EUROPE

Marco possibly disembarked at the first stop of the ship as he later told his son in a letter that he lived in Denmark for a while. Later documents mention his time in Elsinore and Copenhagen. How he supported himself during this time is unknown, although he may have been giving lessons on the guitar. The duration of his stay was constrained by the likely confiscation of his passport by Russian authorities causing him to request a new one while living in Elsinore.

During his trip back south he fell severely ill in Hamburg, and came close to dying. After recovering, he remained in Hamburg for some time, giving several concerts in the city and becoming involved with the sixteen year old daughter of a wealthy banker. The relationship and the possibility of the banker father uncovering Marco's recent incarceration are unknown, but the result was his banishment from Germany on the authority of the Prussian Emperor himself. Again Marco was put on a ship sailing west.

He arrived in Brussels as early as June 16, 1825, yet departed for Paris within a week. He initially was denied entry but eventually succeeded in reaching Paris. He began publishing again, releasing two major didactic works: *Étude des tons favoris de la guitare op. 49* [MVDC 107] and *44 Exercices dans tous les tons de la guitare op. 50* [MVDC 108]. If Marco was indeed numbering his opus numbers sequentially then he must have been continually composing during his time in Russia. The *Étude des tons* was dedicated to Luigi Legnani and the *44 Exercices* was dedicated to Ferdinando Carulli. This indicated he was well acquainted with the most popular guitarists of Paris. Also at this time he published his *Variations brillantes sur le chœur des chasseurs de Robin des Bois op. 46* [MVDC 106].

One and half years after arriving in Paris Marco was arrested and expelled from France, most likely due to his political leanings and involvement. This time he crossed over to England where he was employed by a London solicitor named Orloff. In the summer of 1827 he attempted to return to Paris but was arrested again and forced to leave.

## BRUSSELS

Marco arrived in Brussels on August 8, 1827. Brussels had many active secret societies and he may have felt at home among the radical and liberal ideas. It was here that he wrote his first major work of poetry, the *Canto Eleuterico*, which alludes to events in Italy in 1821 regarding the uprising in Naples against King Ferdinand I and the subsequent resignation of King Victor Emmanuel. Due to the politically volatile nature of the book, he published under the pseudonym Marco Bolognese.

Marco's troubles with the police continued in Brussels, with the Director of the police remembering St. Petersburg newspaper reports from years prior describing the arrest of conspirators, including Marco. The Director requested that Marco be forced to leave Brussels. The Minister of Justice agreed yet also allotted 40 florins for travel expenses. He was given eight days to leave and on October 16, 1827 he left for Tournai, but instead went to Ghent. The police eventually noticed and arrested him again. He was forced to leave and headed towards Aachen. As he was still banned from Germany he would not be successful in crossing the border and decided to stay in Liège.

While in Liège he published three compositions: *Fantaisie Variée Sur l'Air de Caraffa: O cara memoria!* [MVDC 109], *Fantaisie Variée Sur l'Air de Cenerentola: Non più mesta accanto al fuoco* [MVDC 110], and *Fantaisie Variée sur la Romance d'Othello: Assisa appiè d'un salice* [MVDC 111].

Marco had written to the King requesting to be allowed to remain in the Netherlands, and in Liège was informed by the police that the King had granted his request. He returned to Brussels and reduced his political activities to assure his continued stay in the city. The police continued to keep watch on him and through their report we learn that he supported himself giving private lessons in Italian and music.

He became romantically involved with one of students, Trinetta Julie van Bever, and proposed marriage. In the process of obtaining the necessary paperwork the wrong entry of his deceased brother was copied from the bap-

tismal record and as the birth certificate was legalized, the wrong birth information became a matter of record and was even repeated by later biographers. Another requirement for the marriage was permission from Marco's father. The representatives arrived at his father's house on November 14, 1829 and he refused to give permission. Other attempts were made to get his permission on December 15, 1829 and January 16, 1830 with him refusing permission each time with no reason given. Marco and Julie finally wed without his father's permission on April 24, 1830. The initial happiness of the marriage was soon disturbed by the events of August 1830.

