

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is written in black ink and consists of several systems of staves. The top system has two staves. The middle system has two staves, with the left one circled in black ink. The bottom system has four staves. The text 'l'autographe' is written in a large, elegant red cursive font across the top of the page. Below it, the word 'Genève' is written in a smaller, simpler red font. At the bottom of the page, the number 'n. 127' is written in red. The paper shows signs of age, including some staining and discoloration.

l'autographe

Genève

n. 127

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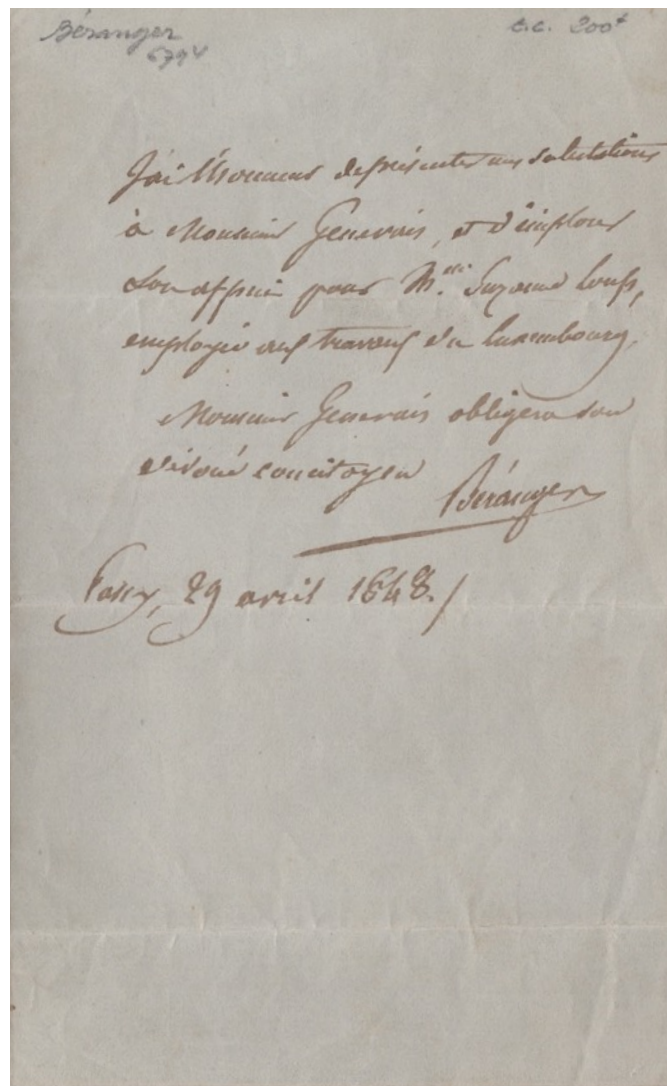
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Autograph letters and documents

1. Pierre Jean de Béranger (Paris, 1780 - ibid., 1857)

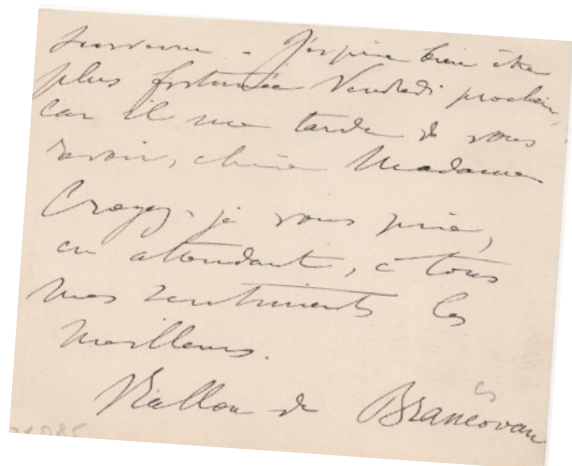
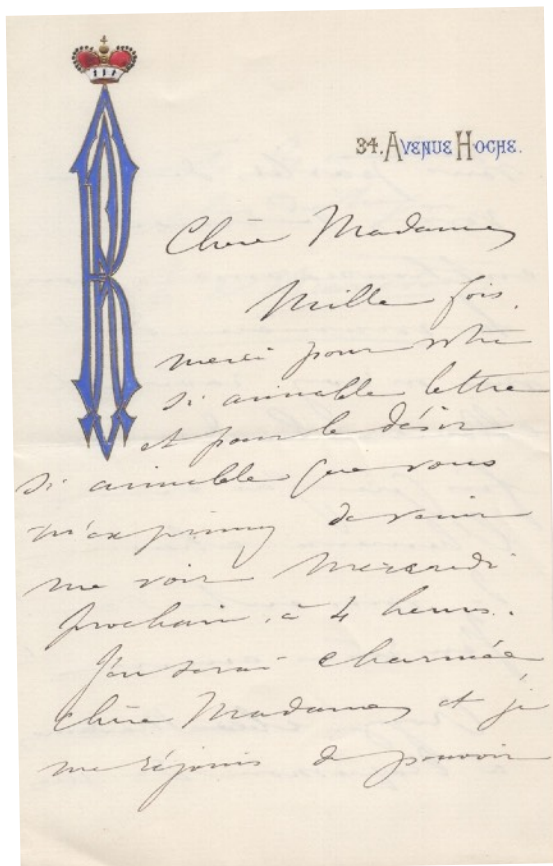
Autograph letter signed, dated "Passy, 29 Avril 1848" by the prolific French poet and chansonnier. At the age of twelve, he began training as a typographer. At sixteen, he joined the bank recently founded by his father. A convinced Republican, he turned to literary creation. Supported by Lucien Bonaparte, he became an outspoken critic of the Restoration. Anti-clerical and pamphleteer, his first collection of songs landed him in prison. He was admired by Stendhal and Mallarmé. Addressed to M. Ernest Genevois au Luxembourg: "J'ai l'honneur de présenter mes salutations à Monsieur Genevois et d'implorer son appui pour M.elle Suzanne Loup, employée aux travaux de Luxembourg ...". ½ p. in-8.

€ 70



2. Ralouka Bibesco-Bassaraba, Princess Brancovan Musurus (Constantinople, 1847 - Paris 1923)

Two autograph letters signed, one on card, by the celebrated Greek pianist. She married Grégoire Bibesco-Bassaraba, Prince of Brancovan (1827-1886) and was the mother of the poet Anne de Noailles. Cousin by marriage to Hélène Bibesco, who ran a salon in Paris, she opened a rival literary and musical salon. Both letters are addressed to a lady: "... je me réjouis de pouvoir vous parler de vive voix de mon enthousiasme pour la manière dont vous m'avez ravie...". 2 pp. 1/2 in-8. With personal letterhead. "... il n'y a pas longtemps que je suis de retour de Cannes puis un deuil est survenu ...". 2 pp. On card. € 120



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

Scapigliatura

Autograph letter signed by the Italian composer and librettist, dated Vodo di Cadore "11 sett. [1885]". 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. € 100



4. **Théodore Botrel** (Dinan, 1868 - Pont-Aven, 1925)

Ambroise Thomas

Rare autograph poem signed, dated "Illic, 29 7bre 1897" by the Breton composer and performer. He created folk songs that became classics, such as "La Paimpolaise". Addressed to Ambroise Thomas, titled "La Voix du Maître". With defects and tears along the folding margins. 1 p. in-8. **Including:** autograph card signed: "... c'est votre cœur que vous avez mis, tout simplement, à nu ...". 2 pp. On mourning card.

€ 100

A N^o - Ambroise Thomas
 respectueusement
 La voix du Maître Botrel

Entre des images naïves
 Des visages saints de chêne sculptés
 À l'autel de "Kousion Pl'yves"
 Ce maître le Pictu est maître!
 Tu prieras, en douant nuit de ramon,
 T'envalais vers le Paradis -
 Et le vent s'élève de la grande
 Entourait son De Profundis -
 Sous du large et plume d'oblique,
 Musique douce sur ce cœur trépidant
 Hâte pour plaire à l'âme esquisse
 De vous maître Ambroise Thomas:
 Et n'était à pas son génie
 Vivant toujours, épanché dans l'air
 Qui s'élevait la grande harmonie
 À la chanson du vent de Mer!
 Wido Botrel
 Illic, 29-7bre 1897

PARIS, 44, RUE DAMREMONT

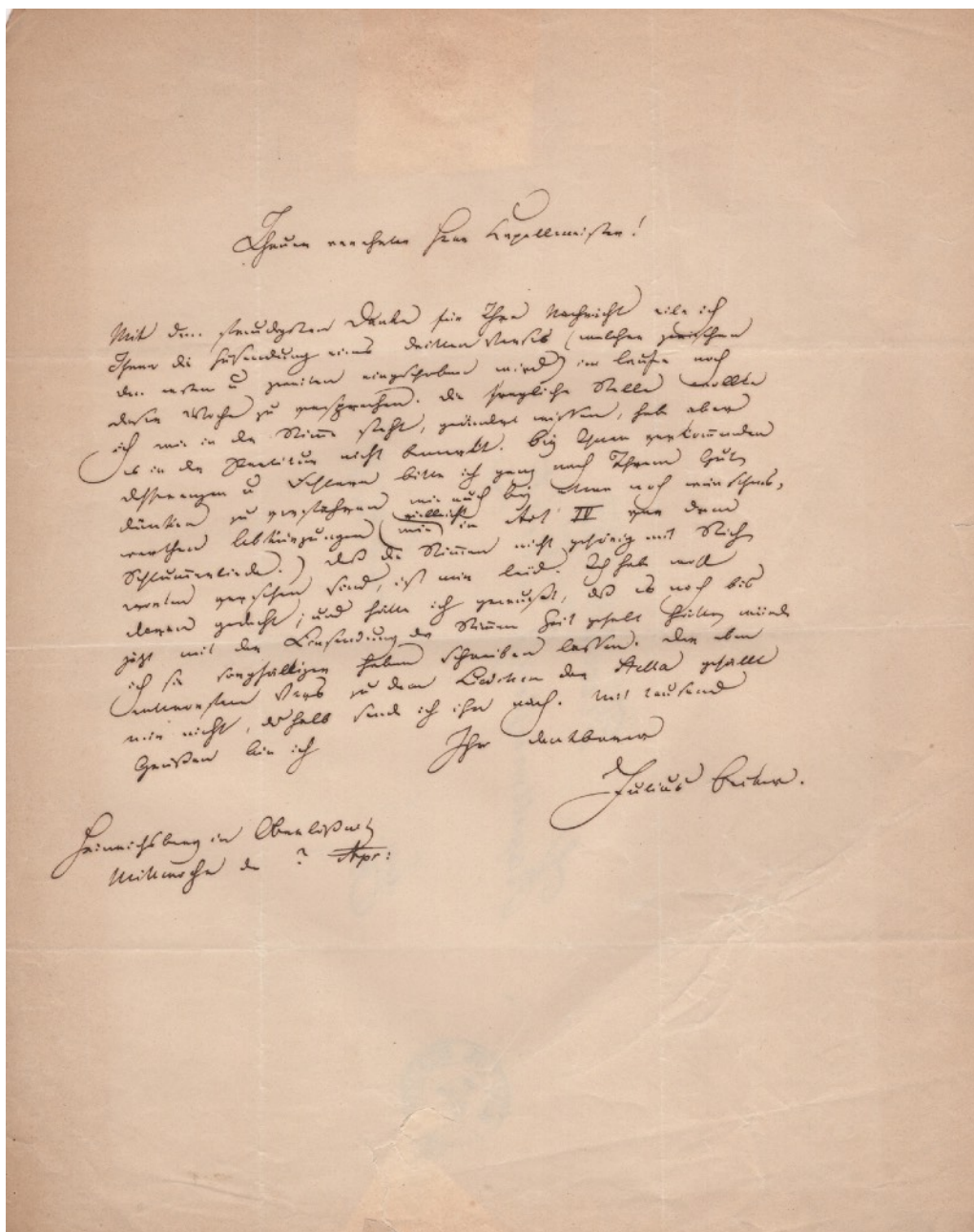
cher poète
 depuis ma lettre, j'ai
 trouvé à mon ancien domicile
 vos "larmes et ris" ... et j'ai
 pleuré et ri avec vous deux
 heures durant - plus pleuré
 que ri, hélas! c'est la vie!
 C'est bon, beau, sincère

Bravo!
 avec confiance
 Botrel
 22066

5. Julius Becker (Freiberg, 1811 - Oberlößnitz, 1859)

Schumann's "Doge und Dogaresse"

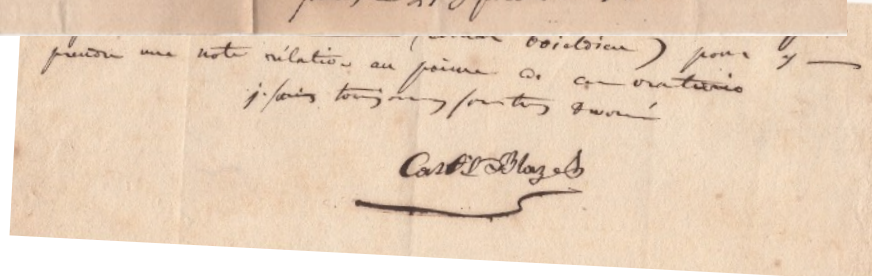
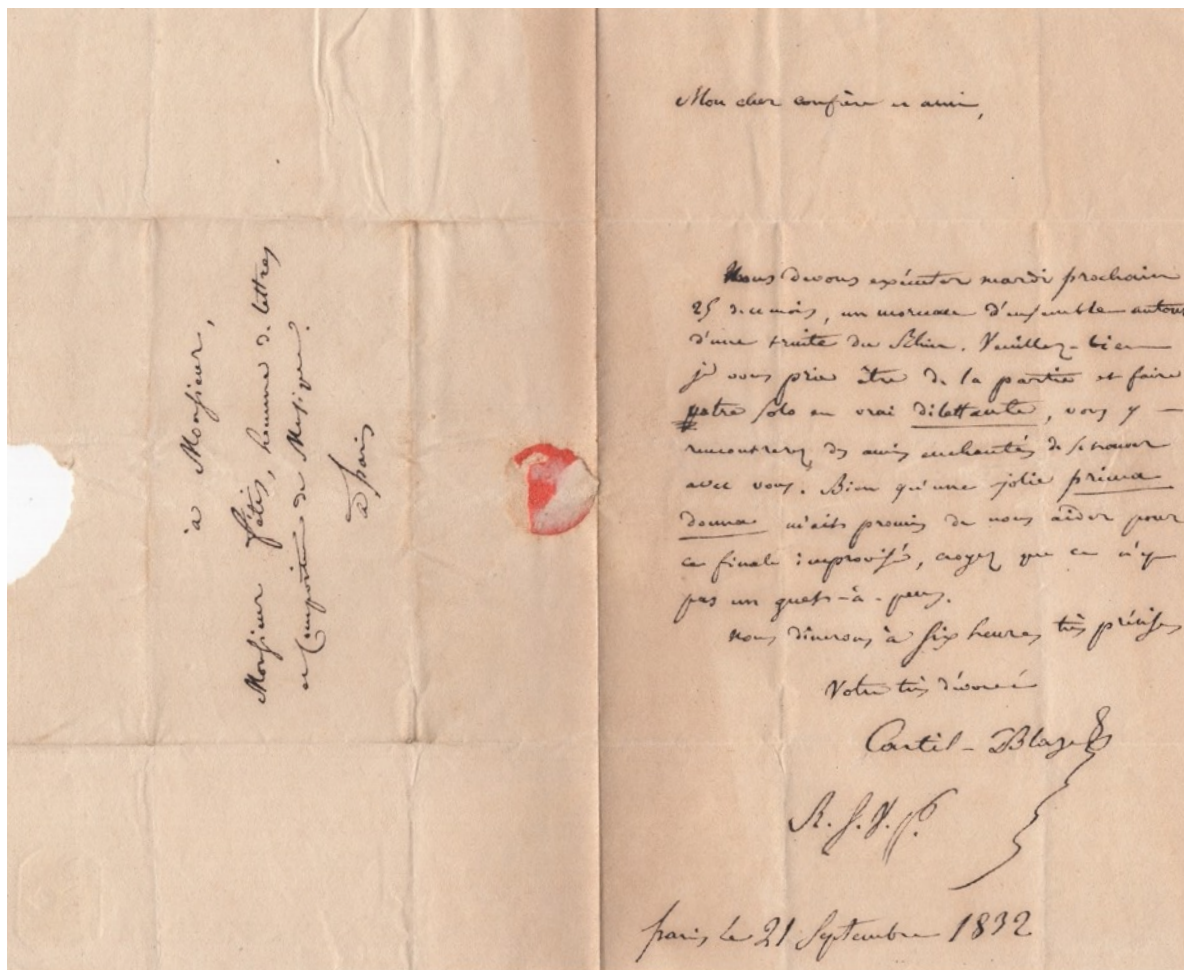
Autograph letter signed, dated "Heinrichsberg in Oberloschwitz, Mittwoch 2. April (1840)" by the German composer and music theorist. In 1837 he became a member of the staff of the journal *Neue Zeitschrift für Musik* founded by Robert Schumann. Addressed to the Kapellmeister in Leipzig Julius Rietz (1812-1877), in German. It reads: "... with warmest thanks for your notice I hasten to announce the sending, which I hope to do again within this week, of a third work, which is to be inserted between the first and second. The doubtful points, as in the parts, I would have liked to have changed, but in the score I found no trace of this. I beg you to change the wrong corrections and errors, according as you think best, and so also to shorten, where the thing is desirable (e.g., in the Lullaby of Act IV). I regret that the parts are not conveniently equipped with callbacks. I have thought about it; and if I had known, that I would still have time till now, before sending the parts, I would have had them written diligently and accurately. The newly sketched stanza for Stella's aria, I do not like; I will send it back to her later...". Around this time, Becker helped Robert Schumann to work on the libretto of a new opera, "Doge und Dogaresse", which was never completed. 1 p. in-4. € 270



6. François-Henri-Joseph Blaze, Castil-Blaze (Cavaillon, 1784 - Paris, 1857)

Fétis and Rossini

Autograph letter signed, dated "Paris, le 21 Septembre 1832" by the French musicologist, critic, composer, and music editor. He is the author of various books and articles on the theory of music, music history, and the history of the theater. He started a three-volume book dedicated to three great lyric theaters of Paris: the Opéra National de Paris, the Comédie-Italienne, and the Opéra-Comique. He was only able to finish and publish the first two before his death; the third remains in manuscript at the Bibliothèque nationale de France and was published for the first time in 2012. He addresses the Belgian composer and musicologist François-Joseph Fétis (1784-1871): "... Nous devons exécuter mardi prochain 25 de ce mois, un morceau d'ensemble autour d'une truite du Rhin. Veuillez-bien je vous prie être de la partie et faire ... solo en vrai dilettante, vous y rencontrerez des amis enchantés de se navrer avec vous. Bien qu'une jolie prima donna m'ait promis de nous aider pour ce final improvisé ...". 1 p. In-8. Loss of paper to the fourth page caused by the opening of the wax seal. **Including:** End of another letter signed by Castil-Blaze: "Je prie l'ami Pacini de vouloir bien communiquer à Mr. Hapdé la partition de Mosé (édition Boieldieu) pour y prendre note relative au point de cet oratorio...". (23 x 6 cm); printed copy of the *Chronique musicale* no. 49 of the 1 July 1875 concerning Castil-Blaze. 126 pp. in-8; inventive printed caricature (Dantan, 1829) applied on passepartout depicting Castil-Blaze on Rossini's shoulders. € 200



8. **Teresa Carreño** (Caracas, 1853 - New York, 1917)

Venezuelan pianist

Autograph dedication signed, dated "Berlin Enero de 1915" by the Venezuelan pianist, soprano, composer, and conductor. 1 p. in-4. **Including:** Carreño's Photographic portrait with autograph dedication signed, dated "Enero de 1915". On postcard.

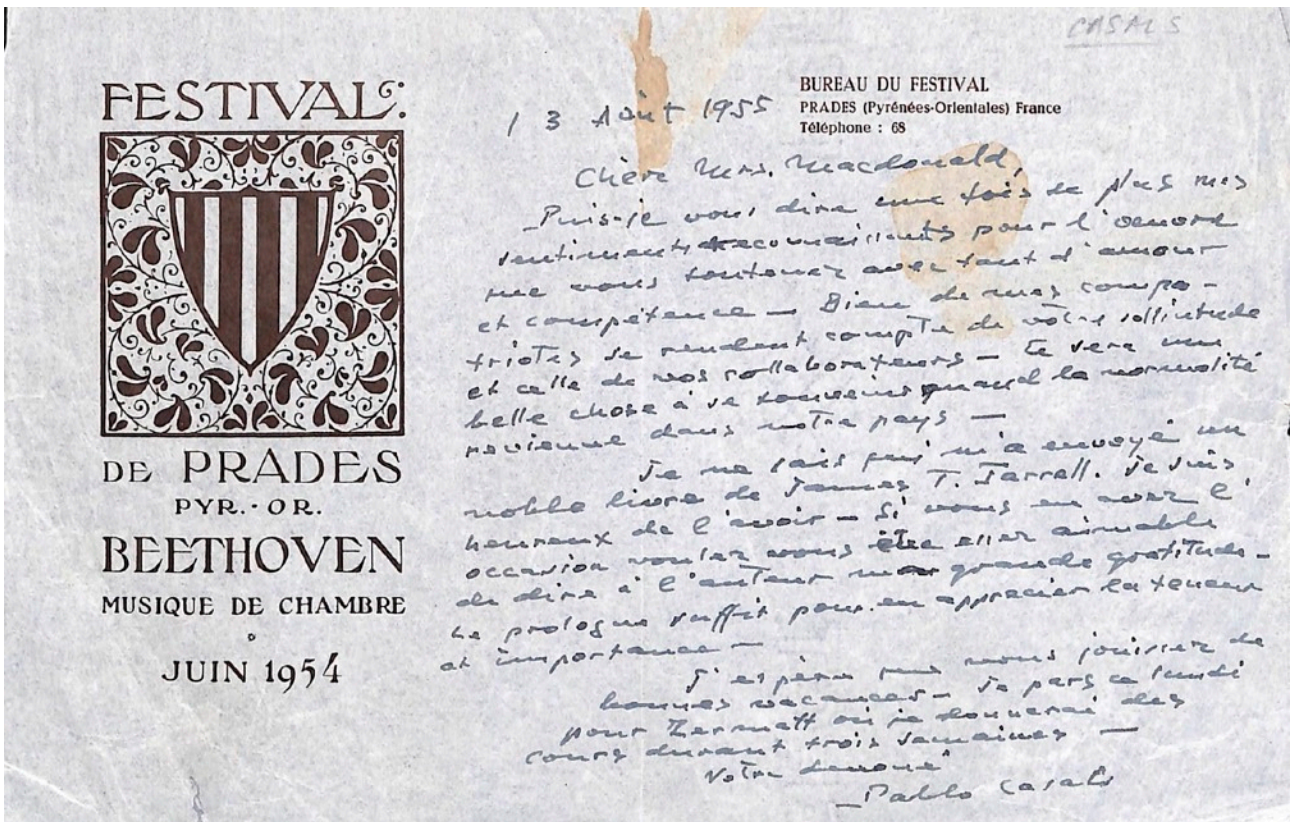
€ 120



9. Pablo Casals (El Vendrell, 1876 - San Juan, 1973)

Festival de Prades and Spanish Refugee Aid

Beautiful musical and political autograph letter signed by the Catalan cellist, composer and conductor, dated "13 Août 1955". To Nancy MacDonald, the well-born anarchist who headed Spanish Refugee Aid (SRA) from its founding in 1953 until her retirement in 1983. Until the organization was dissolved in 2006, SRA assisted 5,550 refugees of the Spanish Civil War, who had fled into France after Generalissimo Francisco Franco's victory over the Republicans in 1939. The work of SRA in France was carried on from offices in Paris and Toulouse, and from the Pablo Casals Foyer in Montauban. Francine Camus (wife of Albert Camus), Miriam Chiaromonte (wife of Italian journalist Nicola Chiaromonte) and Cleta Mayer (wife of Daniel Mayer, a prominent French socialist and member of the resistance) were members of SRA. Casals express his gratitude to Macdonald: "...Puis-je vous dire une fois de plus mes sentiments reconnaissantes pour l'oeuvre que vous soutenez avec tant d'amour et compétence- Bien de mes compatriotes se rendant compte de votre sollicitude et celle de vos collaborateurs...". 1 p. in-8. With letterhead "Festival de Prades". € 350



10. Fedor Ivanovich Chaliapin (Kazan, 1873 - Paris, 1938)

Illustrated manuscript, dated 1935. A tribute to Chaliapin, one of the greatest basses of all time and the most notable interpreter of Boris Godunov in Mussorgsky's opera. The manuscript depicts the singer and a view of a Russian city. 2 pp. in-4°. In Russian. Fine leather binding (slight abrasions, loss on the spine).

€ 400



11. Marina Fedorovna Chaliapin (Moscow, 1912 - Rome, 2009)

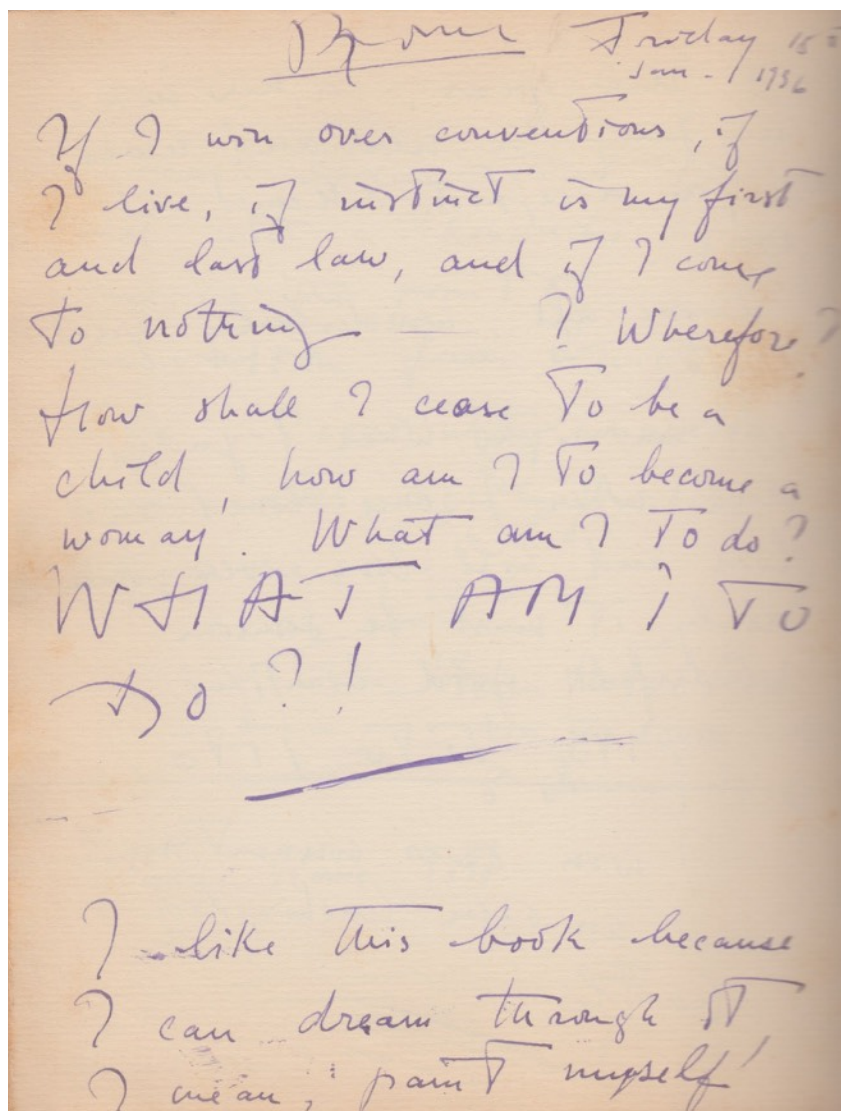
Toscanini - Hemingway - Schipa

Autograph diary of the actress, daughter of the famed Russian bass Fedor Ivanovich Chaliapin. The text, in English, French, Russian, and Italian, spans the period from 15 March 1935 to 16 April 1936. It contains personal notes, reflections, travel accounts about Italy, Austria, and France. It also details meetings with personalities of culture and music, including Arturo Toscanini and Tito Schipa.

On December 3, 1935, Marina writes: "If I am to write about the wonderful evening spent at Wl. Horowitz concert I will have to write a different kind of diary, with details. But I spent it with Maestro Toscanini, and we talked a great deal and he said to me, standing behind the closed stage door together, where he escaped from photographers dragues me after him, he said 'Cara Marina' and then 'che bella che sei!'. And that is a lovely compliment from such a man...".

On February 7, 1936, from the film studios in Tirrenia (Italy), she notes: "Signed first contract in lifetime ...". The last pages, written in reverse, contain some addresses, a draft letter to Ernest Hemingway and some reflections. Total of 96 unnumbered pages, in-8. Original binding with brown velvet cover (some spine damages), marbled endpapers. **Including:** Autograph letter signed, dated "Dimanche 25 juin (1933)", addressed to tenor Tito Schipa: "Je suis encore à Paris qui est très gaie en ce moment et je ne sais pas quand je te verrai toi aussi. Si tu viens à Paris tu es un amour et telephone moi tout de suite. On se verra quand tu voudras. Je veux tant te parler ...". 3 pages, in-8, in French, on bifolio, on a letterhead paper. Pencil note: "Never received".

