

l'autographe

Genève

emnach von ungutem Gange Hr. König: 2
günstig allmähligst destinierten, und
Residenten Müller in Hamburg Aug
Zugung der Liquidation im Hof von die
Anzahl der Einheiten; Diese sind von
Christen! Tausend fünfzig, se
zum Residenten abzufordern, in un
ganzes an dem Herrn Generalen und
zum in Abzug der in Vergangenheit
intraget! auf seinen Prozess mitteilen

n. 126

l'autographe

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Autographs, manuscripts, photographs and autograph music scores

1. **Joséphine Baker** (Saint-Louis, 1906 - Paris, 1975)

Folies Bergère

Photographic portrait with autograph dedication signed of the American-born French dancer, singer and actress. She was among the most celebrated performers to headline the revues of the Folies Bergère in Paris. (17 x 23 cm). Photograph by Harcourt in Paris.

€ 240

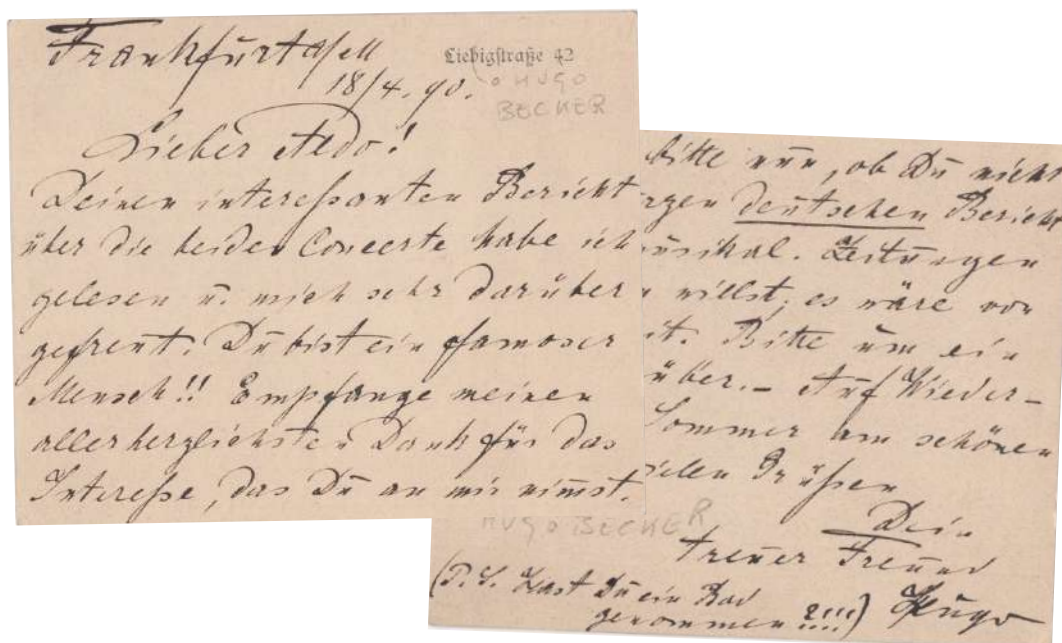


2. Hugo Becker (Strasbourg, 1863 - Grünwald, 1941)

Cello music

Autograph letter signed, dated "Frankfurt a/M 18/4. 90" by the German cellist and composer. He was pupil of Alfredo Piatti. Becker thanks his correspondent, presumably a journalist, for his article on his two concerts. 2 pp. On card.

€ 100



3. Arrigo Boito (Padova, 1842 - Milan, 1918)

Scapigliatura

Autograph letter signed, dated Vodo di Cadore "11 sett. [1885]" by the Italian composer and librettist. Along with Emilio Praga and his brother Camillo Boito, he is regarded as one of the prominent representatives of the Italian bohemian artistic movement called "Scapigliatura". The ancestors of Silvestro, Arrigo and Camillo Boito came from Val Cadore. Addressed to Marina Consonni: "...Partirò di qua domani l'altro. Mi mandi le lettere a Venezia Albergo d'Italia. Sospenda l'invio del Corriere. Ó ricevuto la Nuova Antologia...". 1 p. On postcard.

€ 150

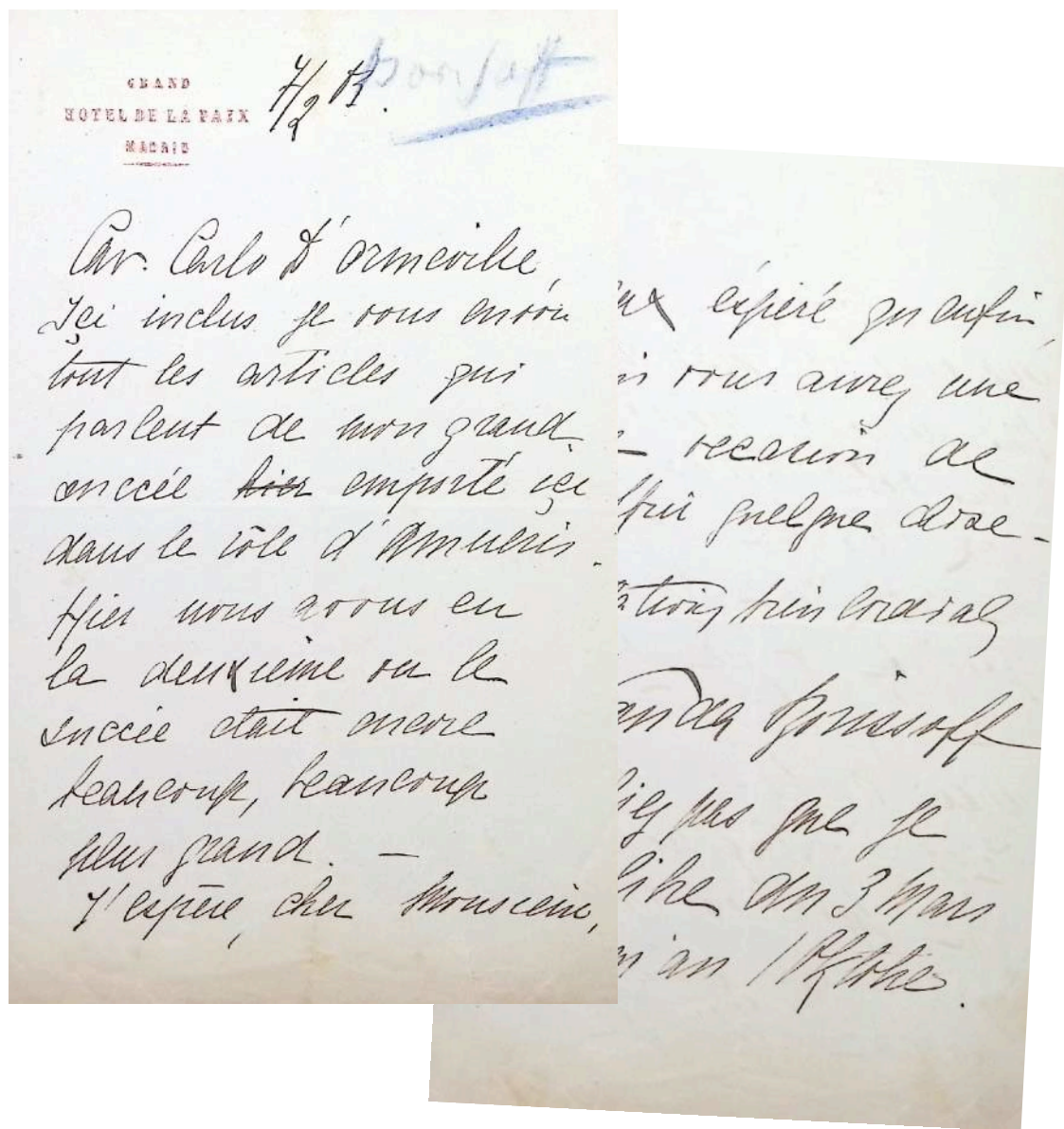


4. **Wanda Borisoff** (Russia 1870 ca.)

Amneris in Madrid

Autograph letter signed, dated "7/ 2 03" by the Russian mezzo-soprano. Addressed to the librettist Carlo d'Ormeville (1840 - 1924): "...ici inclus je vous envoie tout les articles qui parlent de mon grand succès emporté ici dans le rôle d'Amneris...". 3 pp. In-8. With letterhead "Grand Hotel de la Paix/ Madrid". Included: photographic portrait of the mezzo-soprano on postcard (8 x 12 cm). Photograph by Alterocca in Terni.

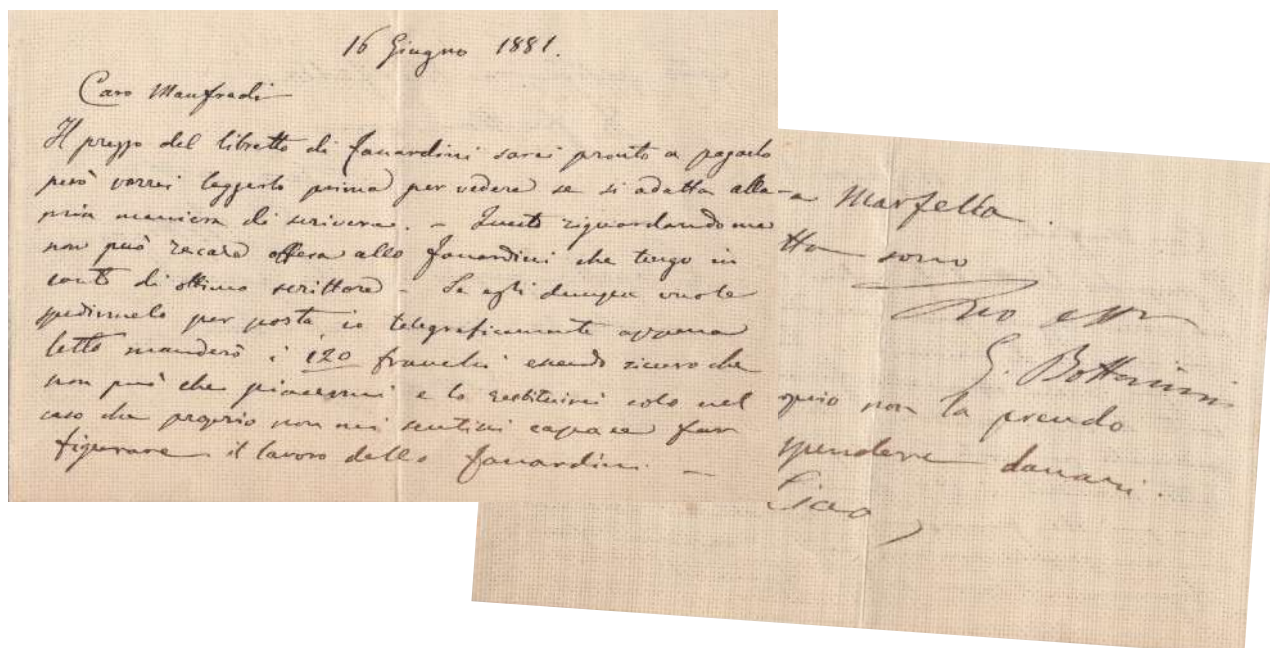
€ 70



5. Giovanni Bottesini (Crema, 1821 - Parma, 1889)

Angelo Zanardini

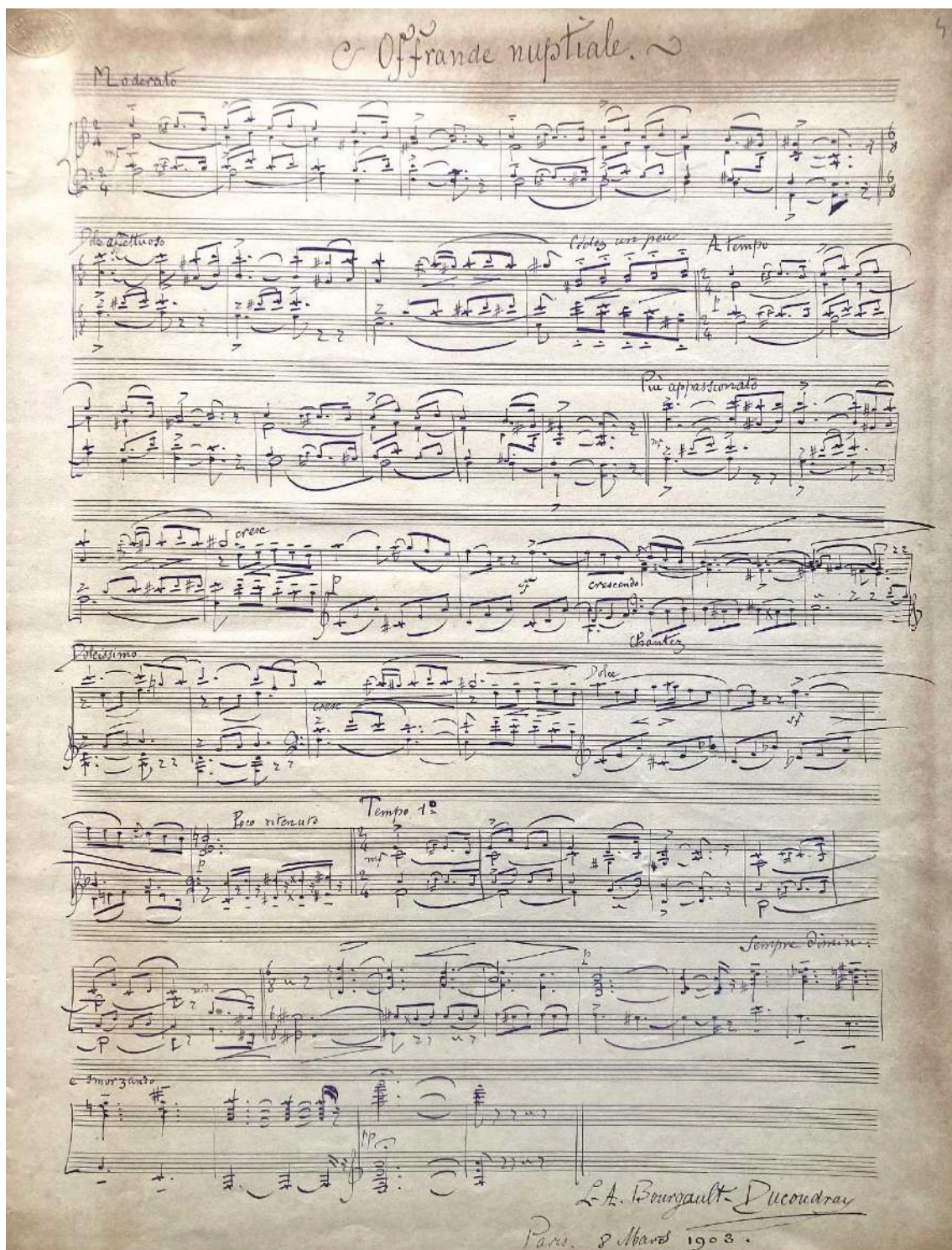
Fine autograph letter signed, dated "16 Giugno 1881" by the Italian double bass virtuoso, composer and conductor. Bottesini addresses Manfredi: "...Il prezzo del libretto di [Angelo] Zanardini sarei pronto a pagarlo però vorrei leggerlo prima per vedere se si adatta alla mia maniera di scrivere...". Zanardini did not write any librettos for Bottesini. However, this letter bears witness to a unknown collaborative project between the composer and the successful librettist. 2 pp. In-16. € 200



6. Louis-Albert Bourgault-Ducoudray (Nantes, 1840 - Vernouillet, 1910)

French piano music

Autograph music score titled "Offrande Nuptiale en la mineur pour piano", dated "Paris 8 Mars 1903" by the French composer and conductor. It is part of the "Album nuziale di Lorenzo Parodi" (1903). He thus anticipated 20th-century music, being one of those who provided Claude Debussy with the evocative archaism that through him became an essential element in modern musical style. Bourgault-Ducoudray's writings include books on the Greek modes and European folk music. 1 p. In-4. bound in green morocco leather (worn) with marmorized cover and gilded title. € 450



7. Émile Boutroux (Montrouge, 1845 - Paris, 1921)

Carte de visite

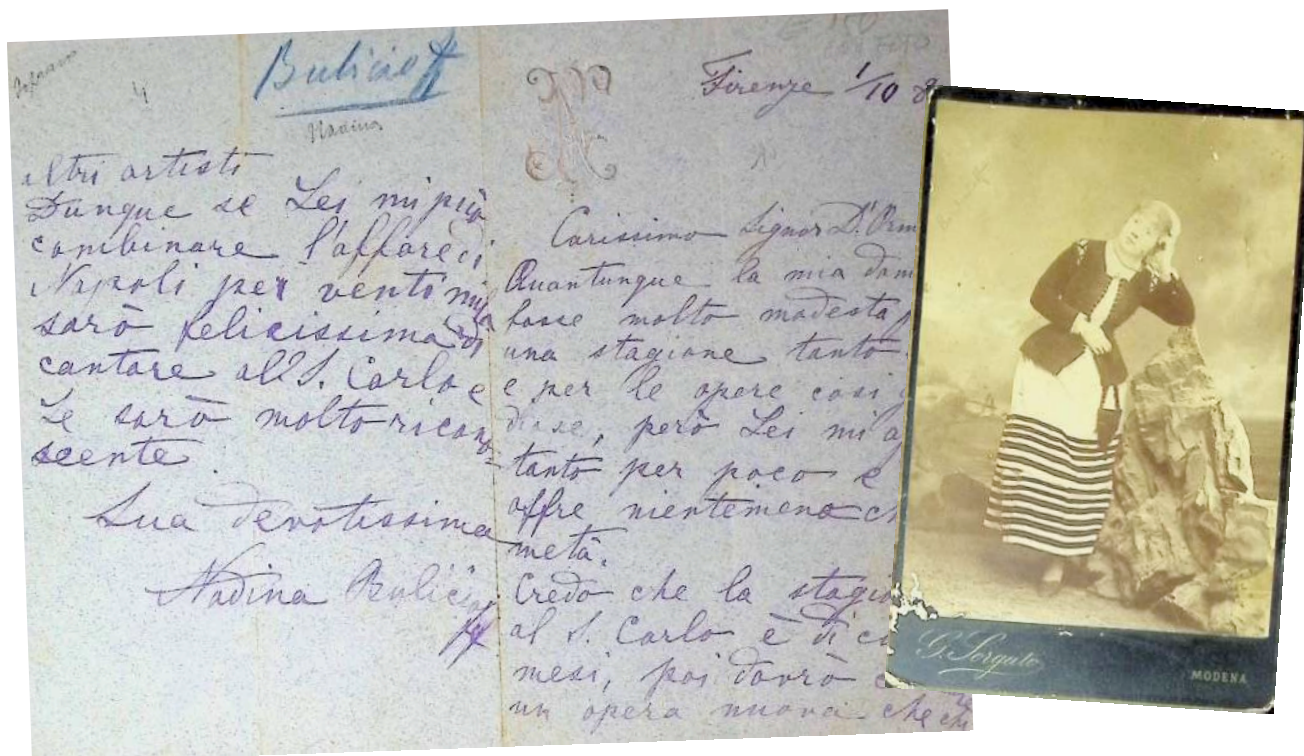
Autograph letter signed, postmarked 17.11.98 by the French philosopher. To Giuseppe Michele Ferrari: "mille remerciements pour l'article de la Rivista italiana di Filosofia, où vous exposez mes idées d'une manière très claire...". 1 p. on mourning visiting card. Envelope with autograph address included. € 50