The riots initiated by the opera *La muette de Portici* by Daniel Auber consumed the city. Marco naturally took the side of the Belgians and was honored for his bravery in a poem dedicated to him by Pietro Giannone. Due to the Belgian revolution and similar events in France, he no longer had a concern for his travels and was able to visit Paris freely.

Marco and Julie moved to Paris and their son Jules César was born on February 12, 1831. In Paris he continued composing poetry and renewed his interest in the guitar. However, the guitar competition was still as intense as before, now with Giulio Regondi the biggest star. This probably contributed to his decision to make his "debut" in Brussels. This occurred on January 21, 1832 in the Salle de Waux-Hall. Another concert on February 14 at the Salle de la Grand Harmonie was attended by King Leopold I.

Throughout 1832 and 1833 he performed frequently, often receiving rave reviews plus the typical comments of the time considering the guitar an "ungrateful instrument." In 1832 he announced the subscription publication of a full edition of his works for guitar, the *Édition Complète des Œuvres de Zani de Ferranti*. Forty were announced, although only 32 are known to have been published.

Through his concerts, teaching, and publications he continued to improve himself financially. In 1833-1834 he was appointed guitar teacher at the Gaggia-Institute. He had gained a reputation in Brussels yet still sought wider recognition. François-Joseph Fétis would be the one who could make this happen.

## YEARS OF GLORY

Marco decided to invite Fétis to his concert on January 4, 1836 in the Salle de Waux-Hall. Unfortunately, Fétis could not attend due to illness, but Marco persisted and set up a private audition. Fétis was so impressed by the talent of Marco that he published a long and now well-known article in the *Revue Musicale* titled *La Guitare et M. Zani de Ferranti*. Fétis praised his virtuosity and was impressed at his abilities on the guitar tuned in E as well as in normal tuning. Fétis also remarked how Marco was able to make his guitar "sing." This article succeeded in gaining more attention for Marco outside of Brussels.

Fétis offered Marco the job of Italian teacher at his Conservatoire. At the time the guitar was not recognized as a Conservatoire instrument. Italian was considered mandatory for singers and would have been an important position. The position would provide him needed financial benefits and associations with eminent colleagues. On December 16, 1834 he was officially appointed professor of Italian.

The high point of 1834 was a chance to meet Paganini during his concert tour of Brussels. On March 20 Marco visited Paganini and during their discussion admitted that he suffered from stage fright. Paganini responded with a suggestion to "imagine that the heads of the spectators in the room are a field of cauliflowers." After Marco performed some of his own compositions, Paganini wrote a note expressing his admiration for the guitarist. Marco framed the note and Fétis published it in the *Revue Musicale* to add further support to his previous article on Marco. Paganini's note reads as follows:

I have heard to my great satisfaction several compositions for the guitar executed by Signor Ferranti with the greatest clarity and expression and I affirm that the said artist is superior to all other celebrities I have heard in Europe.

Niccolò Paganini

Paganini was friends with many guitarists including Carulli, Giuliani, and Legnani. He also, of course, composed for and played the guitar himself.

Marco was appointed "Honorary guitarist to the King" on December 5, 1834. Undoubtedly Fétis had some involvement in this appointment. While Marco received a small financial gift from this appointment, the primary purpose was honorary. For Marco this had great benefits as he was able to use the title in concerts and publications. His first public use of the title was a concert on December 31, 1834 in the Salle du Grand Concert. He announced the first performance of his *Grand Rondo de Concert for guitar and string quartet* [MVDC 607].

This was perhaps the same composition later reduced for piano and presented in this edition. Unfortunately the orchestra did not show up and he had to perform a solo work *Fantaisie variée sur un thème favori du Freischütz* [MVDC 113]. Additionally, he performed two other solo works: *Fantaisie sur un air de la Cenerentola* [MVDC 110] and *Caprice sur la dernière pensée de Weber* [MVDC 155].