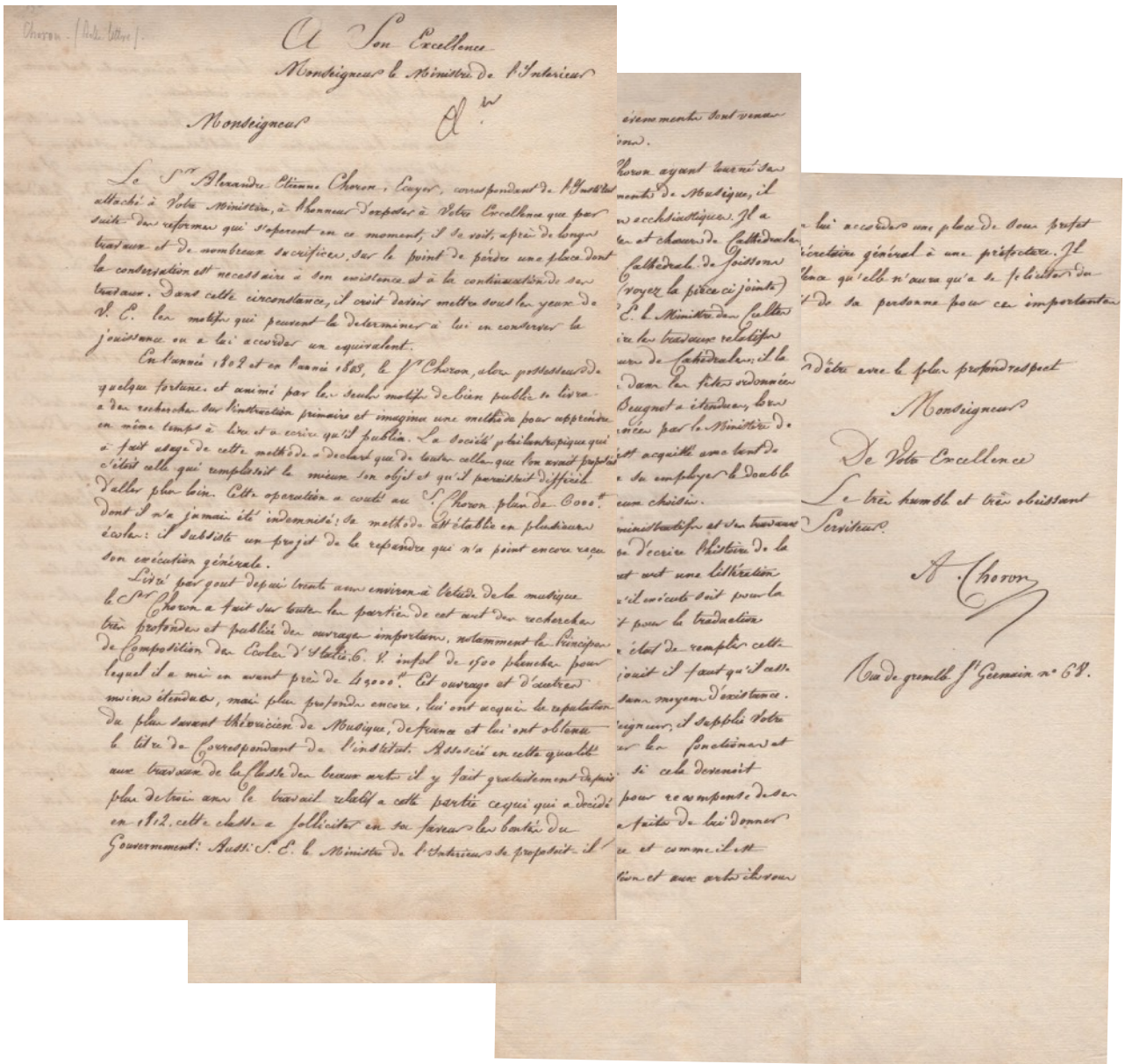
€ 450



12. Alexandre-Étienne Choron (Caen, 1771 - Paris, 1834)

First Restoration (1814)

Highly remarkable autograph letter signed by the French musicologist and dated "Paris le 23 Juin 1814". One of the founding fathers of French musicology, he drew lines between sacred and secular music and was one of the founding fathers of French musicology. He briefly directed the Paris Opera. Choron addresses a plea to the newly-created Minister of the Interior Jacques Claude Beugnot (1761-1835) to keep the position he held under Napeolon: "Le S.r Alexandre Étienne Choron, ecuyer, correspondant de l'Institut attaché à votre Ministère, à l'honneur d'exposer à votre Excellence que par suite des reformes qui s'operent en ce moment, il se voit, après de longs travaux et de nombreux sacrifices, sur le point de perdre une place dont la conservation est necessaire à son existence et à la continuation de ses travaux. Dans cette circonstance, il croit devoir mettre sous les yeux de V. E. les motifs qui peuvent la determiner à lui en conserver la jouissance ou a lui accorder un equivalent...". 2 pp. 1/2 in-4. € 280



Choron (Aut. Lettre)

A Son Excellence
Monsieur le Ministre de l'Intérieur
Monsieur

Le S^r Alexandre Étienne Choron, Ecuyer, correspondant de l'Institut
attaché à votre Ministère, à Monsieur Desportes à Paris Excellence que par
suite des reformes qui s'operent en ce moment, il se voit, après de longs
travaux et de nombreux sacrifices, sur le point de perdre une place dont
la conservation est necessaire à son existence et à la continuation de ses
travaux. Dans cette circonstance, il croit devoir mettre sous les yeux de
V. E. les motifs qui peuvent la determiner à lui en conserver la
jouissance ou a lui accorder un equivalent.

En l'année 1802 et en l'année 1803, le S^r Choron, alors professeur de
quelque fortune, et animé par les seuls motifs de bien public se livra
à des recherches sur l'intonation primitive et imagina une méthode pour apprendre
en même temps à lire et à écrire qu'il publia. La Société philantropique qui
a fait usage de cette méthode a déclaré que de toutes celles qui ont été proposées
c'est celle qui remplissait le mieux son objet et qu'il paraissait difficile
d'aller plus loin. Cette opération a coûté au S^r Choron plus de 3000^{fr}
dont il n'a jamais été indemnisé; sa méthode est établie en plusieurs
écoles: il subsiste un projet de la reprendre qui n'a point encore reçu
son exécution générale.

L'avis par goût depuis trente ans environ à l'égard de la musique.
Le S^r Choron a fait sur toute la partie de cet art des recherches
très profondes et publié des ouvrages importants, notamment le Principes
de composition de l'école d'Italie. 4. impal de 1500 planches pour
lequel il a mis en avant près de 4000^{fr}. Et ouvrages et d'autres
moins étendus, mais plus profonds encore, lui ont acquis la réputation
de plus savant théoricien de Musique, de France et lui ont obtenu
le titre de Correspondant de l'Institut. Attaché en cette qualité
aux travaux de la Classe des beaux arts il y fait gratuitement depuis
plus de vingt ans le travail relatif à cette partie ce qui a décidé
en 1802, cette classe a sollicité en sa faveur les bontés du
Gouvernement: Aussi le S. E. le Ministre de l'Intérieur de préférer il

ciementent de son venant
son.

Choron ayant tenu ses
ments de Musique, il
no ecclésiastiques. Il a
en et chargé de Cathédrale
Cathédrale de Poitiers
(Voyez la pièce ci jointe)
Le S. E. Ministre de l'Intérieur
en les travaux relatifs
aux de Cathédrale, il le
dans les fêtes solennelles
Beugnot a été nommé, les
cette par le Ministre de
et acquiesce avec tout de
de son employe le double
aux chaires.
ministres et de son travail
de l'école chrétienne de la
et ont une littérature
il s'occupe de son la
et pour la traduction
c'est de remplir cette
point il faut qu'il ait
son moyen d'existence.
signeur, il supplie votre
en les fonctions et
si cela devenait
pour ces emplois, de se
a fait de lui donner
ce et comme il est
bien et aux arts chers

lui accorder un place de son profet
injection général à une préfeture. Il
l'aura qu'elle n'aura qu'a se féliciter de
de sa perdonne pour ce important

Il d'être avec le plus profond respect
Monsieur
De Votre Excellence ce
Le très humble et très obéissant
Secrétaire

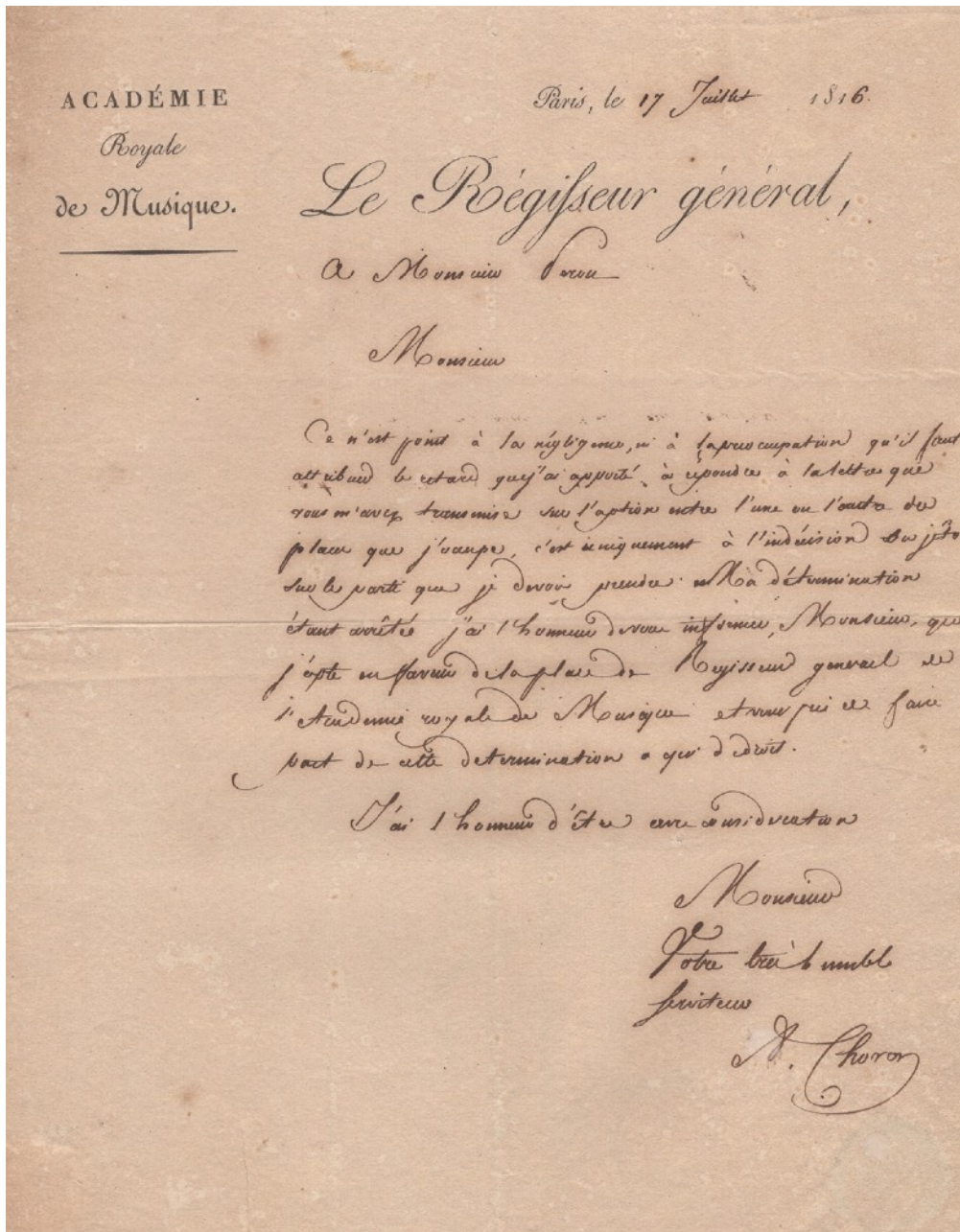
A. Choron

Vra de genl. J. Gressin n° 68.

13. Alexandre-Étienne Choron (Caen, 1771 - Paris, 1834)

Academie Royale de Musique

Autograph letter signed by the French musicologist and dated "Paris, le 17 Juillet 1816". A unique voice among nineteenth-century French musical thinkers, Choron was an influential administrator of musical institutions, an editor of significant repertoire, a translator of major eighteenth and early nineteenth-century treatises. Addressed to M. Feron, concerning: "... la lettre que vous m'avez transmise sur l'option entre l'une ou l'autre des places que j'occupe (...) j'ai l'honneur de vous informer, Monsieur, que j'opte en faveur de la place de Regisseur general de l'Academie Royale de Musique...". 1 p. in-4. With letterhead "Academie Royale de Musique". € 150



14. Jules Cohen (Marseille, 1835 - Paris, 1901)

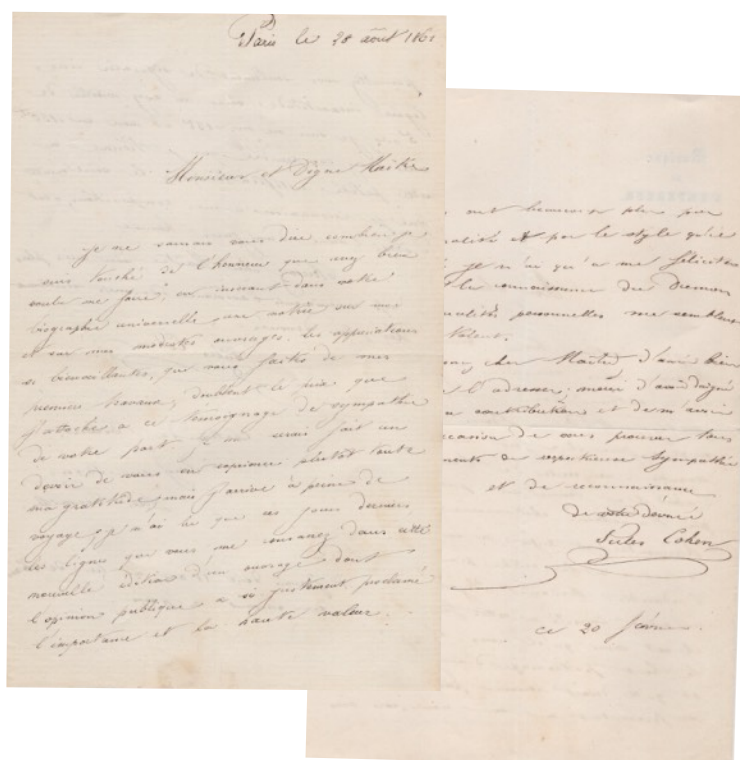
François-Joseph Fétis

Autograph letter signed by the French composer and organist, dated “Paris le 28 août 1861”. On Halévy’s advice, Cohen’s parents brought him early to Paris to study at the Conservatoire national de musique et de déclamation, where, as a pupil of Marmontel, Benoist and Halévy, he did brilliantly. At a remarkably young age, he was awarded first prizes in piano, organ, fugue and harmony, all in rapid succession. Cohen soon became a teacher and was appointed official Kapellmeister at the Tuileries on Auber’s recommendation. Addressed to François-Joseph Fétis, the Belgian composer and author of the monumental *Biographie universelle des musiciens et bibliographie générale de la musique*. Cohen noted a mistake in the entry devoted to him: “... Je ne saurais vous dire combien je suis touché de l’honneur que avez bien voulu me faire, en insérant dans votre biographie universelle une notice sur moi et sur mes modestes ouvrages ... permettez moi seulement de signaler une légère inexactitude. Vous m’avez vieilli de 5 ans; je suis né en 1835 et non en 1830 ...”. 1 p. ½ in-8. **Including:** Another autograph letter signed and dated “dimanche matin”. 1 p. in-8. € 150

15. Jules Cohen (Marseille, 1835 - Paris, 1901)

Marie Pleyel

Autograph letter signed by the French composer and organist and dated “Ce 20 Janvier”. On Halévy’s advice, Cohen’s parents brought him early to Paris to study at the Conservatoire national de musique et de déclamation, where, as a pupil of Marmontel, Benoist and Halévy, he did brilliantly. At a remarkably young age, he was awarded first prizes in piano, organ, fugue and harmony, all in rapid succession. Cohen soon became a teacher and was appointed official Kapellmeister at the Tuileries on Auber’s recommendation. To a Maître, complimenting the performances of the latter’s pupil, including one at the house of the pianist Antoine Marmontel (1816-1898) and another also involving Marie Pleyel (1811–1875), the celebrated Belgian virtuosa, friend and rival of Carla and Robert Schumann, whose technique was often compared to Liszt’s. “... Je m’estime bien heureux de pouvoir vous annoncer le grand succès qu’a obtenu parmi nous votre aimable protégé Mr. Dumont dans toutes les réunions ou il a joué, il a fait une véritable sensation au cercle de l’union artistique d’abord, il a trouvée un public d’élite qui l’a acclamé chaleureusement puis, chez Marmontel, et enfin, à son concert, où le concours de la célèbre pianiste, de l’adorable Madame Pleyel a donné un éclat inusité a cette fête artistique...”. 2 pp. in-8. With letterhead “Musique de l’Empereur”. **Including:** Another autograph letter signed dated “vendredi”. Cohen makes arrangements for a meeting: “... présentez vous demain samedi à 10h moins ¼ au palais de l’industrie à la porte vitrée à gauche du bureau de tabac et vous serez le bienvenu!”. 1 p. in-8. € 150



16. Edward Gordon Craig (Stevenage, 1872 - Venice, 1966)

Mario Braggiotti's American pupil

Autograph letter signed, dated "Jan 26. 1946". Craig was an English actor, theatre director, designer, producer, and theorist who influenced the development of 20th-century theatre. Addressed to the impresario Franco Fano, about a pupil of Mario Braggiotti (Firenze, 1905 – West Palm Beach, 1996), the Italian pianist and composer close to Gershwin: "... A young American lady came yesterday to see me. She has a rich voice – and she should be of value to you (and to her) – at least I think so. So when you come to Florence you should see her and hear her sing. She is studying with Sig. Braggiotti. I did go to hear the lady you brought to see me and spent a pleasant evening listening to "Finalmente soli". 1 p. in-8. Archive pinholes. With letterhead "School for the Art of the Theatre/Arena Goldoni, Florence, Italy". **Including:** Two autograph letters signed and one typed letter signed, dated between 1914 and 1915, by Dorothy Nevile Lees (1880-1966), author and journalist, who collaborated at length with Craig on the magazine *The Mask* (1908-29). A total of 4 pp. in-4. Archive pinholes. € 150

SCHOOL FOR THE ART OF THE THEATRE
ARENA GOLDONI, FLORENCE, ITALY

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<p>LONDON OFFICES 7, John Street Adelphi Telephone 1601 Regent</p>	<p>All communications to be addressed to the Director: E. GORDON CRAIG</p>	<p>ARENA GOLDONI FLORENCE ITALY.</p>
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Jan. 26. 1946.

Dear Signor Franco Fano

A young American lady came
yesterday to see me - she has a
rich voice - & she should be of
value to you - (& you to her) - at
least I think so.

So when you come on to
Florence you should see her.
I hear her sing -

She is studying with Sig. Braggiotti
Let me know when you come
next to Florence.

Yours sincerely
Edward Gordon Craig

"I did go to hear the lady & brought her to see me & spent a pleasant evening listening to 'Finalmente soli'."

18. Karl Friedrich Curschmann (Berlin, 1805 - Langfuhr, 1841)

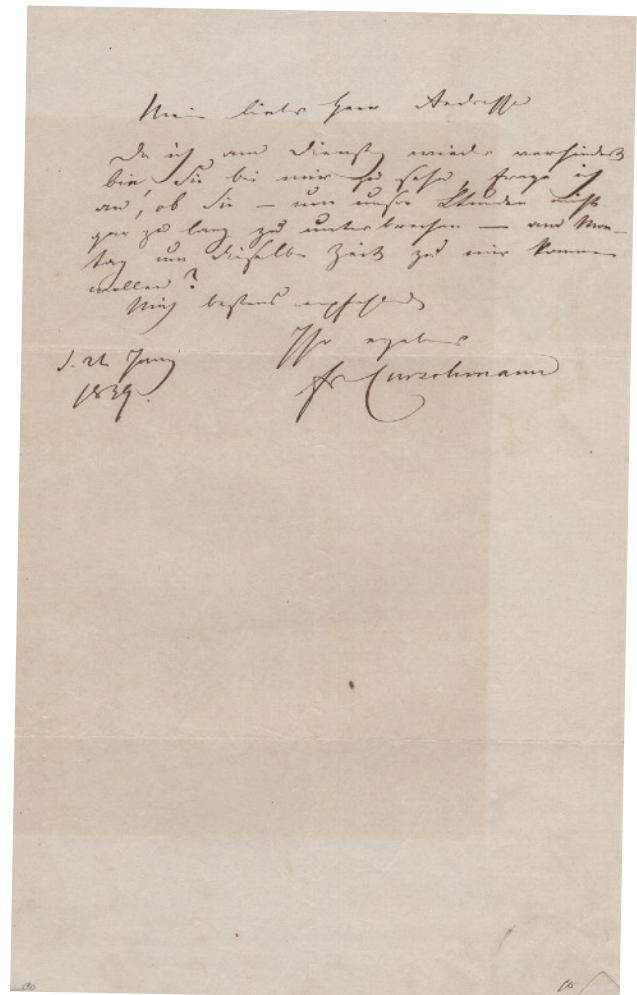
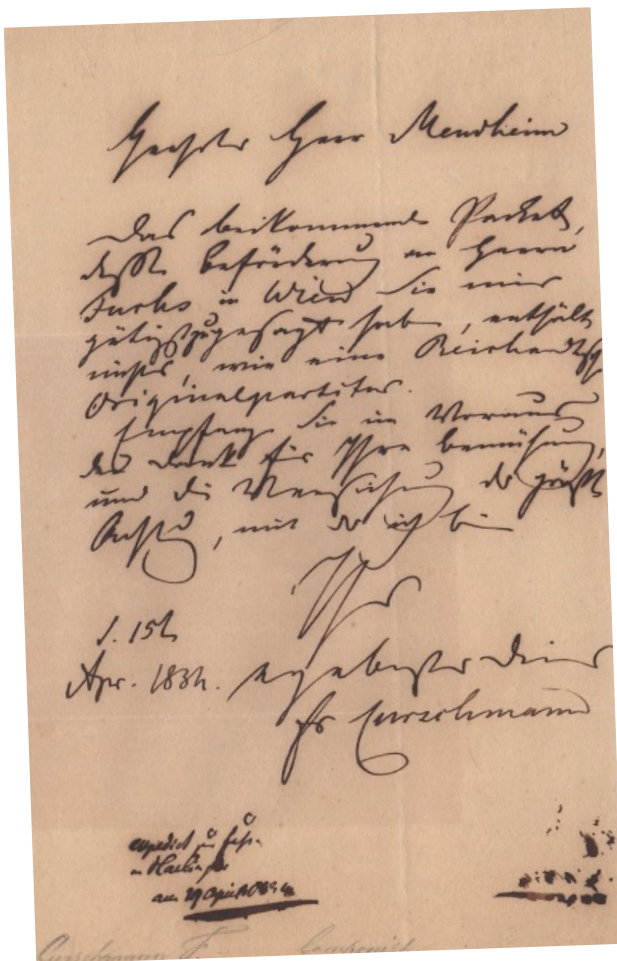
Antonin Recha

Autograph letter signed, dated "15te Apr. 1834" by the German song composer and tenor, pupil of Louis Spohr. Curschmann wrote 83 songs, drawing from poems by Goethe, Schiller, Heine and Rückert. Addressed to the German music publisher Samuel Ferdinand Mendheim (1786-1860), concerning the music of the Czech-French composer Antonin Recha (1770-1836). The English translation reads: "...The enclosed parcel, which you have kindly sent to Mr. [Aloys] Fuchs in Vienna, contains nothing but a copy of the original score by [Antonin] Recha. Thank you in advance for your efforts...". With a short autograph note by the addressee. 1 p. in-8. € 200

19. Karl Friedrich Curschmann (Berlin, 1805 - Langfuhr, 1841)

Louis Spohr

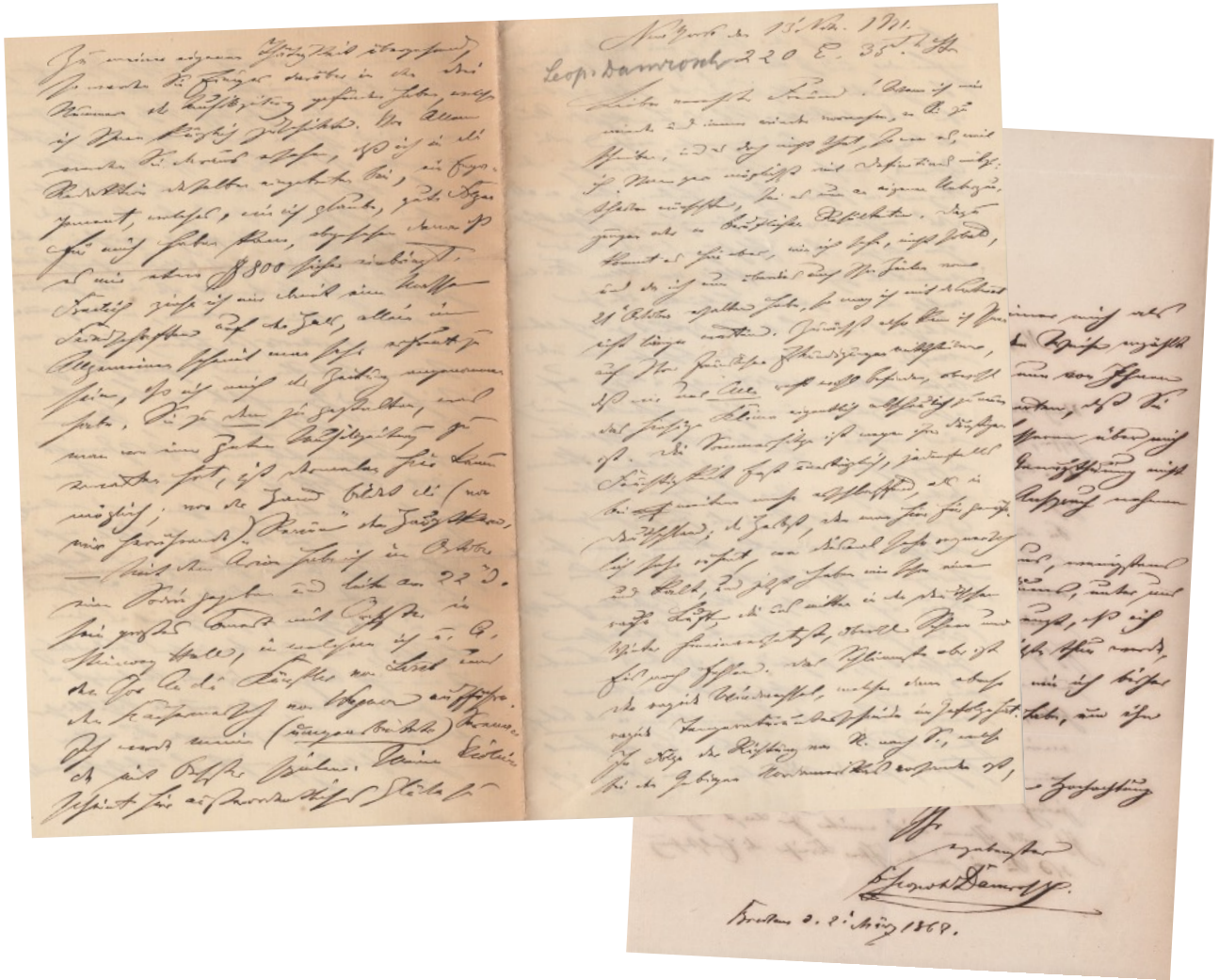
Autograph letter signed and dated "22. Juni 1839" by the German song composer and tenor, pupil of Louis Spohr. Curschmann wrote 83 songs, drawing from poems by Goethe, Schiller, Heine and Rückert. Addressed to Mr. Adresse in German, it reads in the English translation: "... Since it is not possible for me to have you come on Tuesday, please tell me if, in order not to interrupt our classes too long, you could come on Monday at the same time...". 1/2 p. in-8. € 150



21. Leopold Damrosch (Poznan, 1832 - New York, 1885)

Bernhard Scholz

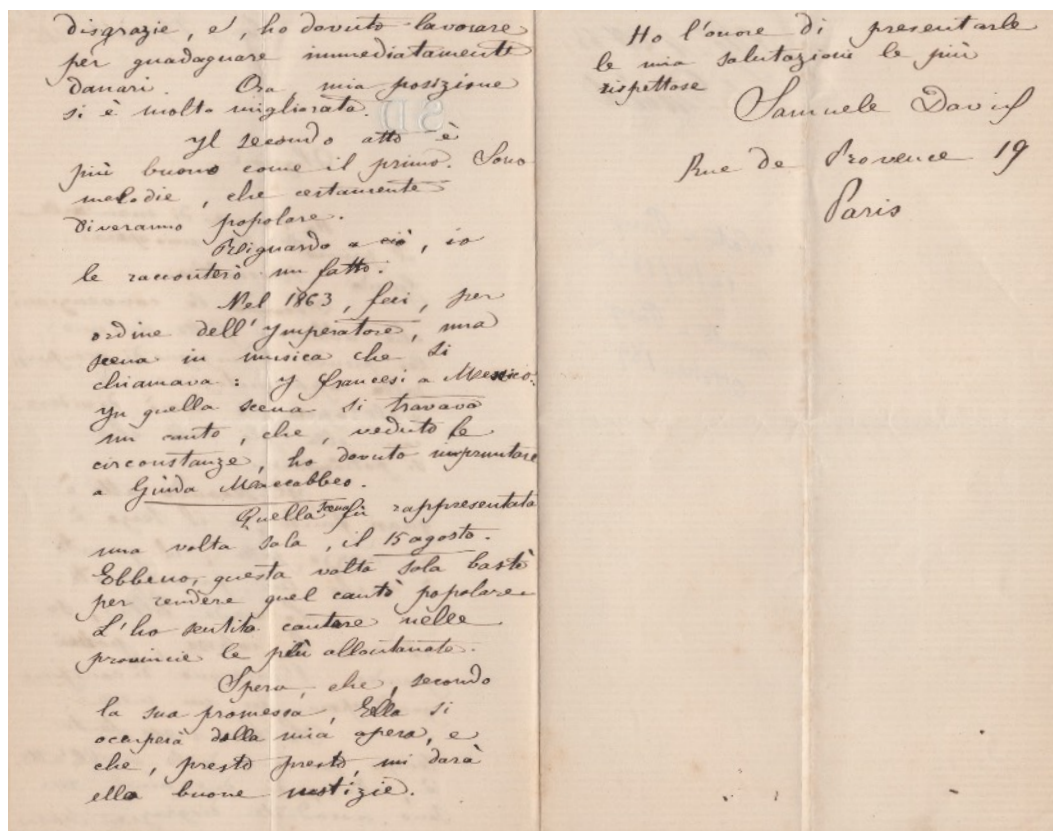
Autograph letter signed by the German-American orchestral conductor, composer, violinist and dated "Breslau d. 2 März 1862". Damrosch moved to Weimar and was received by Franz Liszt, who appointed him solo-violinist in the Ducal orchestra. He was the patriarch of the Damrosch family, which includes Frank Damrosch and Walter Damrosch. Addressed to a colleague, probably Bernhard Scholz. Damrosch hopes that a recent conversation was instrumental to clear the air between them regarding the 'Orchesterverein'. He professed himself innocent and he begs him, as a man of honour, to retract certain unfavourable opinions he had expressed about it. 2 pp. 1/2 in-8. € 150



