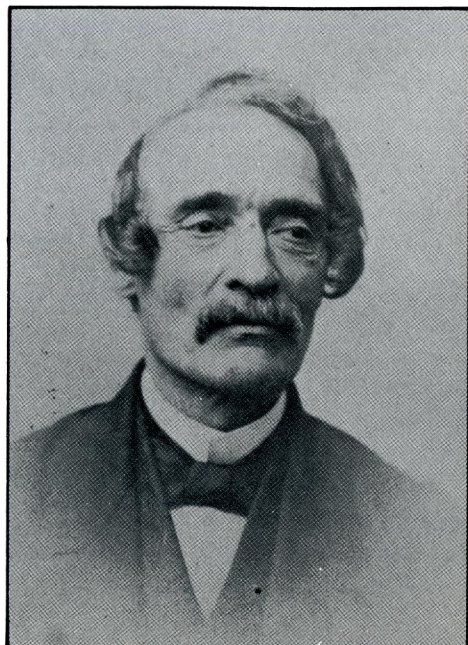


Chandos

CHAN 8512



Marco Aurelio Zani de Ferranti

© 1987 Chandos Records Ltd. © 1987 Chandos Records Ltd.
Printed in West Germany / Imprimé en Allemagne
CHANDOS RECORDS LTD, LONDON, ENGLAND

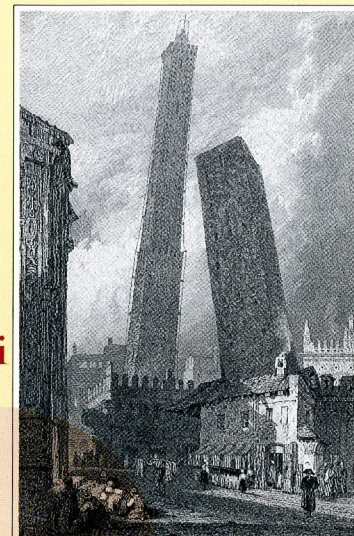
Chandos

DIGITAL

The
Guitar
Music

of
Marco Aurelio
Zani de Ferranti
and
José Ferrer

**SIMON
WYNBERG**
Guitar



Sponsored by Basil de Ferranti

**MARCO AURELIO ZANI
DE FERRANTI**
(1801-1878)

1. Fantaisie Variée sur la Romance
d'Otello 'Assisa à piè' Op.7 (10:35)
2. Six Mélodies Nocturnes Originales
Op.41a, Nos.1-4
1. Le Souvenir (1:30)
2. La Mélancolie (1:56)
3. Le Désir (1:47)
4. La Joie (0:52)
3. Ronde des fées Op.2 (6:05)

JOSÉ FERRER
(1835-1916)

1. Vals (1:43)
2. L'Étudiant de Salamanque:
Tango, Vals (2:41)
Dedicated to Madame Valentine Sarrut
3. La Danse de Naiades:
Larghetto, Mouvement de Mazurka (3:20)
Dedicated to Madame Thérèse Wurgler
4. Belle: Andante, Gavotte (2:34)
Dedicated to Mlle. Belle Wooden

**MARCO AURELIO ZANI
DE FERRANTI**

5. Exercice Op.50, No.14 (0:56)
6. Nocturne sur la dernière pensée
de Weber Op.40 (9:16)

TT = 43:37

SIMON WYNBERG, Guitar

The guitarist Marco Aurelio Zani de Ferranti is barely known today and the Ferranti name is now not associated with music, but with the achievements of his grandson Sebastian, the founder of the electronics and communications company Ferranti PLC. But in 1859 none other than Hector Berlioz wrote in the *Journal de Débats*:

Permit me to praise you again, in terms of the highest possible praise and indeed genuine amazement, of a master unique in his field... I have just heard Zani de Ferranti the last, yet the foremost, of guitarists. It is truly impossible to imagine the effects Zani de Ferranti draws from that meagre instrument which is so limited and therefore so difficult. With a Paganinian technique Zani combines a communicative sensibility and an ability to sing that few, as far as I know, have ever possessed before... One could spend night after night listening to Zani: he soothes you, magnetises you, and it is a painful jolt when, as the last chord of his poor instrument evaporates, a prosaic silence abruptly descends. It should be added that he writes excellent music for the guitar and that, to a large degree, the charm of his compositions contributes to the spell he casts over the listener.