Marco's second son, Georges, was born on August 8, 1834. Six months later he began a concert tour. His first stop was The Hague in Holland with a concert on April 5. It was in this concert he was able to present the first performance of his *Grand Rondo*. The concert review mentions his "singing" tone which would become a common theme in reviews of his later concerts.

After Holland he traveled to England and remained there through the summer. During this time he published his *God Save the King Fantaisie variée pour Guitare avec accompagnement de deux violons, viole, violoncelle & basse* [MVDC 602] dedicated to the Queen of England. He in fact performed this work for Queen Adelaide and other noble ladies.

On his return to the Continent he stopped again at The Hague and in his concert on October 27 performed three new concert pieces for guitar and string quartet. This was the last time he would perform compositions with string quartet in concert.

He then went to Paris, arriving on January 31, 1836. He performed at least twice in March, once as a guest in a concert by Henri Herz, and then in a concert he organized himself with Henri Herz as a guest. Interestingly, both Fernando Sor and Dionisio Aguado attended the second concert. The only composition that appears to have been published at this time was his *Souvenirs d'Actéon* [MVDC 177] based on Daniel Auber's latest opera.

After Paris he performed in Bourges at the end of May. This appears to have been the end of his concert tour in France as he then returned to Brussels. By October he was on the road again in The Hague. It was at this time he began advertising his new *Édition Complète des Œuvres de guitare composées par M. A. Zani de Ferranti* of 40 compositions in 60 installments. In support of the subscription Marco writes an article about the guitar. He states his low opinions of other guitarists such as Sor, Carulli, Giuliani, and Legnani. He followed the announcements with a concert at the end of November. After another concert on January 11, 1837 he remained in The Hague a while longer, returning to Brussels at the end of February.

He gave a few concerts in Brussels in this year and in the one on December 23 he invited a Mr. Modena to recite fragments of Dante's work. This shows Marco's continued interest in poetry and literature, and would foreshadow his upcoming move away from the guitar. In this year he published a new work of poetry, *I sette Re*, translated from a French original by Lammenais.

**ANNONCES.**

**ÉDITION COMPLÈTE**  
DES  
**ŒUVRES DE GUITARE**  
COMPOSÉES PAR  
**M.-A. Zani de Ferranti.**  
40 ŒUVRES EN 60 LIVRAISONS.  
**CATALOGUE.**