22. Samuel David (Paris, 1836 - ibid., 1895)

Giuda Maccabeo

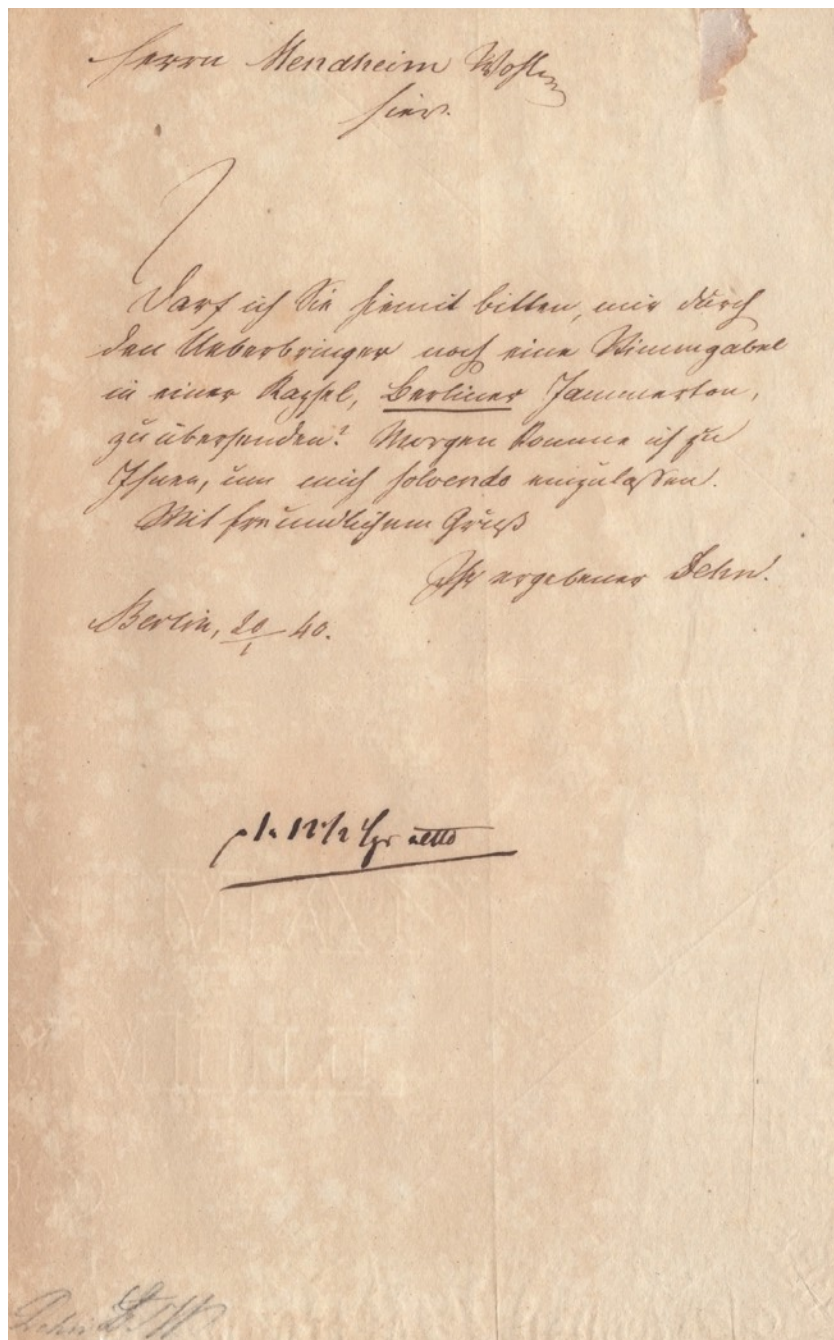
Three autograph letters signed by the French composer, two of them dated 1865, the other 1874. A student of Halévy for counterpoint, fugue, and composition, he won two prestigious awards in his youth, including the first prize of Rome in 1858. A resident in the Villa Medici in Rome in 1859 and 1860, he went back to Paris the following year. Meanwhile, he became choir director in 1856 at the Théâtre-Lyrique and performed his one-act operetta "La peau de l'ours" at the Théâtre des Folies-Nouvelles. David never stopped composing during his whole life. He is the author of four symphonies and many vocal works, but it is most of all stage music that attracted him. He created many operettas, operas or comic-operas, of which most of them remained in manuscript, and were never performed. The comic-opera Mademoiselle Sylvia was performed on April 17, 1868 but was never performed again in spite of the audience approval. At an international choir festival in Paris, in which 6000 singers took part, his composition "Le Génie de la terre" was performed in 1859 and awarded a gold medal. But it is when he was appointed "director of the music of the consistorial temple" in 1870 that David showed his best. This position, created anew during the construction of the great synagogue of rue de la Victoire, was established to unify the liturgical repertoires. "... J'ai vu M. Ragier hier matin. Il est tout-à-fait résolu à ne pas faire d'engagements nouveaux pour votre pièce ... Il montera votre ouvrage de suite si nous acceptons sa distribution; autrement nous serions exposés à attendre... trois mois peut-être? ... à mon humble avis, serait de saisir l'occasion que nous avons d'être joués, depuis quatre ans, et qui ne le retrouvera peut-être pas ... Ho l'onore di mandarle il primo atto della mia opera Giuda Maccabeo ... Il secondo atto è quasi finito, e il terzo è a mezzo fatto; il quarto è anche lui principiato ... Il secondo atto è più buono del primo. Sono melodie, che certamente diverranno popolare. Riguardo a ciò, io le racconterò un fatto. Nel 1863, feci, per ordine dell'Imperatore, una scena in musica che si chiamava: I francesi a Messico. In quella scena si trovava un canto, che, vedute le circostanze, ho dovuto improntare a Giuda Maccabeo. Quella scena fu rappresentata una volta sola, il 15 agosto. Ebbene, questa volta sola bastò per rendere quel canto popolare ... Sul consiglio del signor Leon Escudier, uno dei miei, e secondo la sua raccomandazioni, le mando il libretto dell'opera Giuda Maccabeo ... Ho una notizia da darle, è che il direttore dell'Opera-Comique di Parigi sta per affidarmi il libretto di una opera importante affinché io ne faccia la musica. Desidererei che il mio Giuda vada in scena prima di quell'opera. Perciò, faccio capitale della sua promessa e spero che l'avvenire proverà che non avrà servito un ingrato ...". A total of 8 pp. in-8. One with printed letterhead. € 250



23. Siegfried Dehn (Altona, 1799 - Berlin, 1858)

Bach revival in Germany

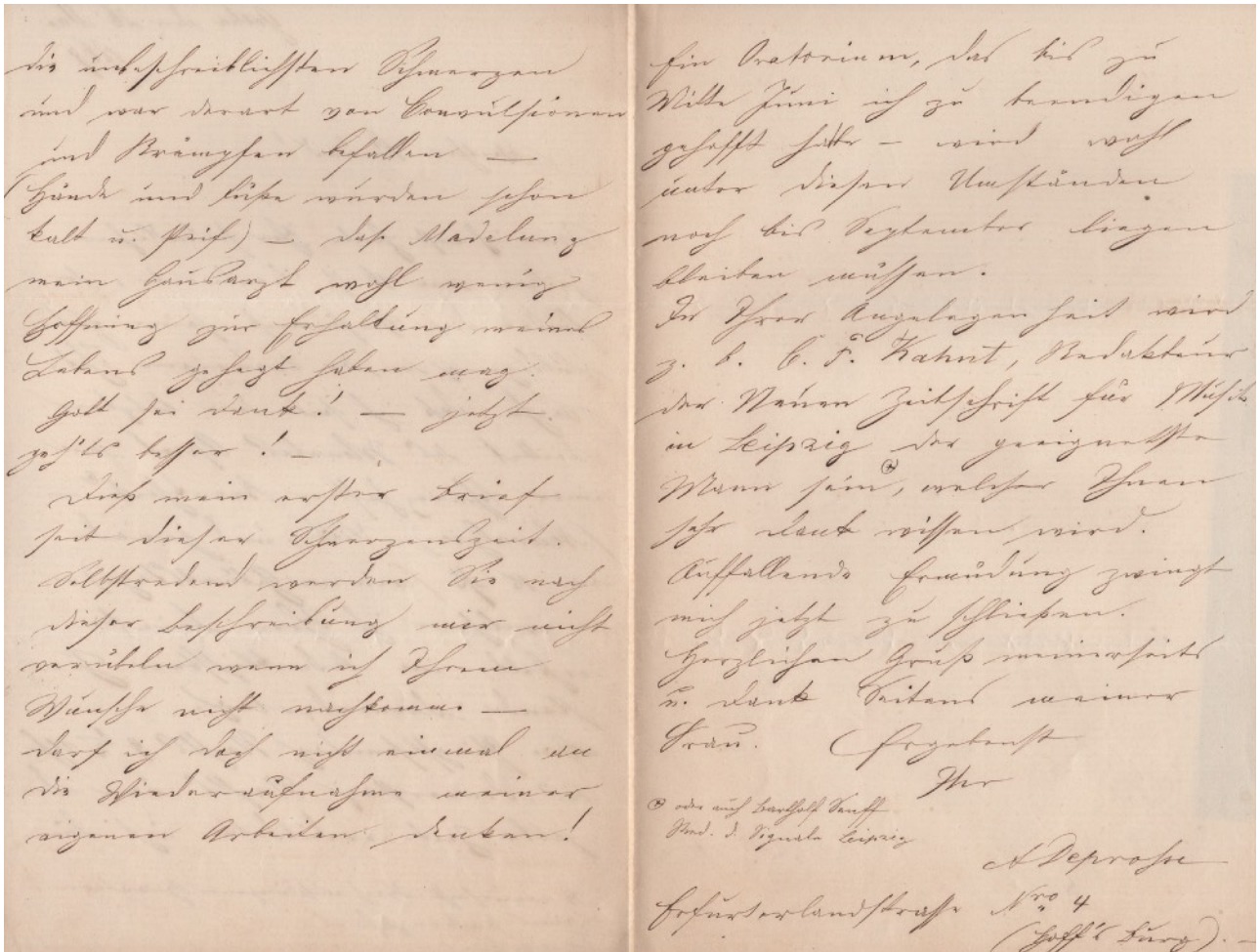
Autograph letter signed and dated "Berlin 20/1 40" by the German music theorist, editor, teacher and librarian. In 1842, the composer Giacomo Meyerbeer recommended Dehn to fill the post of custodian of the Prussian royal library. Dehn threw himself into cataloguing the collection, bringing it into order and expanding it copiously by drawing from libraries all over Prussia. Among the collections he gathered were those of Anton Schindler and Georg Pölchau; the latter was especially notable for its manuscripts by Johann Sebastian Bach and Carl Philipp Emanuel Bach. Dehn was also editor of "Cäcilia" from 1842 to 1848 and professor of the Royal Academy of the Arts from 1849. Upon Friedrich Konrad Griepenkerl's death of in 1849, Dehn helped edit J. S. Bach's instrumental music for the Peters Edition. He was responsible for the first publishing of the Brandenburg concertos and many other works. Addressed to Samuel Ferdinand Mendheim. **Included:** autograph lines in pencil signed with words of thanks. In-16. € 120



24. Anton Deprosse (München, 1838 - Berlin, 1878)

Pianist and piano maker

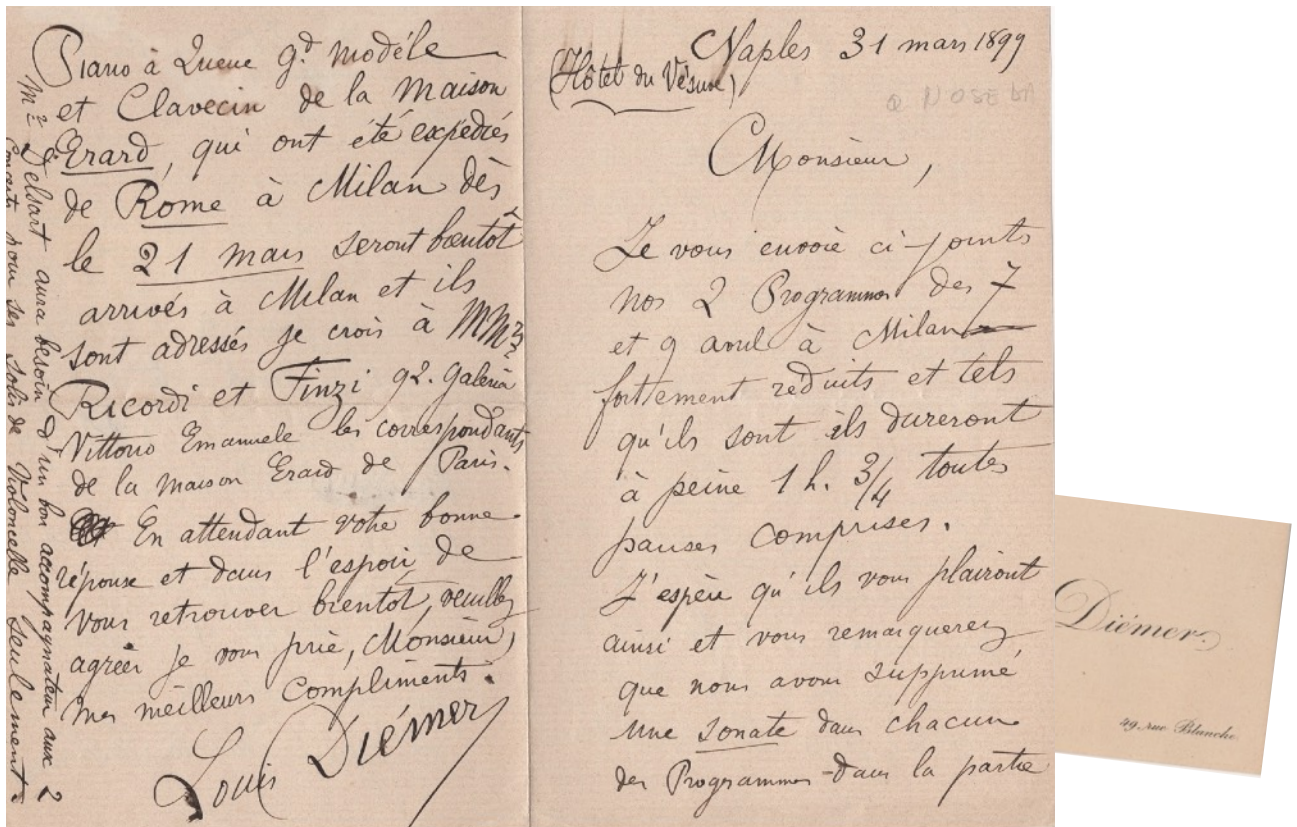
Lot of three autograph letters signed by the German pianist and composer, one dated 1859, the other two 1869. From 1861 to 1864, Deprosse taught piano at the Königlichen Musikschule in Munich. Letters concerns music publications, an Oratorio and a Cantata, which were ready for publication but were delayed due to Deprosse's multiple health problems. A total of 8 pp. in-8 and in-4. € 270



25. Louis Diémer (Paris, 1843 - ibid., 1919)

Société des Instruments Anciens

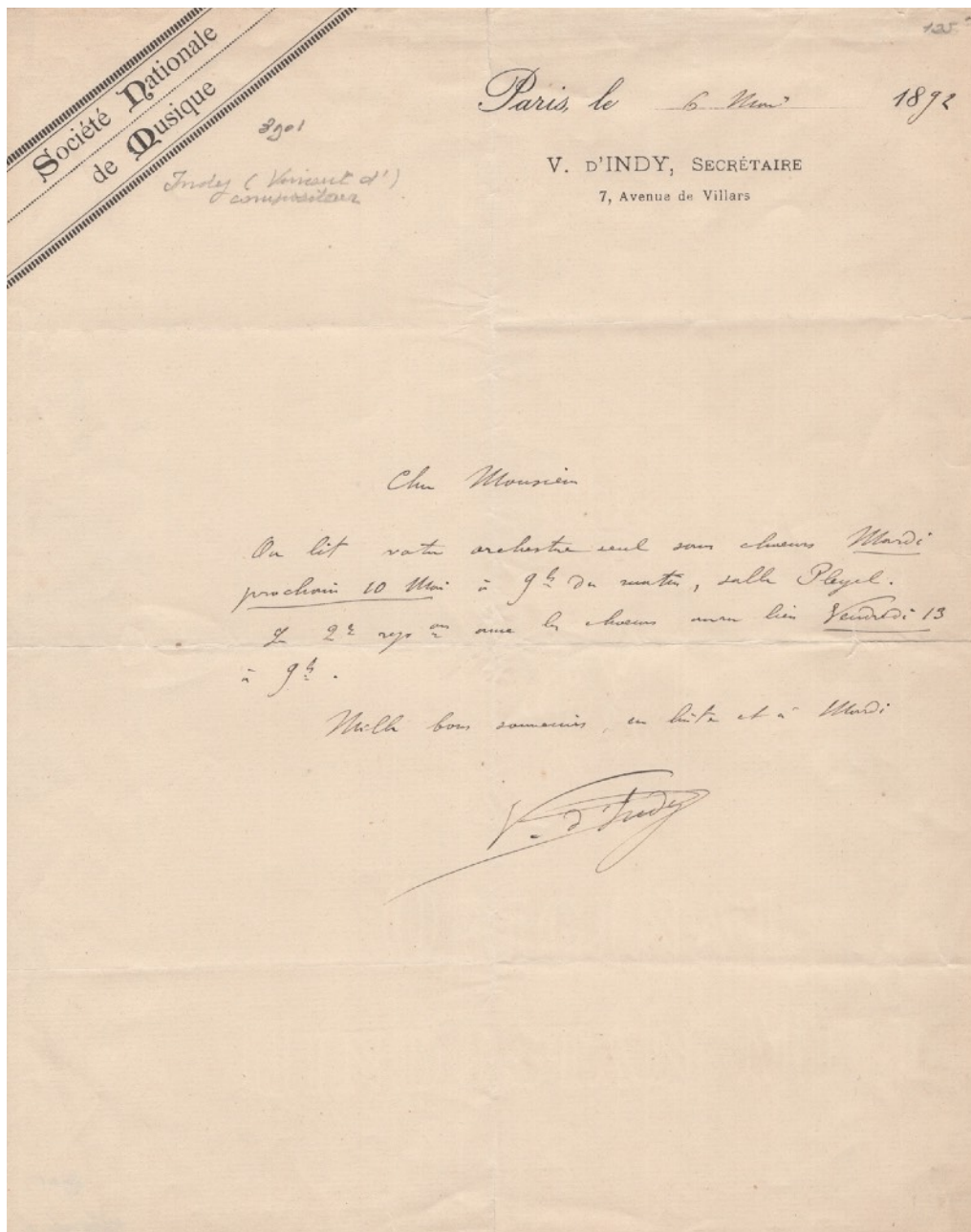
Fine autograph letter signed by the French pianist and composer, dated "Naples, 31 mars 1899". Diémer was the founder of the Société des Instruments Anciens. He quickly built a reputation as a virtuoso and toured with, among others, the violinists Delphin Alard and Pablo de Sarasate. In 1888, Diémer succeeded Marmontel as professor of piano at the Paris Conservatory. He taught, among others, Robert Casadesus, Alfredo Casella, Marcel Ciampi, Alfred Cortot and many other important musicians. Addressed to the music critic Aldo Noseda (1853 - 1916): "...Je vous envoie ci-joints nos 2 programmes des 7 et 9 Avril à Milan fortement réduits et tels qu'ils sont ils dureront à peine 1h 3/4 toutes pauses comprises. J'espère qu'ils vous plairont ainsi et vous remarquerez que nous avons supprimé une sonate dans chacun des Programmes dans la partie ancienne (clavecin et viola di gamba) ...". 4 pp. in-8. **Including:** Diémer's printed visiting card. € 120



26. Vincent D'Indy (Paris, 1851 - *ibid.*, 1931)

Gustave Charpentier - La Vie du Poète

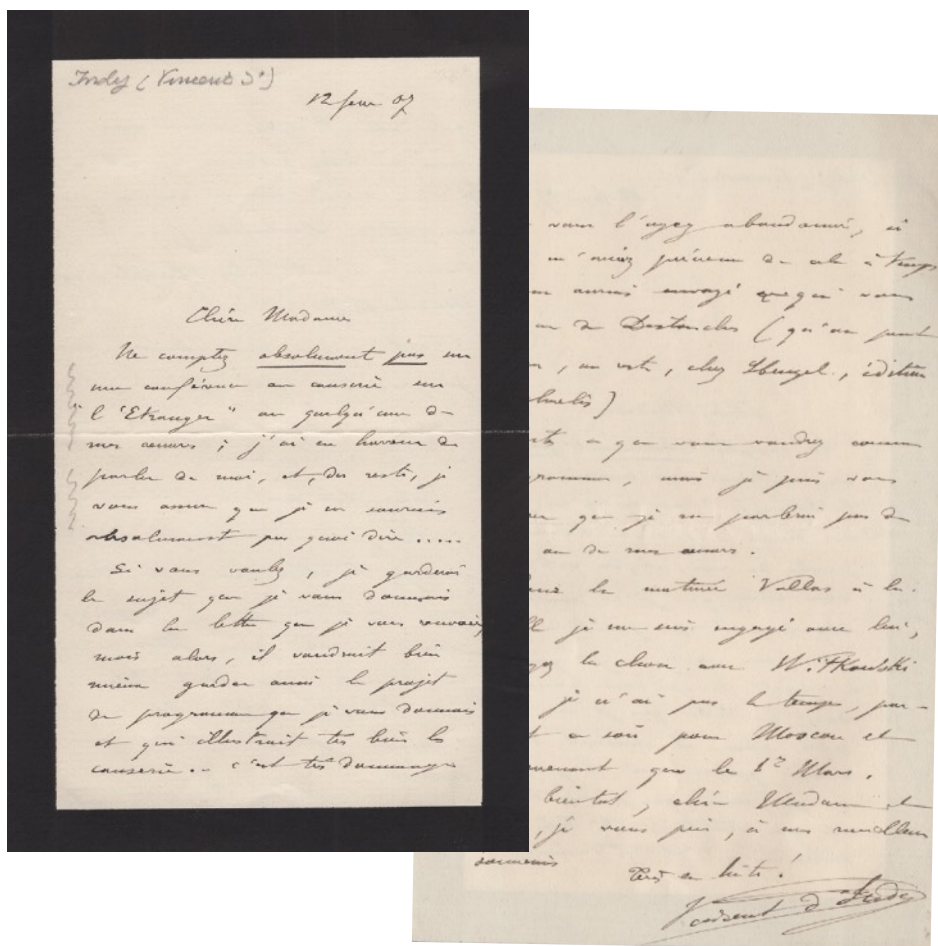
Remarkable autograph letter signed and dated "Paris, le 6 Mai 1892" by the French composer as secretary of "Société nationale de musique". A famous co-founder of the Schola Cantorum, D'Indy saw teaching as a vocation rather than a livelihood and willingly provided the necessary funds for his school from his own pocket. He preached, for example, his belief that a musical education should train the whole musician, meaning that the student should acquire a good knowledge of the theory and history of music as well as cultivate the practical side and technique – the opposite of what was taught at the Conservatoire. Presumably to Edouard Colonne (1838 - 1910), the French conductor and violinist: "... On lit vôte orchestre seul sans chœurs Mardi prochains 10 Mai à 9h du matin, salle Pleyel ...". *La Vie du Poète*, symphonie-drame en trois actes (1ère audition au Conservatoire, 18 mai 1892). 1 p. in-8. € 180



27. Vincent D'Indy (Paris, 1851 - ibid., 1931)

Beautiful autograph letter signed, dated "12 fev. 07" by the French composer. A famous co-founder of the Schola Cantorum, he was also known as a teacher and composer, who saw teaching as a vocation rather than a livelihood and willingly provided the necessary funds for his school from his own pocket. He preached, for example, his belief that a musical education should train the whole musician, meaning that the student should acquire a good knowledge of the theory and history of music as well as cultivate the practical side and technique, which ran counter to what was taught at the Conservatoire. His correspondent (a lady, most probably Elvire Thomas) must absolutely not count on the composer for a conference or a talk on "L'Etranger" or on one of his works: "... J'ai en horreur de parler de moi, et du reste, je vous avoue que je ne saurais absolument pas quoi dire ... Si vous voulez, je garderai le sujet que je vous donnerais dans la lettre que je vous envoie mais alors, il vaudrait bien memem garder aussi le projet du programme que je vous donnais et qui illustrait tres bien la causerie. C'est tres dommage que vous l'ayez abandonne, et vous m'avez prevenu de cela a temps je vous aurais envoye ce qui manque de Destouches ... Pour la matinee Vallas a lauelque je me suis engage avec lui arrangez la chose avec W. HKauski, mais je n'ai le temps, partant ce soir pour Moscou ...". 1 p. 1/2 in-8. On mourning paper.

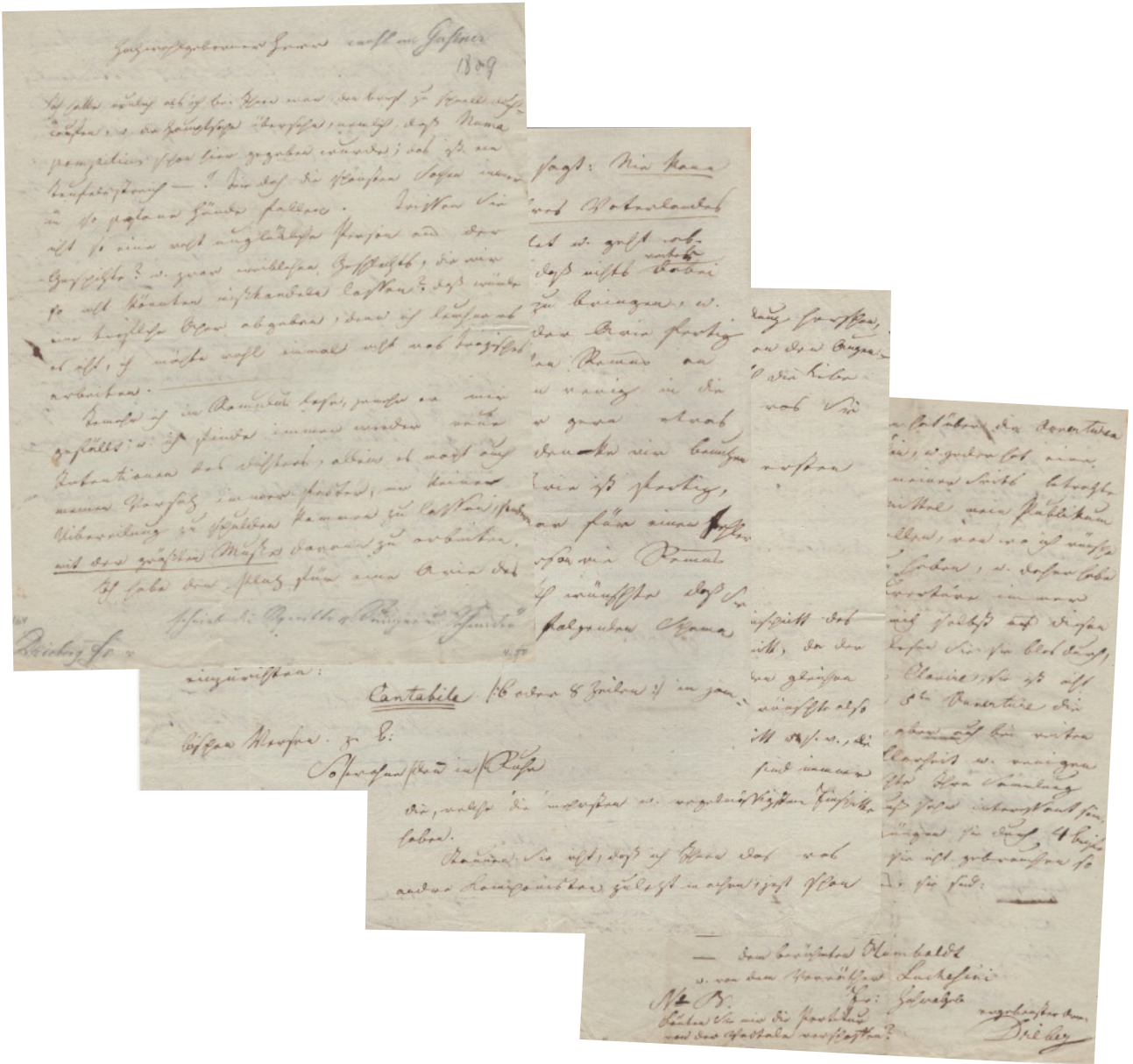
€ 220



28. Friedrich Johann von Drieberg (Charlottenburg, 1780 - *ibid.*, 1856)

Ferdinand Simon Gäßner

Two autograph letters signed by the German composer, dated between 1809 and 1817. In 1812, von Drieberg's first opera, *Don Tacagno*, was received with great acclaim. The libretto was penned by David Ferdinand Koreff. It was such a great success that Drieberg was appointed Royal Prussian Chamberlain by King Frederick William III. He was the illegitimate child of Carl Friedrich von Drieberg, captain in the Regiment of the Gardes du Corps, and Maria Charlotta Grunow. In 1791 he was legitimized by King Frederick William II. One of the letters is addressed to Ferdinand Simon Gäßner and concern music programs, including music by Méhul, Fioravanti and Lucchesini, and performance of his music works "Romulus", "Numa pompilius" and other music matters. In the English translation, it reads: "... I had happily sent you three letters to and overlooked the main message, which was that Numa pompilius had already been given here ..." A total of 5 pp. in-4. € 360



29. Friedrich Johann von Driberg (Charlottenburg, 1780 - ibid. 1856)

Gaspare Spontini

An undated autograph fine letter signed by the German composer. In 1812, von Driberg's first opera, *Don Tacagno*, was received with great acclaim. The libretto was penned by David Ferdinand Koreff. It was such a great success that Driberg was appointed Royal Prussian Chamberlain by King Frederick William III. He was the illegitimate child of Carl Friedrich von Driberg, captain in the Regiment of the Gardes du Corps, and Maria Charlotta Grunow. In 1791 he was legitimized by King Frederick William II. Addressed to the Italian composer Gaspare Spontini (1774 - 1851): "...Il m'est un vrai plaisir de pouvoir contribuer un peu à vous faire faire la connaissance de Madame de Treitschke qui vous remettra cette lettre. Elle est la première danseuse de Vienne, son mari, duquel je vous ai parlé souvent, est le traducteur de Milton, l'accoucheur de la Vestale et 'auteur de mon Romulus, dont vous avez vu le premier acte...". 1 p. In-4. Loss of paper to the fourth page due to the opening of the letter. 1 p. in-4. € 350

Très cher ami

Il m'est un vrai plaisir de pouvoir contribuer un peu à vous faire faire la connaissance de Madame de Treitschke qui vous remettra cette lettre. Elle est la première danseuse de Vienne, son mari, duquel je vous ai parlé souvent, est le traducteur de Milton, l'accoucheur de la Vestale et l'auteur de mon Romulus, dont vous avez vu le premier acte; il est le premier personnage aux théâtres à cause de son ascendant qu'il a sur les princes et par ce qu'il est Vice-directeur. Voilà donc des titres qui doivent vous engager à bien recevoir son épouse, qui est l'une des grandes artistes, jeune est — Italienne. Elle fait le voyage à Paris pour voir les grands talents de son art et surtout Madame Gardel, faites de la sorte qu'elles deviennent amies, et tâchez de lui rendre agréable son séjour dans votre capitale; pensez que c'est votre ami et tuteur qui vous en prie.