8. Nadina Bulicioff (Nizhny Novgorod, 1858 - Milan, 1921)

To Carlo d'Ormeville

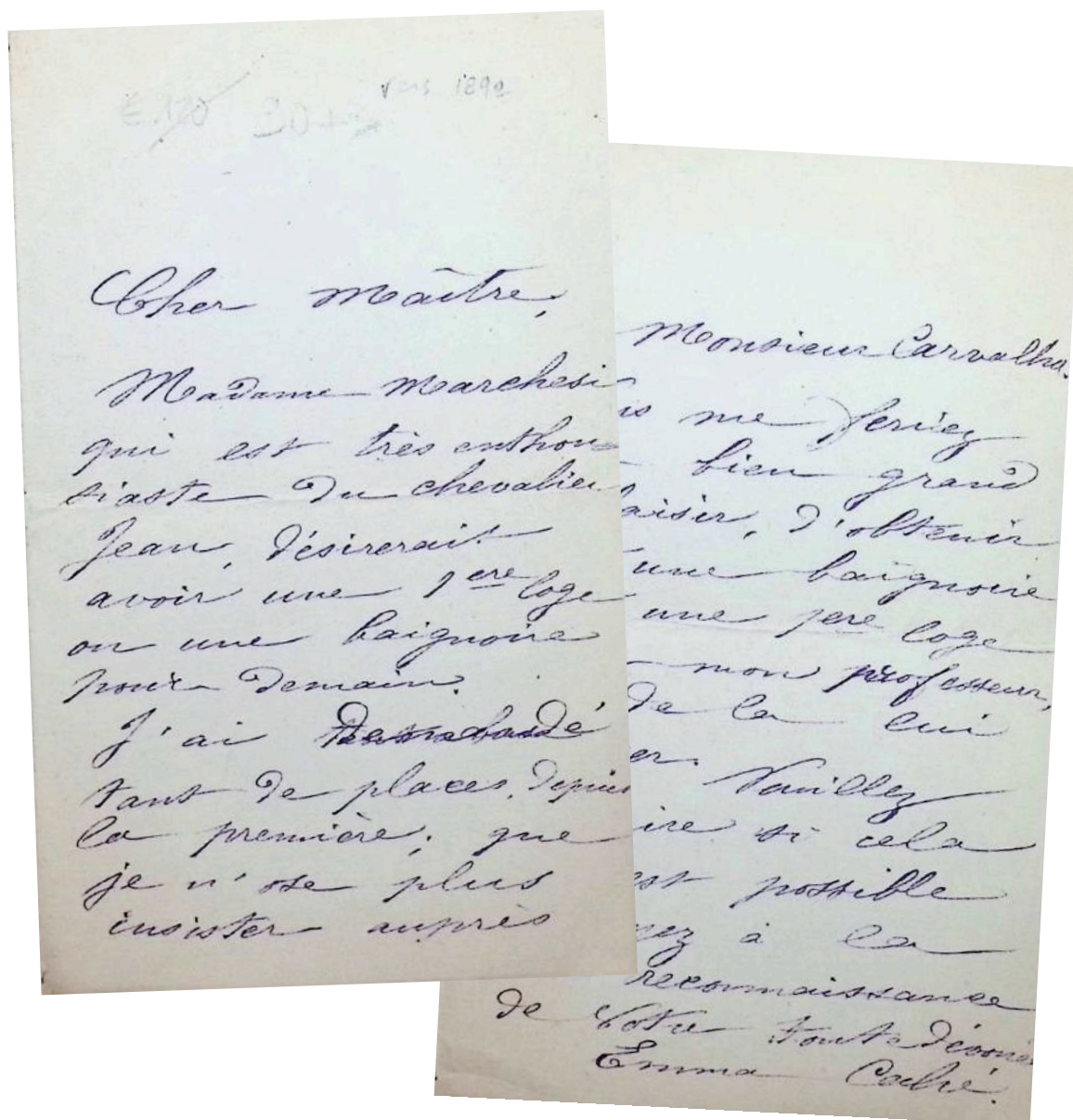
Autograph letter signed, dated "Firenze 1/10 85" by the Russian mezzo-soprano. She made her debut in 1880 playing the role of Rachel in the opera "La Juive" by Fromental Halévy at the Teatro Sociale in Mantova. The same year she appeared at the Teatro Regio in Turin, where she premiered the role of Ulla in the opera "Elda" by Alfredo Catalani on January 31, 1880, alongside the Polish singer Édouard de Reszke and the Italian tenor Enrico Barbacini. Addressed to the librettist Carlo d'Ormeville (1840 - 1924): "...Quantunque la mia domanda fosse molto modesta per una stagione tanto lunga e per le opere così grandiose, però Lei mi apprezza tanto per poco e mi offre nientemeno che la metà. Credo che la stagione al S. Carlo è di cinque mesi, poi dovrò cantare un'opera nuova, che chi sa se mi starà bene...". 4 pp. In-8. With embossed letterhead. Included: Cabinet-card photographic portrait of the mezzo-soprano. Photograph by G. Sorgato in Modena. In August 1886, Russian singer Nadina Bulicioff received a rapturous reception at the end of a concert she gave in Rio de Janeiro, when she publicly freed several enslaved women, hugging and kissing them on stage. € 120



9. Emma Calvé (Decazeville, 1858 - Millau, 1942)

Le chevalier Jean - Victorin Joncières

Autograph letter signed, not dated (but "1892") by the French dramatic soprano. She started learning music in Paris from Mathilde Marchesi and Manuel García. She made her operatic debut on 23 September 1881 in Gounod's "Faust" at Brussels La Monnaie. Later she sang at La Scala in Milan, and also at the principal theatres of Naples, Rome, and Florence. Among the various roles she played, in 1891 she created the part of Suzel in "L'amico Fritz" by Pietro Mascagni, playing and singing the role later at Rome. Because of her great success in it, she was chosen to appear as Santuzza in the French premiere of "Cavalleria rusticana", which was viewed as one of her greatest parts. To a "Maître"[Victorin Joncières]: "...Madame Marchesi qui est très enthousiaste du Chevalier Jean, désirerait avoir une 1^{re} loge ou une baignoire pour demain...". 2 pp. In-8. € 100



10. Marguerite Carré (Cabourg, 1880 - Paris, 1947)

The death of her husband Albert Carré

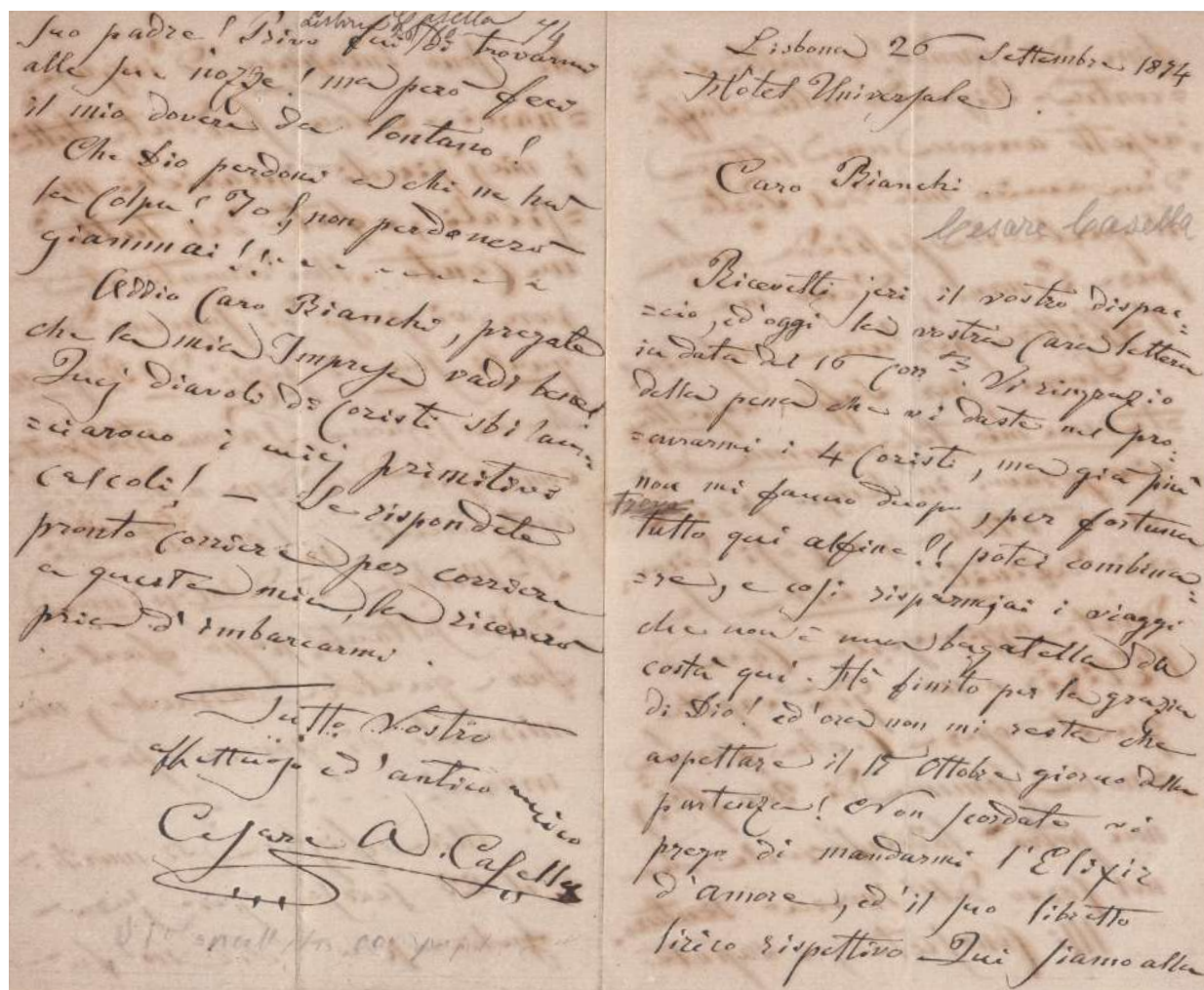
Autograph letter signed, postmarked "12.XII 1938" by the French soprano, who created numerous roles at the Paris Opéra-Comique. She was the first in Paris to perform Cio-Cio-San, the leading role in Puccini's *Madama Butterfly*. In addition, she earned acclaim for her work in the title role of Massenet's opera *Manon* and as Mélisande in *Pelléas and Mélisande*, the only opera by Debussy. To her friend Edouard Beaude, announcing the death of her husband the theater director Albert Carré (1852-1938): "...j'ai une nouvelle si triste à vous donner! A la suite d'une opération urgente, mon cher mari m'a été enlevé ce matin! Je sais que vous me comprendrez car vous l'aimiez bien!...". 1 p. On carte-telegramme. (13 x 17 cm). € 120

24 rue Chateaub
133, Boulevard Haussmann
Mon cher grand ami,
J'ai une nouvelle
si triste à vous donner!
A la suite d'une opération
urgente, mon cher mari
m'a été enlevé ce matin!
J'ai un peu d'affaire,
Je sais que vous me
comprendrez car vous
l'aimiez bien!
Marguerite Carré
Marguerite CARRÉ
soprano fr. (1880 - 1947)
femme d'Albert Carré

11. Cesare Augusto Casella (Lisbon, 1820 - 1884)

Cello music

Rare autograph letter signed, dated "Lisbona 26 Settembre 1874" by the Italian cellist and conductor. He was the eldest son of Pietro Casella (1790 - 1858), founder of the Turin school of cello playing. To Mr. Bianchi: "...Non scordate vi prego di mandarmi l'Elixir d'Amore, ed il suo libretto lirico rispettivo (...) Non dimenticate pure vi prego di sapermi dire quali sono i pezzi del Rigoletto che la signora Pavoni trasporta (...) l'orchestra di St. Michele è debolissima, ed io soltanto ! posso farla fare qualche miracolo, ma miracoli di povero essere umano...". 4 pp. In-8. € 180



12. Alfred Cortot (Nyon, 1877 - Lausanne, 1962)

Collection of musical rarities

Autograph letter signed, dated "7. III. 55" by the French pianist and extraordinary connoisseur and collector of musical rarities. He was one of the founder of the Paris École normale de musique. Addressed to the antique bookseller Clara Querzola: "...voici le résultat de mon interrogation des précieux documents que vous avez bien voulu me confier et dont je vous fais retour...". In a separate sheet, Cortot lists 3 autographs he sends to Querzola: "...1. lettre de Verdi à Salvatore Cammarano et 2. Lettre de Spontini (...) 3. Lettre du même...". For a total of 3 pp. In-8 on two sheets. With letterhead "Grand Hotel Roma". Envelope with autograph address included. € 150

7. III. 55

GRAND HOTEL
ROMA

Chère Madame et Amie.
Voici le résultat de mon in-
terrogation des précieux docu-
ments que vous avez bien voulu
me confier et dont je vous fais
retour.
Il s'agit de deux de ceux, ainsi
que vous le voyez et je en ai
exclus. Mais, voyant un
petit catalogue de lettres, etc.
f'y ai relevé les noms de la
pluspart des scripteurs, y en a
même de ceux que je
serai susceptible d'ajouter à
ma collection.

est possible de donner
à la ci-jointe les lettres.
J'ai un Vandergh de
ma dame épouse
à l'épave de Rome, je
crois fort oblige.
Chère Madame et Amie
excusez de mes lettres.
un core bonjour
Cortot

Je ai pour la Syntagma
des avant le 20 de ce

parla del Trovatore
diction de p. s. v. p. ↓
lre de Verdi 24 0.000
à Salvatore Cammarano
+
lre de Spontini 13 Feb. 1845
lre du même 22 Fev. 1826
+
lre sur dans l'enveloppe
de: Spontini Gaspare
Maurista.
1774. 1851

lre enveloppe!
lre del Eliza m. s. n. n. l'ed
Maurista.

8.000 =
746

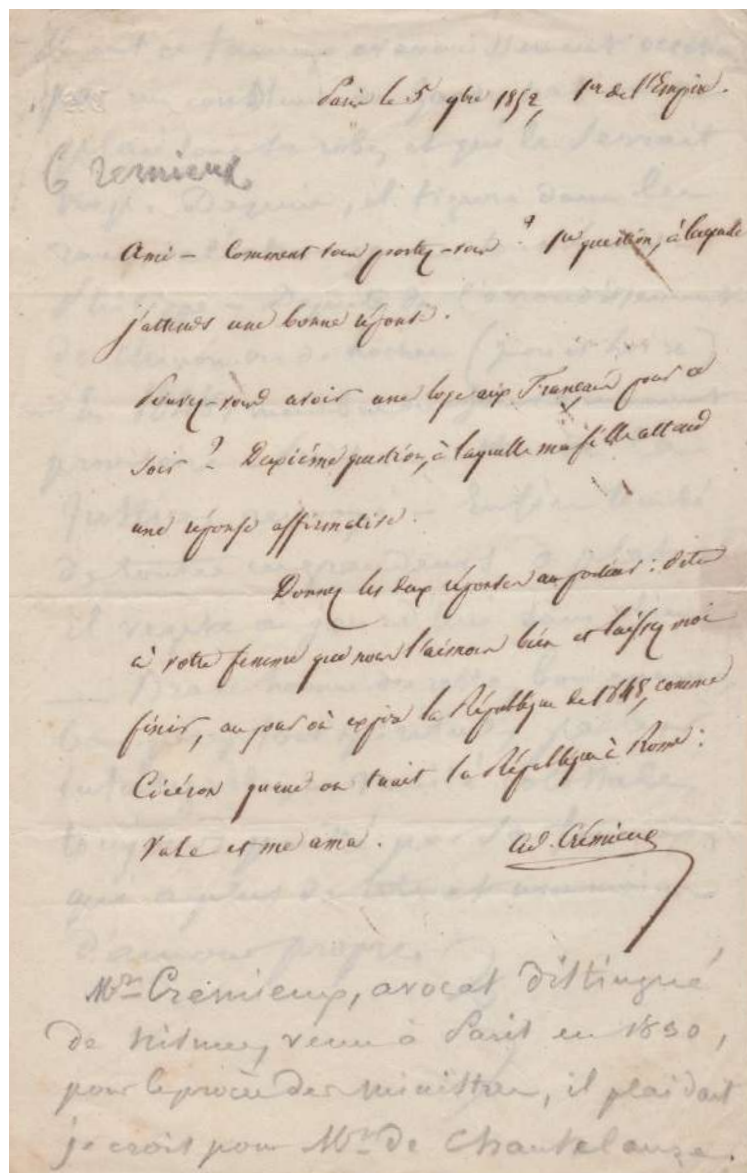
ment intéressé. Et je en l'y retourne
par ! Je n'ai pas vu l'original.
Je ai du Vapich (lettre en allemand)
Pauze pour m'adresser le p. s. v. p.
Merci

13. Adolphe Crémieux (Nîmes, 1796, Paris, 1880)

Second Empire

Autograph letter signed, dated "Paris le 5 9bre 1852, 1er de l'Empire" by the French lawyer and politician who served as Minister of Justice under the Second Republic. To a friend: "...Pouvez-vous avoir une loge aux [théâtre] Français pour ce soir ? ...". At the bottom and on the third page, biographical notes signed in French concerning Crémieux. 1 p. In-4.

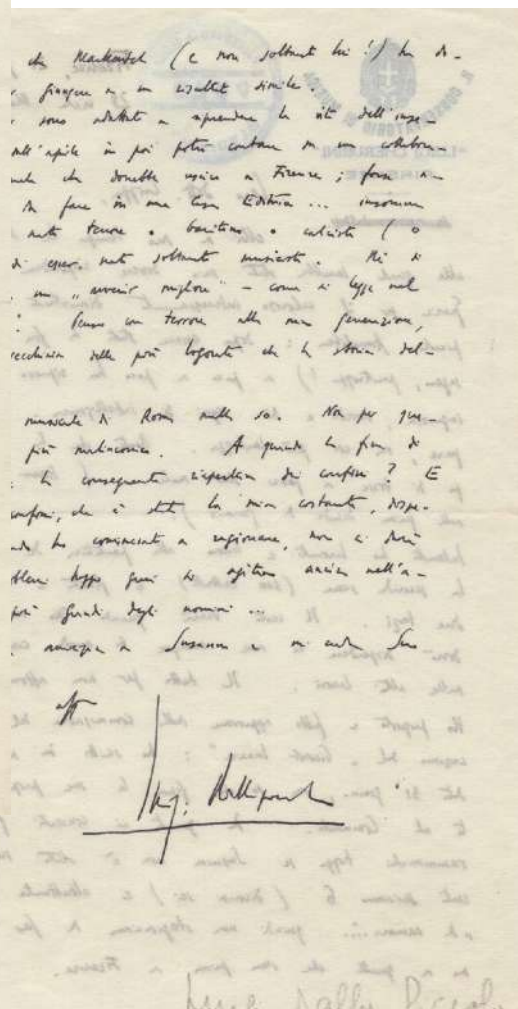
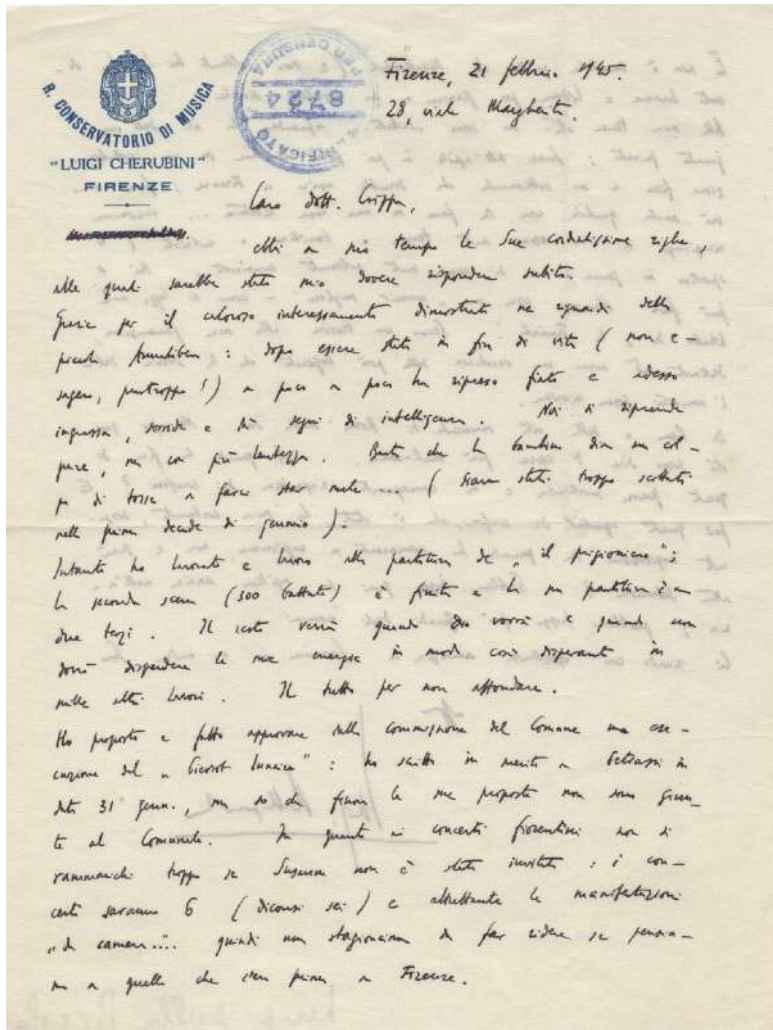
€ 50