Op.	Liv.	
1	1	FANTAISIE VARIÉE sur un motif favori du Frey-schutz.
2	2	FANTAISIE VARIÉE sur la Tyrolienne de S. Gall.
3	3	FANTAISIE VARIÉE sur une cavatine favorite de Tancredi.
4	4	SIX MÉLODIES nocturnes originales.
5	5	FANTAISIE VARIÉE sur un motif de Cenerentola.
6	6	INTRODUCTION et RONDO.
7	7	SIMPLES VARIATIONS sur une mélodie originale.
8	8	FANTAISIE VARIÉE sur la romance d'Otello.
9	9	FANTAISIE VARIÉE sur : Une Robe légère, de Marie.
10	10	24 ÉTUDES, 1re partie.
11	11	FANTAISIE VARIÉE sur une cavatine de Caraffa.
12	12	VARIATIONS sur un motif d'Aline.
13	13	LA HONGROISE. — Introduction, variations et finale.
14	14	FANTAISIE VARIÉE sur une marche du Siège de Corinthe.
15	15	12 WALSES caractéristiques, 1re partie.
16	16	Dito. . . . . 2e —
17	17	FANTAISIE VARIÉE sur l'air : <i>Was ich dir früh aufsteh.</i>
17	18	24 ÉTUDES, 2e partie.
18	19	SIX VARIATIONS sur la Tyrolienne.
19	20	GRANDES VARIATIONS sur la Tyrolienne de Guillaume Tell.
20	21	FANTAISIE VARIÉE sur la romance du Castel.
21	22	VARIATIONS sur un air de la Famille Suisse.
22	23	CONCERTANTE pour deux guitares.
23	24	FAUST, poème musical, 1re partie.
—	25	Dito. . . . . 2e —
—	26	Dito. . . . . 3e —
—	27	Dito. . . . . 4e —
—	28	Dito. . . . . 5e —
—	29	Dito. . . . . 6e —
—	30	Dito. . . . . 7e —
—	31	Dito. . . . . 8e —
24	32	24 Études, 3e partie.
25	33	POLONAISE concertante pour trois guitares.
26	34	DÉLASEMENS. — Recueil d'airs réduits ou composés. . . . . N° 1.
—	35	Dito. . . . . 2.
—	36	Dito. . . . . 3.
—	37	Dito. . . . . 4.
27	38	FANTAISIE VARIÉE sur l'air anglais : <i>Oh no we never mention her!</i>
28	39	TROIS SOUVENIRS DE MOÏSE. — Divertissement avec accompagnement de quatuor, ou piano.
—	40	Les mêmes. Pour deux guitares.
29	41	RONDOLETTO à la Cosaque.
30	42	GOD SAVE THE KING, varié avec accompagnement de quatuor.
31	43	SEPT THÈMES, arrangés et variés pour étude:
—	44	N° 1. — Rossini.
—	45	2. — Weber.
—	46	3. — Beethoven.
—	47	4. — Bellini.
—	48	5. — Mozart.
—	49	6. — Masini.
—	49	7. — Air russe.
32	50	FANTAISIE VARIÉE sur la dernière Pensée de Weber.
33	51	FANTAISIE VARIÉE sur trois romances anglaises.
34	52	TAEDET ANIMAM MEAM VITAE MEAE. — Caprice.
35	53	SOUVENIR DE LA HAYE. — Fantaisie variée sur une romance favorite.
36	54	RONDO FANTASTIQUE, avec accompagnement de quatuor et triangle.
37	55	FANTAISIE VARIÉE sur la chansonnette du Carnaval de Venise.
—	56	La même, avec accompagnement de quatuor.
38	57	FANTAISIE VARIÉE sur la Calabraise.
39	58	» sur le Volkstied.
40	59	GRAND CONCERTO, avec accompagnement de quatuor. . . . . 1re partie.
—	60	Dito. . . . . 2e »

Dès qu'il y aura cent souscripteurs, on commencera la publication; et on la continuera sans interruption. a. b. b.

## AMERICA

In the late 1830s Marco's concert activities were very few and after 1837 few new compositions were published. Marco preferred to write poetry now and Fétis set him up as a music critic. He worked for newspapers such as *La Belgique musicale*, *Guide Musicale de Bruxelles*, *L'Émancipation* and *L'Éclair*. Marco's retirement from performing and preference for literature may have had a connection to the birth of his third son, Jules, who was born on August 26, 1840.

The musician who made the biggest impression on Marco at this time was Hector Berlioz. His compositions were very new to the Brussels audience and were not appreciated by the old school musicians, including Fétis. Marco, however, was excited by the music. He frequently discussed his difference of opinion with Fétis, and one discussion was captured in the memoirs of Berlioz.

He appeared to be happy as a writer, so much so that he denied he even knew how to play the guitar at all. He even ignored a concert by Francisco Huerta, for which he was criticized later. Even by his own admission that he was no longer interested in the guitar, this is the period in which he published an important collection of his works with the publisher Schott. These editions would prove to be the most obtainable of his compositions, reprinted numerous times through 1926 and available in many libraries. From 1840 through 1847 ten of his works were published under the series title *Collection des Œuvres Choisies par Zani de Ferranti*. In 1842 he published a collection of poetry, *Nuovi Frammenti*.

In 1837 Marco had submitted his application for Belgian naturalization. It was in 1841 that it was finally considered. On February 19, 1842 the naturalization application received enough votes to be granted, but for unknown reasons it was held back and the naturalization was not granted.