Je me fais déjà occupé ardemment de votre affaire de la réponse en question.

Un très heureux et pensez quelquefois à votre ami

Driberg

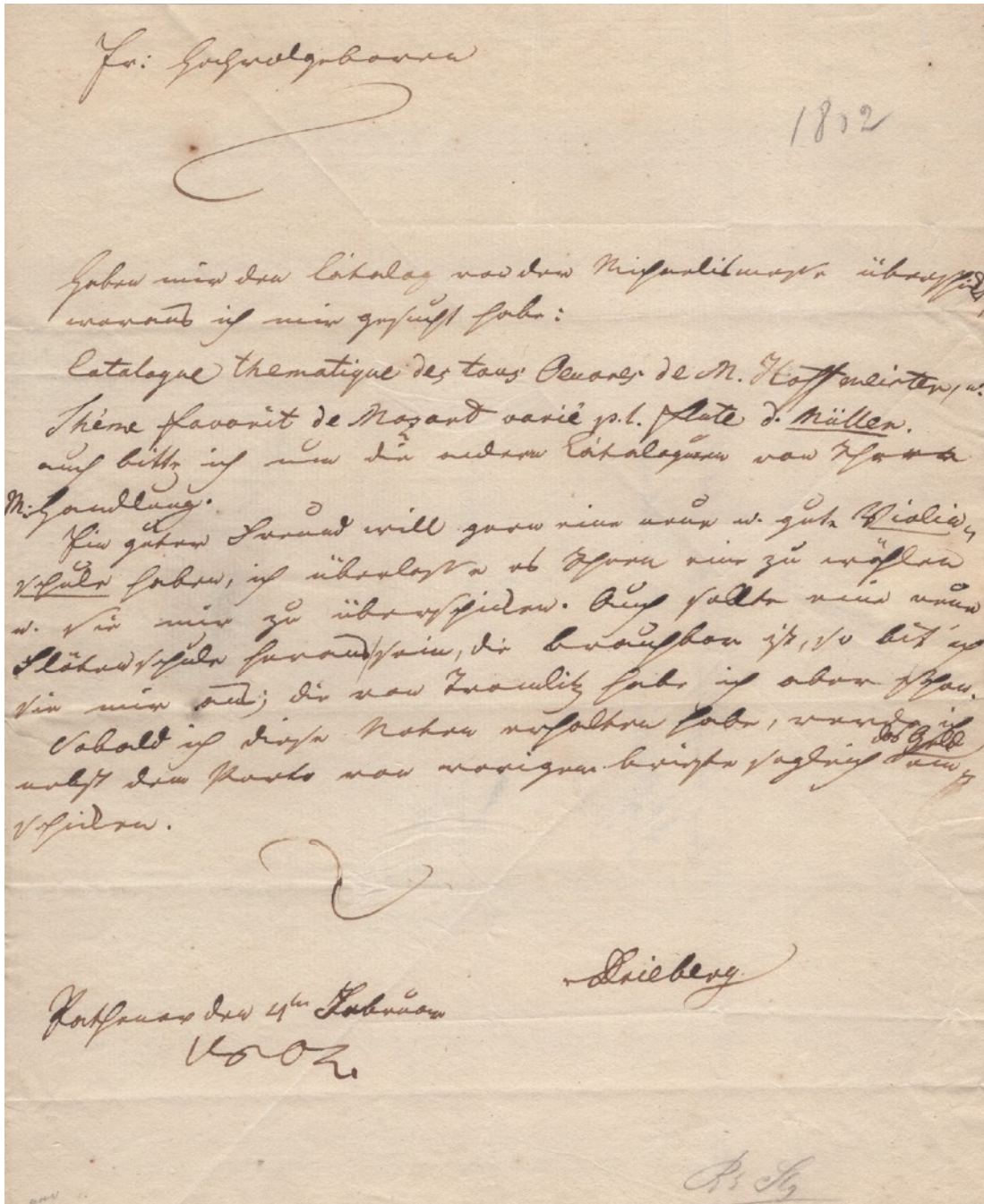
Vienne
Singerstraße
N^o 357

588.

30. Friedrich Johann von Driberg (Charlottenburg, 1780 - ibid., 1856)

Hoffmeister

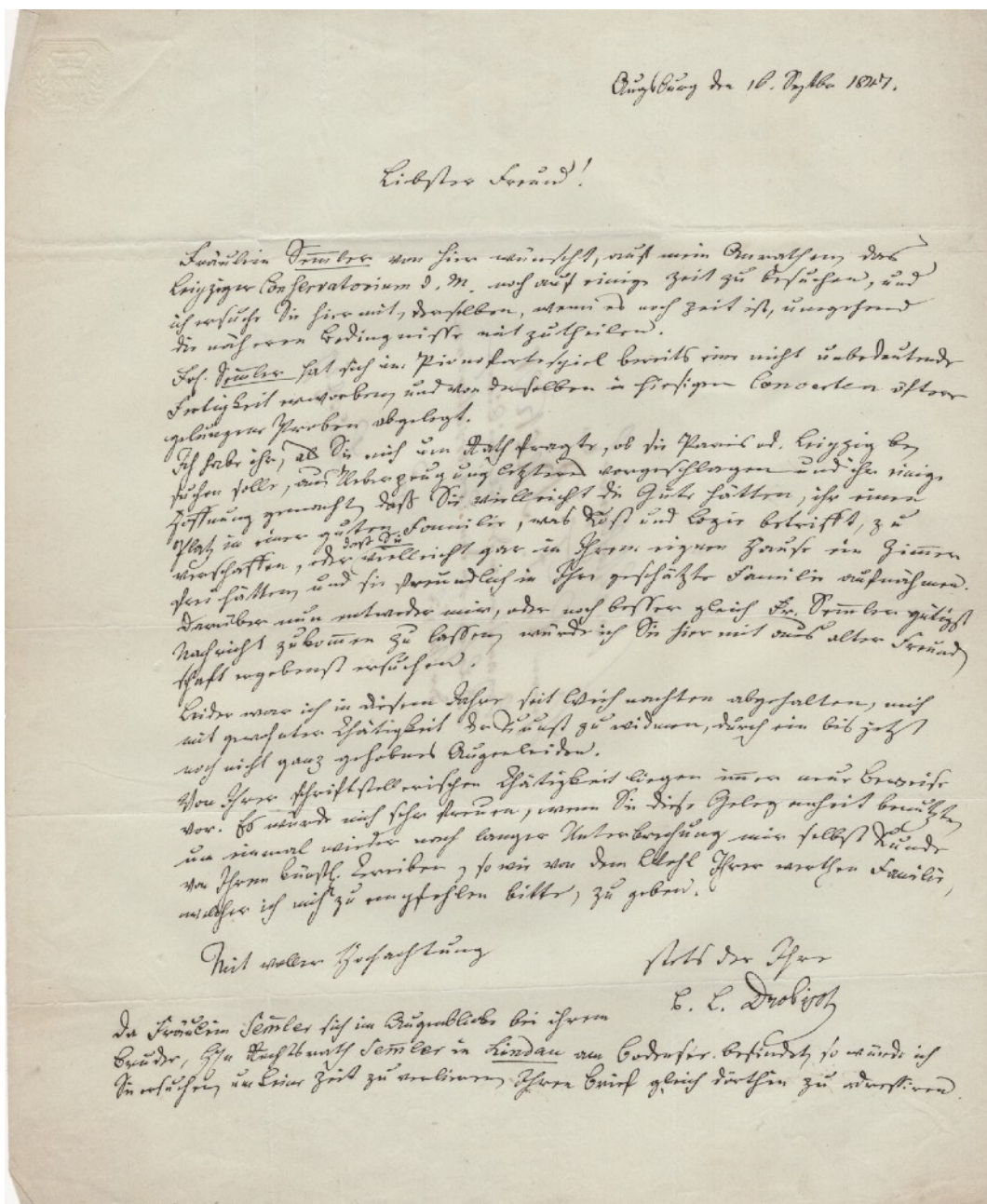
Autograph letter signed, dated "4 Februar 1802" by the German composer. In 1812, von Driberg's first opera, Don Tacagno, was received with great acclaim. The libretto was penned by David Ferdinand Koreff. It was such a great success that Driberg was appointed Royal Prussian Chamberlain by King Frederick William III. He was the illegitimate child of Carl Friedrich von Driberg, captain in the Regiment of the Gardes du Corps, and Maria Charlotta Grunow. In 1791 he was legitimized by King Frederick William II. Address to the music publisher Hoffmeister & Kühnel in German, requesting some printed music works from his catalogue in German. It reads in translation: "...You have sent me the catalog of the musical works from which I have searched: Catalogue Thematique des tous' Oeuvres de M. Hoffmeister, u. Theme favorite de Mozart varié pour le flute de Müller". 1 p. in-4. € 150



31. Karl Ludwig Drobisch (Leipzig, 1803 - Augsburg, 1854)

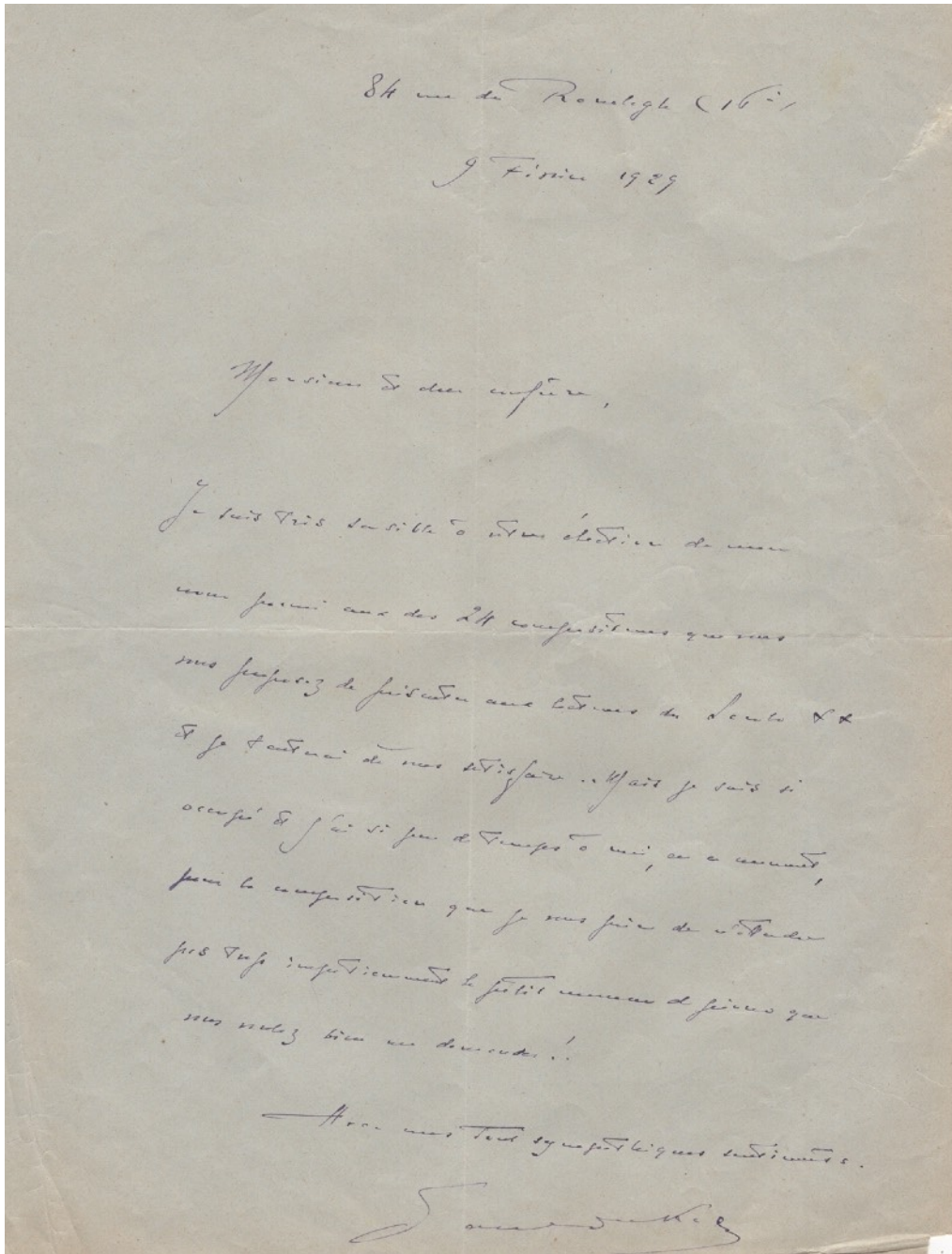
Hofmeister, Becker and Rochlitz

Seven autograph letters signed and dated between 1834 and 1847, by the German composer, music theorist and church musician. Drobisch wrote an oratorio about Saint Boniface which made him turn to sacred music, composing as many as 18 masses. The letters are addressed to different musicians, including the music publisher Friedrich Hofmeister (1787-1864), the organist and composer Carl Ferdinand Becker (1804 - 1877), the librettist Johann Friedrich Rochlitz (1769 - 1842). They tackle publishing strategies and other musical subjects. Two extracts read in translations: "... You surprised me very pleasantly by sending me your little opera L'.... with 35 different basses, which you were kind enough to assign to me; and I express my heartfelt thanks to you for this public proof of your friendship ..." "Above all, I must tell you that it was very easy for me to compose your poem, and that I find only a few gaps in 3. points in which you will be able to help me very easily. On the whole, I finished the first part entirely of No. 3, i.e. the Preditatis of himself, which was finished by his side However, the trio makes a big difference. The thoughts are excellent - only the verses are too long. Could they not be shortened?". A total of 14 pp. in-4. € 800



32. Paul Dukas (Paris 1865 - Paris 1935)

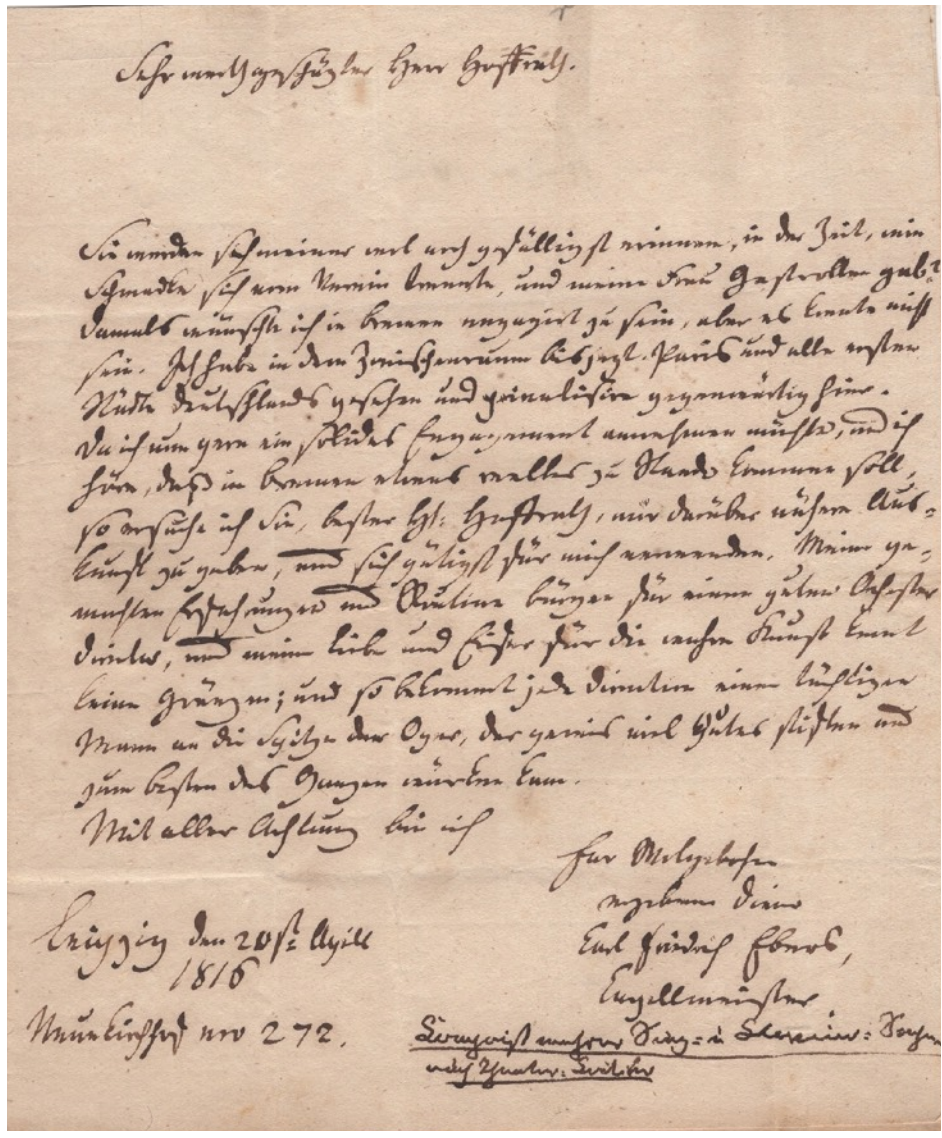
Autograph letter signed, dated "9 Fevrier 1929" by the French composer. His best-known work is the orchestral piece 'The Sorcerer's Apprentice', the fame of which has eclipsed that of his other surviving works, largely due to its usage in the 1940 Disney film 'Fantasia'. Among these are the opera 'Ariane et Barbe-bleue', his 'Symphony in C and Piano Sonata in E-flat minor', the 'Variations, Interlude and Finale on a Theme by Rameau' (for solo piano), and a ballet, 'La Peri'. Dukas addresses a colleague: "... Je suis tres sensible a votre election de mon nom parmi ceux de 24 compositeurs que vous vous prospectez de presenter aux lecteurs du Secolo XX et je tenterai de vous satisfaire.. Mais je suis si occupe et j'ai si peu de temps a moi, en ce moment, pour la composition que je vous prie n'attendre pas tres impatientement le petit morceau de piano que vous voulez bien me demander!". 1 p. In-4. Loss of paper at the bottom and upper right margin. € 200



33. Carl Friedrich Ebers (Cassel, 1770 - Berlin, 1836)

The Circle of Ries and Beethoven

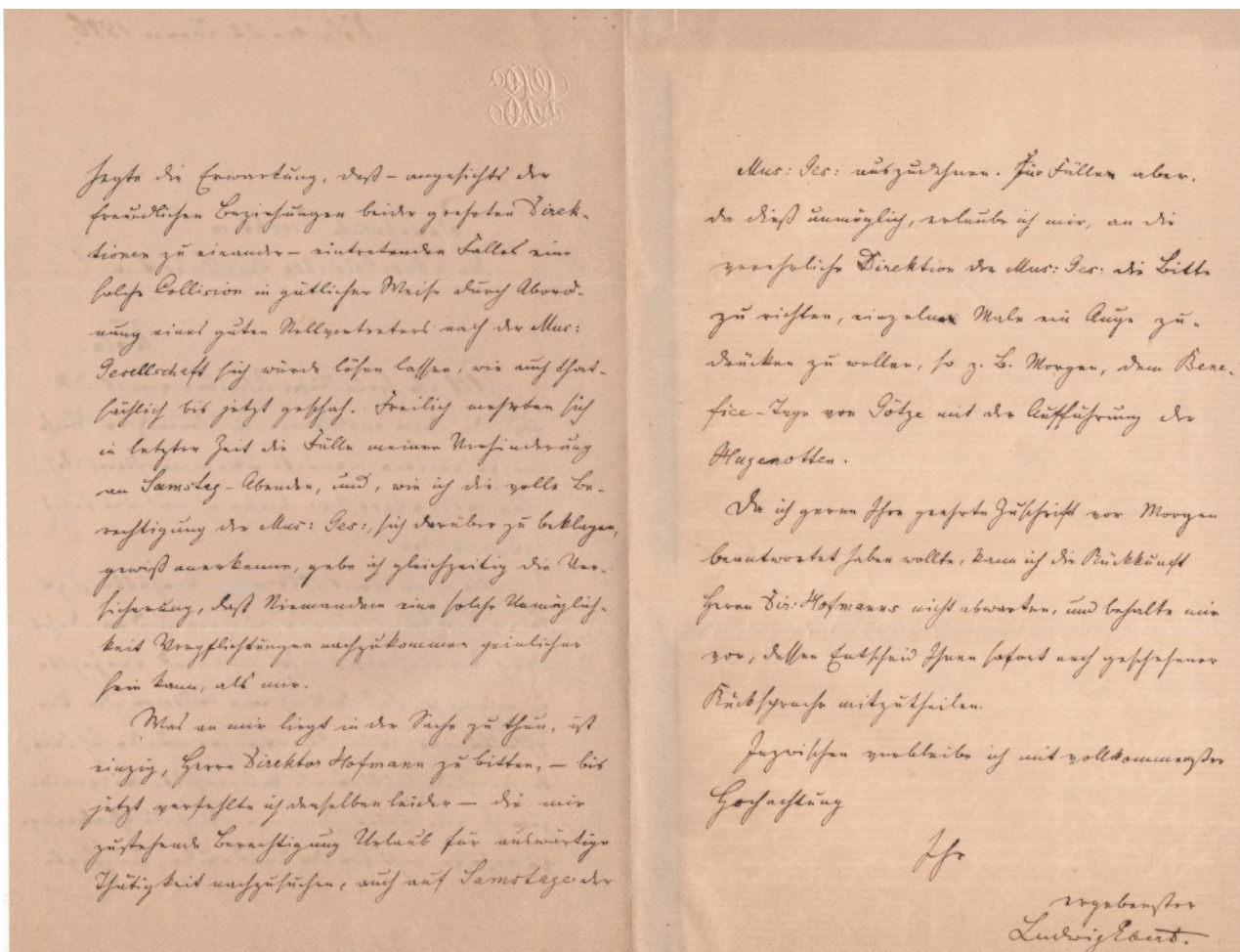
Autograph letter signed and dated "Leipzig, den 20. April 1816", by the German composer and capellmeister. A close friend of Beethoven and Ries, Ebers published the world's first Viennese printed waltzes in 1806. Addressed to Court Counselor Schütte. Hoping to attain an important position as a conductor, Ebers asks Schütte to inquire about the one available in Bremen and recommend him for that. He assures that his activity and his real love for the art will never fail. 1 p. In-8. € 300



34. Ludwig Ebert (Klattau, 1834 - Koblenz, 1908)

Cello Music

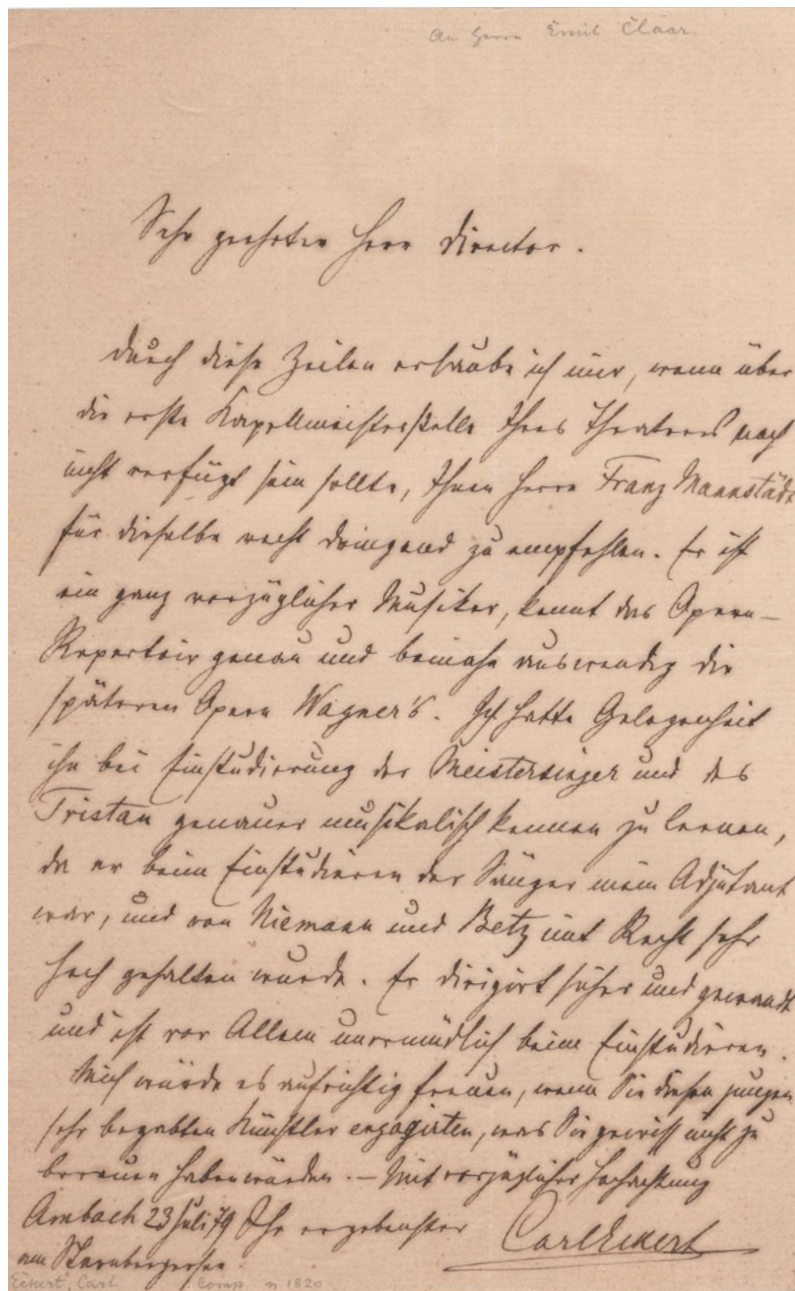
Three long autograph letters signed by the Austrian cello virtuoso, two of them dated 1886. Ebert was pupil of Johann August Goltermann at the Prague Conservatory. He played as cellist in the theatre orchestra in Temesvár and he obtained the first cellist position in the Oldenburg court orchestra between 1854-1874. In 1875 he taught at the conservatory in Cologne, where he was also a member of the Heckmann Quartet until 1878. In 1889, he founded the Koblenz conservatory together with Konrad Heubner. The letters are addressed to the Musical society in Cologne. We provide an excerpt in the English translation: "... I had the expectation that - in view of the friendly relations between the two honoured directors - it would be possible to resolve such a conflict amicably by appointing a good deputy to the Music Society, as has in fact been the case to date. Of course, there have recently been an increasing number of cases of members leaving on Saturday evenings, and, as I fully justify the Mus: Ges: to complain about this, I also give the assurance that no-one can be more aware of such an inability to fulfil obligations than I am. The only thing for me to do in this matter is to ask Mr. Hofmann, the director, to extend my entitlement to request leave for external activities to Saturdays of the Mus: Ses. as well. However, for cases. since this is impossible, I take the liberty of sending a request to the management of the Bus: Ges: to turn a blind eye to individual cases, such as tomorrow, the Benefice day of Pötze with the performance of the Hugenotten. As I would like to have your kind letter answered before tomorrow, I cannot wait for the return of Mr. Dir. Hofmann's return, and I reserve the right to inform you of his decision as soon as I have consulted him...". A total of 9 pp. in-8. € 360