14. Luigi Dallapiccola (Pazin, 1904 - Florence, 1975)

Il prigioniero

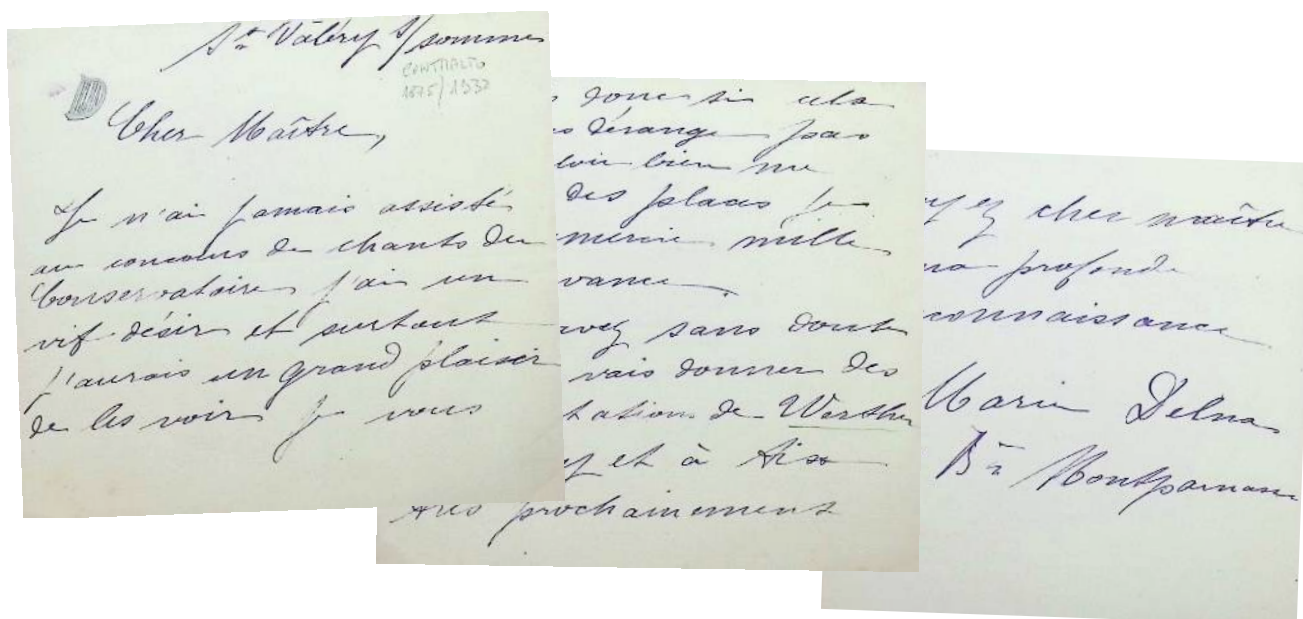
Beautiful autograph letter signed, dated "Firenze, 21 febr. 1945" by the celebrated Italian composer. Addressed to Renato Crippa, it is written shortly after the end of the war (bearing the military censor's stamp), it documents the musical renaissance of the post-war period: "...ho lavorato e buono alla partitura de "Il prigioniero"; la seconda scena (300 battute è finita e la mia partitura è a due terzi. Il resto verrà quando dio vorrà (...)) Ho proposto e fatto approvare dalla commissione del Comune una esecuzione del "Pierrot lunaire": ho scritto in merito a Petrassi in data 31 genn. (...) in quanto ai concerti fiorentini non si rammarichi troppo se Susanna non è stata invitata: i concerti saranno 6 (diconsi sei) e altrettante le manifestazioni "da camera" quindi una stagione da far ridere se pensiamo a quello che c'era prima a Firenze...". 2 pp. In-4. With letterhead. € 350



15. Marie Delna (Paris, 1875 - ib., 1932)

"Je n'ai jamais assisté au concours de chants du Conservatoire..."

Autograph letter signed, not dated by the French contralto. Born Marie Ledant she was spotted by Léon Carvalho, director of Opéra-Comique, who suggested her stage name. In June 1892, she made a sensational stage debut, just after her 17th birthday, as Didon in "Les Troyens à Carthage". She created many roles such as Marceline in Bruneau's L'attaque du moulin, Mistress Quickly in the first French "Falstaff", supervised by Verdi, Ginèvre in Victorin de Joncières's "Lancelot" and many others. Addressed to a "Maître": "...Je n'ai jamais assisté au concours de chants du Conservatoire. J'ai un vif désir et surtout j'aurais un grand plaisir de les voir...". 2 pp. On cardboard. (12 x 11 cm). With letterhead. € 90



16. Jakob Dont (Vienna 1815 - Ib. 1888)

Defilier 'Fest' Marsch

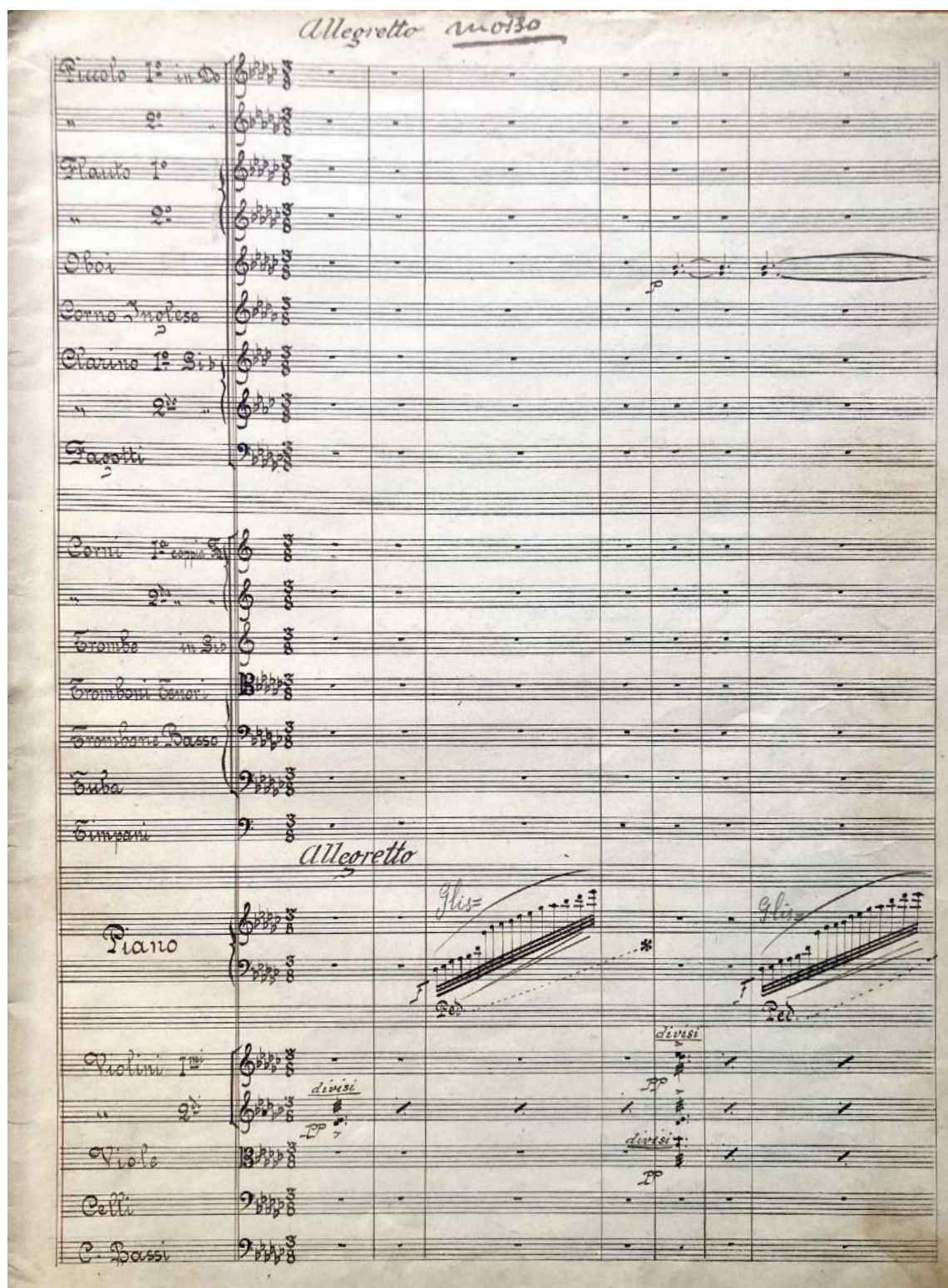
Autograph music score for piano titled "Defilier 'Fest' Marsch" by the Austrian violinist and composer. Dont was a well-known teacher. His father Valentin Dont was a very successful cellist. His son Jacob was a student of Böhm (who was also the teacher of Joachim) and of Hellmesberger senior at the Vienna Conservatory and in 1831, at the age of 16, became a member of the Hofburgtheater Orchestra. Later, in 1834, he entered the services of the Imperial Court Orchestra, also in Vienna. Dont taught first at the Pädagogium at St. Anna and from 1873 at the Conservatory in Vienna. His work as a composer was mainly dedicated to important pedagogical publications. 4 pp. In-4 bound in green morocco leather (worn) with marmorized cover and gilded title. € 250



17. Eduardo Félix Fabini (Solís de Mataojo 1882 - 1950)

La Isla de los Ceibos

Manuscript score with autograph corrections titled "La Isla de los Ceibos/Poema sinfonico" by the Uruguayan composer and musician. 37 pp. Campo, his first symphonic poem, which was first performed in public at the Teatro Albéniz in Montevideo on 1922. Campo obtained immediately widespread recognition of his musical values, being also enshrined Buenos Aires - where he was performed in 1925 at the Teatro Colón by the Vienna Philharmonic - and soon in New York, Washington, Madrid, Barcelona, Berlin, Moscow, Valencia, Rio de Janeiro and other major music cities such as Vienna, where was performed by the Vienna Philharmonic conducted by Richard Strauss. Encouraged by this success, Fabini continued intense activity in the composition of works that evoke the sounds and atmospheres of the Uruguayan countryside; presenting soon after his other symphonic poems, including The Island of ceibos. Among his works are numerous songs, school choirs, and fantasy for violin and orchestra. In 1927, he was appointed Artistic Added at the Embassy of Uruguay in the US, can move to the city of New York where Field and The Island of Ceibos were recorded by the Philharmonic Orchestra. In-4 bound in red morocco leather (worn) with marmorized cover and gilded title. € 500

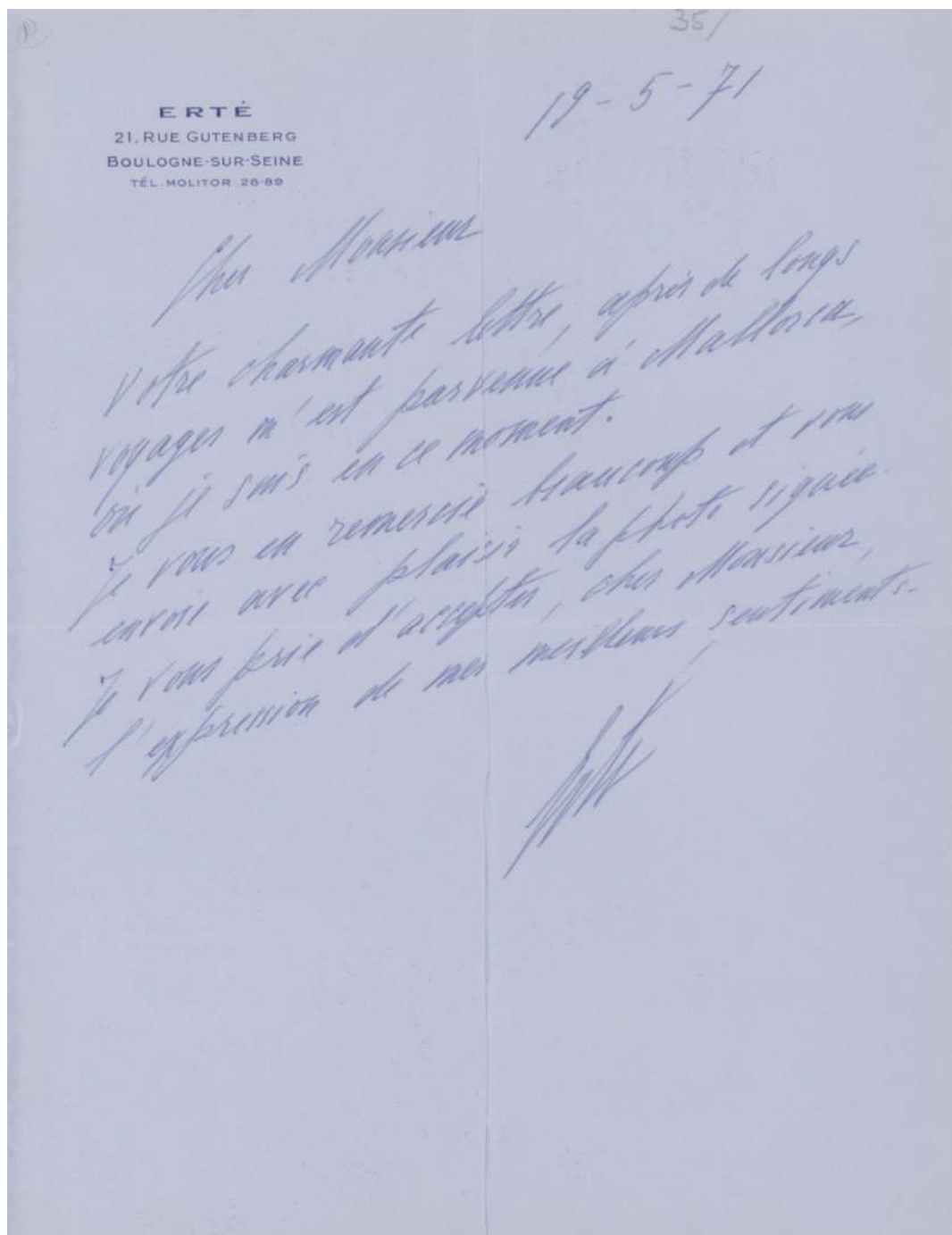


18. Erté - Romain de Tiroff (Saint-Petersburg, 1892 - Paris, 1990)

Art and design

Autograph letter signed, dated "19-5-71", by the Russian-born French artist and designer. He has produced works in a variety of fields such as fashion, graphic arts, set designs for films, opera. Erté addresses a gentleman, thanking him for his letter: "...après de longs voyages m'est parvenue à Mallorca, où je suis en ce moment. Je vous en remercie beaucoup et vous envoie avec plaisir la photo signée...". ½ p. In-8. With letterhead.

€ 350

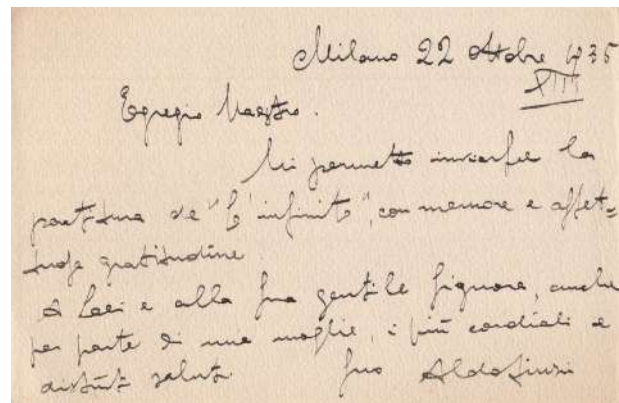


19. Aldo Finzi (Milan, 1897 - Turin, 1945)

L'infinito

Autograph letter signed, dated "Milano 22 ottobre 1935 XIII" by the Italian composer. Addressed to a Maestro: "...Mi permetto inviarle la partitura de "L'infinito", con memore e affettuosa gratitudine...". Born in Milan into an old Jewish family that originally came from Mantua. The family had a traditional love for music and Finzi's aunt was a celebrated soprano. In 1937 the Scala Theatre announced a competition for a new opera to be performed during the following season. Aldo Finzi decided to enter the competition with his work "La Serenata al Vento". In spite of having unofficially won the competition and being recognized as a considerable musical talent, the unfortunate timing of the onset of World-War II and Finzi's early death in 1945 undoubtedly contributes to the fact that the work and profile of Aldo Finzi remains unknown outside Italy. 1 p. On card.

€ 170



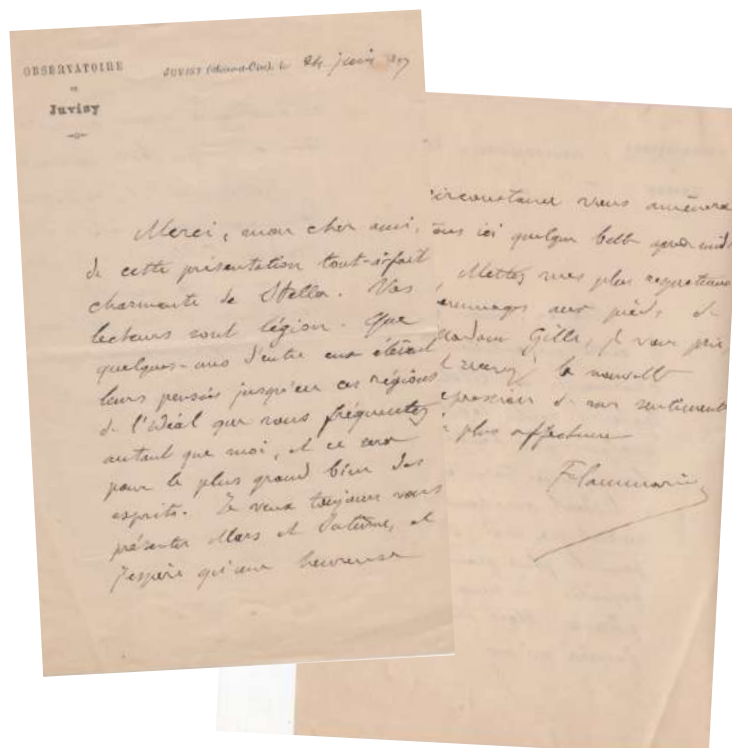
Milano 22 Ottobre 1935
Maestro.
Mi permetto inviarle la
partitura de "L'infinito", con memore e affettuosa
gratitudine.
A lei e alla sua gentile signora, anche
per parte di una moglie, i miei cordiali e
devoti saluti.
Aldo Finzi

20. Camille Flammarion (Montigny-le-Roi, 1842 - Juvisy-sur-Orge, 1925)

Alberto Maso Gilli

Autograph letter signed, dated "Juvisy...le 24 juin 1897" by the French astronomer and author, who wrote science works about astronomy, as well as several notable early science fiction novels and works on psychical research and related topics. Addressed to a Alberto Maso Gilli: "...Que quelques-uns d'entre eux élevait leur pensées jusqu'en ces régions de l'idéal que vous fréquentés autant que moi, il ce sera pour le plus grand bien des esprits. Je veux toujours vous présenter Mars et Saturne, et j'espère qu'une heureuse circonstance vous amènera tous ici quelque belle après-midi...". 1 p. 1/2. In-8. With letterhead: "Observatoire de Juvisy".