One of the most important musicians to Marco's career was the violinist Camille Sivori. All four concerts given by Sivori in Brussels in 1843 were reviewed by Marco. It was perhaps Sivori who convinced him to take up the guitar again. The first concert Marco organized in 6 years took place on February 27, 1845.

When Sivori decided to go on a concert tour of the United States he asked his friend Marco to act as his agent. Marco immediately began preparations while finding time to publish his first commentary on Dante's *Divina Commedia* in April 1846. Marco traveled to Liverpool, possibly organizing Sivori's later concerts in London, and then boarded the Great-Western on July 25, 1846 departing for New York. Two weeks later on August 10 he arrived in New York and immediately disliked the country. He would remain for six months planning Sivori's concert tour, although he would not accompany Sivori for the entire duration – Sivori would tour North and South America for four years.

Marco gave at least one concert while in the United States on January 22, 1847 in Richmond, Virginia. He also published a number of works for guitar with the publisher Philip Ernst & Son in New York: *La Ronde des Fées* (with a new *Finale*) [MVDC 112], *Six Mélodies Nocturnes* [MVDC 116], *Andante de Beethoven* [MVDC 144], *La Sérénade de François Schubert* [MVDC 170], and *Souvenir de Fanny Elssler, The much Admired Cachucha* [MVDC 196].

On March 1, 1847 Marco boarded the Cambria in New York to return to Liverpool. He remained in England for a while and visited Edinburgh before returning to Brussels.

## FAREWELL TO BRUSSELS

Upon his return to Brussels he appears to have withdrawn from public life and even in the guide to Brussels' artists and musicians he was only listed as a teacher in Italian at the Royal Conservatoire. No mention was made of him as a guitarist or a guitar teacher. He perhaps earned enough from his management of Sivori's American tour that he could then devote himself to literature. His primary work was now a commentary on the work of Dante Alighieri.

Around this time his wife Julie developed some kind of mental disease and was sent to Geel, her hometown, which had a reputation for the care of the mentally ill.

Marco did not return to the guitar until 1850. Possibly a visit by Nikolai Petrovich Makaroff helped to renew his interest. Makaroff was a wealthy Russian who dedicated much of his energies to the guitar. He was very interested in finding the best guitarists of the time, and on his way to London to visit the International Exhibition of 1851 he met several guitarists. Makaroff recalls the following from his meeting with Marco:

From Mainz I went to Brussels, where I met the famous Zani de Ferranti, then Court-Guitarist of the Belgian King. He was a man of fifty, brilliant and well educated, polite and gracious of manner. I knew that during the last years of the reign of Emperor Alexander I, he had visited Russia, and he had dedicated one of his compositions to Empress Elizabeth. Zani received me with great kindness. His six-string guitar, too, was rather simple, and came from Paris. He told me he had almost given up the guitar completely, to devote his time to musico-literary efforts, but nevertheless played for me the *Rosenwalzer* by Strauss, and did so excellently.

During our conversation however, I discovered he belonged to the old-fashioned school of guitar playing, since he was opposed to the addition of strings to the six-string instrument. Rejecting the thought of any need or value of such addition, he firmly maintained the *status quo* of the guitar in this respect.

Makaroff was a firm believer in increasing the string count of the guitar as a way to help it compete with the piano. In 1856 he organized a competition for guitar composition and construction to be judged in Brussels, with rules that the guitars must be large and preferably ten-stringed.

Either due to Makaroff's visit or financial needs, Marco organized a concert for February 25, 1850 in the Salle du Waux-Hall. The concert drew a large audience and was well received. Surprisingly he did not follow up on this concert until two years later on March 17, 1852, and in fact it was advertised as a "farewell" concert. He was accompanied in this concert by his student Euphémie Wittmann on the piano. This appears to be the first concert in which he performed works with piano accompaniment.