35. Karl Anton Eckert (Potsdam, 1820 - Berlin, 1879)

Emil Claar

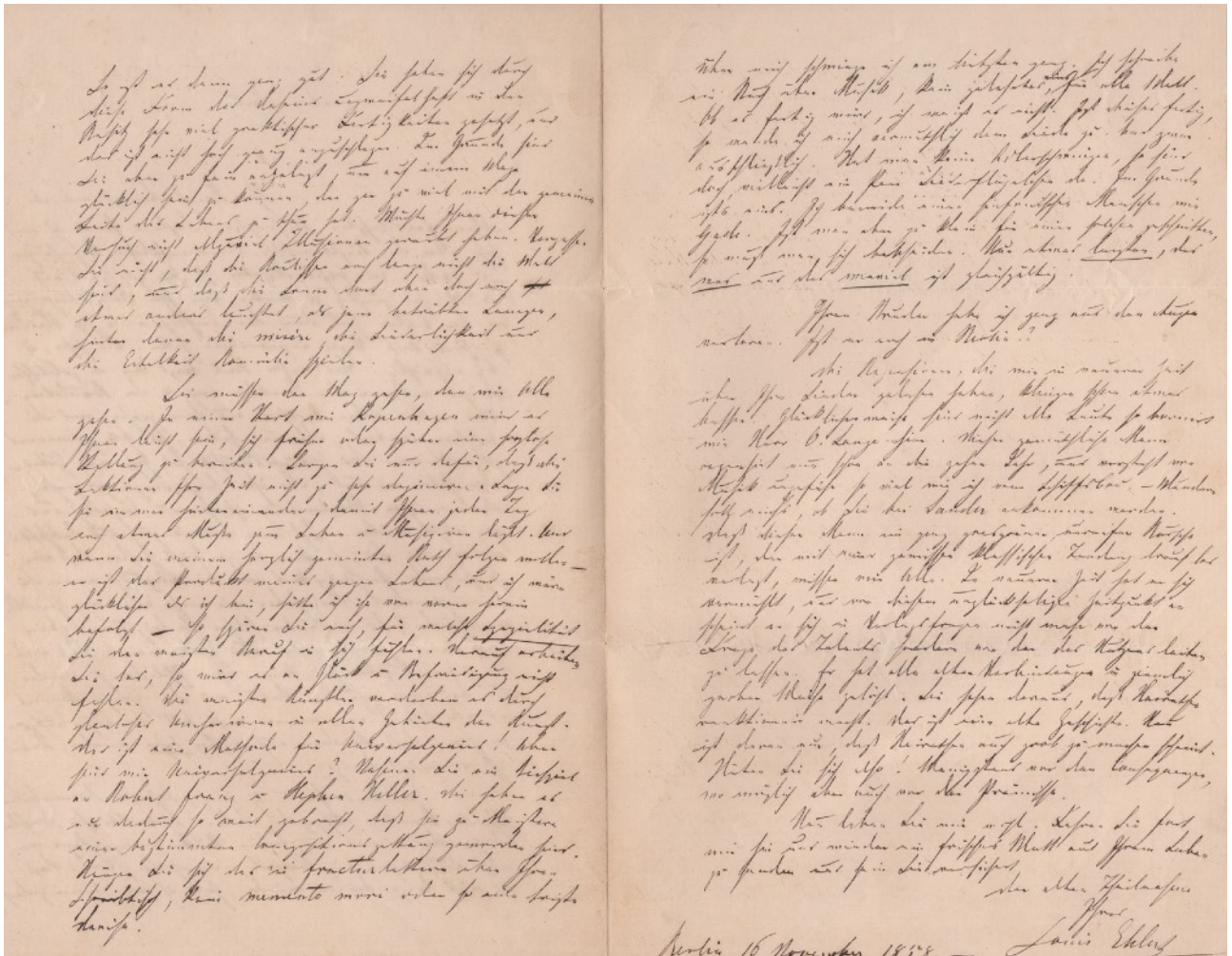
Autograph letter signed by the German conductor and composer, dated "Ansbach 23 Juli 79". Orphaned at an early age, Karl Eckert was adopted by the poet Friedrich Christoph Förster. A musical prodigy, Eckert received a comprehensive musical education in piano, violin and horn, as well as composition with Carl Friedrich Zelter and Carl Friedrich Rungenhagen. He was also a pupil of Mendelssohn in Leipzig. A good friend of Wagner, he premiered Lohengrin (1858) and Tannhäuser (1859) as director of the Theater am Kärntnertor in Vienna. He ended his brilliant career as conductor of the Royal Court Opera in Berlin. Addressed to the theatre director, actor and poet Emil Claar (1842 - 1930). In English, it reads: "... I take the liberty of recommending Mr Franz Mannstaedt to you quite urgently for the first conductor's position at your theatre ... He is a very excellent musician, knows the opera repertoire very well and knows the later operas by heart. I had the opportunity to get to know him better musically during the rehearsals of Die Meistersinger and Tristan, as he was my adjutant during the rehearsals of the singers, and would rightly be held in very high regard by Niemann and Betz. He conducts confidently and skillfully and is above all indispensable in the rehearsals. I would be sincerely pleased if you were to hire this young very talented artist ...". 1 p. in-8. € 120



36. Louis Ehlert (Königsberg, 1825 - Wiesbaden, 1884)

Niels Gade

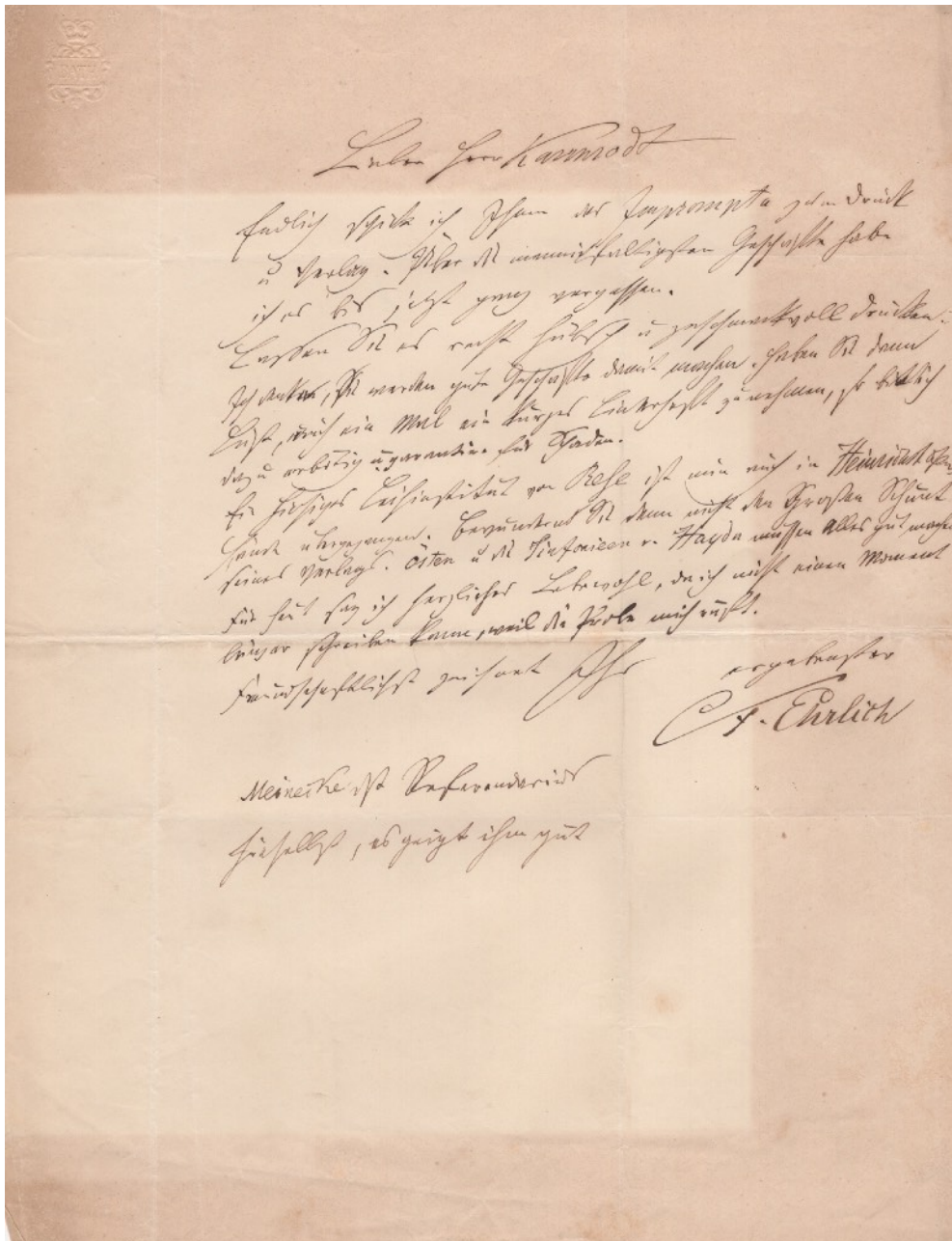
Autograph letter signed by the German composer and music critic, dated "Berlin 16 November 1858". Ehlert entered the Leipzig Conservatory in 1845, where he studied with Robert Schumann and Felix Mendelssohn. In 1850 he moved to Berlin where he was also a critic and teacher. From 1869 until 1871 he taught at the Schule des höheren Klavierspiels founded by Carl Tausig. Addressed to a friend. Ehlert congratulates his friend's personal and artistic relationship with the Danish composer Niels Gade (1817 - 1890), whose influence on him in the field of music can only be excellent. Ehlert is pleased that his friend has decided to pursue a career in the theatre; however, he warns him of the illusions that practicing life in such an environment will bring him. Ehlert advises him not to get too caught up in lessons, but to "live by making music". And do not waste his energy in the different fields of art, for it is better to choose a speciality straight away and work on that. 3 pp. in-8. € 200



37. Christian Friedrich Ehrlich (Magdeburg, 1808 - ibid.,1887)

Impromptu for piano

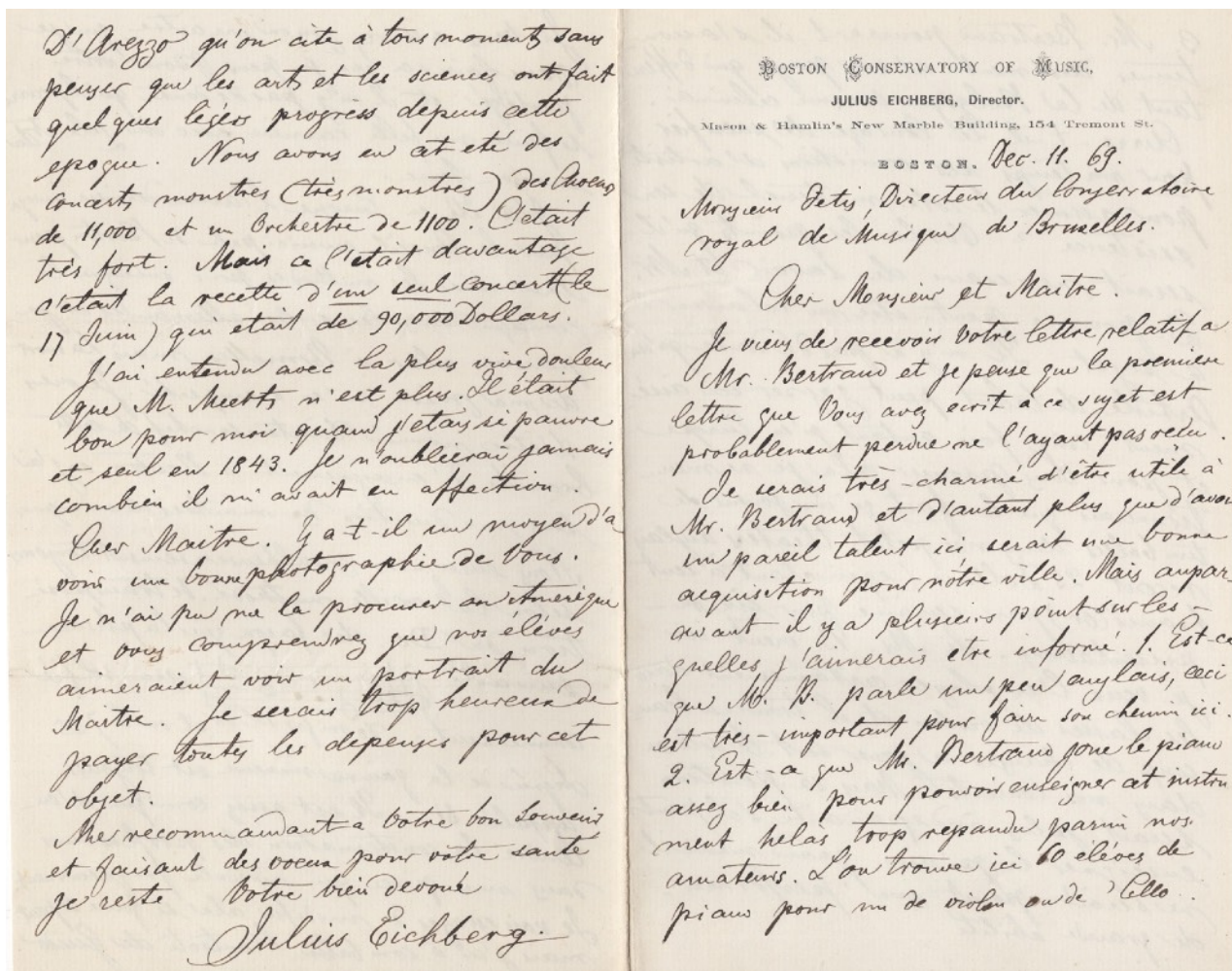
Undated autograph letter signed by the German pianist, music teacher and composer. Ehrlich studied piano with Johann Nepomuk Hummel in Weimar in 1827 and continued under Johann Christian Heinrich Rinck's supervision in Darmstadt. From 1840 until his death he was a music teacher at the Pädagogium of the Kloster Unser Lieben Frauen. Here he founded a school choir with which he gave regular concerts. Addressed to Mr. Kamrodt, concerning the printing of his "Impromptu" and other related matters. 1 p. in-4. Some portions faded due to light exposure. € 150



38. Julius Eichberg (Düsseldorf, 1824 - Boston, 1893)

François-Joseph Fétis - Claudio Monteverdi

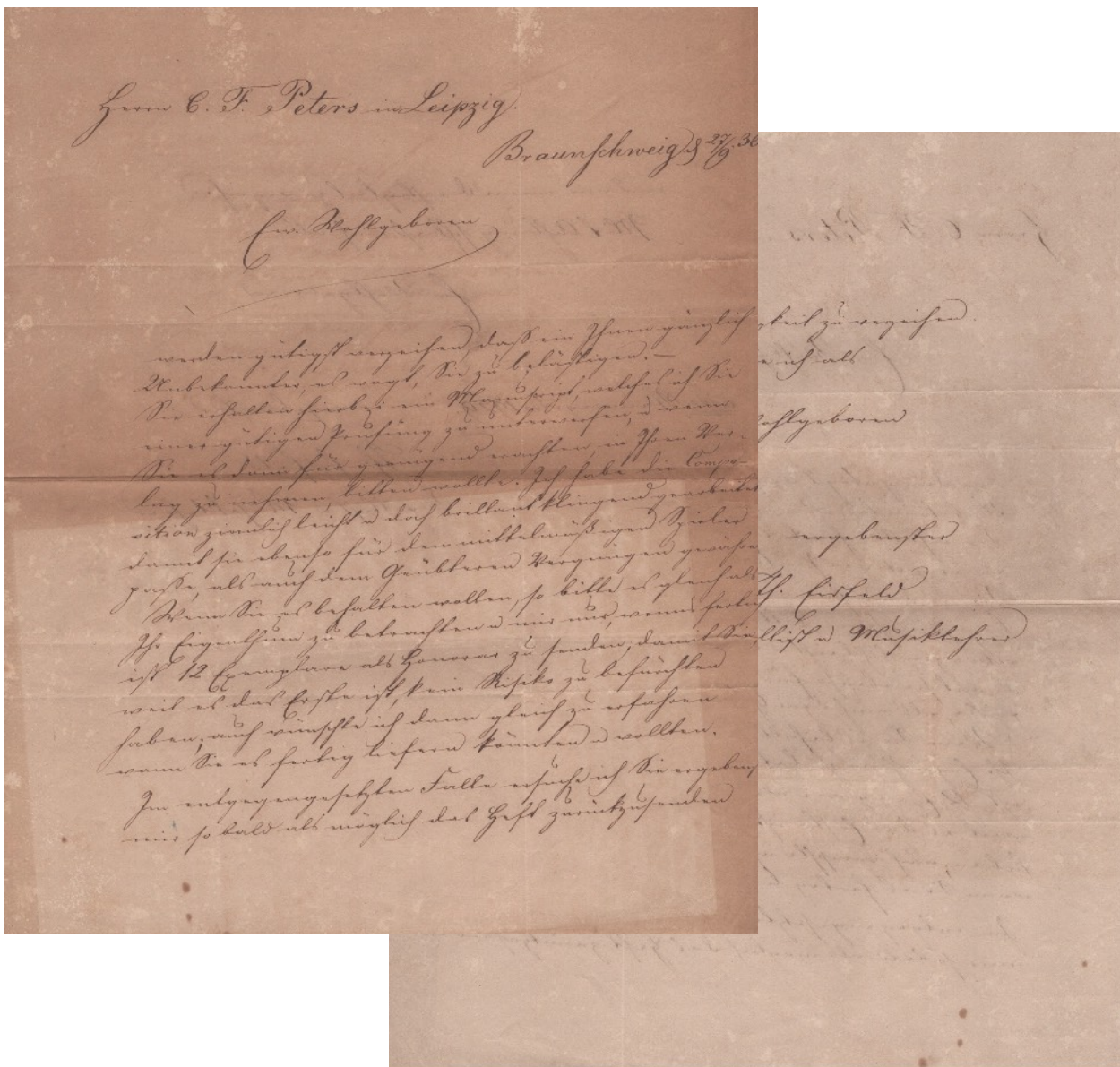
Beautiful undated autograph letter signed by the German-born violinist. Following his studies in Würzburg and Brussels with Charles Auguste de Bériot and François-Joseph Fétis, he taught at the Geneva Conservatory. He later moved to the United States, where he was appointed conductor of the Boston Museum Concerts and founded the Boston Conservatory of Music. To Fétis, about the latter's music theory: "... Un des principaux dogmes de votre lumineuse théorie d'harmonie et surtout de votre traité de fugue et contrepoint est celui de la découverte de l'harmonie dissonante naturelle par C. Monteverde vénitien. Tous les dissonances employés avant lui ne sont que des retards d'une ou de plusieurs notes d'un accord précédent sur l'accord suivant ... En vérité, votre théorie a pour appui l'immense majorité des Oeuvres de Palestrina, Orlando, etc...". 2 pp. 1/2 in-4. With autograph musical notations. € 350



39. Theodore Eisfeld (Wolfenbüttel, 1816 - Wiesbaden, 1882)

New York Philharmonic Society

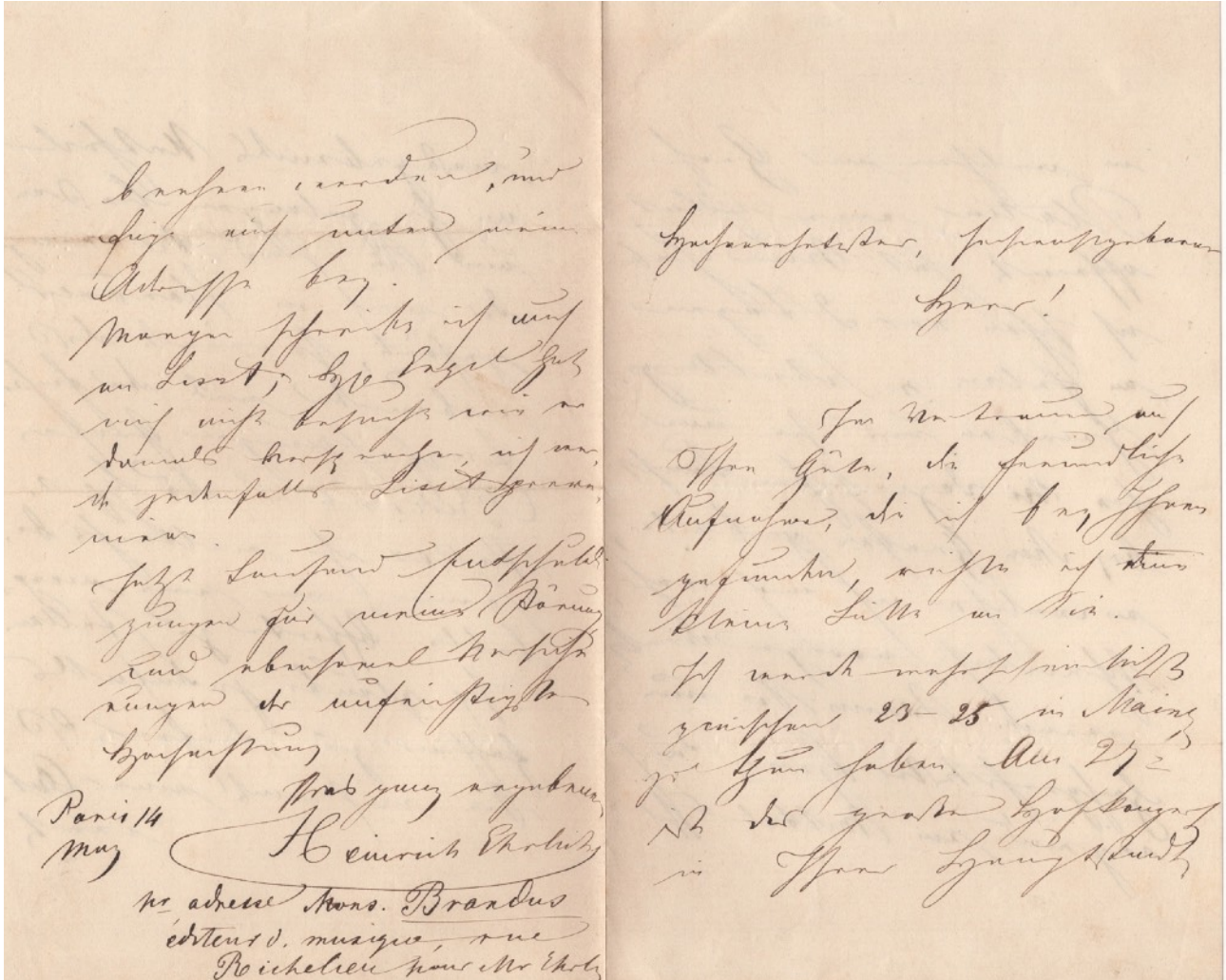
Autograph letter signed by the German conductor, dated "Braunschweig 27/9 36". He is best known for conducting the New York Philharmonic Society. Eisfeld was also the first conductor of the Brooklyn Philharmonic Society, which was founded in 1857. To Peters, the music publisher in Leipzig. Although still unknown as a composer, Eisfeld, then twenty-year old, send Peters one of his own brilliant compositions, so that it can be considered for publication. In that case he will be glad to relinquish ownership of it and any fee, contenting himself that 12 copies be favoured to him. 1 p. ¼ in-4. € 200



40. Theodore Eisfeld (Wolfenbüttel, 1816 - Wiesbaden, 1882)

New York Philharmonic Society

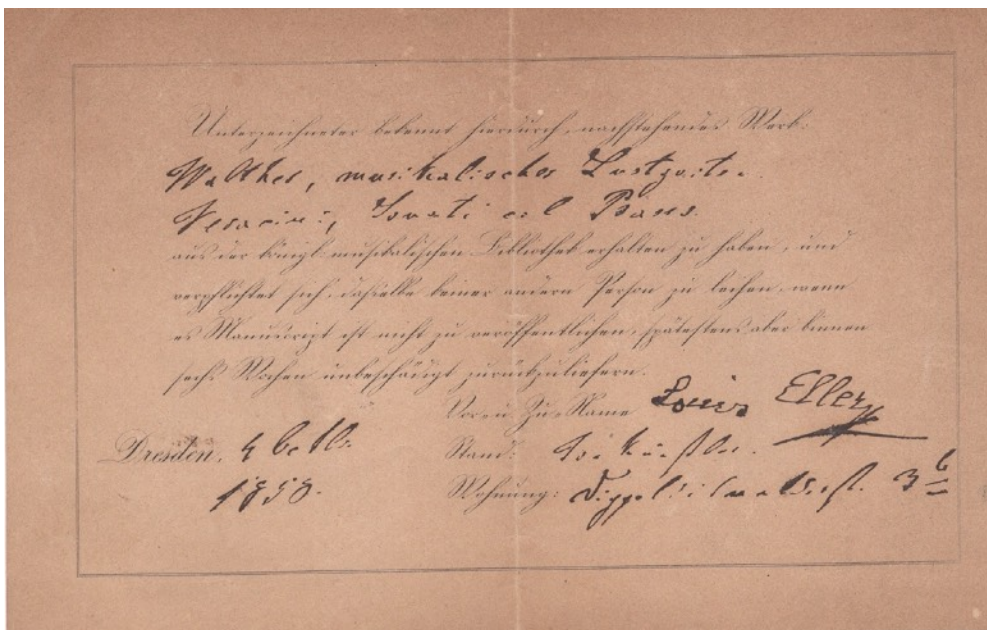
Autograph letter signed by the German conductor, dated "Paris 14 März". He is best known for conducting the New York Philharmonic Society. Eisfeld was also the first conductor of the Brooklyn Philharmonic Society, which was founded in 1857. Fine autograph letter signed, addressed to the music publisher Brandus, concerning recent publications and performances. 4 pp. in-8. € 170



41. Louis Eller (Graz, 1820 - Pau, 1862)

Guarneri del Gesù

Partially printed receipt, dated "Dresden, 4 Oct. 1850" by the Austrian virtuoso violinist. A pupil of Hysel in Graz, Eller regularly performed at age of 9, played in Vienna in 1836 and worked as concertmaster in Salzburg from 1842. In 1855, he bought a 1744 Guarneri del Gesù violin from Jean-Baptiste Vuillaume. It was the famous "Canon" violin. Eller attests to have received from the Dresden Royal Music Library some scores "Waltzes, Musikalisches Lust..." and promised not to lend it to others and to return it within six weeks at the latest in pristine condition. 1 p. In-8. €100



42. Albert Ellmenreich (Karlsruhe, 1816 - Lübeck, 1905)

Deutsche Soldatenlieder

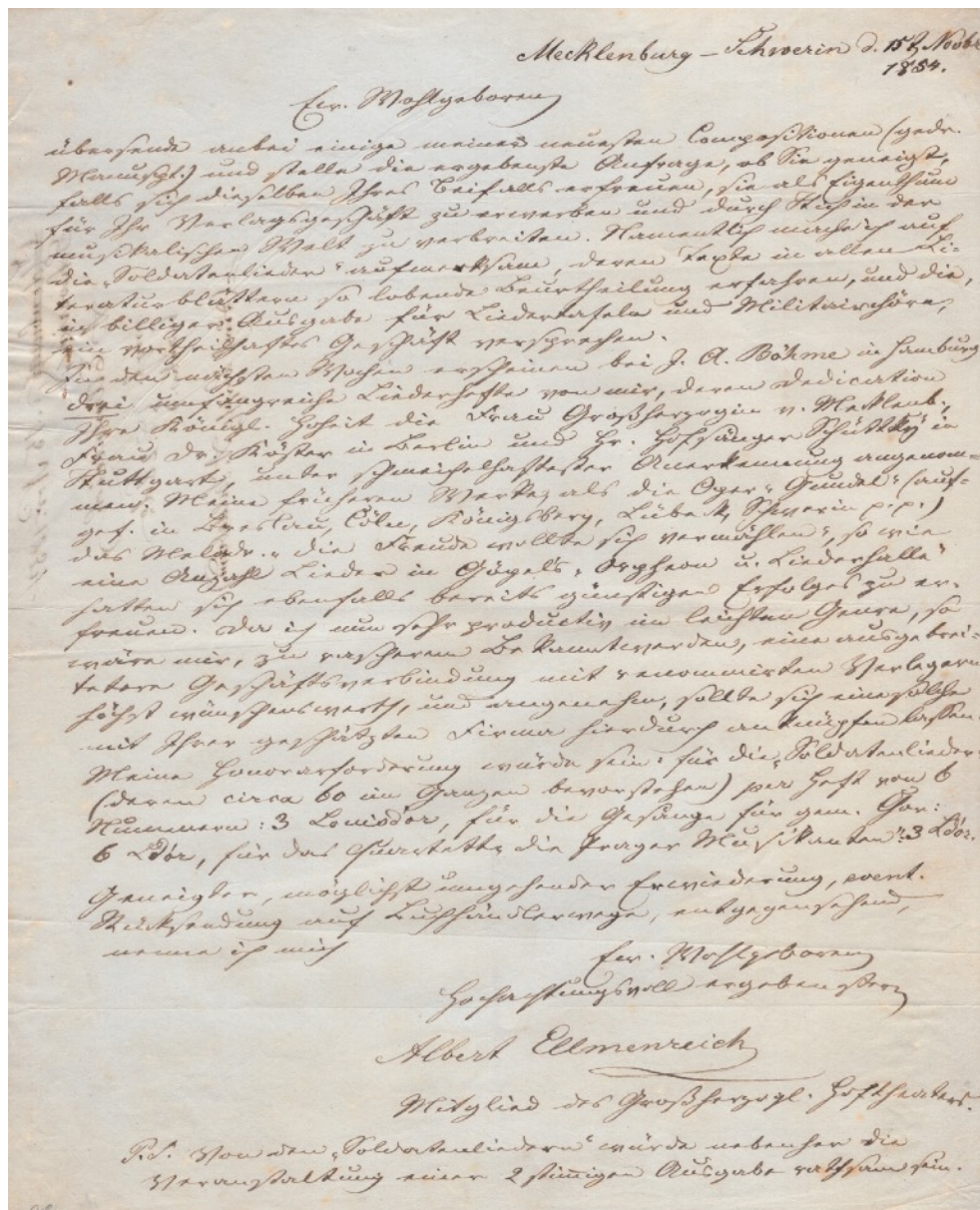
Autograph letter signed by the German actor and composer and dated "Mecklenburg-Schwerin d. 15 Novbr. 1854". Ellmenreich sends his recipient some of his latest compositions, asking for feedback, particularly on the "Soldiers' Songs". Three of his songbooks, published by J. A. Boehme of Hamburg, will appear in the coming week. After pointing out that his works are already known in Breslau, Cologne, Königsberg, etc., he proposes the prices for the "Soldiers' Songs" and the other pieces he had submitted. 1 p. in-4. **Included:** Autograph letter signed "Schwerin d. 13 Dezbr. 1854". Ellmenreich submit to his recipient's judgement some of his compositions, particularly points out the value of the "Song of the Soldiers". As the price of publication, he would ask for 6 gold Louis, 3 that is 3 for the "song" and 3 for the "quartet." The publication will be edited by Boehme of Hamburg. 2 pp. 1/2 in-8. € 250

43. Albert Ellmenreich (Karlsruhe, 1816 - Lübeck, 1905)

Julius Rietz

Autograph letter signed "Schwerin d. 4 Jan 49".