€ 150

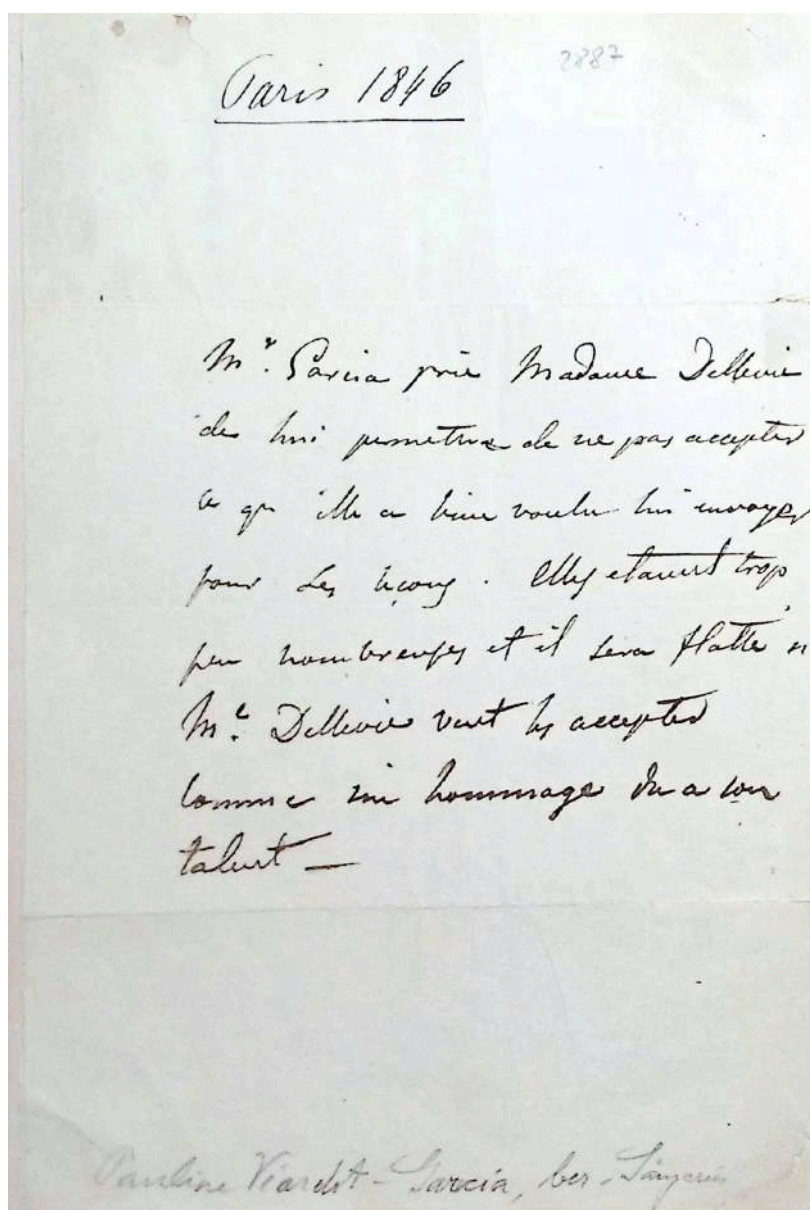


OBSERVATOIRE de Juvisy
Juvisy le 24 juin 1897
Circumstances nous amènent.
Merci, mon cher ami, que ici quelq. belle après-midi.
de cette présentation tout-si-fait charmante la Station. Nos, d'ailleurs, mes plus respectueux
lecteurs sont légion. Que quelques-uns d'entre eux élevaient leurs pensées jusqu'en ces régions
de l'idéal que vous fréquentés autant que moi, il ce sera pour le plus grand bien des
esprits. Je veux toujours vous présenter Mars et Saturne, et j'espère qu'une heureuse
circonstance vous amènera tous ici quelque belle après-midi...
Flammarion

21. Manuel Garcia (Madrid 1805 - London 1906)

Sophie Leo

Fine autograph letter signed, dated "Paris 1846" by the French baritone, teacher and composer. His father was singer and teacher Manuel del Pópulo Vicente Rodríguez García. His sisters were Maria Malibran and Pauline Viardot. After abandoning his onstage career as a baritone, García began to teach at the Paris Conservatory and the Royal Academy of Music, London. Jessie Bond, Camille Everardi, Erminia Frezzolini, Julius Günther, Jenny Lind, Mathilde Marchesi, Christina Nilsson, Julia Ettie Crane, Georgina Schubert, Julius Stockhausen, Marie Tempest, Charles Santley and Henry Wood were among his pupils: "Mr. Garcia prie Madame Dellevie de lui permettre de ne pas accepter ce qui elle a bien voulu lui envoyer pour les leçons. Elles étant trop peu nombreuse et il sera flatte si Mme Dellevie veut les accepter comme son hommage du a son talent". "Mr Garcia asks Mrs Dellevie to allow him to decline what she has kindly sent him for his lessons. There are too few of them, and he would be flattered if Mrs Dellevie would accept them as a tribute to his talent". Sophie Augustine Dellevie (1796–1864), daughter of Salomon Eliezer Dellevie (1758–1810) and Franziska Schnabel (1758–1850), born in Hamburg, married the Jewish banker Auguste Leo (1793–1859) in 1824 at the Temple des Billettes. The couple led an intense cultural life in the capital, frequenting writers, painters and musicians (Heine, Chopin, Viardot, Garcia, Weber, Liszt, etc 1 p. In-8. € 240



22. Mary Garden (Aberdeen, 1874 - Inverurie, 1967)

At the Hotel Pierre in New York

Autograph letter signed, dated "Sept 23 30" by the Scottish-American soprano, with a substantial career in France and America in the first third of the 20th century. Described as the Sarah Bernhardt of opera, Garden was an exceptional actress as well as a talented singer. In 1907, Oscar Hammerstein convinced Garden to join the Manhattan Opera House in New York where she became an immediate success. By 1910 she was a household name in America and Garden appeared in operas in several major American cities including performing with the Boston Opera Company and the Philadelphia Opera Company. Between 1910 and 1932 Garden worked in several opera houses in Chicago. She created a sensation as Salomé in the French version of Richard Strauss's opera of that name. Addressed to Sybil Lambton: "...I regret I have any photos to offer you now, but I'll be back in the U.S.A. in November... at the Hotel Pierre in New York." 2 pp. In-8.

€ 100

28, Belgrave Terrace.
Aberdeen.
Sept 23rd 30.
© 150
Mary GARDEN

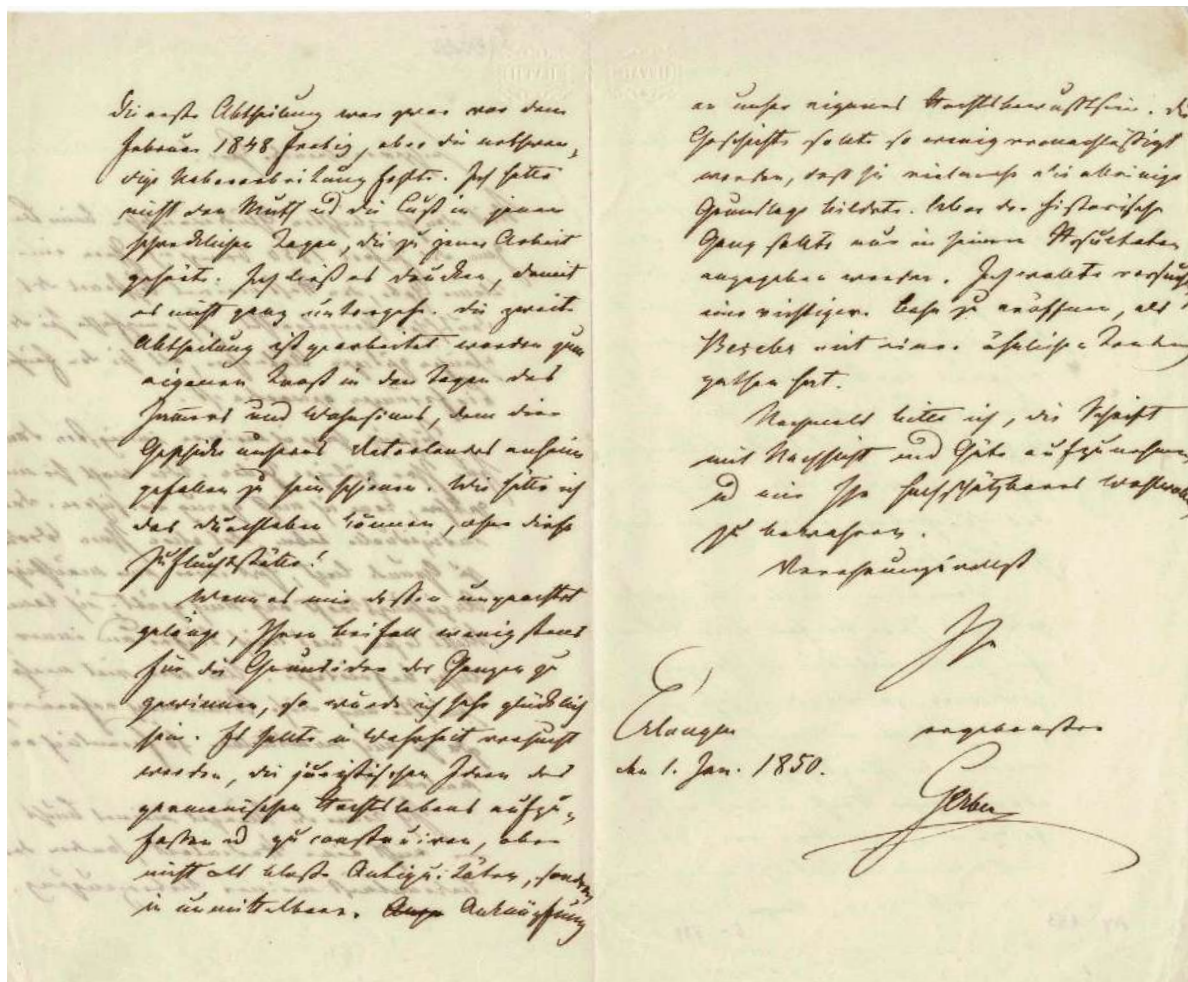
Dear Sybil Lambton.
I regret there
no photos to offer
you - am sorry -
but when I return
to the U.S.A. in November
I will write - no copies
of Hotel Pierre -
New York - I hope
to have some then
and will give you
for your collection
with pleasure -
Greetings!
Mary Garden.

and you keep your
copies - as I can't
take them here.

23. Karl Wilhelm Friedrich von Gerber (Ebeleben, 1823 - Dresden, 1891)

Gerber's early letter

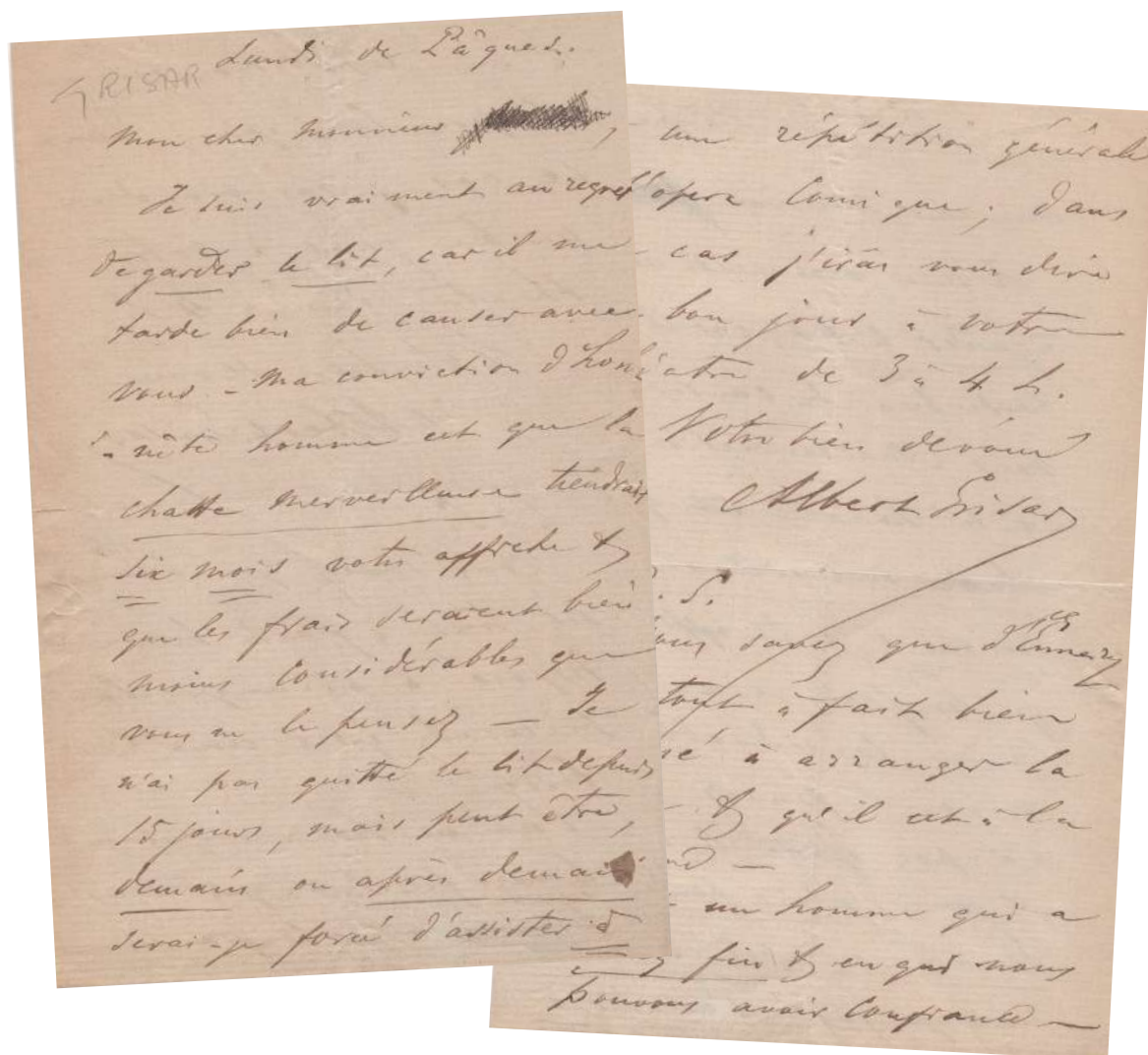
Beautiful long autograph letter signed, dated 1 Jan. 1850 by the young German lawyer at the beginning of his career. He will be professor at the university of Erlangen, Staatsminister and Ministry of Culture. "...History should be neglected so little that it even forms the sole basis, but the historical whole should only be given in its results. I wanted to try to open an important chapter...starting with a pleasant atmosphere..." 3 pp. In-8. € 350



24. **Albert Grisar** (Anvers, 1808 - Asnières-sur-Seine, 1869)

La Chatte merveilleuse

Fine autograph letter signed, dated "Lundi de Pâques" by the Belgian composer. To a gentleman: "... Ma conviction d'honnête homme est que la chatte merveilleuse tiendrait six mois votre approche et que les frais seraient bien moins considérables que vous ne le pensez. Je n'ai pas quitté le lit depuis 15 jours, mais peut-être, demain ou après demain serais-je forcé d'assister à une répétition générale à l'opéra Comique; dans ce cas j'irai vous dire un bon jour à votre théâtre (...) Vous savez que Dumanoir est tout à fait bien disposé à arranger la pièce et que il est à le besoin. C'est un homme qui a le nez fin et en qui nous pouvons avoir confiance...". *La Chatte merveilleuse* - Opéra-comique en 3 actes créé au Théâtre-Lyrique le 18 mars 1862. Philippe Dumanoir 2 pp. In-8. € 100



25. Raoul Gunsbourg (Bucharest, 1860 - Monte Carlo, 1955)

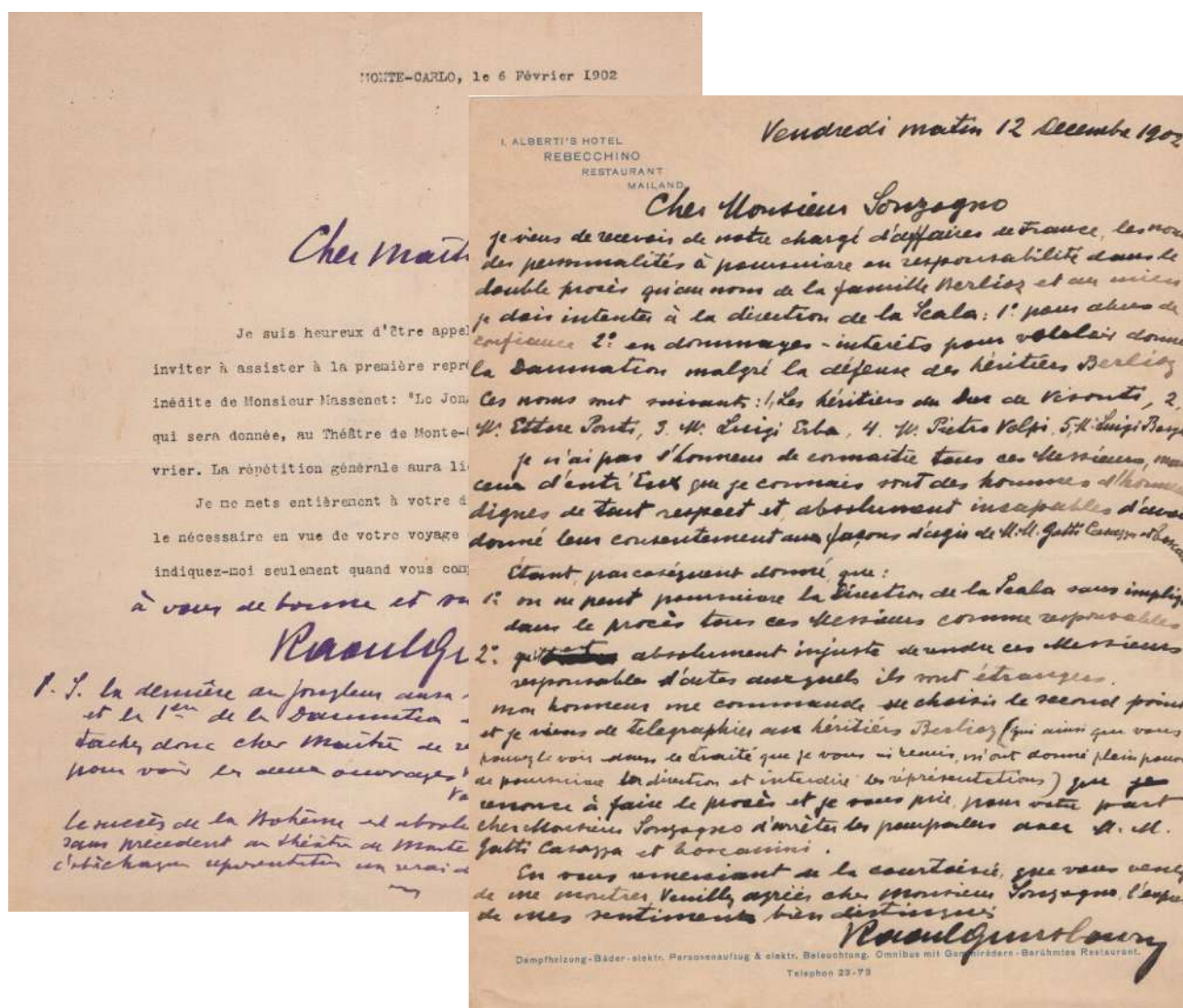
Monte Carlo Opera

Lot of two very interesting letters signed by the Romanian opera director, impresario and composer. He is best known for being the longest-serving director of the Opéra de Monte-Carlo, where his career spanned almost six decades.