He had apparently already made plans to leave the country which was unrelated to the death of his wife Julie two weeks later on March 30. Marco and Euphémie may have visited Hamburg and other cities in Germany but his next concert was in Cologne on May 18 where he again performed works for guitar and piano with Euphémie.

Based on new discoveries in the Schott archive at the Bayerische Staatsbibliothek it is clear that Marco revised all of his *Collection des Œuvres Choies par Zani de Ferranti* works during the years 1850 to 1854 and they were reprinted.<sup>3</sup> The publishing records of the Schott company archive detail the exact dates and number of copies for each of Marco's editions: 200 copies of the first eight opus numbers in 1840-41 and 150 copies of the final two opus numbers in 1847 were originally printed. After the revisions, only 25-50 copies were printed every few years up until the last print run of 200 copies each in 1926.

## RETURN TO ITALY

Based on correspondence by Marco he appears to have returned to Brussels by February 1853 and in November 1854 visited Ghent. His commentary on the *Inferno* of Dante Alighieri was completed in 1854. He could not find a publisher and could not afford to publish it privately. He decided that in Italy he could more readily find a publisher for this book and some of his other literary works.

The travel to Italy probably served multiple purposes. Euphémie Wittmann was born in Brussels on November 23, 1834 and was only eighteen at the time of the farewell concert. A marriage in Brussels might have been somewhat scandalous. Marco also intended to showcase her talent on the piano by organizing concerts for her.

On the way to Italy they first stopped in Paris and Marco performed in the house of Alexandre Dumas on January 31, 1855. They did not remain in Paris long and were in Italy by April. Their first destination was Bologna where Marco and Euphémie were married on May 5, 1855.

Marco quickly found a publisher for his book titled *Di varie lezioni da sostituirsi alle invase nell'Inferno di Dante Alighieri*. After its publication it received much notice in the newspapers.

The first documented concert occurred on June 1, 1855 with another some months later on January 7, 1856. They travelled to Modena for a concert on January 17. They continued to travel and give concerts in Milan, Innsbruck, Genoa, and then Triest. At this point on their travels Marco writes of an *Événement fatale*, which appears to be related to the death of Euphémie. No details of her death have been located.

The death of his wife affected Marco greatly. He returned to Milan and remained there supporting himself by selling Italian translations of popular novels by Dumas, de Musset, Ruccho, Newmann, and Combalot. He decided to return to Paris and gave concerts along the way to finance his journey. His first concert was in Nice

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<sup>3</sup> B. Schott's Söhne: Druckbücher des Verlags B. Schott's Söhne, Mainz – BSB Ana 800.C.II.Druckbücher. 2: Druckbücher des Verlags B. Schott's Söhne, Mainz, Druckbuch 2, 5861-7952 – BSB Ana 800.C.II.2 and B. Schott's Söhne: Druckbücher des Verlags B. Schott's Söhne, Mainz – BSB Ana 800.C.II.Druckbücher. 3: Druckbücher des Verlags B. Schott's Söhne, Mainz, Druckbuch 3, 7953-10140 – BSB Ana 800.C.II.3

and then he travelled on to Cannes giving a concert on April 8, 1858. The Cannes concert was a great success with Marco performing by himself since he could not find any musicians to take part. As most concerts at this time were *soirées musicales* showcasing the talents of multiple artists, a solo concert was uncommon. Once he arrived in Paris he supported himself teaching Italian, giving guitar lessons and organizing a few concerts. His first concert there was on February 12, 1859. He later gave a repeat solo concert in Cannes, performing alone for more than three hours.

While in Paris he befriended many artists and musicians, among them Auber and Rossini, and apparently visited Rossini often.