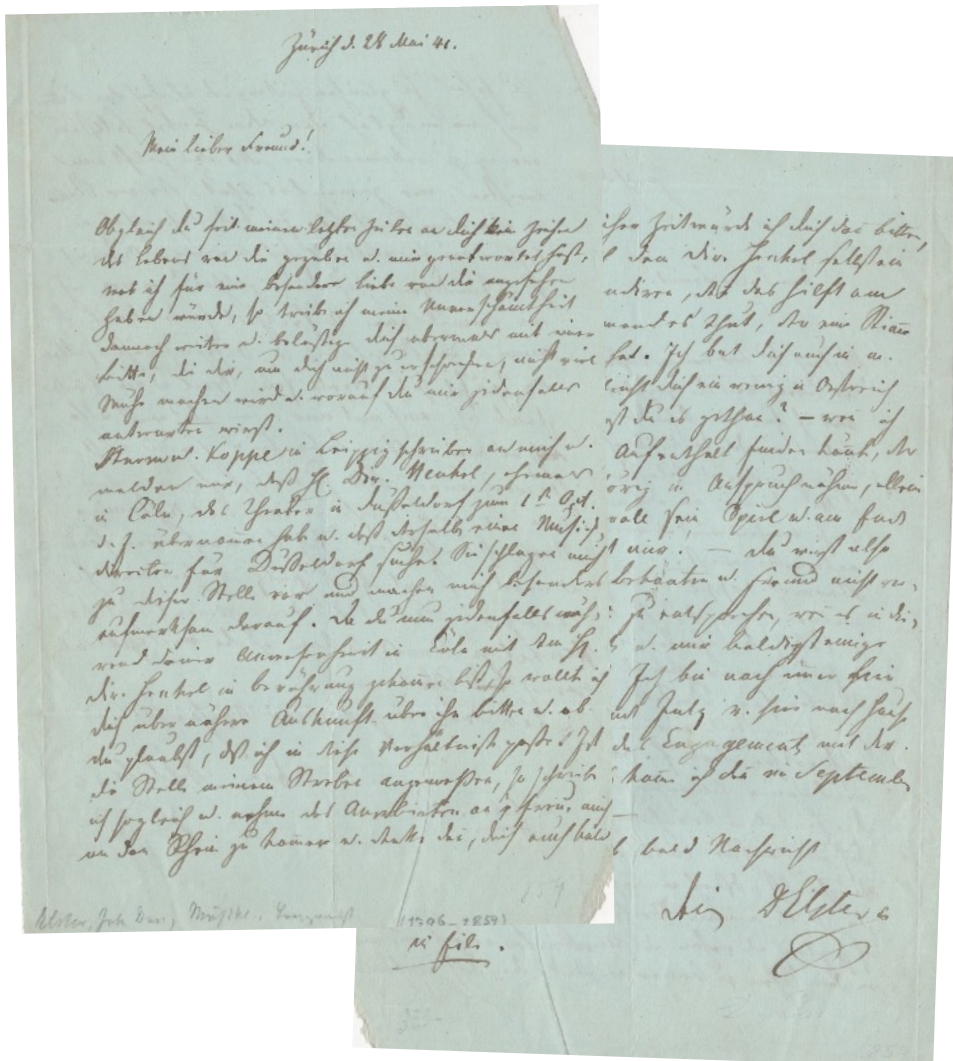
Addressed to the composer Julius Rietz (1812 - 1877), capellmeister at Leipzig theatre. In connection with their old acquaintance, he turned to him and told him that for years he had dedicated himself to the study of composition, beginning under the guidance of Maestro Görger. After a great deal of labour, he managed to finish a composition that was also mentioned in the local newspapers. He needs some support, as enemies had grown in number with the recent success. He sends him a score, asking him to recommend it; he will be happy if he wants to play it himself. 2 pp. 1/2 in-4. € 250



44. Johann Daniel Elster (Benshausen, 1796 - Wettingen, 1857) *Bechstein's Fabrtzen eines Musikanten*

Three autograph letters signed by the German composer and choirmaster. Elster also studied theology in Leipzig. Educated in Jena, he moved to South America and joined Simón Bolívar's liberation movement. Upon his return to Europe, he moved to Würzburg to continue his studies. As early as 1822, he travelled to Greece with other Philhellenes to fight in the Greek War of Independence. He took part in the bloody Battle of Peta (July 1822) where many foreigners fighters were killed.

A. "Bamberg d. 19 December 1837". Elster wrote to Ludwig Bechstein and vented that he wanted to quit as the irreconcilable differences between him and the conductor made the orchestra undisciplined. He complained to Mr Stein and expressed to him his decision to leave. But the latter opposed his departure until the end of the theatre season, i.e. after another six weeks. Elster wanted to leave anyway, as he had never entered into any contract with Stein and as the latter did not have enough energy to remove the obstacles between him and Maurer. He could no longer continue to waste time and effort preparing the orchestra during the week and then on Sunday hand over the conductorship to Mr Maurer. 3 pp. 1/2 in-4. **B.** "Zürich d. 28 Mai 41". Strom and Koppe in Leipzig inform him that the former Cologne conductor Heinrich Henkel will take over as director of the Düsseldorf Theatre by 1 October, and he immediately seeks a music director for the same post. The offer is made to him, though Elster wants to know the details first. 2 pp. in-8. **C.** "d. 8 Mai 1857". To a colleague. He informs him that one of his recommenders (a certain Bleschmidt) is not very likely to get a position, as others are already much more highly rated, and adds minute details about this. He gives thanks for a Wagnerian autograph, which he passes on to Mr Bechstein. 4 pp. in-8. **Including:** Printed obituary of Dr. Daniel Elster with eight octaves of the poem "Wohl die Schatten werden länger". 3 pp. in-8. € 500



45. Robert Emmerich (Hanau, 1836 - Baden-Baden, 1891)

Neuer Singverein

Autograph letter signed by the German composer and pianist and dated "Darmstadt 21. 5. 74". He was Kapellmeister at the Magdeburg City Theatre (1878-1879). He then moved to Stuttgart, where he conducted the Neuer Singverein from 1889. Addressed to a gentleman, concerning a meeting in German. In the English translation, it reads: "... I can visit you for 1/2 hour during the course of today ... so I would be greatly indebted to. You know that I will not write a letter until you have seen and approved it. Any time is fine with me ... I hope the good weather has had a favourable effect on your suffering...". 1 p. in-8. € 100

Darmstadt. 21. 5. 74.

Herrn Professor Frau!

Dass ich im Laufe des heutigen Tages
Sie auf 1/2 Stunde besuchen, oder
besser "frühstücken", so wäre ich Ihnen
zu grossem Dank verpflichtet. Sie wissen,
dass ich nicht sehr viele Besuche machen
kann, da Sie sehr zu gebilligt haben. —
Mir ist jede Zeit recht. (am besten um
5 - 1/2 7 Uhr ist meine Uhrzeit) —
Ich hoffe, das gute Wetter hat auf Ihr
Leiden sehr günstig gewirkt!

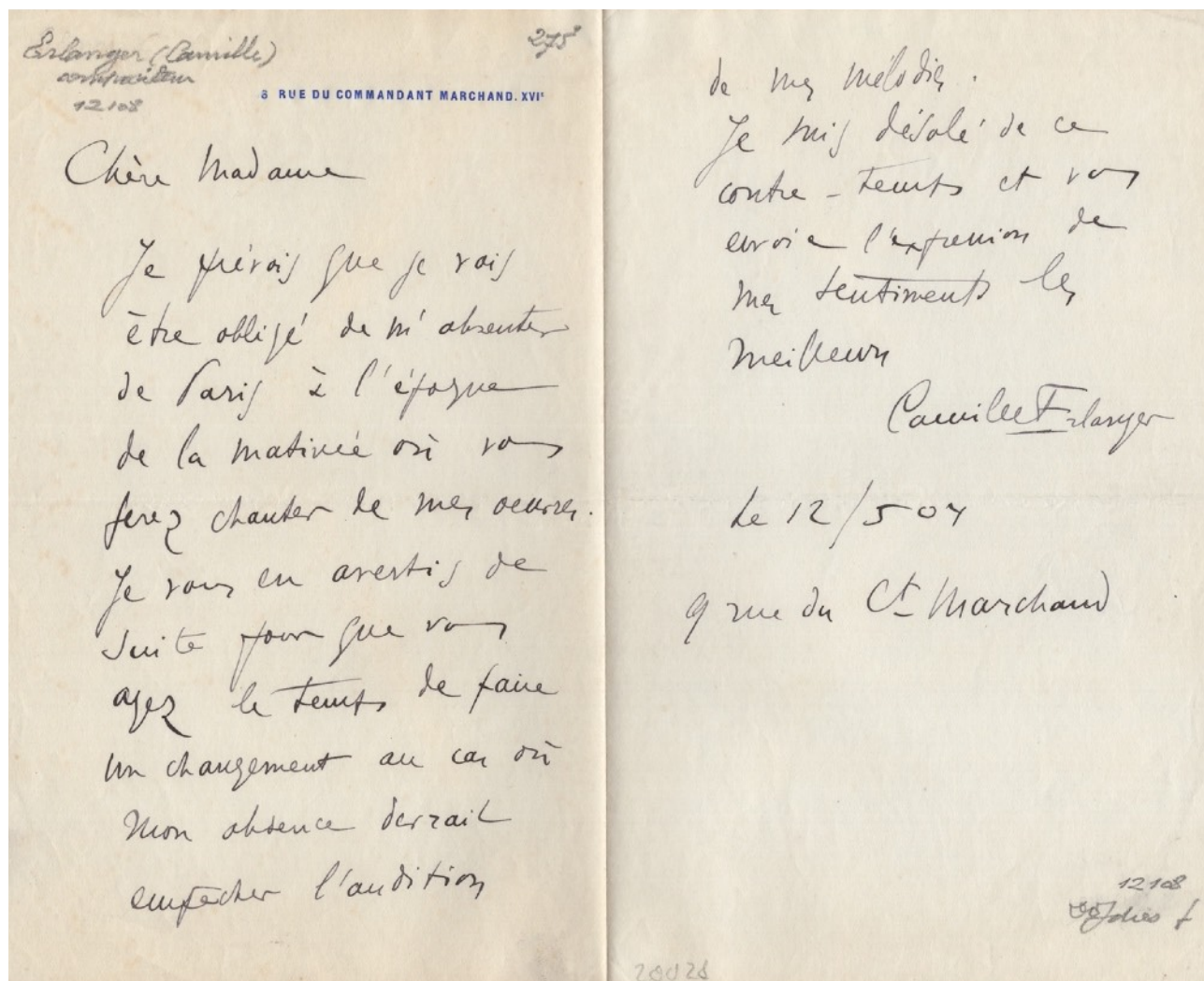
Mit freundlichen Grüßen
Hr. Emmerich.

Emmerich, Rob., Kompo.

46. Camille Erlanger (Paris, 1863 - Paris, 1919)

Melodies

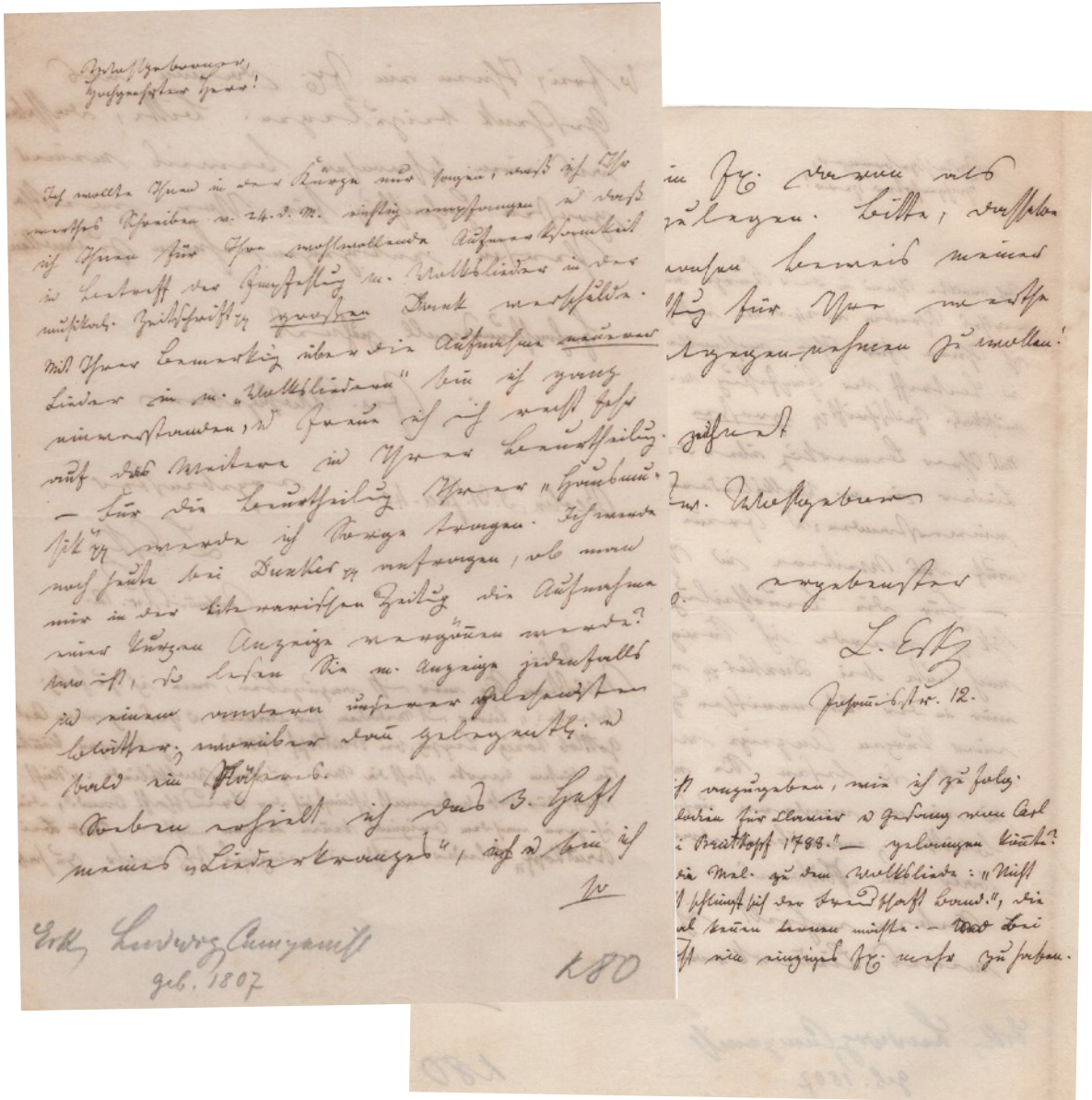
Autograph letter signed by the Post-Romantic French composer, dated "le 12/5 07". Erlanger obtained the Grand Prix de Rome in 1888. His operas caused a sensation in Paris due to the originality of his music. To a lady: "Je prévois que je dois être obligé de m'absenter de Paris à l'époque de la matinée, où vous ferez chanter de mes œuvres. Je vous en avertis de suite pour que vous ayez le temps de faire un changement ou cas où mon absence devrai empêcher l'audois de mes melodies." 2 pp. in-8. With letterhead. € 80



47. Ludwig Erk (Wetzlar, 1807 - Berlin, 1883)

Volkslieder

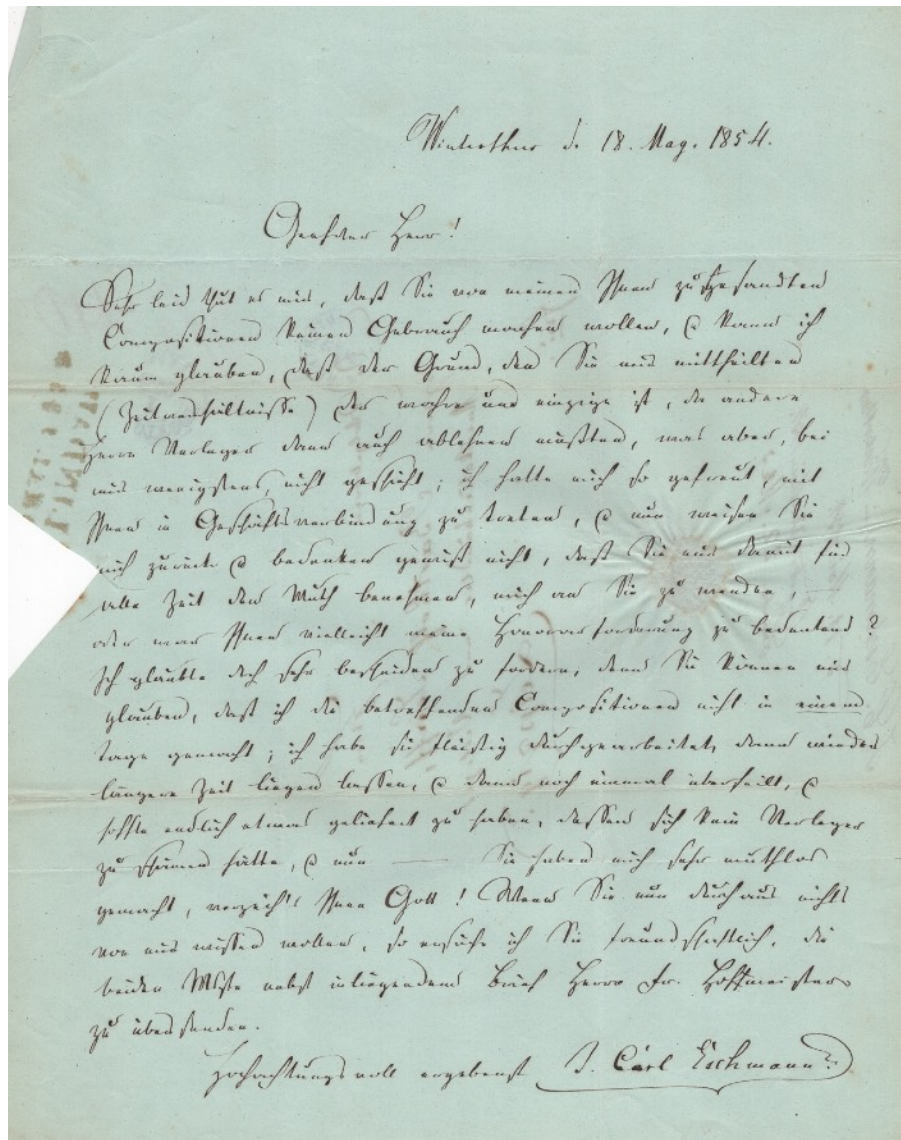
Autograph letter signed by the German musicologist, composer and folk-song collector, dated "Berlin, d. 31 Jan. 40". Erk thanks for a laudatory review of some of his "Volkslieder" and promises in turn to publish in some magazine a nod to the 'Hausmusik' of the composer to whom he is writing. He also announces the sending of a complimentary issue of one of his "Liederkranz". 2 pp. in-8. € 120



48. Johann Carl Eschmann (Winterthur, 1826 - Zurich, 1882)

Friedrich Hofmeister

Three autograph letters signed by the Swiss composer and pianist, dated Winterthur between 1853 and 1854. Eschmann took piano lessons with Alexander Müller in Zurich and later studied with Felix Mendelssohn and Ignaz Moscheles in Leipzig. He befriended many leading musicians of his time, such as Louis Spohr, Theodor Kirchner and Richard Wagner, who dedicated a serenade to him. The piano teacher Carl Eschmann-Dumur was his cousin and piano student. The letters are addressed to the music publishers Friedrich Hofmeister in Leipzig and Bartholf Senff in Friedrichshall and concerns future publications. An excerpt reads in the English translation: "... Finally, I would like to take the risk of proposing some compositions to you and ask you to kindly include them in the catalogue of your excellent publishing house. I am aware of your great caution in accepting manuscripts. I did notice that all your editorial works have as authors famous composers, who partly because of their talent and prestige are able to attract attention, partly also, very often, because of the depth of their truly poetic content. (Marschner, Gade, Bargial, Reinecke, Brochens, whose pieces are truly wonderful. The Sonata op. 5 is one of the most brilliant that has appeared in a long time, but very difficult). Following this observation, for a long time I was afraid to offer you anything, even though I had long wanted to work with you, because I could not find anything among my things that I considered worthy of you. Now, however, I have found something that was composed in recent times (and which does not seem to be so bad), so I finally dare to propose it to you..." A total of 7 pp. in-4. € 450



Winterthur d. 18. May. 1854.

Hochw. Herr!

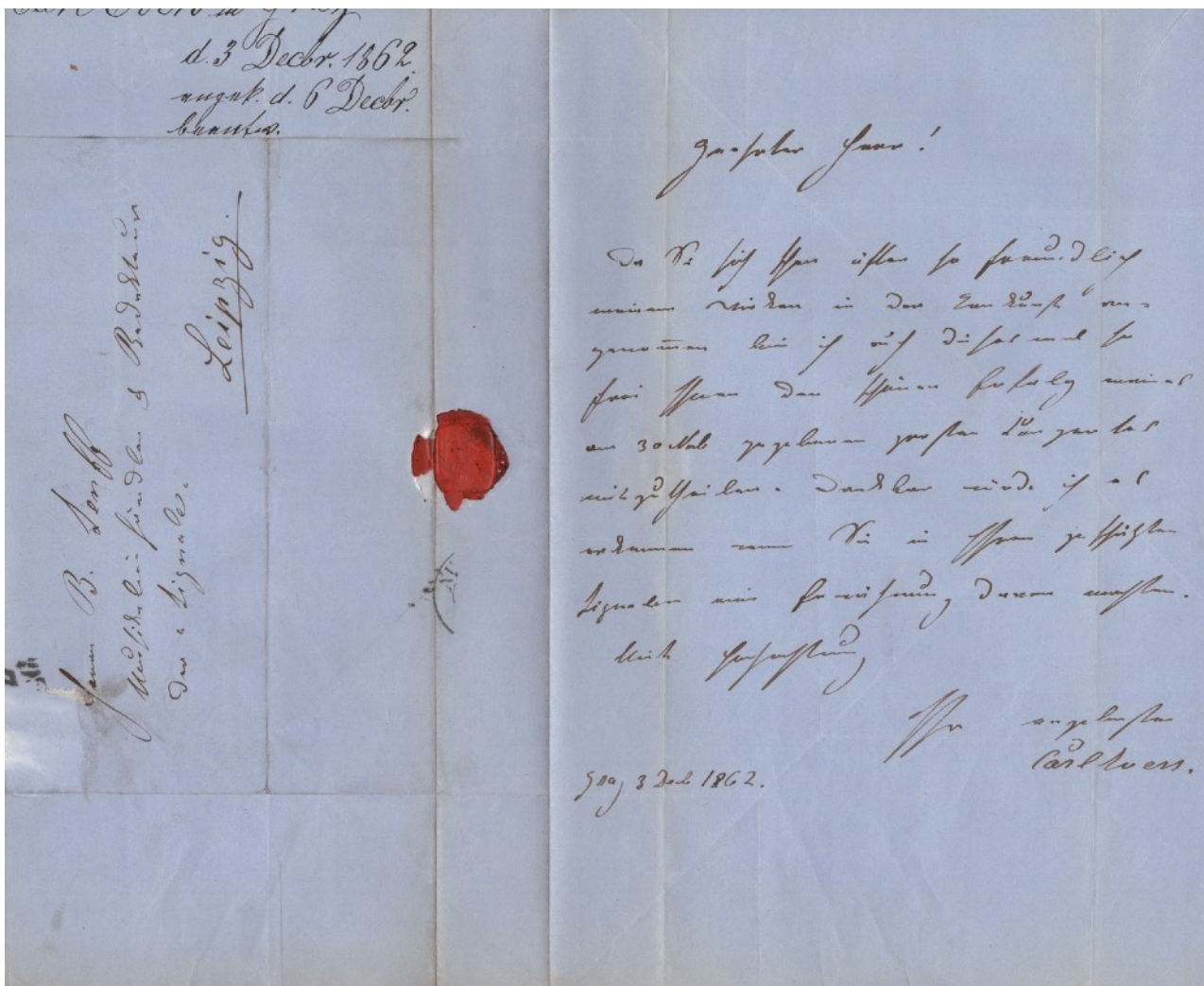
Dieses heid' ist es mir, dass Sie von meinem Namen zu erfahren
Componirten Namen Gebührl. erfahren wollen, & können ich
Nur ein gläubend, dass der Grund, der Sie mich mittheilend
(Zeitungsartikel) der meiste und einzige ist, die andere
jener Mangel der mich verlassen nicht, weil aber, bei
mich vereinigen, nicht gescheit; Ich sollte mich so gescheit, mit
Namen in Geschäftsverbindung zu werden, & ein wenig die
mich zuvörderst & bedanken gedenkt nicht, dass Sie mich damit für
alle Zeit der Mühe befreuen, mich von Sie zu werden,
oder wenn Sie nicht meine Freundesverbindung zu bedanken?
Ich gläubte auf sehr bedankend zu werden, dass Sie können mich
gläubend, dass ich die betreffend Compositoren nicht in einem
langen gedenkt; Ich habe sie fleißig ausgelesen, dann wieder
längere Zeit liegen lassen, & dann mich einmal überseht, &
sollte endlich einmal geliebt zu werden, dessen ich kein Mangel
zu finden sollte, & ein — Sie haben mich sehr mittheilend
gedenkt, erzähle! Mein Gott! Altes Sie ein wenig nicht
von mich wissen wollen, so erzähle ich Sie freundlich, die
beide Misse nicht entgegenend sind Ihre für Hoffmeister
zu übergeben.

Zufriedenheit voll ergeht A. Carl Eschmann

49. Carl Evers (Lübeck, 1819 - Vienna, 1875)

Piano Music - Mendelssohn - Chopin

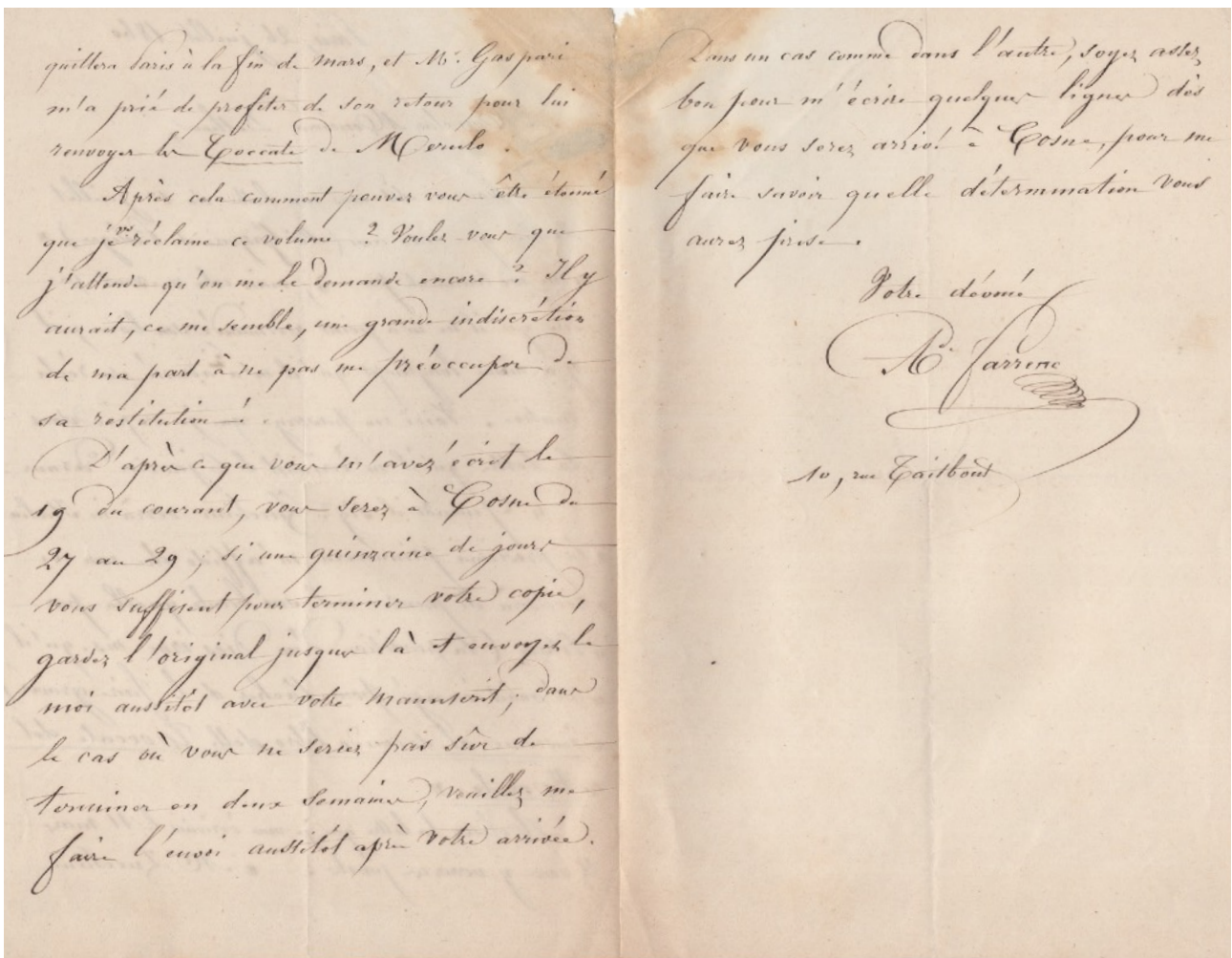
Nine autograph letters signed, dated between 1857 and 1867, by the celebrated German pianist, composer and music publisher, pupil of Mendelssohn in Leipzig and Chopin in Paris. Four letters are addressed to Bartholf Senff founder of the publishing house who publish many first edition of Mendelssohn, Brahms, Gade, Hiller and Rubinstein and edited "Signal für die musikalische welt", the other letters are addressed to the flutist Karl Doppler and other musicians concerning recent concerts, music programs and publishing of compositions. We report a brief extract of one of the letters as a sample in German, (translated): "With this being my my latest opus for your consideration (...) I would ask you to include it in your newspaper a joyful reminder". A total of 11 pp. in-8 and in-4. € 900



50. Aristide Farrenc (Marseille, 1794 - Paris, 1865)

Flute Music

Autograph letter signed by the French flutist, musicologist and music publisher, dated "Paris, 26 Juillet 1860". In collaboration with his wife, the virtuoso pianist Louise Farrenc, he published the "Trésor des pianistes" in 20 issues (1861–1872), containing many works of early music for harpsichord (Couperin, Bach, Haendel, Scarlatti, Rameau, etc.), and sonatas for pianoforte such as those by CPE Bach, Haydn, Mozart, Clementi, Hummel, Dussek, Weber, Beethoven, and Chopin. To Adolphe Dethon: "... Je vous ai dit dans ma lettre du 1er juillet dernier que mon ami (M. Gaspari de Bologna) 'ne me tourmente pas'; mais cela ne veut pas dire qu'il ne m'a point redemandé son livre ... Voici un passage qui je copie dans la lettre qu'il m'écrivait le 6 janvier dernier: 'Quando il Sig. Zucchini verrà in Italia la prossima primavera m'affido che non si ricuserà di prender nel suo baule quella partitura (la partition d'un Dies irae ms. qu'il m'avait envoyé pour tâcher de le faire graver) insieme al secondo libro delle Toccate del Merulo". 2 pp. 1/2 in-8. € 140



51. **Aristide Farrenc** (Marseille, 1794 - Paris, 1865)

Rossini and Catalani

Autograph letter signed "Paris, le 6 Mai 1862". In collaboration with his wife, the virtuoso pianist Louise Farrenc, he published the "Trésor des pianistes" in 20 issues (1861-1872), containing many works of early music for harpsichord (Couperin, Bach, Haendel, Scarlatti, Rameau, etc.), and sonatas for pianoforte such as those by CPE Bach, Haydn, Mozart, Clementi, Hummel, Dussek, Weber, Beethoven, and Chopin. To the composer Angelo Catalani (1811 - 1866): "J'ai reçu, dans le temps l'article imprimé que j'ai sous les yeux et dont voici le titre: Necrologia del Maestro Antonio Gandini estratta dal N. 136 del foglio di Modena 20 Ottobre 1842 ... Au bas del 3ème page de l'article nécrologique imprimé et signé: Conte Mario Valdrighi ... La composition intitulée Les Titans de l'immortel Rossini n'est point publiée. Je n'ai presque pas vu le grand maître: nous sommes pourtant tout-à-fait voisins; j'irai lui faire visite ces jours-ci pour lui parler de vous; ce sera pour moi une nouvelle occasion de lui témoigner mon respect, mon admiration pour son immense génie et la reconnaissance dont je sui pénétré pour l'amitié dont il m'honore ...". 2 pp. ½ in-4. € 180

Paris le 6 Mai 1862

Cher Monsieur Catalani,

J'ai reçu il y a quelques jours votre bonne lettre du 27 février à laquelle j'ai
répondu de mon mieux, malgré le tourbillon d'occupations qui m'entraînent
constamment.