A. Typed letter signed, with autograph additions, dated "MONTE-CARLO, le 6 Février 1902". To a gentleman: "...je suis heureux d'être appelé à l'honneur de vous inviter à assister à la première représentation de l'Oeuvre inédite de Monsieur Massenet: "Le Jongleur de Notre-Dame"...". 1 p. In-4.

B. Autograph letter signed, dated "Vendredi matin 12 Décembre 1902". To the music publisher Sonzogno, concerning a lawsuit filed against La Scala: "...je viens de recevoir de notre chargé d'affaires de France, les noms des personnalités à poursuivre en responsabilité dans le double procès qu'au nom de la famille Berlioz et au mien je dois intenter à la direction de la Scala: 1° pour abus de confiance 2° en dommages-intérêts pour vouloir donner la Damnation malgré la défense des héritiers Berlioz...". 1 p. In-4. With letterhead.

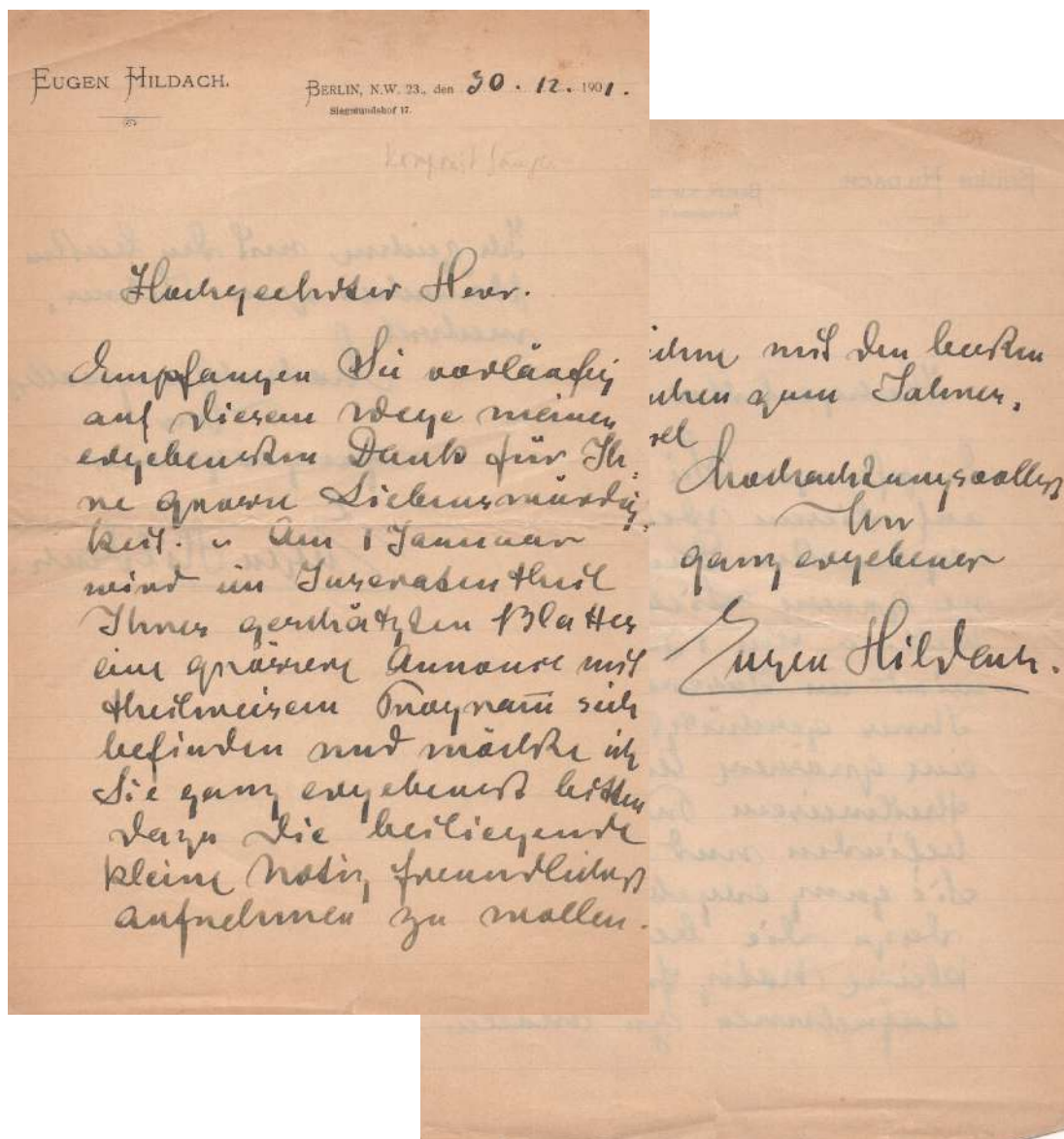
€ 180



26. Eugen Hildach (Wittenberge, 1849 - Berlin, 1924)

Anna Schubert

Autograph letter signed, dated "Berlin, den 30. 12. 1901" by the German baritone and composer. In German. To a gentleman, concerning a publication. After having studied the building trades, he turned to singing (barytone) and studied with the famous Frau Dreyschock in Berlin. In 1878 he married another singing student of hers, Anna Schubert (mezzosopran), and together they taught singing at the university of Dresden. Until 1904 they progressively sang more and more of liederabende an oratorios, so that they could live on touring alone for many years. 2 pp. In-8. With letterhead. € 80

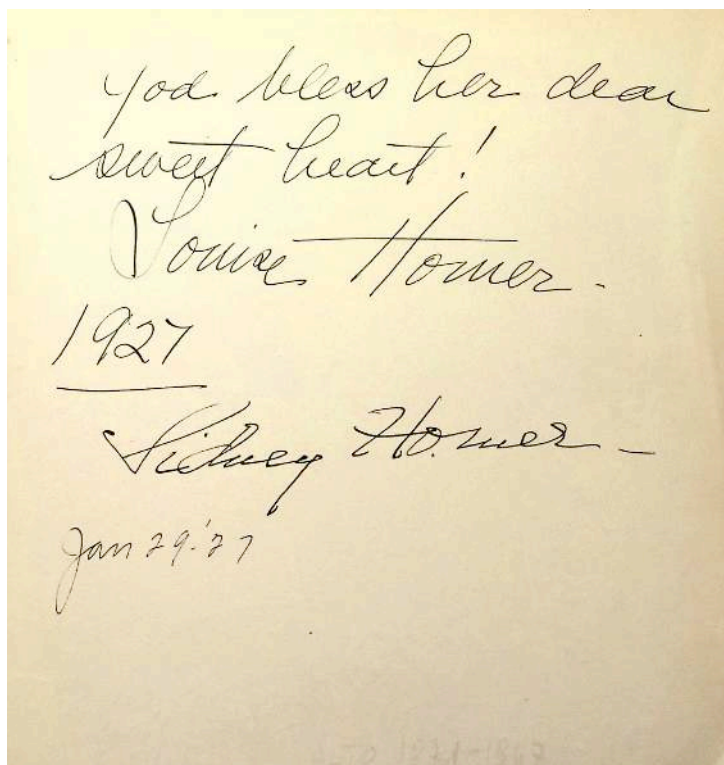


27. Sidney Homer (1864 - 1953) and Louise Homer (1871 - 1947)

American music

Autograph dedication signed dated "1927" by the American dramatic contralto, countersigned by her husband the classical composer, who in turn dates "Jan 29 - 27". Sidney and Louise had six children, including twin daughters Anne Homer and Kathryn Homer, son Sidney Homer, Jr. (economist and author), and daughter Louise Homer. 1 p. (16 x 18 cm).

€ 70



28. Engelbert Humperdinck (Siegburg, 1854 - Neustrelitz, 1921)

Carte de visite

Printed visiting card of the German composer, widely known for his opera "Hansel and Gretel" (1893). He began taking music classes under Ferdinand Hiller and Isidor Seiss at the Cologne Conservatory in 1872. In 1876, he won a scholarship that enabled him to go to Munich, where he studied with Franz Lachner and later with Josef Rheinberger. In 1879, he won the first Mendelssohn Award given by the Mendelssohn Stiftung in Berlin. 1 p. In-32.

€ 100



29. Giuseppe Kaschmann (Lussinpiccolo, 1850 - Rome, 1925)

Massenet's Cantate biblique

Lot of four autograph letters signed by the Austrian-Italian baritone. His first public performance occurred in Zagreb during 1869. Six years later he made his Italian operatic debut at Turin (in Gaetano Donizetti's *La favorita*). He reached the peak of his success as a singer in the 1880s and 1890s, building an international reputation (as Giuseppe Kaschmann) and performing at such important venues as the Bayreuth Festspielhaus in Germany (in 1892 and 1894) and the Metropolitan Opera in New York City (in 1883 and 1896), as well as continuing to appear at La Scala. All letters are addressed to the Italian marquise Angiolina Toscanelli Altoviti Avila (1859–d.) in Italian and relate to musical affairs, such as scheduled concerts organised by the Marquise in Florence. One beautiful photograph and an envelope with autograph address are included.

A. "Venezia 31 Marzo 1899". "...Having returned from Egypt after my brilliant theatre season and mindful of our conversation in Florence at the Savoy Hotel, I have the honour of placing myself at your disposal for whatever you intend to do with the plan you mentioned to me on that occasion...". 1 p. 1/2 in-8.

B. "Milano 14 ott 1899". "...for a concert, I don't think it would be convenient for either party. Paying me for a single evening would not be worth it and would absorb a large part of the proceeds, while on the other hand, I could not come to Florence for purely philanthropic purposes...". 2 pp. In-8.

C. "Milano 8 Marzo 1901". "...I would love to sing Massenet's *Cantate biblique*...". 1 p. 1/2 in-8.

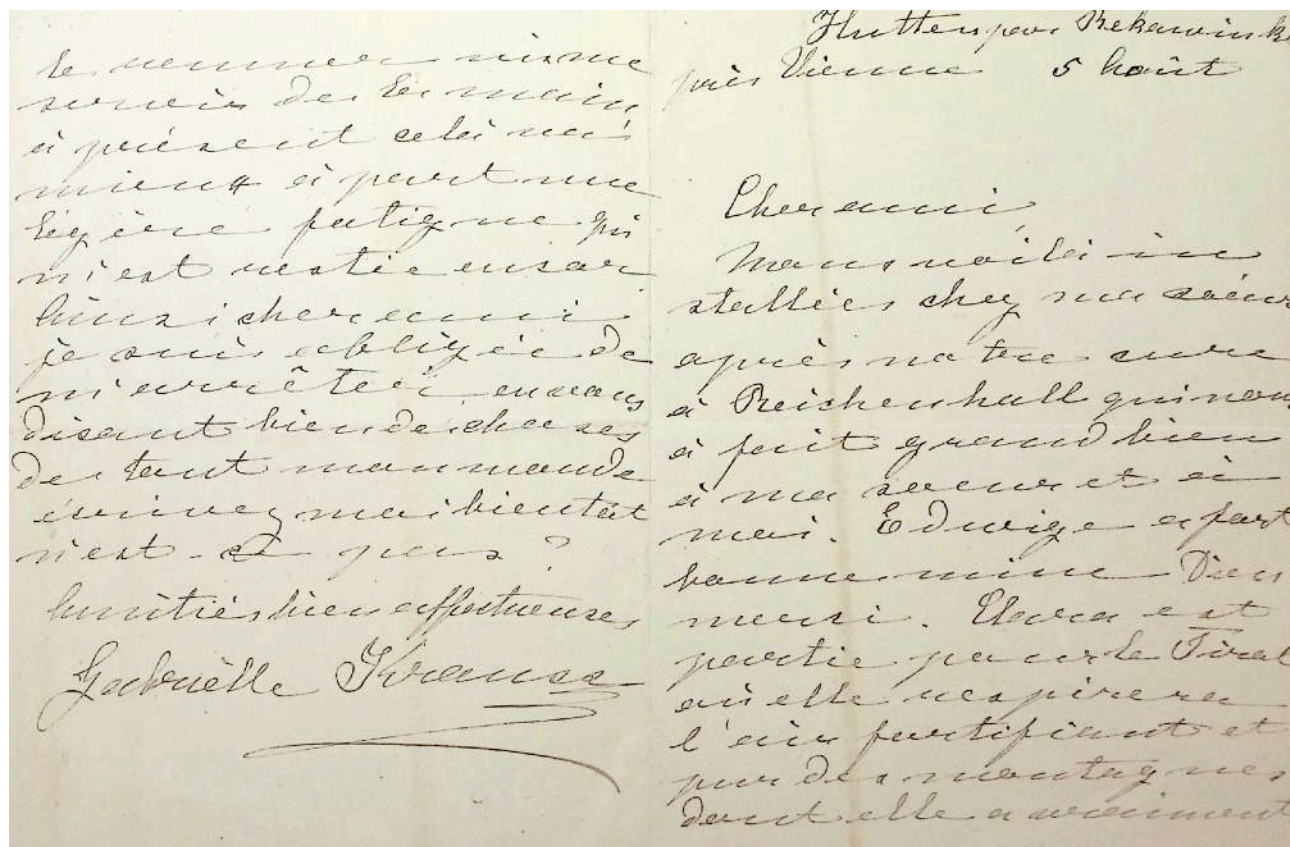
D. "Milano 8 Aprile 1901". "...The dates in May that you suggested are still available for me, so it is possible to arrange those days...". 2 pp. In-8. € 250



30. Gabrielle Krauss (Vienna, 1842 - Paris, 1906)

Bad Reichenhall

Autograph letter signed, dated "près Viènnè. 5 hoût [août]" by the Austrian-born French soprano. She created major roles in operas by Anton Rubinstein, Charles Gounod, Camille Saint-Saëns, Auguste Mermet, Clémence de Grandval, Errico Petrella, Antônio Carlos Gomes and Émile Paladilhe. Her first important appearance was in Schumann's cantata *Das Paradies und die Peri* in Vienna on 1 March 1858, when she was still only 15 years old. In July 1859, she made her operatic debut as Mathilde in Rossini's "William Tell". On 23 February 1861, she created the role of Maria in Anton Rubinstein's opera "Die Kinder der Heide" at the Kärntnertor Theatre. She sang in Vienna until 1867, her other roles there including Anna in Boieldieu's "La dame blanche" and Valentine in Meyerbeer's "Les Huguenots". Addressed to a friend: "...Nous voilà in atelier chez ma soeur après nôtre soirée à Reichenhall qui nous à fait grand bien à nos soeur et à moi...". 4 pp. In-8. € 120



31. Christophe Léon Louis Juchault de Lamoricière (Nantes, 1806 - Prouzel, 1865) *Algerian campaigns*
 Letter signed, dated "Mascara le 4 Janvier 1844" by the French general. He served in the Algerian campaigns from 1830 onwards, being made a captain of Zouaves. Addressed to the Captain Commander of the 5th battery of the 3rd artillery battalion: "...j'ai décidé que le vétérinaire attaché à la 5e Batterie du 3 Regt d'Artillerie serait adjoint aux opérations de la Commission de Remonte de Mascara. Veuillez lui donner l'ordre de se mettre pour ce service...". 1 p. In-4. € 180

Armée d'Afrique. Mascara le 4 Janvier 1844
 Division d'Alger
 N° 33

Mon cher Capitaine,

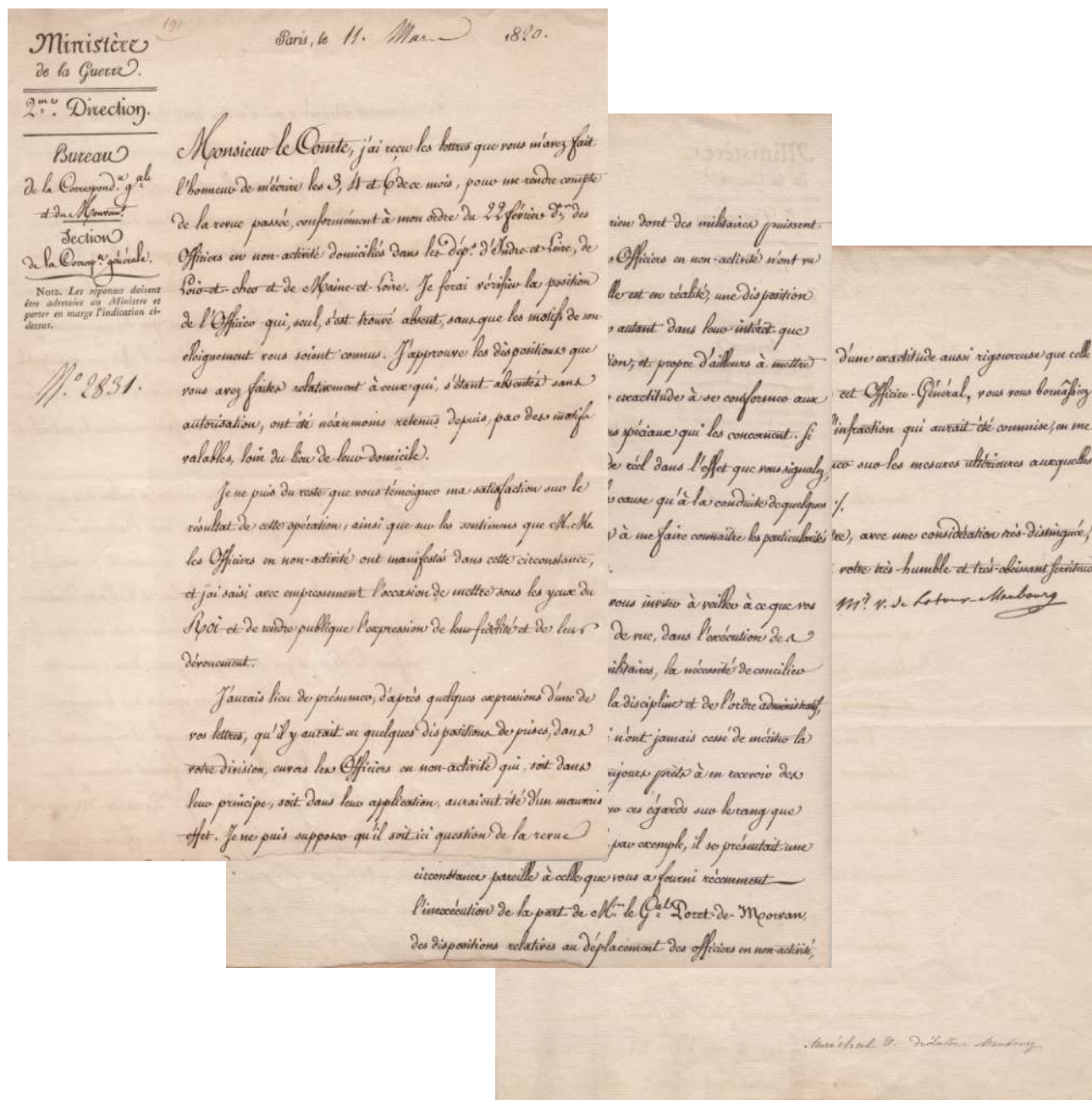
J'ai décidé que le Vétérinaire attaché
 à la 5^e Batterie du 3^e Regt d'Artillerie
 serait adjoint aux opérations de la Commission
 de Remonte de Mascara. Veuillez lui donner
 l'ordre de se mettre pour ce service, à la
 disposition de M. le Comm.^t de la Place de
 Mascara président de la Commission.