Rossini, Paganini, Marie Pleyel and the critic François Joseph Fétis hailed Ferranti with equal enthusiasm, and his circle of friends and collaborators — Europe's cultural elite — included the singers Henrietta Sontag, Maria Malibran and Charlotte Marchisio and the celebrated violinist Camillo Sivori with whom he performed. His parallel career as a poet, translator and Dante scholar brought him into contact with important literary figures: the novelist Dumas (père), the poet Lammenais, the critic Deschamps and the Italian patriots Giannone, Gioberti and Foscolo. In addition to the acknowledgements of his musical peers, a nineteenth century 'Who's Who', newspapers and journals were unanimous in Ferranti's praise and there can be little doubt that, in terms of sheer instrumental technique, Ferranti was one of the most accomplished guitarists of the nineteenth century.

Ferranti was born in Bologna in 1801. His ancestors include not only two Venetian Doges but Pietro Andrea and Marco Antonio Ziani, pillars of the seventeenth century musical establishment and significant opera composers. From early youth Ferranti displayed a remarkable precocity for languages, poetry and music. His practical studies began late, around the age of twelve, but within four years he was an accomplished violinist. He then switched to the guitar making equally rapid progress. The reasons for this change are not quite clear but it was possibly due to Paganini's influence; the violinist was employed at the court of the Princess of Lucca, the town in which Ferranti studied.

By 1820 Ferranti was in Paris, moving to St. Petersburg shortly thereafter. Here he was engaged as librarian to the senator Miatleff and then as secretary to Count Narischkin, a cousin of Tsar Alexander I.

Following various political entanglements — he was ejected from Russia, Hamburg, and Paris (twice), probably a result of his outspoken anti-Austrian and *Risorgimento* beliefs — Ferranti settled in Brussels. After some years of financial struggle and obscurity, a series of concerts intended to reveal his revolutionary technical accomplishment launched him as one of Europe's top virtuosos. Tours to Holland, France, England, America and Italy were greeted with similar enthusiasm and in 1834 he was appointed honorary guitarist to King Leopold I of Belgium.

Ferranti's Dante studies, poetry, and his many translations were published throughout his career. He was married and widowed twice and had two sons by his first wife. The younger, Caesar, became a successful Liverpool photographer and established the English branch of the Ferranti family. It was Caesar's son, Sebastian, who became one of the most creative and eminent engineers of his generation and founded the *Ferranti* firm.

Towards the end of his life, as the guitar's popularity declined, Ferranti's musical success waned. He suffered increasing financial difficulties and on his death, in Pisa in 1878, his unpublished manuscripts, in particular a *Grand Commentary* on Dante's *Divine Comedy*, were his children's sole inheritance.

Ferranti's *Nocturne* Op.9 on 'Weber's Last Thoughts', a perennially popular nineteenth century air, has little to do with Weber but is in fact based on the work of the composer and conductor Karl Reissiger, his piano waltz Op.26 No.5, which was frequently borrowed and misattributed. 'La Romance d'Otello', the theme used for the *Fantaisie Variée* Op.7, was inspired by Rossini's opera *Otello* (not Verdi's, which was first performed nearly a decade after Ferranti's death). Rossini was a 'friend and admirer' of Ferranti, to quote from one of Rossini's letters to the guitarist, and warmly praised his set of piano trios, the *24 Mélo dies Bibliques*. Ferranti's attraction to Desdemona's 'Willow Song', one of the highlights of the third act of Rossini's opera, could have well been fired by Rossini's beautiful introduction and accompaniment for harp. The suitability of transcribing the aria for the guitar would have been obvious.

While both these fantasy-variation pieces have lengthy introductions and finales, the *Ronde des Fées* Op.2, a piece which Ferranti played with great success in America, comprises a simple introduction and rondo. The first half notates the extensive use of glissandi, a feature of much contemporary violin writing, while the second demands huge leaps across the

fingerboard. The *Exercice* Op.50 No.14 is drawn from a set of forty-four modelled on the Paganini violin Caprices and their counterparts for the guitar by Luigi Legnani.

While the guitar has enjoyed two 'golden ages' in the last two hundred odd years — one at the turn of the nineteenth century and another in the last few decades of this — its continued existence has always been guaranteed by pockets of zealous enthusiasts. José Ferrer was one of their number, and, like Ferranti, he has been largely overlooked today, possibly because of the success of his more famous colleague Francisco Tarrega. But although Ferrer's miniatures are technically less demanding than Tarrega's extravagant showpieces — certainly much less so than Ferranti's — they have the elegance and charm that one could well expect from a Parisian with Spanish roots.