Elle m'a été remise, dans le temps l'article imprimé que j'ai sous les yeux et dont voici
le titre: Necrologia del Maestro Antonio Gandini estratta dal N. 136 del
foglio di Modena 20 ottobre 1842, ecc. ecc. ecc. — Sur ce feuillet
imprimé, après le mot: il nobil. sig. Antonio Gandini, qui se trouvait à
la 2^e ligne, j'ai ajouté (par un renvoi +), nato in Modena li 30 agosto
1786 — Ce renseignement manquait sur l'imprimé; j'en suis sûr, et
et vous m'en avez donné par Paris, au bas de votre lettre du 17 avril 1860.

Au bas de la 3^e page de l'article nécrologique imprimé et signé: Conte Mario
Valdrighi, se trouve écrit de votre main l'article biographique suivant:
Alessandro Gandini, figlio di Antonio, nato in Modena li 26 febbrajo 1807, fu
istituto nella musica dal padre e produsse la prima messa in musica a prima orchestra
nella chiesa votiva di Maria il giorno di S. Cecilia dell'anno 1827, ecc. ecc.
Le 11 avril 1860, j'écrivais à M. Paris: — « J'ai reçu, il y a deux jours,
de M. Catalani, pour vous le faire parvenir;

- 1^o Un exemplaire de son opuscule sur les recueils A et B imprimé par Rotacci.
- 2^o Un exemplaire de sa notice sur Oreste Picchi.
- 3^o Un article nécrologique sur Guglielmo Andreoli, jeune pianiste mort le
13 mars 1862 à Nice.

J'ai remis ce matin chez M^{rs} Brandus et Dufour (Éditeurs 3. rue de Valenciennes) ces divers articles,
ensemble avec des lettres de recommandation par l'entremise de M^{rs} Schott frères
(Éditeurs de musique à Bruxelles); j'y ai joint ce qui suit:

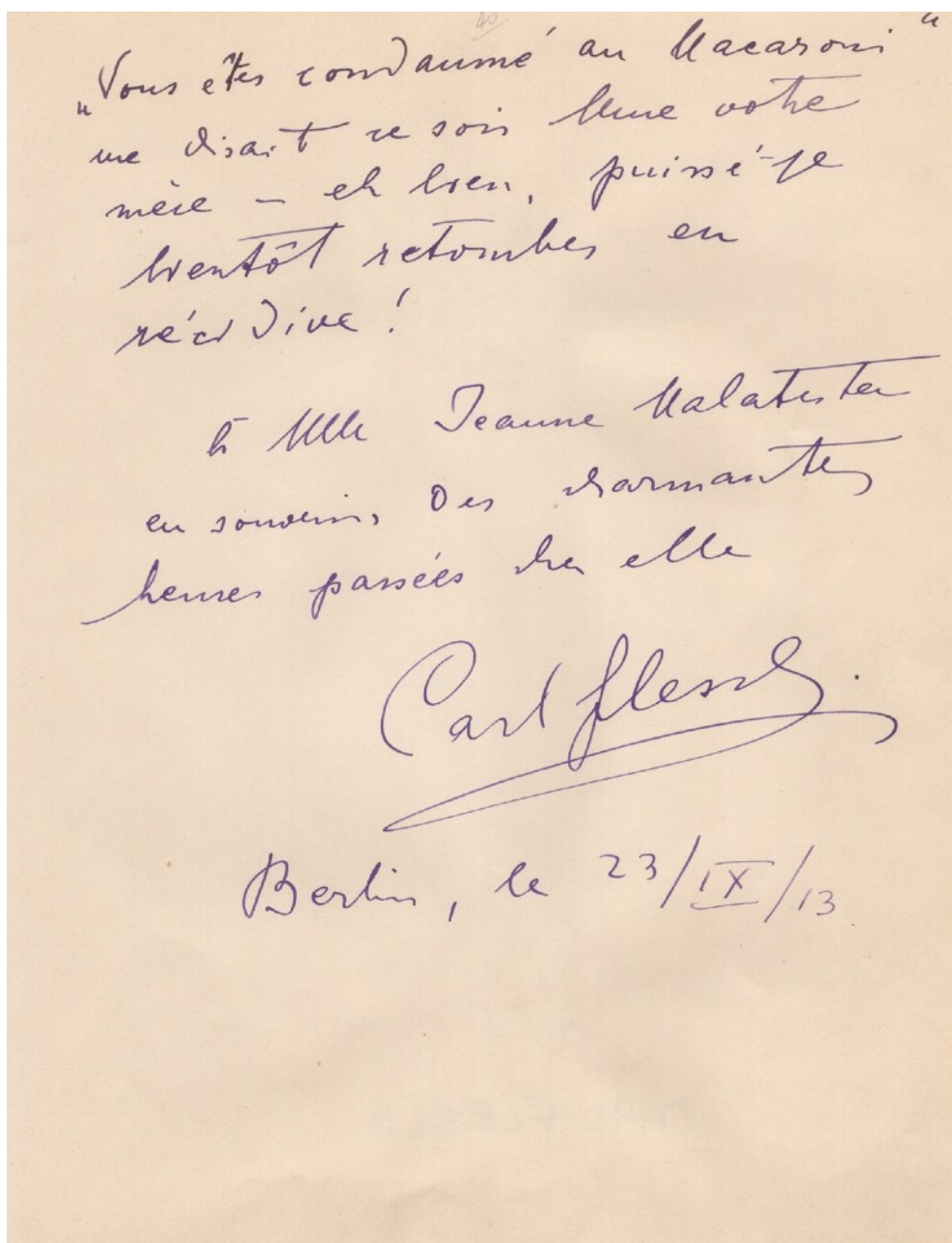
- 4^o Un article biographique sur M. Catalani. Il m'a adressé les renseignements
que vous y trouvez, moins l'éloge que j'ai ajouté d'après l'opinion de M^{rs}
Gaspard et la mienne propre.
- 5^o Un article sur Antonio Gandini. Je l'ai traduit et arrangé (pour lui
donner, à peu près, la forme biographique); d'après un article nécrologique

52. Carl Flesch (Moson, 1873 - Lucerne, 1944)

Hungarian violinist

Autograph dedication signed, dated "Berlin, le 23/IX/13" by the Hungarian violinist. Flesch writes to Mme Malatesta: "Vous êtes condamné au Macaroni" me disait ce soir Mme votre mère - eh bien, puisse je bientôt retomber en récidive!...". 1 p. in-4.

€ 80



Vous êtes condamné au Macaroni⁴
me disait ce soir Mme votre
mère - eh bien, puisse-je
bientôt retomber en
récidive!

à Mlle Jeanne Malatesta
en souvenir des charmantes
heures passées avec elle

Carl Flesch

Berlin, le 23/IX/13.

53. **Alberto Franchetti** (Turin, 1860 - Viareggio, 1942)

To *Francesco Tamagno*

Very rare cabinet-card photographic portrait with autograph dedication signed, dated "Firenze 20 Aprile 1889" by the Italian composer. Dedicated to the celebrated Italian tenor Francesco Tamagno "...creatore insuperabile d'Asrael..." on the occasion of the first important opera composed by Franchetti, where Tamagno performed in the title role. Photograph by Montabone in Florence. (10 x 15 cm).

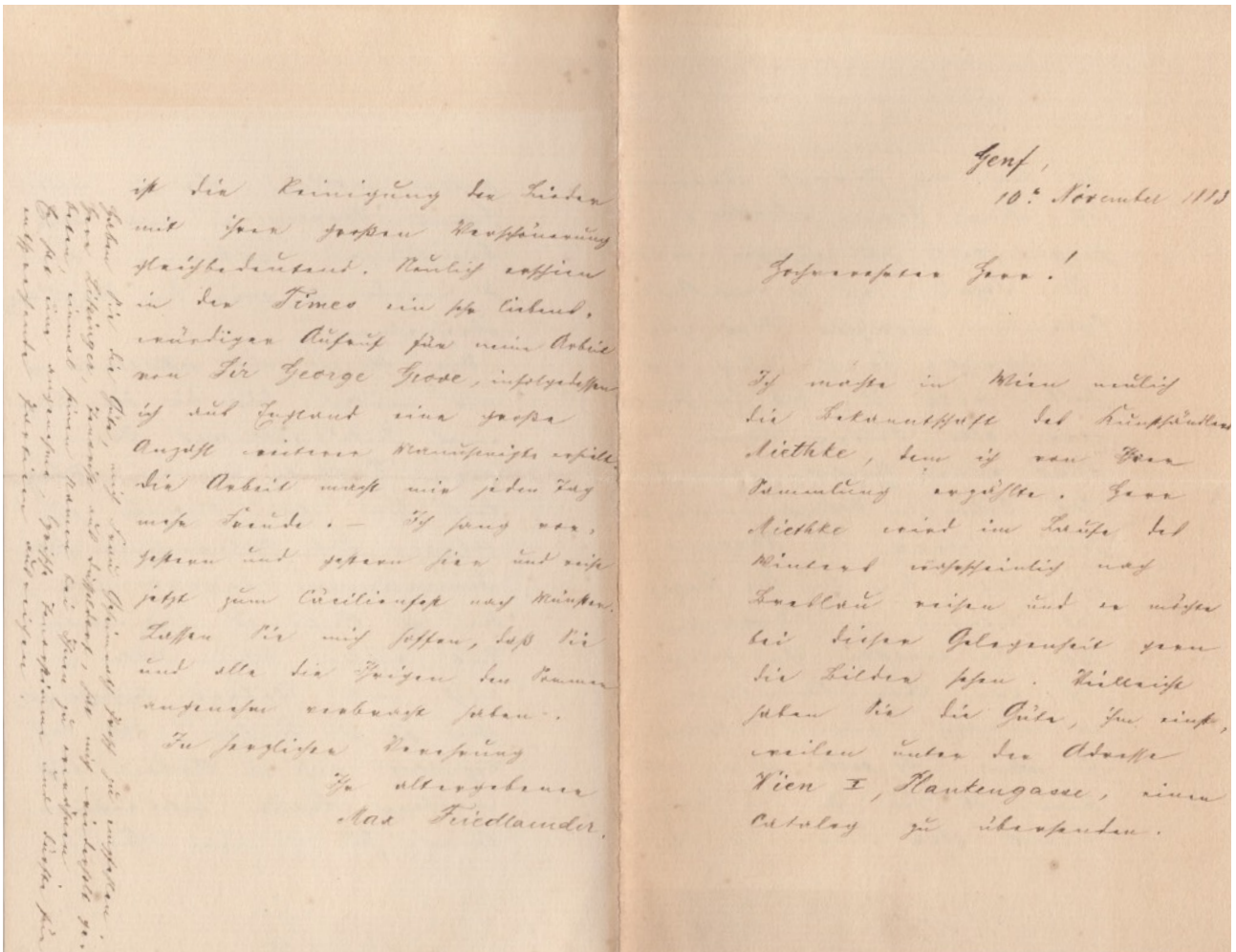
€ 350



54. Max Friedlaender (Brzeg, 1852 - Berlin, 1934)

Schubert

Autograph letter signed by the German baritone, music publisher and musicologist, dated "Genf 10. November 1883". To a gentleman, who wished to sell a collection of old paintings. The art dealer Miethke and the Grand Duke's advisor in Dessau might be interested in this. Friedlaender asks him to send them the catalogue of the collection. He is always concerned with Schubert, and his work is known and appreciated in an ever-widening circle; a favorable article published on the "Times" brought him numerous requests for manuscripts from England. He recommends the tenor [Franz] Litzinger from Düsseldorf. 4 pp. in-8. **Including:** Autograph letter signed dated "Berlin, 3. Januar 1896". To Mr. Lampe. Friedlaender sends him holiday greetings, apologizing for the delay. 1 p. in-8. € 120



55. Friedrich Karl Gollmick (Berlin, 1774 - Frankfurt am Main, 1852)

Der Deserteur

Autograph letter signed by the German tenor, dated "Frankf. 15/11/1809". Between 1792 and 1822, Gollmick performed in many operas across Germany and later became a theatre director. His son was the composer Carl Gollmick. Addressed to a friend. In translation, it reads: "... I enclose an article on Frankfurt musical events. I could not put it all in ... but I think on the whole it may be of interest. Please do not have the end printed in italics (i.e., the last 8 lines), in fact, I would beg you to delete them, because they seem to me too full of perfidy, and since the article is signed with my initials I may encounter troubles! In any case, I would like the publication to be done in this way. In the "News", please find a suitable place for the two eclectic starlets. The passage containing the biography of our conductor will be pleasing to you and of interest to many readers, especially because in addition it also provides biographical details about about Aufaly and Roger. I heard from Mr. Albert Conrad that our "Diserteur" will be represented in Lipsia with great probability. What does he think about it? I would be glad to hear a judgment that has the value of his expertise ...". 1 p. in-4. € 240

Lieber Freund.

Einiges Detail über unser Frankf. Mus. Geschäft habe ich mit längerem
 der sich nicht fürchte. Das sollte ich so in seiner Abhandlung zeigen nicht in der Hand.
 Gollmick die zwei Aufsätze (die letzten 8 Zeilen) mit einem vorzüglichen Postscript
 mit Kalligraphie, so wie ich die 8 aber nicht mit dieser Abhandlung, mit so gerast
 so sehr die Periode ungenügend, so auch fast ja mit so. Ich habe dafür verantwortlich
 ist.
 Ich habe auch Entschlossen die zwei Abhandlung folgen.
 In der Musikgeschichte mögen die beiden heterogenen Holzgen ein ganz andere Klang haben
 die letzte von der Biographie unserer verdammten Cap. Aufsätze sind Ihnen willkommen
 sein, so die zweite Aufsätze nicht in der Hand, & der aufeinanderfolgenden nach anderen
 Namen, Aufsätze & Roger biographisch aufzuführen.
 Ich bin von einem Albert Conrad, der in unsern Aufstellungen in Leipzig in seine Aufsätze
 werden sollen & hat gegen die zweite Aufsätze eine große und große in
 correspondenz Aufsätze.
 Ich bin die wohl - jagt bei ich

F. Gollmick

Frankf. 15/11/1809

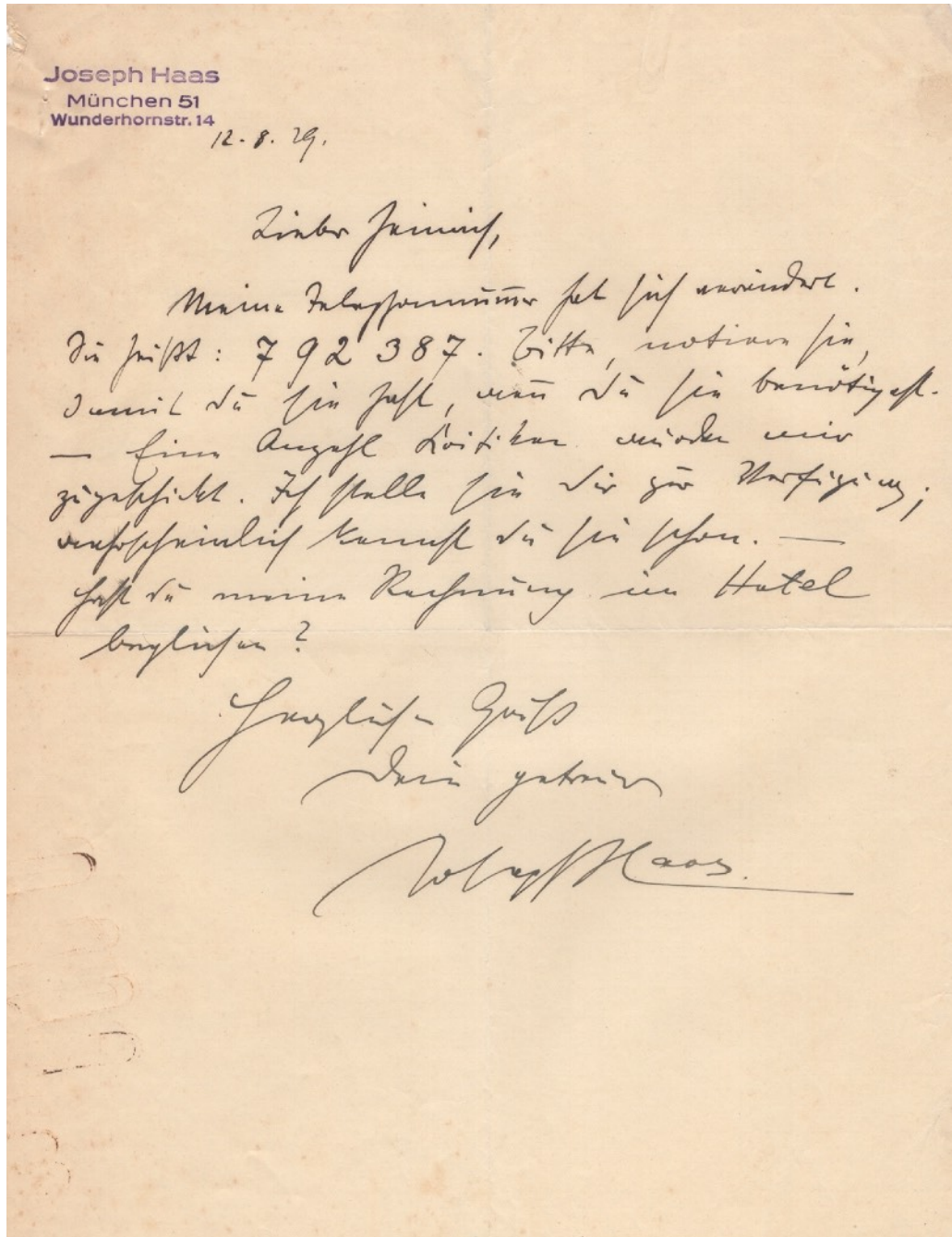
Gollmick

56. Joseph Haas (Maihingen, 1879 - Munich, 1960)

Heinrich Burkard

Autograph letter signed by the German late Romantic composer, dated "12. 8. 29". Following his studies with Max Reger, Karl Straube and Adolf Ruthardt, Haas taught for many years at the Akademie für Tonkunst in Munich. In 1921, he founded the Donaueschingen Festival together with Paul Hindemith and Heinrich Burkard. To Heinrich Burkard (1888-1950). In translation, it reads: "...the phone number has been changed. It is now ... please take note (...) I have received a number of reviews. I put them at your disposal...". 1 p. in-4. With stamped letterhead.

€ 100



57. Joseph Haas (Maihingen, 1879 - Munich, 1960)

Photograph by H. Traut in Munich

Photographic portrait with autograph signature of the German late Romantic composer and music teacher. Photograph by H. Traut in Munich. Mounted on passepartout. Following his studies with Max Reger, Karl Straube and Adolf Ruthardt, Haas taught for many years at the Akademie für Tonkunst in Munich. In 1921, he founded the Donaueschingen Festival together with Paul Hindemith and Heinrich Burkard.

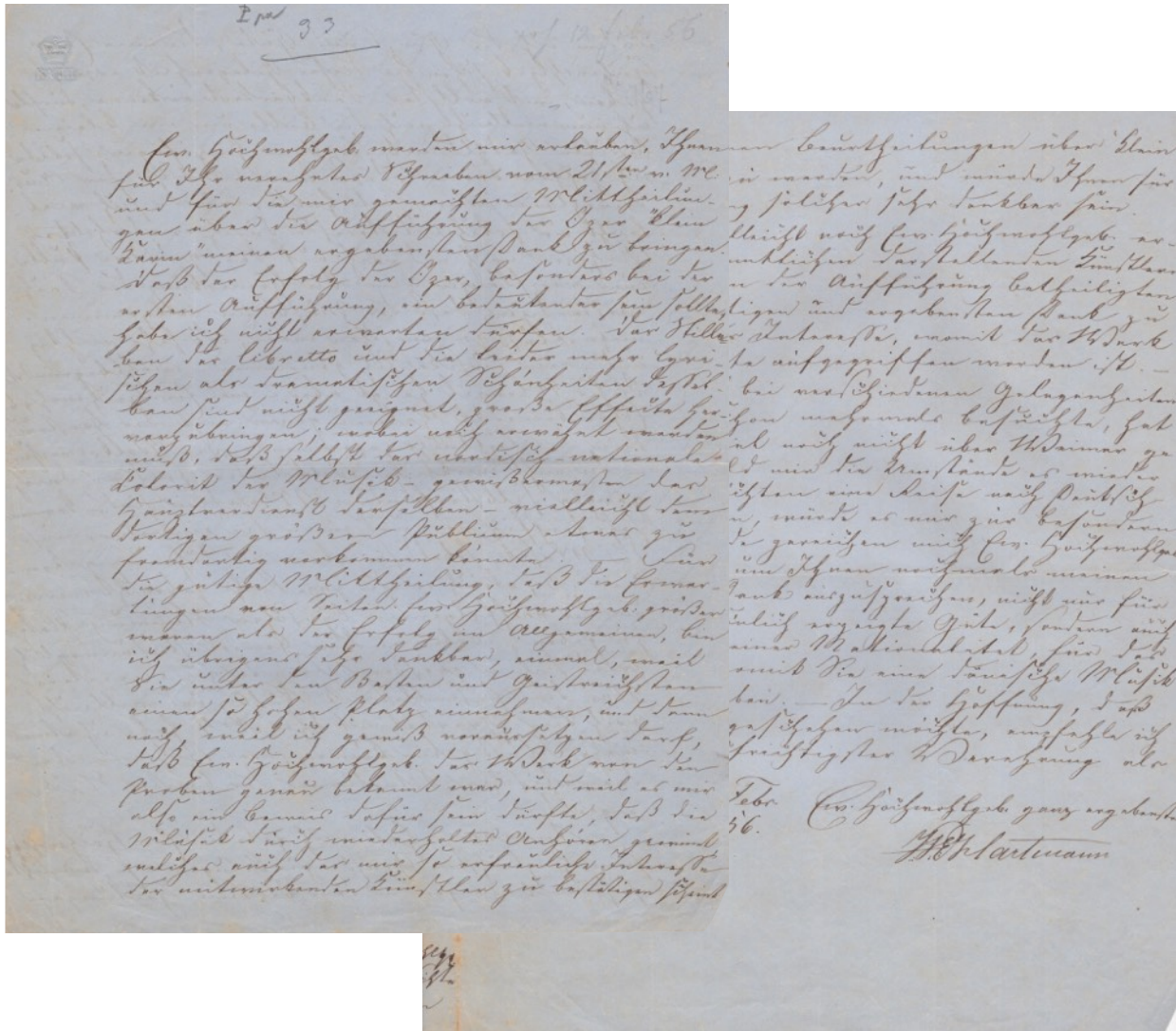
€ 140



58. Johan Peter Emilius Hartmann (Copenhagen, 1805 - ibid., 1900)

Niels Gade

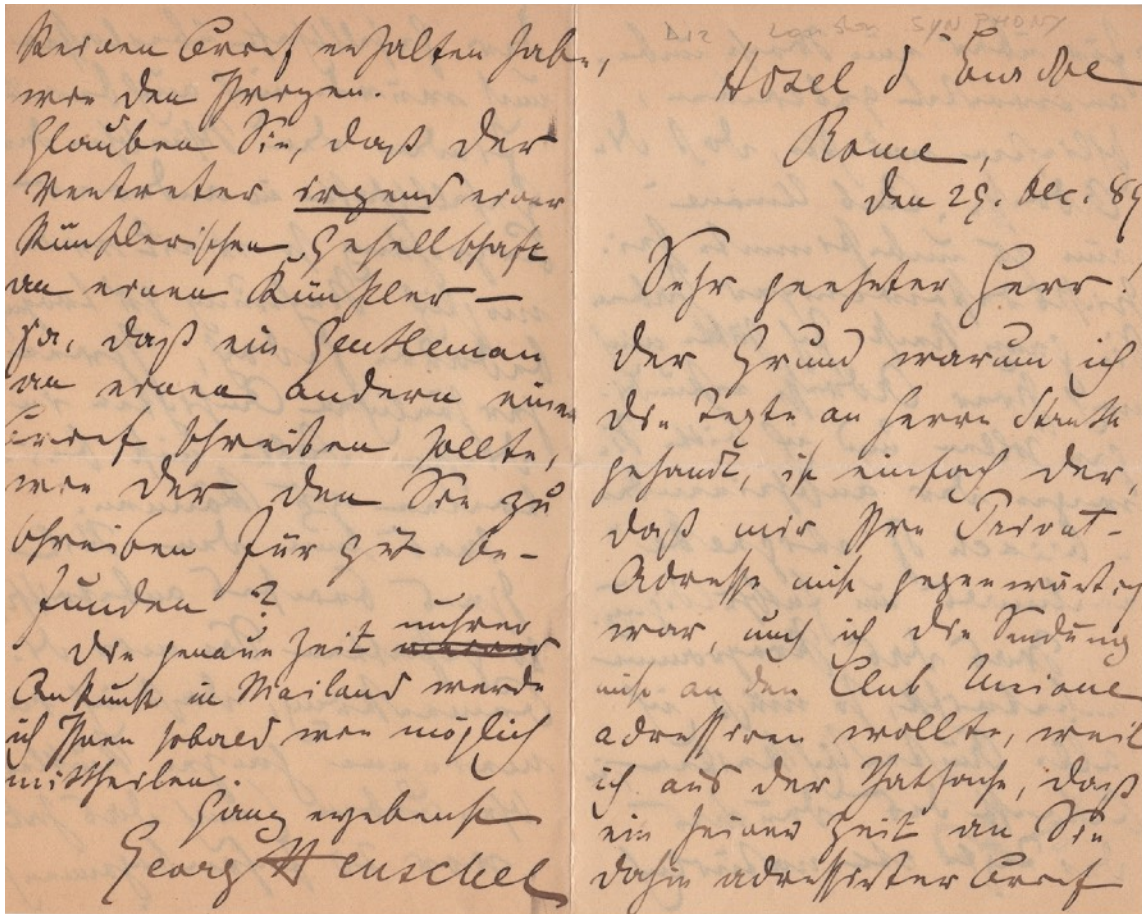
Two autograph letters signed by the celebrated Danish composer, dated 1846 and 1856. Together with his son-in-law Niels W. Gade, he was the leading Danish composer of the 19th century. Both letters are addressed to Heinrich Seest. An excerpt reads in translation: "... Your Excellency will allow me to thank you for your esteemed letter of the 21st of M. and for the information you sent me about the performance of our "klein Karin" to express my most humble thanks that the success of the opera, especially at the first performance, should be a significant one, I could not have expected. The style of the libretto and the lyrics are more lyrical than dramatic beauties that the same are not suitable for producing great effects. effects, although it must be mentioned...". A total of 3 pp. 1/2 in-4. € 380



59. George Henschel (Breslau, 1850 - Aviemore, 1934)

Johannes Brahms

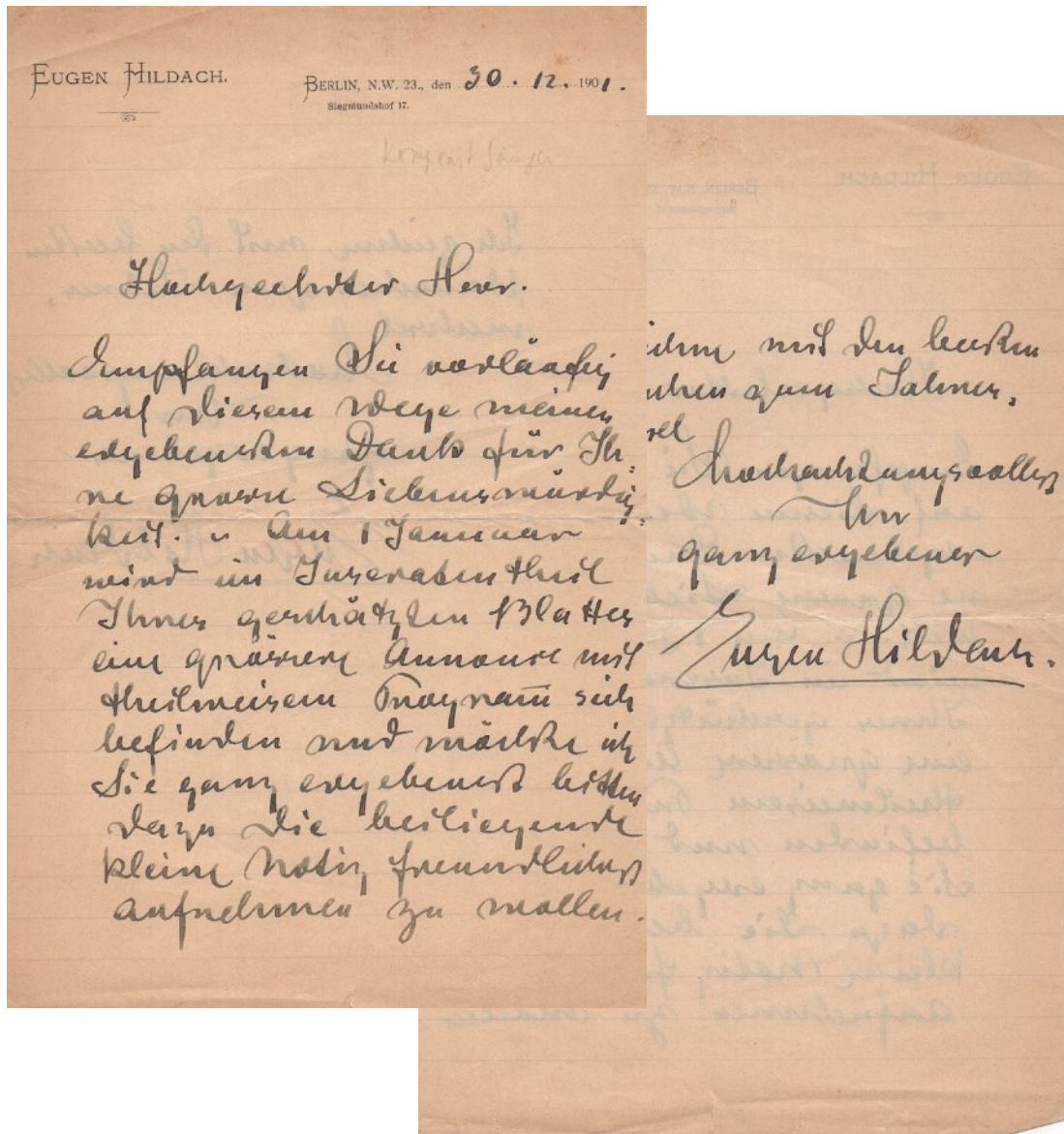
Autograph letter signed by the German-born British baritone, pianist, conductor and composer, dated "Rome, den 29 Dec. 89". Henschel was a close friend of Johannes Brahms. The first conductor of both the Boston Symphony Orchestra and the Royal Scottish National Orchestra, he taught at the Institute of Musical Art in New York City. His first wife Lillian (1860 -1901) was also a singer. To a colleague, concerning music matters in Italy, his staying in Rome and his attendance at the Circolo dell'Unione. 4 pp. in-8. € 200



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

Elizabeth Dreyschock and Anna Schubert

Autograph letter signed by the German baritone and composer, dated "Berlin, den 30. 12. 1901". Educated in business and trade, Hildach turned to singing as a baritone and studied with the famous Frau Dreyschock. Elizabeth Dreyschock-Nose, (Cologne, 1832 - ibid. 1911), was a contralto singer who founded and managed a vocal academy 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* and oratorios, so that they could live on touring alone for many years. To a gentleman, concerning a publication. 2 pp. in-8. With letterhead. € 100



EUGEN HILDACH.