Le Lt Général Commandant la D^{iv} d'Alger
 De la Moricière

General De la Moricière
 Chef de l'Armée des Papes à Castelfidardo le 1^{er}
 1860

M. Le Capitaine Comm.^t la 5^e Batterie du 3^e R^{gt} d'Artillerie

32. Charles-César de Faÿ de La Tour-Maubourg (Grenoble, 1756 - Paris, 1831) Ministère de la Guerre
 Letter signed, dated "Paris, le 11 Mars 1820" by the French soldier and politician during the French Revolution and the First French Empire. To a count, concerning a disposition on off-duty officers: "... Je ferai vérifier la position de l'Officier qui, seul, s'est trouvé absent, sauf que les motifs de son éloignement vous soient connus. J'approuve les dispositions que vous avez faites relativement à ceux qui, s'étant absentés sans autorisation, ont été néanmoins retenus depuis, par des motifs valables loin du lieu de leur domicile...". 2 pp. 1/2 in-4. With letterhead "Ministère de la Guerre". € 150



33. Serge Lifar (Kiev, 1905 - Lausanne, 1986)

Ballet Russes

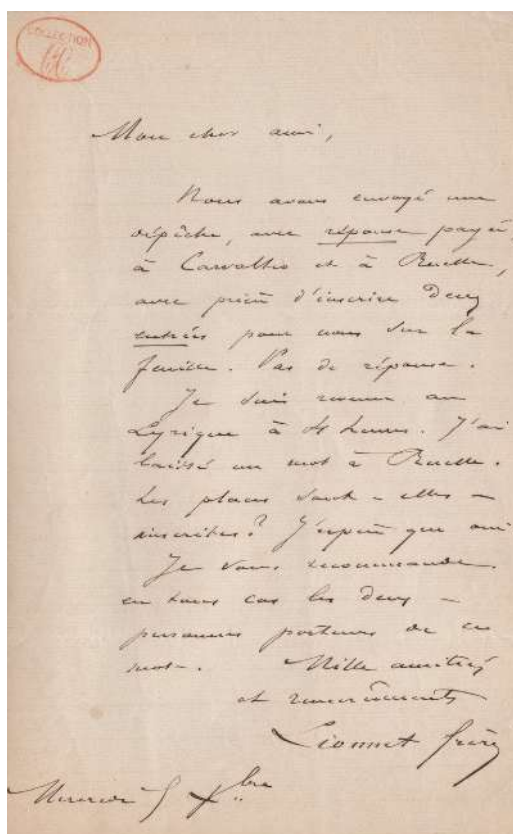
Autograph letter signed, dated "21/4/1983" by the Ukrainian dancer, choreographer, director and writer. Addressed to the architect and journalist Carla Maria Casanova (1936 -) : "...Avez vous reçu mon "jugement" de Gabriella Cohen?...". 1 p. On card with letterhead "Université de la Danse". Envelope with autograph address included. € 170



34. Hippolyte Lionnet (Paris 1832 - Ib. 1896)

The twin brothers Anatole and Hippolyte

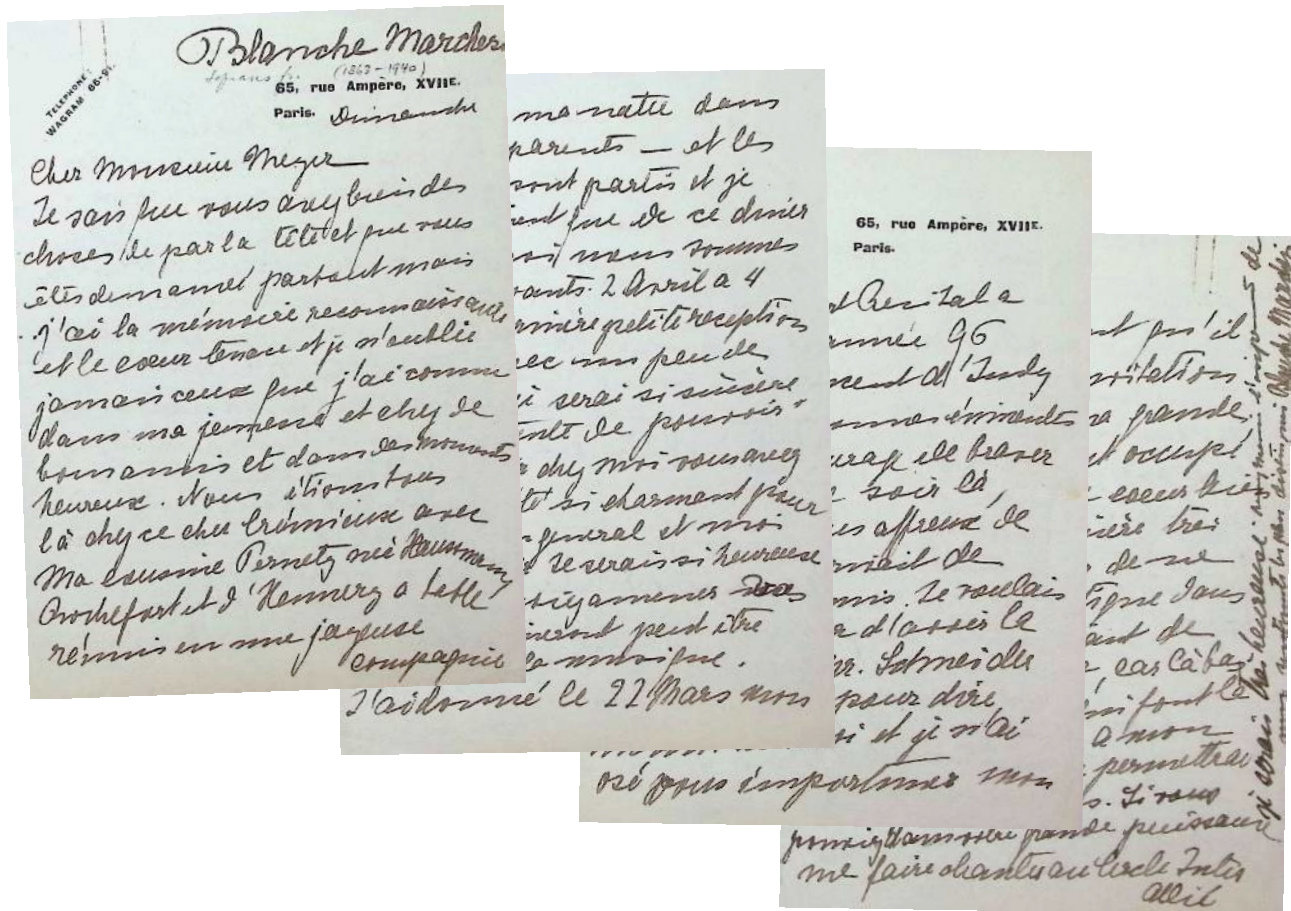
Autograph letter signed, dated "Mercredi 7 Xbre" by the French composer and performer, twin brother of Anatole. To Monlaurent of the Theatre lyrique: "...Nous avons envoyé une dépêche, avec réponse payée à Carvalho et à Ruelle, avec prière d'inscrire deux entrées pour nous sur la famille. Pas de réponse...". The twin brothers Anatole and Hippolyte Lionnet settled in Paris, one as a lithographer, the other as a typographer. Blessed with beautiful voices, they gave concerts in salons, often for charitable causes. The melodies and songs they performed were mostly their own compositions, but some were written for them by experienced artists such as Charles Gounod and Louis Clapisson. The two brothers died in Paris in the same year, two weeks apart. 1 p. In-8. € 100



35. Blanche Marchesi (Paris, 1863 - London, 1940)

Valentine Haussmann Permetti

Long autograph letter signed, dated "Dimanche" by the French mezzo-soprano, best known for her interpretations of the works of Richard Wagner. She was the daughter of Mathilde Graumann Marchesi. Her first concert was held at Queen's Hall in 1896. Opera critics at the time criticized her technical skill but praised her interpretive ability. During her career as a voice teacher, Marchesi instructed such singers as British contraltos Muriel Brunskill and Astra Desmond. Addressed to Mr. Meyer: "...nous étions tous là chez ce Mr. Crémieux avec ma cousine Pernetty née Haussmann Crochefort et d'Hennery à table réunis en une joyeuse compagnie moi avec ma natie dans le dos! Mes parents – et les autres tous sont partis et je crois vraiment que de ce diner vous et moi nous sommes seuls survivants. 2 avril à 4h j'ai ma dernière petite reception vitrine avec un peu de musique je serai si sincèrement contente de pouvoir vous recevoir chez moi...". 4 pp. In-8. With letterhead. € 150



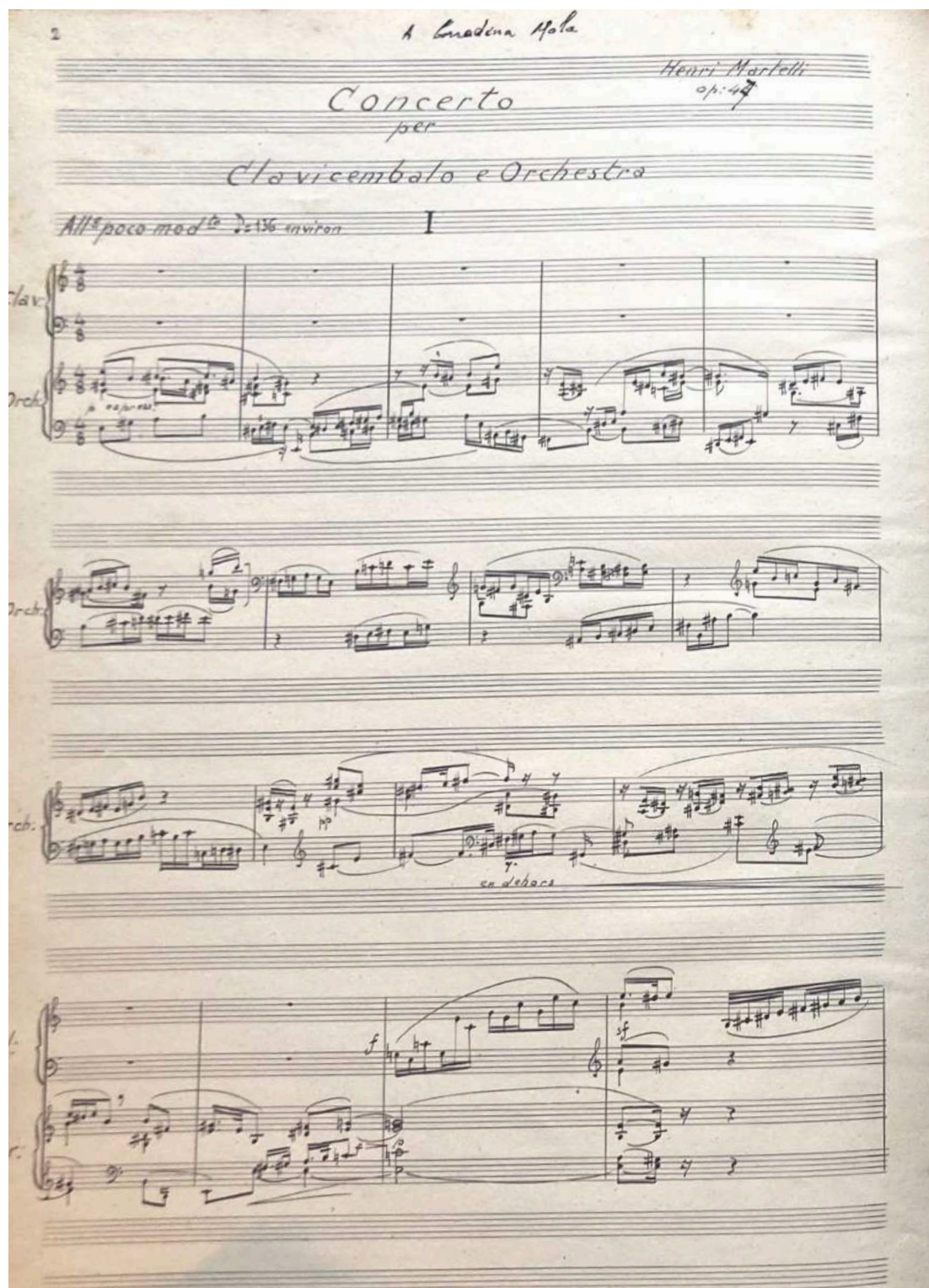
36. Henri Martelli (Santa Fe 1895 - Paris 1980)

Harpsicord music

Autograph music score for two harpsichord titled "Concerto per clavicembalo e Orchestra, dedicated to the harpsichordist Corradina Mola (1896 - 1948) by the Argentinian-born French composer.

He studied law at the Univ. of Paris; simultaneously took courses in fugue and composition with Widor at the Paris Cons. (1912–24). From 1940 to 1944 he was head of orch. and chamber music programs of the French Radio; he was secretary of the Société Nationale de Musique (1945–67) and director of programs there from 1968; from 1953 to 1973, he also was president of the French section of the ISCM. In his compositions, he attempted to re-create the spirit of early French music using modern techniques. 19 pp. In-4 bound in red morocco leather (worn) with marmorized cover and gilded title.

€ 900



37. Lauritz Melchior (Copenhagen, 1890 - Santa Monica, 1973)

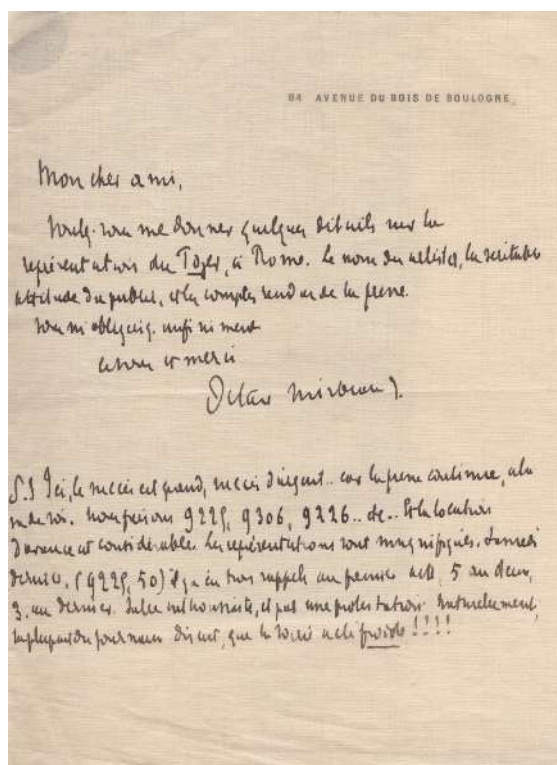
Tannhäuser

Photographic portrait on postcard with autograph dedication signed, dated "Bayreuth 1931" of the Danish-American tenor, here depicted in stage costumes in Wagner's "Tannhäuser". He debuted in 1913 as a baritone in the role of Silvio in *Pagliacci* at the Danish Royal Theater in Copenhagen. Later studying as a tenor, he made his debut on October 8, 1918 as the title role in *Tannhäuser* at the Danish Royal Theater. In 1926 he made his debut at the Metropolitan Opera House in New York as *Tannhäuser*, followed by Siegmund in *Die Walküre*, Siegfried, and Parsifal, returning in 1929 as Tristan in *Tristan und Isolde* and Siegfried in *The Twilight of the Gods*, and in 1930 as the title role in *Lohengrin*, singing until 1950 in 519 performances at the Met, again in operas by Richard Wagner. € 70



38. Octave Mirbeau (Trévières, 1848 - Paris, 1917)

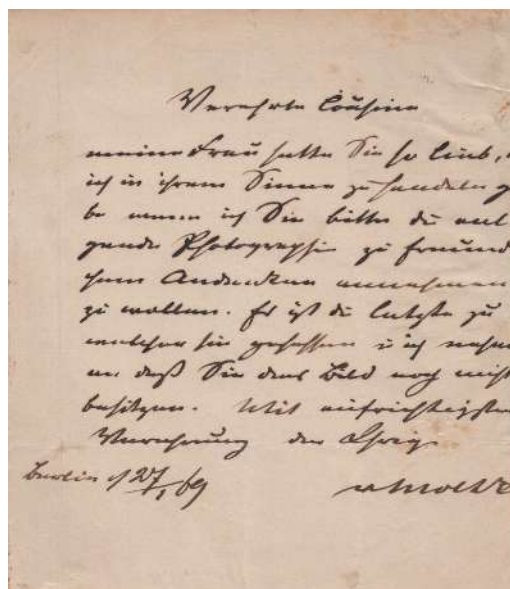
Autograph letter signed, postmarked [21.12.1908] by the French writer, art critic and journalist. Addressed to the impresario Adolfo Re Riccardi (1859 - 1943): "...Voulez-vous me donner quelques détails sur la représentation du "Foyer" à Rome...". 1 p. In-8. Envelope with autograph address included. € 180



39. Helmut Karl Bernhard von Moltke (Parchim, 1800 - Berlin, 1891)

Mary Burt von Moltke

Autograph letter signed, dated "Berlin d. 27/1 69, by the Prussian marshall. "Dear Cousin. My wife loved you so much that I, in her spirit, would like to send you some photographs to commemorate her. It is the most recent one at which she sat, although I assume you do not yet possess the picture. With most sincere respect". After Sedan victory, he asked to retire due to old age but the emperor continued to reject his request for resignation, saying that Moltke's military service was so great that he could not consider retirement as long as he was alive. 1 p. In-8. Applied on an in-4 sheet. € 280



40. Germain Morin (Caen, 1861 - Fribourg, 1946)

Switzerland - Benedictine

Autograph letter signed, dated "7 Janv. 1926" by the Franco-Belgian Benedictine historical scholar. To a Maestro: "...Voici le jugement que j'ai porté moi-même, dans mon volume (...) au sujet de mes travaux sur Guy d'Arezzo et Guy de Saint-Maur (...) l'éloge de Guido Deagrins, publié par moi en 1888, quoiqu'il semble décrire au vif l'oeuvre de Guy d'Arezzo, doit cependant à en juger par la date des Manuscrits, se rapporter à un homonyme ayant vécu à l'abbaye des Fossés au XII^e siècle...". 1 p. In-4. € 70

Via Cardinal Federico, 2
7 Janv. 1926.

Cher Maestro,

Voici le jugement que j'ai porté moi-même, dans mon volume Études, Textes, Découvertes, p. 69 (en 1915) au sujet de mes travaux sur Guy d'Arezzo et Guy de Saint-Maur :

1^o Les fragments inédits de Guy d'Arezzo publiés par moi portent expressément de son exil, de son séjour dans les régions du nord de l'Europe.

2^o On a constaté, après moi, des relations indubitables entre Guy d'Arezzo et les abbés de St-Maur-des-Fossés, Odon et Ronce le Beuton.

3^o Mais, l'éloge de Guido Deagrins, publié par moi en 1888, quoiqu'il semble décrire au vif l'oeuvre de Guy d'Arezzo, doit cependant, à en juger par la date des Manuscrits, se rapporter à un homonyme ayant vécu à l'abbaye des Fossés au XII^e siècle.

Cependant, j'avoue que toute la question, effleurée seulement par moi en passant, demanderait à être traitée de nouveau et à fond.

Merci de votre bon accueil d'hier, et cordial salut à tous les vôtres.