He was born José Ferrer Esteve de Fujadas in Torroella di Montgri, near Gerona, on March 13, 1835 and studied first with his father and then with José Brocá. Little is known of his life, but in Paris he taught at the Institute Rudy and at the Académie Internationale de Musique and performed regularly, particularly at society soirées. Although he did compose some extended works, most of his compositions are short character pieces: vignettes dedicated to the various young ladies of different nationalities who comprised his musical clientèle. Later, Ferrer was appointed professor of guitar at the Conservatorio del Liceo in Barcelona, where he died in 1916.

© 1986 SIMON WYNBERG

A full biography of Zani de Ferranti, drawing on hitherto unexplored sources in the Ferranti family archives, is included with the edition of his selected works published by Chanterelle (Postfach 103909, 6900 Heidelberg 1, West Germany). All pieces by José Ferrer are included in Charme de la Nuit published by Faber Music, 3 Queen Square, London WC1. All these editions are researched and edited by Simon Wynberg.

Simon Wynberg was born in Edinburgh in 1955 and studied with Fritz Buss, later attending master classes with Narciso Yepes in Paris. He holds a masters degree in musicology from Goldsmiths' College, London and is a leading authority on the instrument's repertoire. Glowing reviews have followed pioneering recordings, performances and editions; to date he

has researched and edited more than two thousand pages of new music.

His first recording (with John Anderson), devoted to the nineteenth century guitar composer Napoléon Coste (ABR 1031 and ABT 1031, LP and Cassette) was received with unanimous critical acclaim, and he has gone on to issue further albums with oboe, *Concert at Castle Howard* (again with John Anderson, on ABRD 1083 and ABTD 1083, LP and Cassette), and a premiere recording of the hitherto unknown de Fossa guitar quartets (with members of the Gabrieli String Quartet, ABRD 1109 and ABTD 1109, LP and Cassette). This release generated great interest and was selected as one of *Gramophone's* 1985 records of the year. He has also recorded an album of nineteenth century ballads with guitar accompaniment and another of guitar duets by Coste and Mertz.

Simon Wynberg has appeared at a number of British festivals and recently participated in the Portugal 600 celebrations with the great Portuguese guitarist Carlos Paredes. He is a regular visitor to the USA, where he has performed for the last three summers at the Newport Music Festival. He has appeared in the UK and abroad with many singers, instrumentalists and ensembles.

In a family latterly more known for its interest in electronic engineering, the musical accomplishments of my great-great-grandfather, and the admiration afforded him by several of the great composers of his age, have been legendary — and intriguing. I am delighted therefore to have helped Simon Wynberg in bringing this music to a wider public.



A Chandos Digital Recording

Recording Producer: Martin Compton

Sound Engineer: Ralph Couzens; Assistant Engineer: Philip Couzens

Recorded in St. Michael's Church, Highgate, London on March 13 & 14, 1986

Front cover picture of Bologna reproduced courtesy of Mary Evans Picture Library

Cover Design: Christopher Sims; Art Direction: Janet Osborn



Simon Wynberg

Photo: Clive Barda

Chandos**CHAN 8512****MARCO AURELIO ZANI
DE FERRANTI**
(1801-1878)

1. **Fantaisie Variée sur la Romance d'Otello 'Assisa à piè'** Op.7 (10:35)
2. **Six Mélodies Nocturnes Originales Op.41a, Nos.1-4**
2. 1. Le Souvenir (1:30)
3. 2. La Mélancolie (1:56)
4. 3. Le Désir (1:47)
5. 4. La Joie (0:32)
6. 3. **Ronde des fées Op.2** (6:05)

SIMON WYNBERG, Guitar

DDD

TT = 43:37

JOSÉ FERRER
(1835-1916)

7. 1. **Vals** (1:43)
8. 2. **L'Étudiant de Salamanque:**
Tango, Vals (2:41)
Dedicated to Madame Valentine Sarrut
9. 3. **La Danse de Naiades:**
Larghetto, Mouvement de Mazurka (3:20)
Dedicated to Madame Thérèsita Wurgler
10. 4. **Belle:** Andante, Gavotte (2:34)
Dedicated to Mlle. Belle Wooden

**MARCO AURELIO ZANI
DE FERRANTI**

11. 5. **Exercice Op.50, No.14** (0:56)
12. 6. **Nocturne sur la dernière pensée de Weber Op.40** (9:16)

© 1987 Chandos Records Ltd. © 1987 Chandos Records Ltd.
Printed in West Germany / Imprimé en Allemagne
CHANDOS RECORDS LTD, LONDON, ENGLAND