## THE FINAL YEARS

On November 11, 1860 Marco travelled to Liverpool to visit his son César. Prior to the trip he sent his son several documents and instructions on how to promote his upcoming arrival and intended concerts. In his letter of September 2, 1860 he writes to his son:

“...You must announce in three or four of the principal newspapers in Liverpool that signor Zani de Ferranti, Guitarist of H. M. the King of the Belgians, ex-Professor of Italian Language and Literature at the Royal Conservatoire of Brussels and author of the celebrated commentary on the Divine Comedy of Dante Alighieri, is about to arrive in Liverpool to give his Lectures on Italian Literature of the Renaissance, which have been a tremendous success in Paris; and that to render them still more attractive, he will follow each Lecture with a musical interlude, in which he will play several of his compositions for the guitar which have so warmly been applauded in Europe and America...”

As further promotion Marco suggested that César make a hundred copies of his portrait and distribute to all bookstores, music sellers and shops. The success of his lectures in Liverpool are unknown. On January 26, 1861 he travelled to London with the intention of giving his lectures there. They were not a success due to his original high price of admission, later reduced to encourage more attendance, and decision not to play the guitar. The audience of London seemed more interested in hearing him perform than lecture on Dante.

In May 1861 he went to Brussels and on to Paris, but did not stay long as he was back in Brussels in early 1862. Based on letters to his son he was in financial straits, only teaching the guitar to support himself.

Marco's last major compositions were the 48 *Mélodies Bibliques* for Violin, Cello, and Piano. He had shared them with Rossini in Paris in 1860 and Fétis in Brussels in 1862. He also presented a copy of the first twenty-four to King Leopold I. Rossini and Fétis offered high praise for his compositions, although it appears Marco was never able to get them performed and they never met the success he had hoped for.

In July 1863 Marco travelled to Liverpool again to visit his son César. Marco's financial situation was deteriorating again even with the publication in Paris and Brussels a number of his compositions for voice and piano. He returned to Brussels in 1864 to present an ode and a hymn for the thirty-third anniversary of the reign of Leopold I, with the intention of receiving financial compensation. This income allowed him to visit César in Liverpool again and see his new-born grandson, Sebastian.

Over the next few years he frequently moved between Brussels and Paris, continuing the research for his commentary on Dante's work. When he completed the *Grand Commentary* in 1867 he had no financial means for its publication. His solution to this issue was to organize a lottery and the winner would receive his concert guitar. Certainly Marco owned more than one guitar, yet giving away one was a significant indicator of the end of his performing career. He directed the sales of tickets to the nobility with the list of purchasers including King Leopold II and others. However, he ran into problems as lotteries were forbidden in France. Whether the lottery was completed and the guitar given to the winner is unknown.

Due to the war of Prussia against France, Marco remained in Brussels working on his memoirs, plans for adaptations of his guitar works, the publication of his *Grand Commentary* and revisions to some of his volumes of poetry. To replicate the success of the publication of his commentary on the *Inferno* years earlier, Marco decided to go to Milan to better his chances of finding a publisher. However, he was not successful in finding a publisher. While in Milan he attempted to get his *Mélodies Bibliques* published by Ricordi but only succeeded in getting his *Fantaisie Variée sur le Carnaval de Venise* [MVDC 159] published. His only work for piano solo, *Tema con variazioni* [MVDC 9301], was published at this time by the Milanese publisher, Mariani.

Marco was not earning enough with his publishing to continue to live in Milan. He then received news that his successor at the Brussels Conservatoire had died and the position was open again. Marco immediately left

for Brussels and arrived on April 10, 1874, only to find out that he was too late and the position was already filled.

Marco's health had been deteriorating for some time and he blamed the bad weather in Belgium. The physicians he consulted suggested a warmer climate and he decided this time to go to Pisa. Despite his poor health he was already making plans for lectures on Dante immediately after his arrival on June 24, 1878. His health continued to worsen and in October he suffered a stroke. He died on November 28. Sadly, in Pisa at his death he was not recognized as the great artist he had been. Attempts to find the site of his grave have been unsuccessful. Belgian and French newspapers reported his death but he was soon forgotten.

In the late 19th and early 20th century in the United States his music was considered among the best of the European masters. Some of his works were performed, discussed in guitar journals and shared among guitarists. Some guitar collectors claimed to have manuscripts of his method and other works. Hopefully these can be uncovered and bring to light more of the wonderful music that Marco composed.