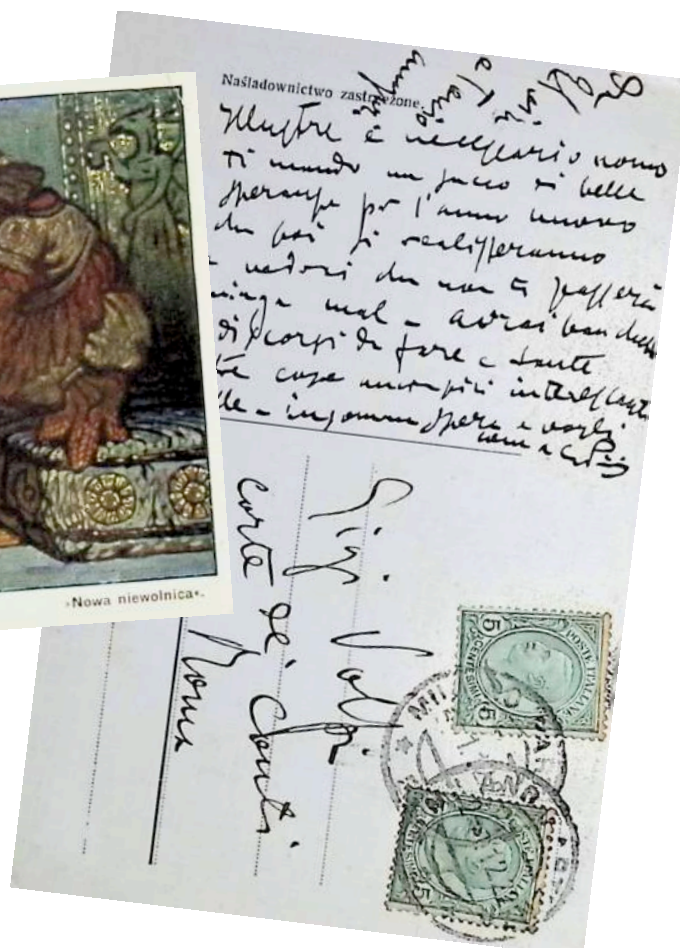
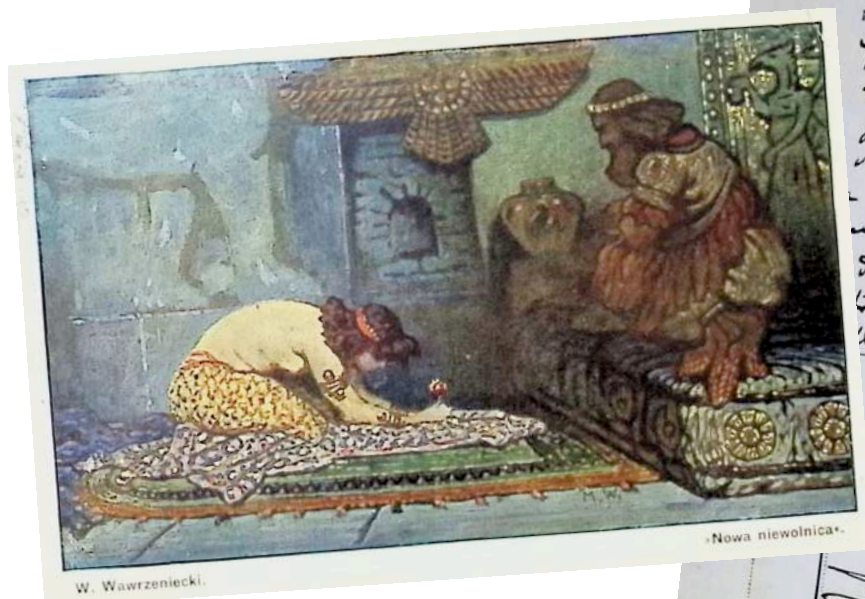
D. G. Morin.
O.S.B.

41. Giacomo Puccini (Lucca, 1858 - Brussels, 1924)

To Luigi Volpi

Autograph letter signed, dated "Milano 2. 12 [1922]" of the Italian composer. Addressed to Luigi Volpi: "...Ti mando un sacco di belle speranze per l'anno nuovo che poi si realizzeranno e vedrai che non ti passerà minga mal. Avrai banchetti e discorsi da fare e tante altre cose ancor più interessanti e belle...". Luigi Volpi, from Lucca, was a long-time friend and correspondent of the Maestro. In 1922, Puccini spent the Christmas period in Milan, attending in person the performances of Pizzetti's Deborah and Jael on 23 December and his Manon Lescaut on the 26th, also at La Scala. 1 p. At the verso, reproduction of Marian Wawrzeniecki "Nova niewolnica" painting.

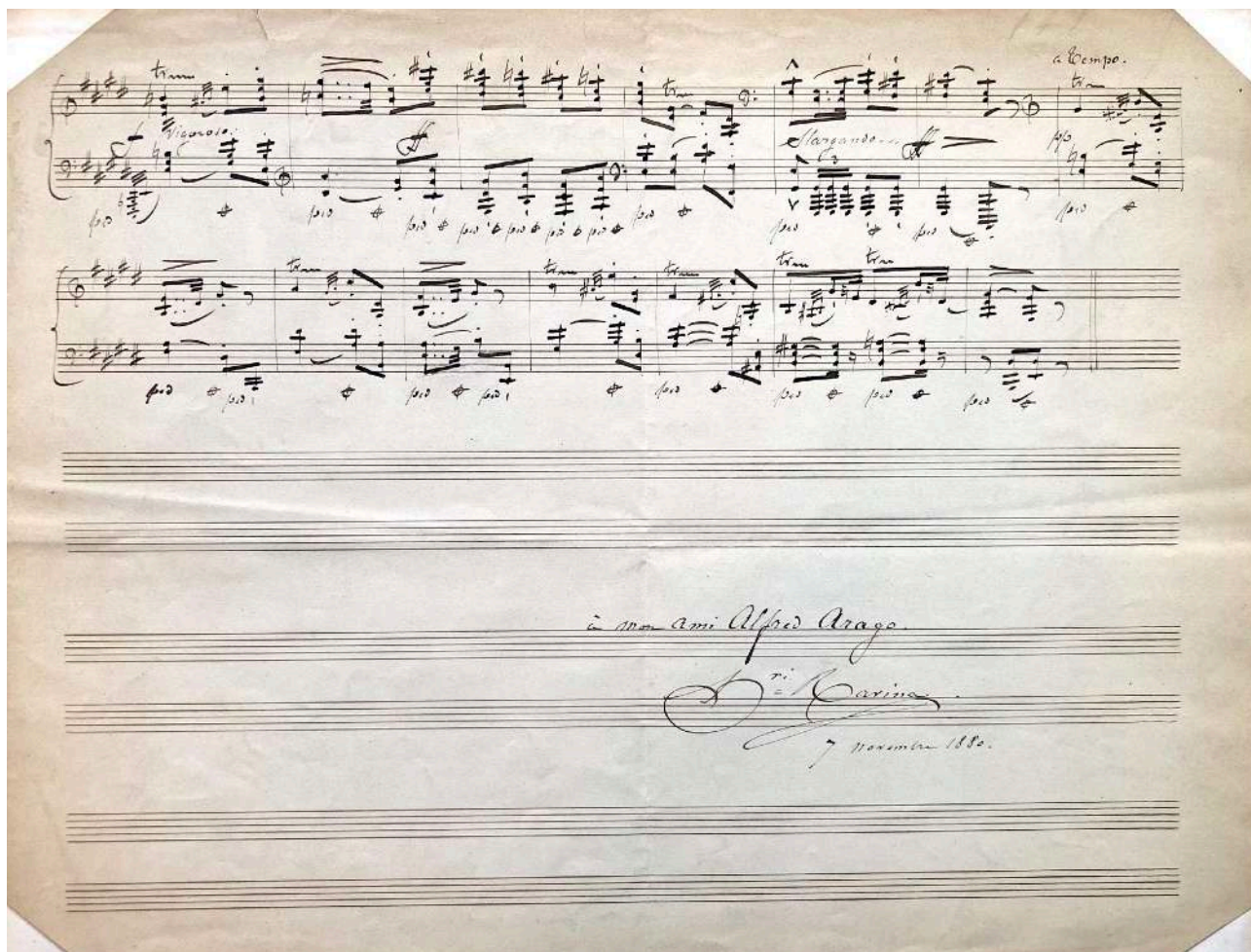
€ 300



42. Jean-Henri Ravina (1818 - 1862)

Air de ballet for piano

Autograph music score for piano titled "Air de ballet, dated" 7 Novembre 1880" and dedicated to the painter Alfred Arago (1816-1892) by the French virtuoso pianist and composer. 2 pp. In-4 obl. bound in green morocco leather (worn) with marmorized cover and gilded title. € 150



43. Josef Ritter (Salzburg, 1859 - ib., 1911) To Else Ernst

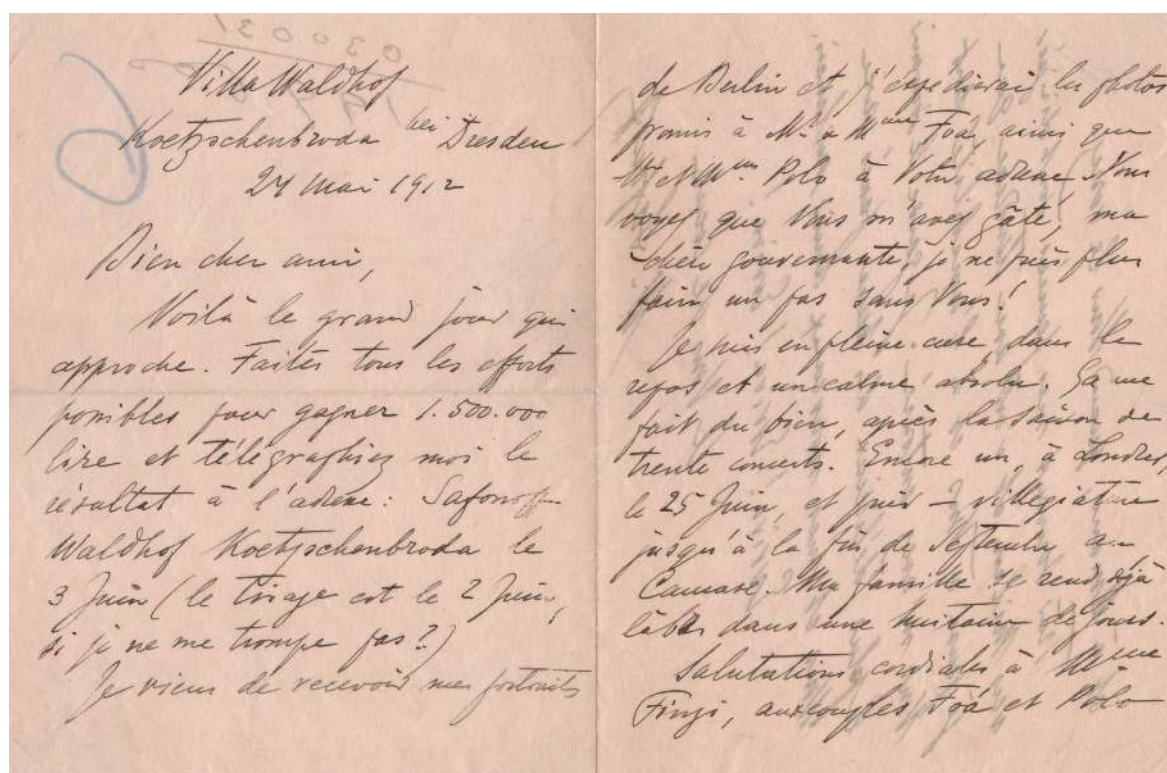
Autograph letter signed in German dated "Wien, 10/12. 1897" by the Austrian baritone. Addressed to the writer Else Ernst (1874 - 1946). 1 p. on postcard illustrated with photographic portrait of the singer. € 80



44. Vasily Safonov (Ishcherskaya, 1852 - Kislovodsk, 1918)

Tchaikovsky

Autograph letter signed, dated "27 mai 1912" by the Russian pianist, conductor and teacher. Among his students were several of Russia's most prominent pianists, including Alexander Scriabin, Nikolai Medtner, Josef Lhévinne and Rosina Bessie (later Lhévinne). He also taught the theorist and pedagogue Maria Levinskaya as well as Marthe Servine, a French-American composer and pianist. After retiring from teaching, Safonov achieved recognition as a conductor. He conducted the first Moscow performance of Tchaikovsky's Pathétique Symphony (No. 6) on 4/16 December 1893, seven weeks after its premiere under the composer's direction and six weeks after his death. Safonov conducted many of Europe's leading orchestras, including the Berlin Philharmonic, Vienna Philharmonic, Prague Philharmonic, the Lamoureux Orchestra of Paris, the London Symphony Orchestra and the New York Philharmonic. He is regarded as the first modern conductor known to have dispensed with the use of the baton. According to reports, this practice began when he once forgot to bring his baton to a rehearsal and conducted with his hands; he subsequently considered the baton unnecessary. "...Voilà le grand jour qui approche. Faites tous les efforts possibles pour gagner 1.500.000 lire et télégraphiez moi le résultat (...) Je viens de recevoir mes portraits de Berlin et j'expédierai les photos promis à M. et Mme Foa...". 3 pp. In-8. € 280



45. George Sand (Paris, 1804 - Nohant-Vic, 1876)

To Sylvanie Arnould-Plessy

Fine autograph letter signed, dated "Nohant 5 Janvier [1874] to the French actress Sylvanie Arnould-Plessy: "Je suis en retard, ma bonne grande fille. J'ai été grippée en plein pour le jour de l'an et j'ai dû faire un grand effort pour ne pas le passer dans mon lit. Enfin ce n'est rien et n'ôte rien au bonheur d'aimer ses enfants et ses amis. Je vous embrasse tendrement et vous souhaite la durée de ce que vous avez, des amis qui vous chérissent, un talent qui grandit toujours, et un bon grand cœur qui vous rend certainement heureuse, pour moi et tous les miens. G. Sand. Je viens d'écrire aux vieux". Jeanne Sylvanie Sophie Arnould-Plessy had prominent parts in all the plays, new and old, at the Théâtre Français, when suddenly at the height of her success, she left Paris and went to London, marrying the dramatic author, J. F. Arnould. The Comédie Française, after having tried in vain to bring her back, brought a suit against her, and obtained heavy damages. In the meantime Madame Arnould-Plessy accepted an engagement at the French theatre at St Petersburg, where she played for nine years. In 1855 she returned to Paris and was re-admitted to the Comédie Française, as *pensionnaire* with an engagement for eight years. This second part of her career was even more brilliant than the first. She revived some of her old rôles, but began to abandon the *jeunes premières* for the "lead" in which she had a big success. Her later triumphs were especially associated with new plays by Émile Augier, *Le Fils de Giboyer* and *Maître Guerin*. Her last appearance was in Edouard Cadol's *La Grand-maman*; she retired in 1876. 1 p. In-8. € 1200

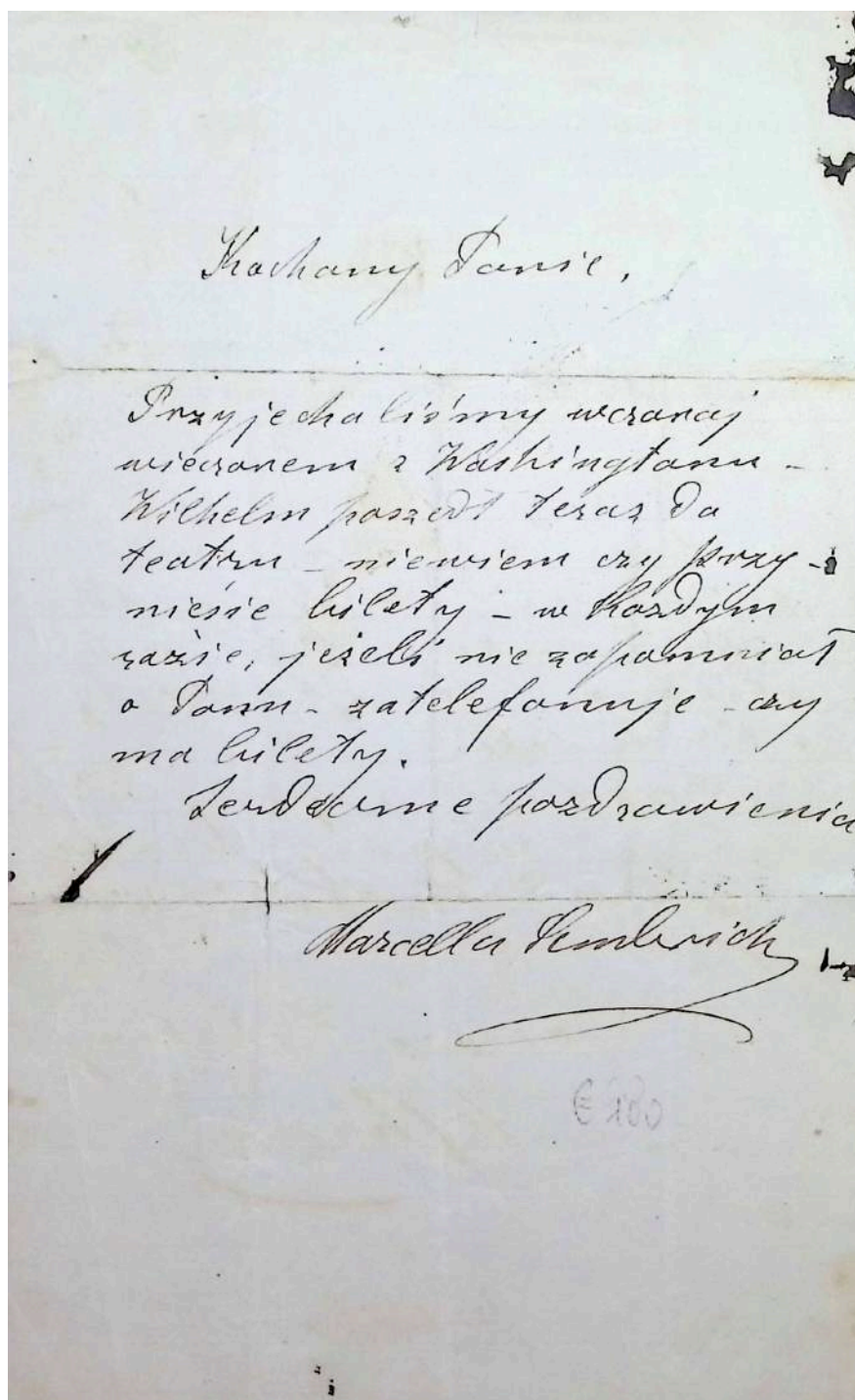
SAND
Nohant 5 Janvier

Je suis en retard, ma
bonne grande fille. J'ai
été grippée en plein pour
le jour de l'an et j'ai dû
faire un grand effort pour
ne pas le passer dans
mon lit. Enfin c'est
rien et n'ôte rien au
bonheur d'aimer ses
enfants et ses amis. Je
vous embrasse tendrement
et vous souhaite la durée
de ce que vous avez, des
amis qui vous chérissent
un talent qui grandit
toujours, et un bon
grand cœur qui vous
rend certainement heureuse,
pour moi et
tous les miens G Sand.
Je viens d'écrire aux vieux.

46. Marcella Sembrich (Wisniewczyk 1858 - New York 1935)

Autograph letter signed in Polish by the Polish dramatic coloratura soprano: "Dear Sir, they arrived by train from Washington. Wilhelm went! Now he's carrying tickets to the theater. If he hasn't mentioned anything, he's calling back...". She had an important international singing career, chiefly at the New York Metropolitan Opera and the Royal Opera House, in London. 1 p. In-8. Autograph answer draft by other hand at the verso.

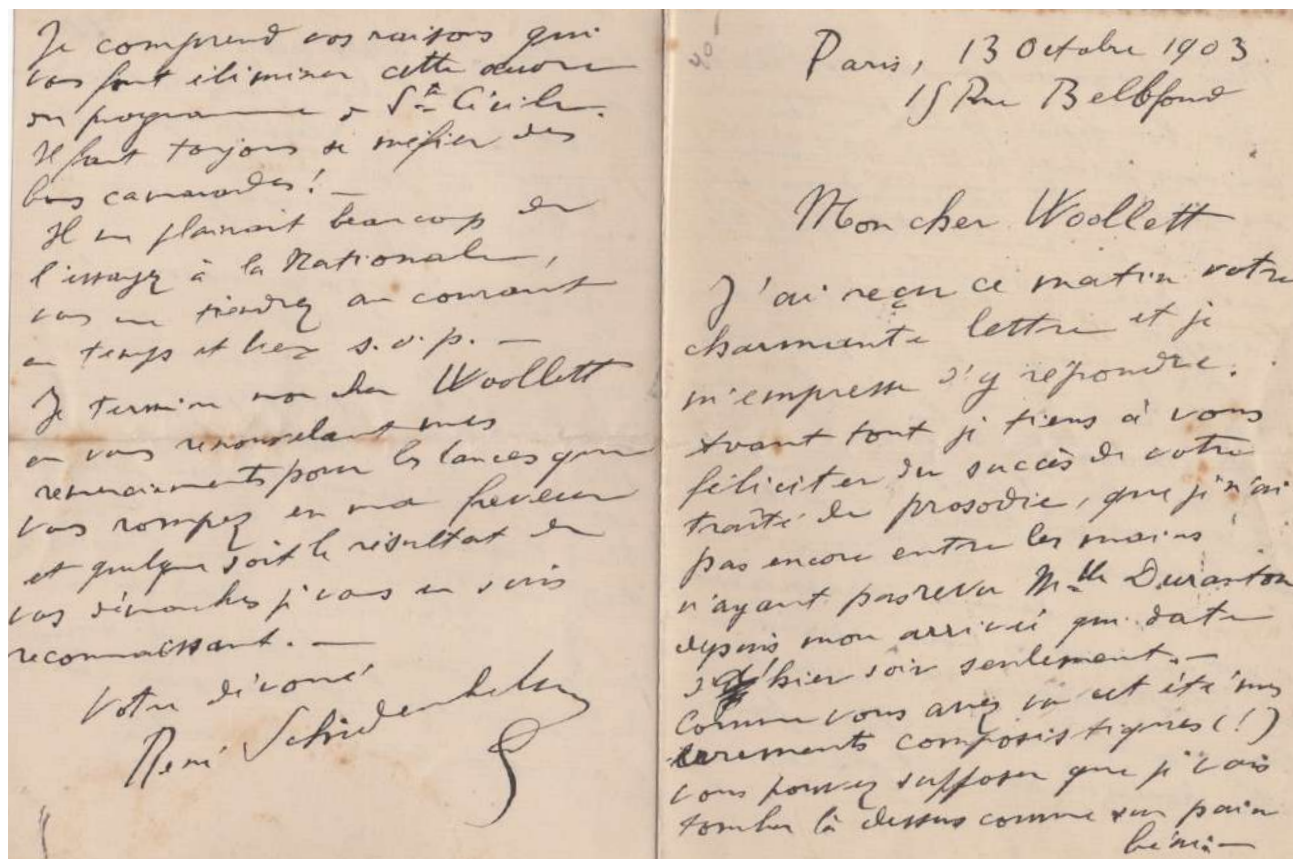
€ 150



47. René Schidenhelm (Strasbourg 1871 - 1961)

Cello music

Lot of eight autograph letters signed, dated between 1903 and 1909. Schidenhelm was a French cellist and composer who wrote two important works for cello and orchestra in 1911: a "Ballade" and a "Scherzo-Serenade". The eight long letters, are addressed to the composer and music critic Henri Woollett (1864-1936) and concern music, social and private matters. The musicologist and composer Henry Woollett (1864-1936) regularly organize concerts in Paris and then in Le Havre, while Darius Milhaud, André Caplet, Albert Roussel, Charles Koechlin, Arthur Honegger, Francis Poulenc and Florent Schmitt all had performances of their works there. For a total of 29 pp. In-8. € 450

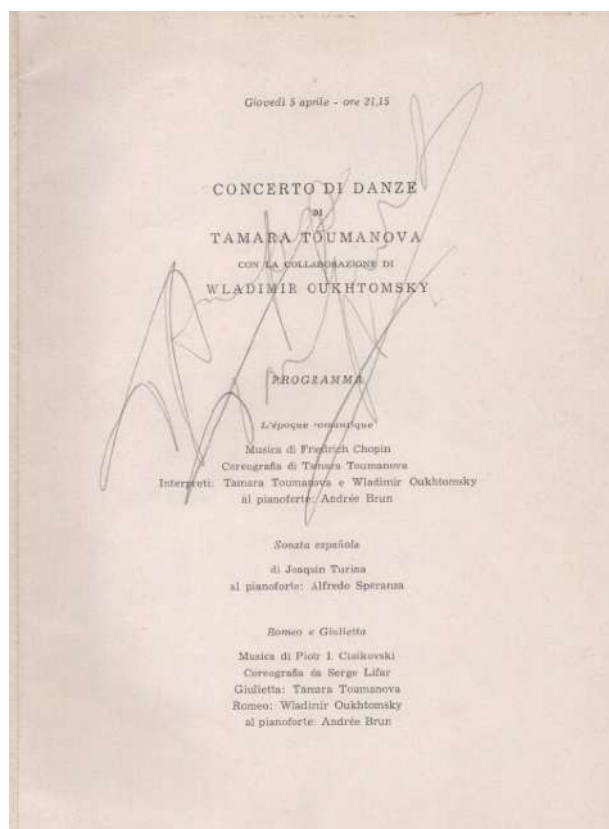
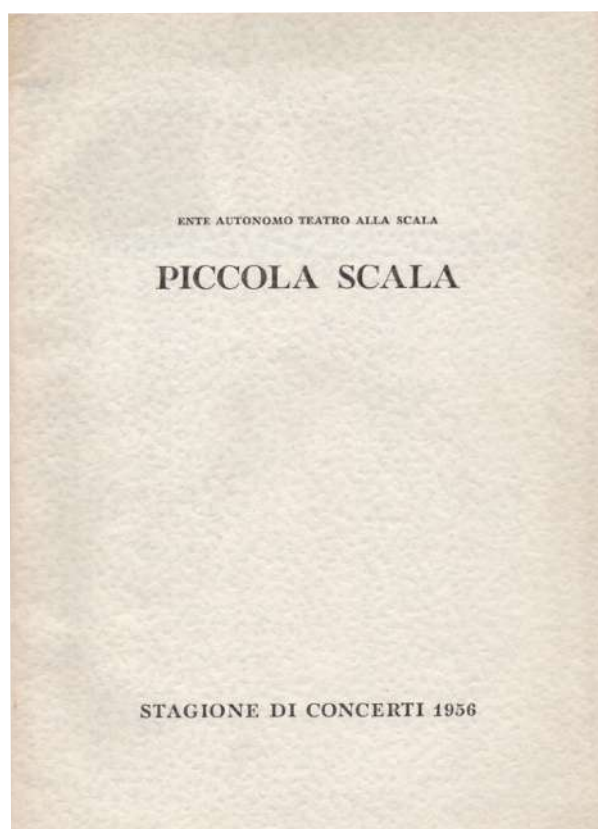


49. Tamara Toumanova (Tioumen, 1919 - Santa Monica, 1996)

Ballet

Autograph signature by the Russian-born Georgian-American prima ballerina and actress, on booklet of 1956 season of La Scala. She made her debut at the age of 10 at the children's ballet of the Paris Opera. 4 pp. In-8.

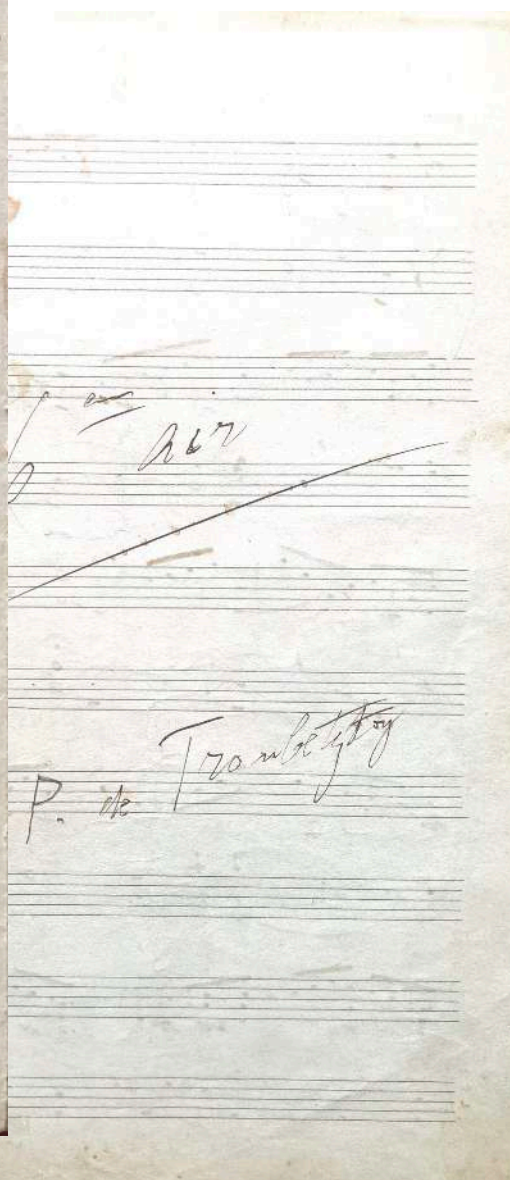
€ 50



50. Pavel Troubezkoj (Intra 1866 - Pallanza 1938)

Music and sculpture

Autograph music score titled "6ème Air" for violin, cello and piano. by the Russian - Italian prince sculptor and composer. The son of a Russian prince and an American musician, Troubetzkoy was born in Italy but retained Russian nationality. On September 16, 1933, Troubetzkoy gave a lecture on the animal rights and vegetarianism ideas, entitled "Respect for Life," at the Municipal Casino in Pallanza. This was followed by the first performance of "L'Infini" a suite for violin, cello, and piano composed by the sculptor himself. It is said that Toscanini, who was present in the hall, did not appreciate the composition very much and even suggested to Troubetzkoy, perhaps jokingly, that he should continue to devote himself to sculpture. For a total of 9 pp. In-8, 4 of them bound in red morocco leather (worn) with marmorized cover and gilded title. € 450

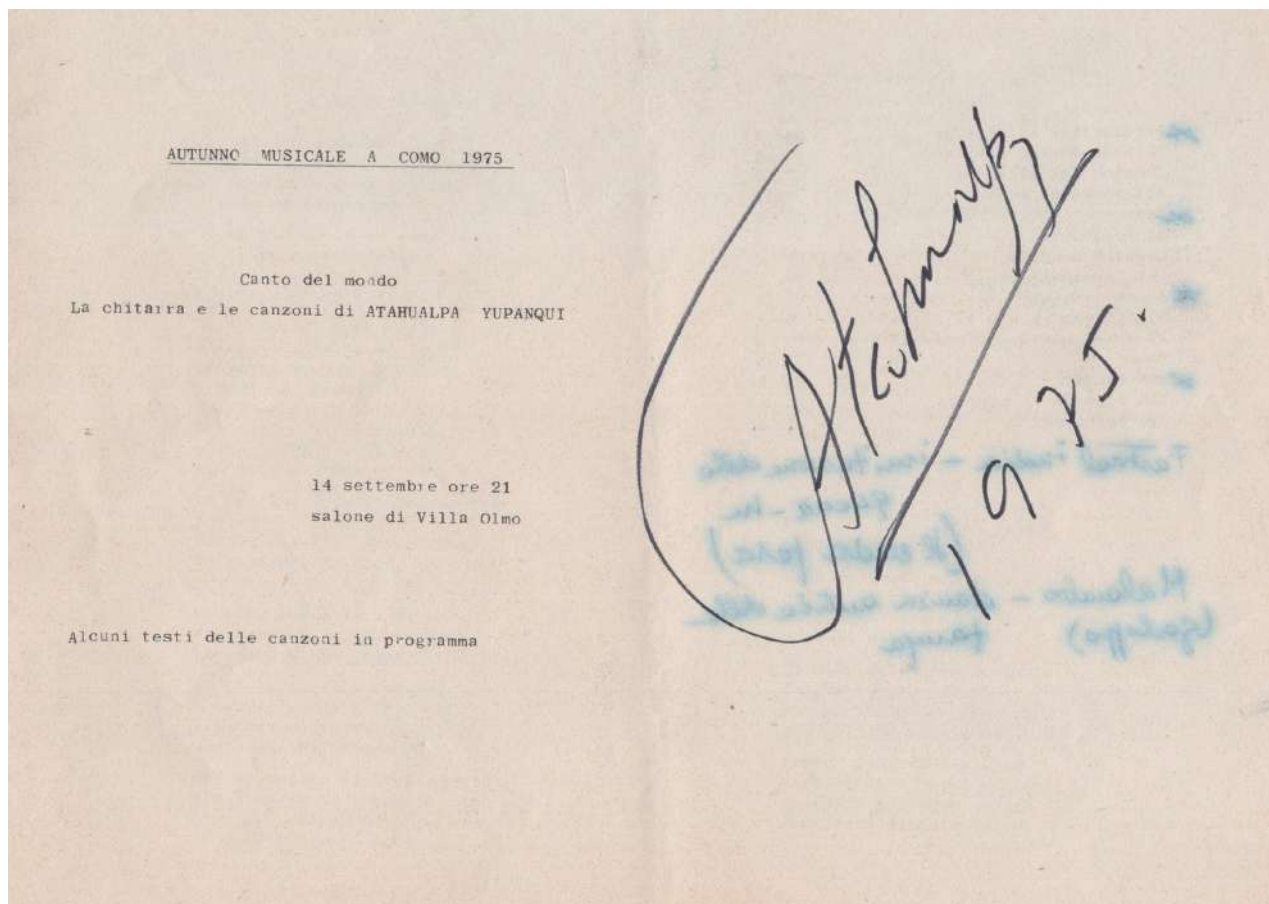


51. Atahualpa Yupanqui (Juan A. de la Peña, 1908 - Nîmes, 1992)

Argentine folk music

Autograph signature and date "1975" by the Argentine singer, songwriter and guitarist on booklet with text of songs performed for a concert in Italy. He is considered one of the most important Argentine folk musicians of the 20th century. 6 pp. In-8 obl.

€ 70



52. Marie Van Zandt (New York, 1858 - Cannes, 1919)

"La plus payé en Europe..."

Fine autograph letter signed, dated "Ile-de-Jersey le 4. octobre. 1889" by the American dramatic soprano. She studied in Milan with Francesco Lamperti, making her debut as Zerlina in Don Giovanni in Turin in 1879. Only 21, she signed a contract with the Opéra-Comique in 1880, making her debut as Mignon. Léo Delibes composed his opera "Lakmé" for her, and she created the title role for its world premiere in 1883, with Elisa Frandin playing Malika. Addressed to the librettist Carlo d'Ormeville (1840 - 1924): "...J'ai bien réfléchi, et je crois que la somme de 425.000 francs pour 30 représentation n'est pas exagérée pour une Étoile, car vous savez, qu'après la Patti je suis la plus payé en Europe. Enfin vous me ferez savoir la réponse de M. Ferrari...". 3 pp. In-8. With letterhead. € 100

73. St. John's Road
St. Helier.
Ile-de-Jersey.
le 4. Octobre. 1889.
Cher M. d'Ormeville
Merci pour
votre aimable lettre.
J'ai bien réfléchi,
et je crois que la somme
de 425.000 francs pour
30 représentations n'est
pas exagérée pour une Étoile, car vous savez, qu'après la Patti je suis la plus payé en Europe. Enfin vous me ferez savoir la réponse de M. Ferrari...

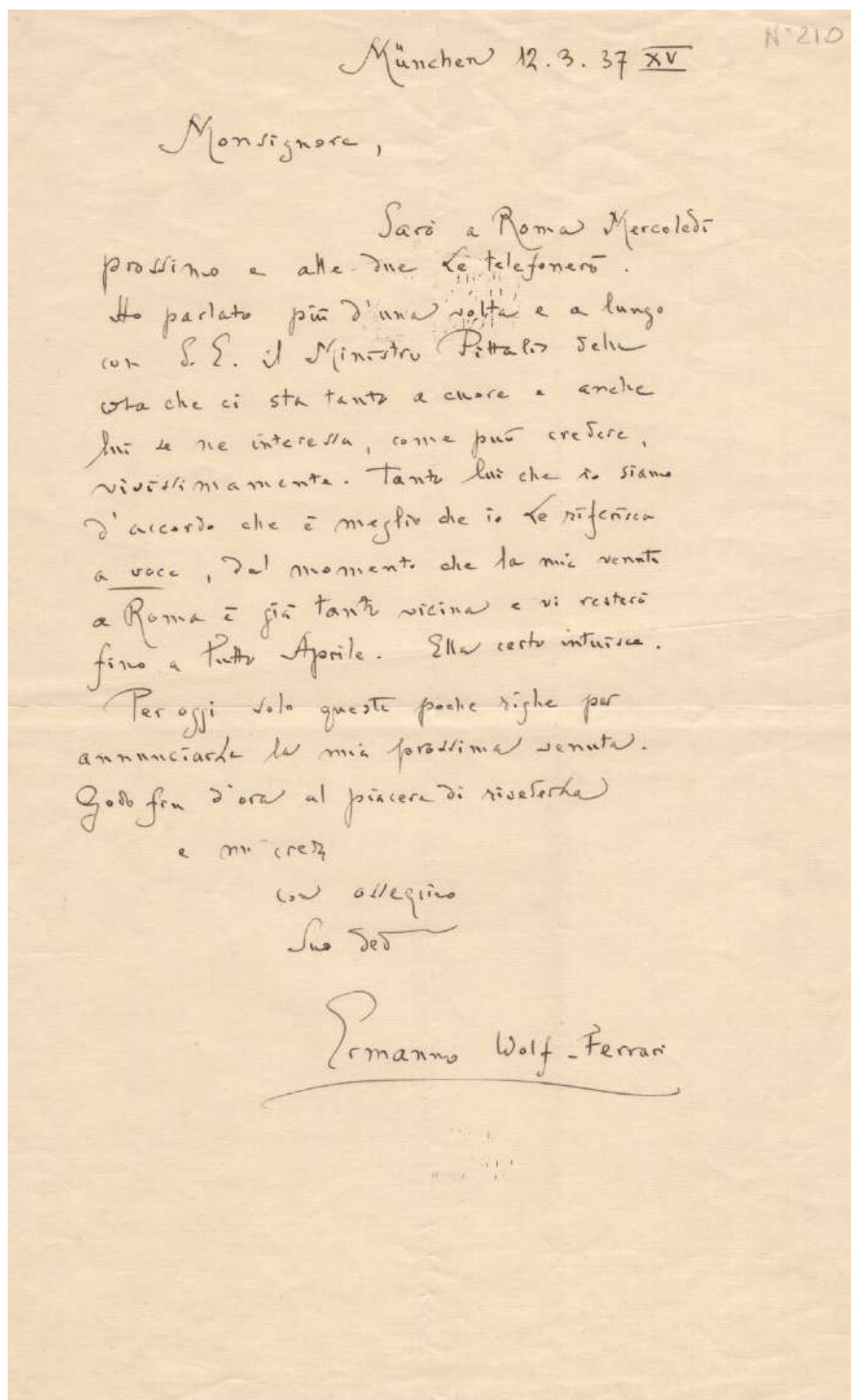
ous à Paris le 20 de ce
vous tous y trouviez eu
temps, nous pourrions causer
sur cette intéressante
un petit mot de réponse
prise et avec tous mes
Bien Sincèrement
Marie Van Zandt.

53. Ermanno Wolf-Ferrari (Venice, 1876 - ib., 1948)

Lorenzo Perosi

Fine autograph letter signed, dated "München 12.3.37 XV" by the Italian composer and teacher. Wolf-Ferrari addresses a clergyman Guido Anichini: "...Ho parlato più d'una volta e a lungo con S.E. il Ministro Pittalis della cosa che ci è sta tanto a cuore e anche lui se ne interessa (...) Tanto lui che io siamo d'accordo che è meglio che io Le riferisca a voce, dal momento che la mia venuta a Roma è già tanto vicina e vi resterò fino a tutto Aprile...". 1 p. In-4.

€ 280



Letter signed, dated "15ten Aug 1663" by the Swedish statesman and military commander who commanded the Swedish forces in the Thirty Years' War. Concerning the balance of a payment to a citizen. 1 p. In.4.

[illegible]

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