# CATALOG OF WORKS FOR GUITAR AND PIANO

## *Trois souvenirs de Moïse – Divertissement avec accompagnement de quatuor, ou piano.*

MVDC 501

No manuscript or printed edition has been found.

Probably based on the guitar duo version *Trois Souvenirs de Moïse Divertimento pour Deux Guitares par M. A. Zani de Ferranti op. 40* [MVDC 202] only located as manuscripts in the Koninklijk Conservatorium Brussel and University of Sydney.

A version for quartet *Trois souvenirs de Moïse, blquette musicale pour guitare composée et exécutée par Zani de Ferranti, avec accompagnement de quator* [MVDC 601] was first performed in the Salle Diligentia at The Hague on October 27, 1835.

Listed as Op. 28 in the 1836 announcement for *Édition Complète des Oeuvres de Guitare composées par M.-A. Zani de Ferranti* (and possibly included in the earlier collections, lists for which have not been seen).

## *Concertino / Pour la / Guitare / avec accompagnement de Piano obligé / Par / M. A. Zani de Ferranti / Op: 35.*

MVDC 502

The incomplete manuscript is located in the Koninklijk Conservatorium Brussel (33196-12).

## *Caprice pour piano / et guitare / [Zani de Ferranti?].*

MVDC 503

A manuscript is located in the Koninklijk Conservatorium Brussel (33196-12).

The title comes from a pencil annotation on the verso of the first page of music.

The theme is “Montagnard ou berger” from the second act of Daniel Auber’s *La Fiancée*.

## *La Ronde des Fées, pour guitare, avec accompagnement de piano.*

MVDC 504

No manuscript or printed edition has been found.

Probably based on the solo guitar version *La Ronde des Fées* [MVDC 112] published possibly as early as 1829. The 1840 Schott edition of this work labeled as Op. 2 is available in many libraries.

First performed in the Salle du Waux-Hall in Brussels on March 17, 1852.

## *Scène et Valse du Sabbat, pour guitare, avec accompagnement de piano.*

MVDC 505

No manuscript or printed edition has been found.

First performed in the Salle du Waux-Hall in Brussels on March 17, 1852.

*Sicilienne originale, pour guitare, avec accompagnement de piano.*

MVDC 506

No manuscript or printed edition has been found.

First performed in the Salle du Waux-Hall in Brussels on March 17, 1852.

*Meine letzte Fantasie [Ma dernière fantasia], für Gitarre, mit Begleitung des Piano.*

MVDC 507

No manuscript or printed edition has been found.

Probably based on the solo guitar version *Ma dernière fantasia* [MVDC 164] published by Schott in 1841. The Schott edition of this work is labeled as Op. 4 and is available in many libraries.

First performed in the Casino in Cologne on May 18, 1852.

*Cenerentola, Fantasie für Gitarre in E dur, mit Pianoforte-Begleitung.*

MVDC 508

No manuscript or printed edition has been found.

Probably based on the solo guitar version *Fantaisie Variée pour guitare seule Sur l'Air de CENERENTOLA: Non più mesta accanto al fuoco* [MVDC 110] published in 1828.

First performed in the Casino in Cologne on May 18, 1852.

*No. 9 / Grand Rondo.*

MVDC 509

A manuscript is located in the "M. A. Zani de Ferranti Collection," Rare Books and Special Collections, the University of Sydney Library.

A version for quartet *Grand rondo de concert, pour guitare, composé et exécuté par Zani de Ferranti (avec accompagnement de quatuor.)* [MVDC 607] was first performed in the Salle Diligentia in The Hague on April 5, 1835.

## DGA Editions Catalog

J. K. Mertz <i>Opern-Revue, Op. 8, Nos. 1-8 Volume I</i>	DGA 101
J. K. Mertz <i>Opern-Revue, Op. 8, Nos. 9-16 Volume II</i>	DGA 102
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