BERLIN, N.W. 23., den 30. 12. 1901.
Siegenshof 17.

Hochgeschätzter Herr.

Impfangen Sie verläufig
auf diesem Wege meinen
erheblichen Dank für Ihre
ne ganz sichere Mühe,
bei. Am 1. Januar
wird in Ihrer Zeitung
Ihres gehätzten Blattes
eine gewisse Anzeige mit
Freimessen Maynati sich
befinden und möchte ich
Sie ganz ergebenst bitten
dazu die bestiegende
kleine Notiz freundlichst
aufnehmen zu wollen.

ihm mit den besten
wünschen zum Jahres-
schluß
hochachtungsvoll
Ihr
ganz ergebenster
Eugen Hildach.

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

Irmgard Humperdinck

Autograph letter signed by the German composer, dated "3.9.2". Widely known for his opera "Hansel and Gretel" (1893), Humperdinck began taking music classes with 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. Addressed to his daughter Irmgard, aged 9, in German, on her birthday. Beautiful family letter to the second of his four daughters. 1 p. on illustrated postcard of Munich. € 380

No. 522. Kunstverlag von J. W. Heeg, Bonn.
Druck von Greiner & Pfeiffer, Stuttgart.

Die L. in dem Maximilianeum.

Gruss aus München. 3/9 2.

Maximilianeum.

Bavaria.

*liebe kleine brave Jungfrau! Herzlichst von mir & Mutter
herzlichen Glückwunsch zu deinem Geburtstag. Das
sind wir sehr stolz auf dich. Du bist eine
so schöne, kluge & fleißige Tochter. Ich hoffe
du wirst eine große Künstlerin werden. Ich
wünsche dir alles Gute & hoffe dich bald
zu sehen. Deine Mutter & ich.*

mir hienun from tief Irga's Geburtstags mit die besten. Ich sende auch kleinen Gedächtnisbriefchen

62. Alfred Jaëll (Trieste, 1832 - Paris, 1882)

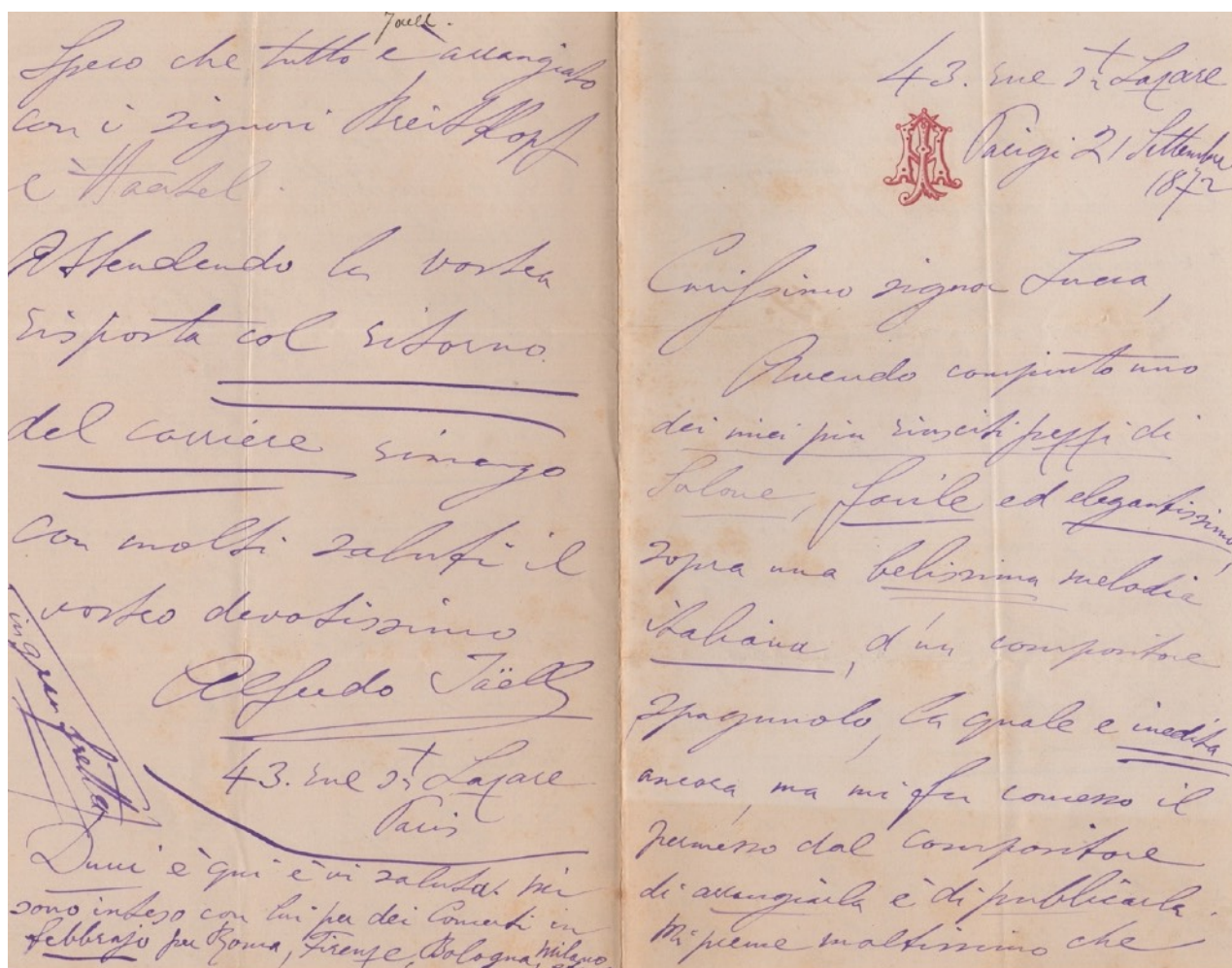
Piano Music - Copyright

Autograph letter signed by the Italo-Austrian pianist and dated "Parigi 12 Settembre 1872". Jaëll studied with Carl Czerny and began his public career at the age of 11, appearing at the Teatro San Benedetto, Venice, in 1843. After touring in the United States, he was made court pianist to the King of Hanover in 1855. Both letters are addressed to the music publisher Giovannina Lucca. An excerpt reads in translation: "... I have received a letter from Messrs. Breitkopf & Haertel of Leipzig, who are deeply sorry for the mistake they made in announcing my Capriccio - Boléro in their Guarany collection as also belonging to Italy. No doubt you have already received their letter in which they ask you to announce on their behalf that the exclusive rights for my work 141 throughout Italy belong to you ...". 3 pp. In-8. € 150

63. Alfred Jaëll (Trieste, 1832 - Paris, 1882)

Opera Transcriptions - Wagner

Autograph letter signed by the Italo-Austrian pianist and dated "Parigi 12 Settembre 1872". Jaëll studied with Carl Czerny and began his public career at the age of 11, appearing at the Teatro San Benedetto, Venice, in 1843. After touring in the United States, he was made court pianist to the King of Hanover in 1855. To the publisher Francesco Lucca in Milan. An excerpt reads in translation: "... I have completed one of my most successful Piccès de Salon, easy and extremely elegant, based on a beautiful Italian melody by a Spanish composer, still unpublished, but for which I have obtained permission from the composer to arrange and publish it. It is very important to me that this transcription be printed as soon as possible... if you are willing to do the same for my work 152, as you did at the time for my piece on Rienzi... Duni is here and sends his regards. I have arranged with him some concerts in February for Rome, Florence, Bologna, Milan, etc...". 4 pp. in-8. € 150



64. **Louis-Emmanuel Jadin** (Versailles, 1768 - Paris, 1853)

Louis Victoire Papillon de La Ferté

Autograph letter signed by the French pianist, composer and harpsichordist, dated "14 Juin 1819". Governor des Pages de la Musique. Although he embraced revolutionary ideals, he was denounced as a suspect for having served Louis XVI's music. Incarcerated at the Conciergerie, he owed his salvation to a former servant of his father's, employed at the prison, who helped him escape on the day he was to appear before Fouquier-Tinville. He found refuge, under the name of Louis Bourgeois, with friends who were great music lovers and who gave weekly concerts to a large society, including Fouquier-Tinville. After teaching solfège (1796-1798), he took up a post as music teacher at the Conservatoire in 1802; following in his brother's footsteps, he taught singing (1802-1804), then piano (1804-1816). He became musical director of the Théâtre Molière in 1806. Jadin addresses Baron Louis Victoire Papillon de La Ferté (1784-1847), intendant of the royal theatres: "... jeudi prochain 17 courant, Delacour, Duchaufour et Millaux, tous trois Pages de la musique, font leur première communion; aurez vous l'extrême bonté comme l'année dernière de leur faire donner à chacun un cierge et une paire de gands blancs?". With an autograph text signed by the Baron de La Ferté 1 p. In-8. € 200

14 Juin 1819.
Lettre à M. Jadin
pour fournir 3 paires
de gants, et 3 cierges
à un livre / s.

Delacour, Duchaufour et Millaux, tous trois Pages de la musique, font leur première communion; aurez vous l'extrême bonté comme l'année dernière de leur faire donner à chacun un cierge et une paire de gands blancs?

Jadin, Dejot, grand Perrin renouvellent en même temps, s'il est possible de leur faire donner des gands blancs seulement je vous en aurai beaucoup d'obligations.

Agnez, Monsieur le Baron,
l'assurance des sentiments respectueux de
Votre très humble
et dévoué serviteur.
L. Jadin

G^l. Des Pages de la Musique du Roi

65. Jean Marie Josse (Toulouse, 1815 - d. 1884)

La Lega - Dramma lirico in quattro atti

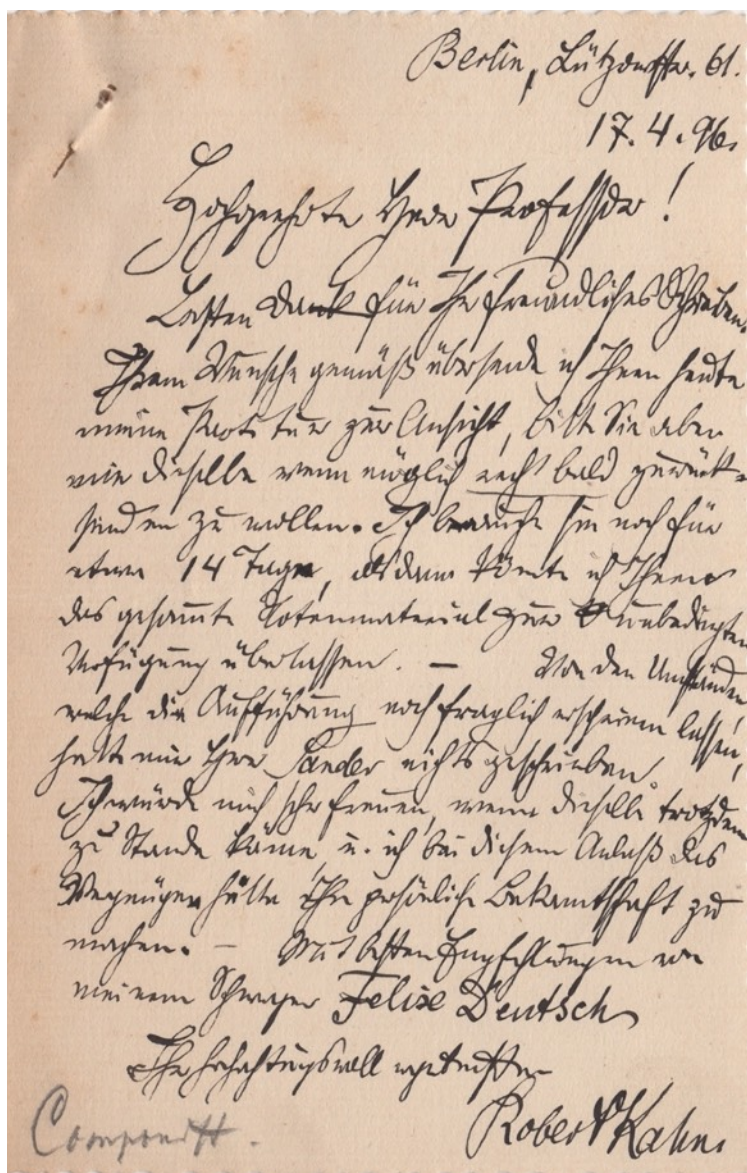
Autograph letter signed by the Italian-born French opera composer, dated "Nice 17 Aout 77". Addressed to Mr. Bianchi: "... Si vous avez quelque communication à m'adresser je demeure jusqu'au 15 septembre à Nice...". 1 p. In-8. **Including:** printed libretto of the work *La Lega/Dramma lirico in quattro atti/Tratto dal dramma/Enrico III e la sua corte/di Alessandro Dumas/Posto in musica da J.M. Josse*, Milano. Tipografia C. Molinari e C. 1874. Also: rare cabinet-card photographic portrait by "Stabilimento fotografico Pilotti & Poysel" in Milan. € 180



66. Robert Kahn (Mannheim, 1865 - Biddenden, 1951)

Clara Schumann and Joseph Joachim

Autograph letter signed by the German composer, pianist, and music teacher, dated "Berlin Lützowstrasse 17. 4. 96". Kahn was often commissioned to create works for some of the finest musicians of the early decades of the 20th century up to the young Adolf Busch, with whom Kahn gave the first performance of his Suite, Op. 69 for violin and piano in 1920. His first Violin Sonata in G minor (1886) was dedicated to Joseph Joachim, who asked to perform it when Kahn was still a young student in Berlin. Clara Schumann mentioned this sonata in her diary. The second Violin Sonata, in A minor, Op. 26 (1897) was dedicated to Joachim. In translation, it reads: "... I am sending you the score for you to examine, but please send it back to me as soon as possible. I still need it for about two more weeks, after that I could leave the score with you as long as you needs it. Constantine Sander had not written me anything about the contingencies casting doubt on the opera representation. I would be very glad, that this not therefore, the ship would reach port, and that on this occasion I would have the pleasure of meeting you personally. With best regards from my brother-in-law Felix Deutsch ...". 1 p. in-8. € 140

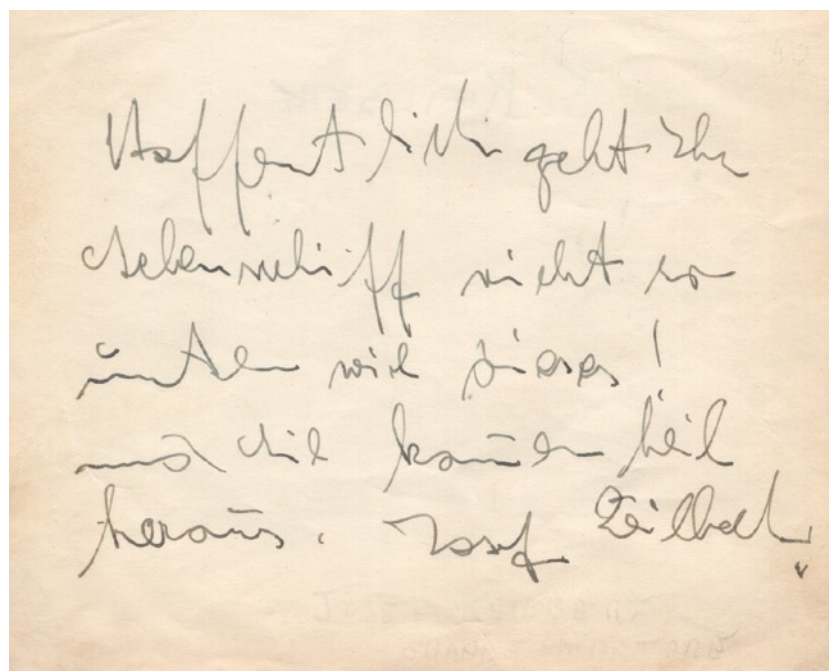


67. **Josef Keilberth** (Karlsruhe, 1908 - Munich, 1968)

German conductor

Brief autograph letter not dated in German signed by the German conductor. He wishes the recipient of the letter a speedy recovery. (14 x 11 cm).

€ 90

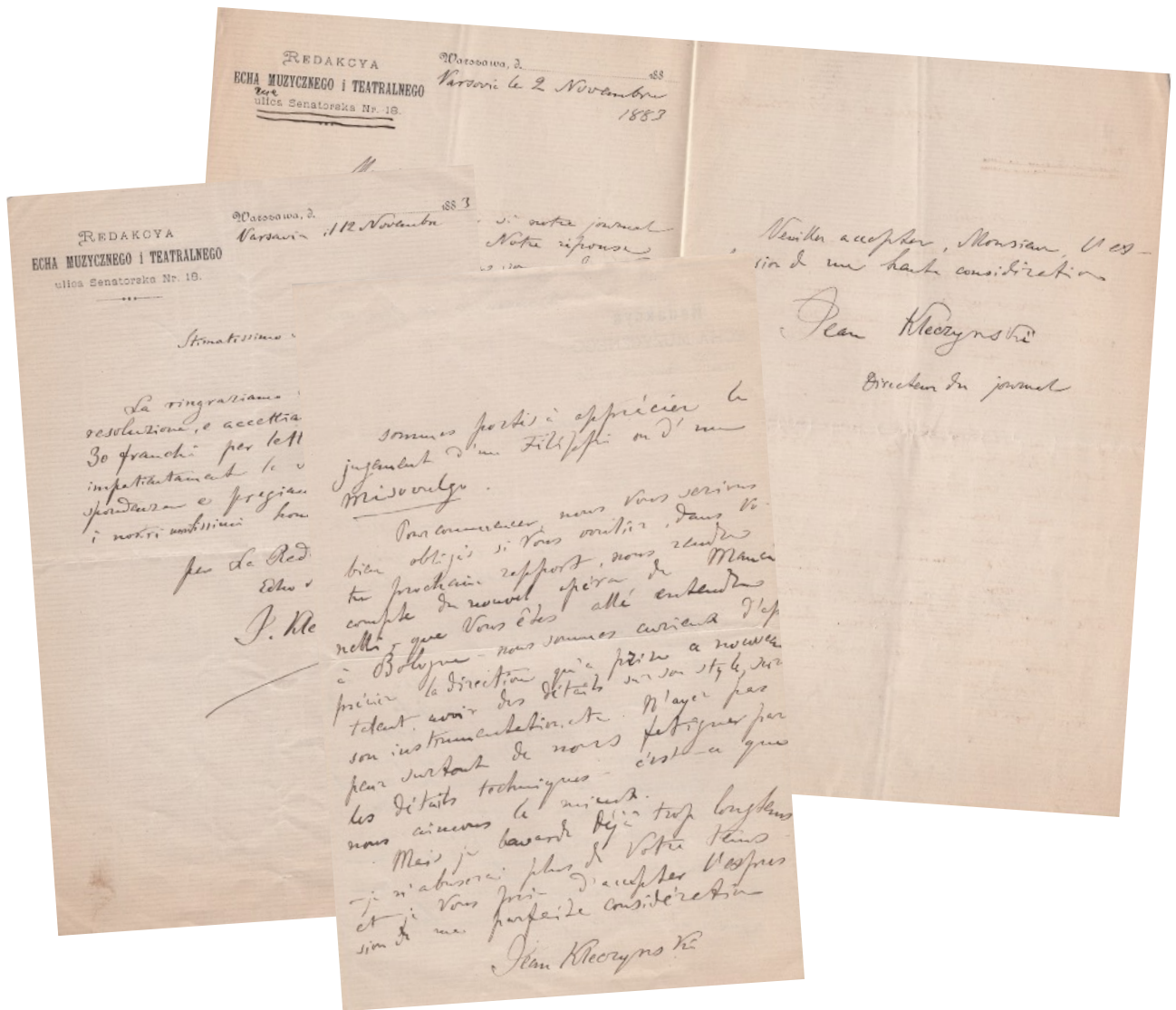


Wappent die geht die
Krankheit nicht so
in der wird diese!
und die kann heil
heraus. Josef Keilberth

68. Jan Kleczyński (Volhynia, 1837 - Warsaw, 1895)

Luigi Mancinelli

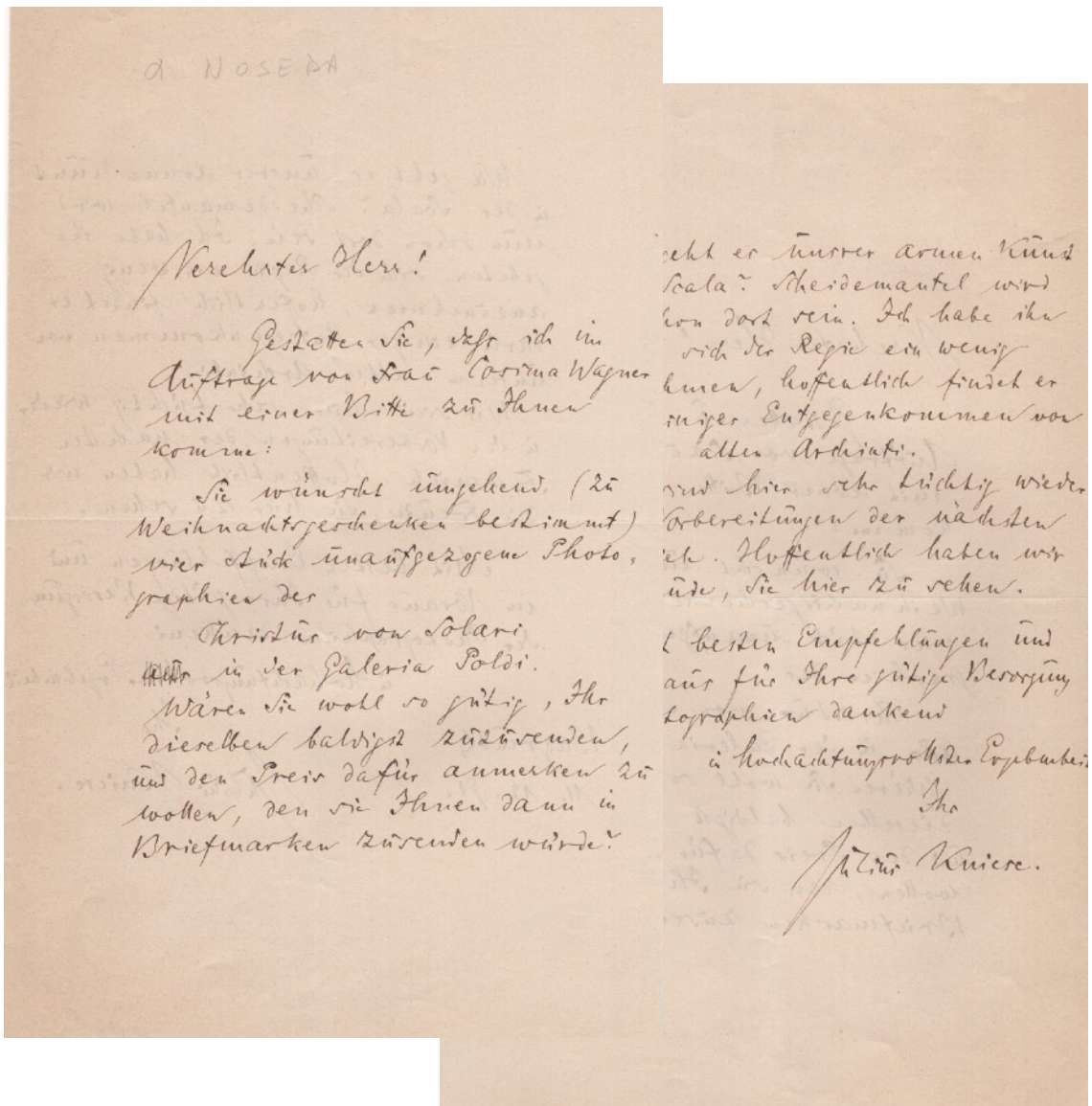
Three fine autograph letters signed by the Polish pianist, composer and chess master, dated between 1883 and 1885 and written in Italian and French. Born into a Polish noble family in Janiewiczze he graduated from a conservatory of music in Paris (1855–1862) and then played several pianist concerts in France. In 1866, he returned to Poland to live in Warsaw. He lectured and published on the interpretation of the works of Frédéric Chopin. His work in this field was endorsed by pupils and friends of Chopin's, including Marcelina Czartoryska, Camilla O'Meara and Georges Mathias, and by Natalia Janotha, Princess Czartoryska's pupil, who translated some of his lectures for English publication. The letters mainly concern music articles to be written. "... Nous vous serions bien obligés si vous vouliez, dans votre prochain rapport, nous rendre compte du nouvel opéra de Mancinelli, que vous êtes allé entendre à Bologne. (Isora di Provenza, 1884). Nous sommes curieux d'apprécier la directions q'a prise ce nouveau talent, avoir des détails sur son style, sur son instrumentation, etc ...". 6 pp. in-8. With personal letterhead. € 380



69. Julius Kniese (Stadtroda, 1848 - Dresden, 1905)

Cosima Wagner - La Scala

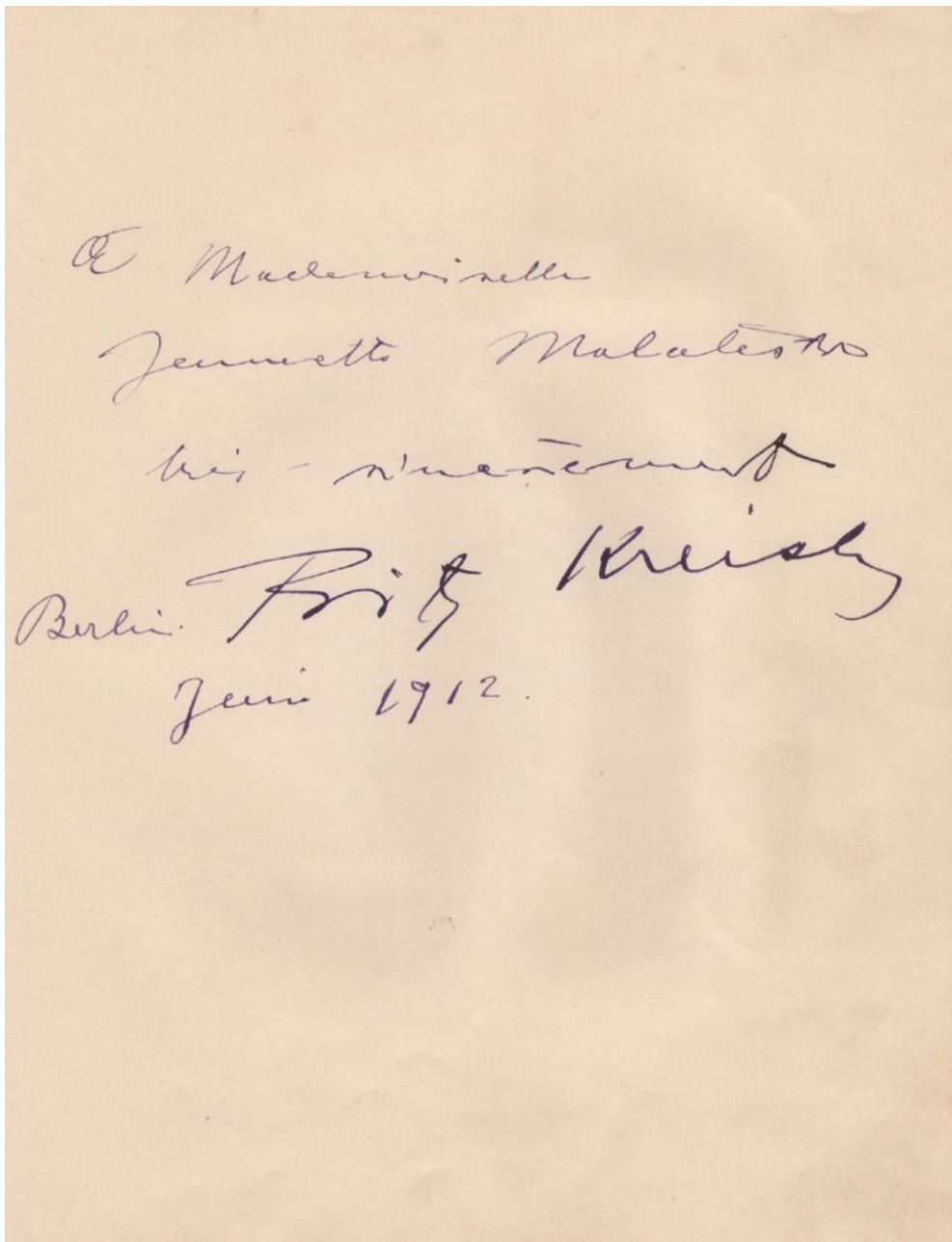
Autograph letter signed by the German choirmaster and conductor, dated "Bayreuth 11. 12. 91". He was municipal conductor in Aachen and director of the Bayreuth Festival. Addressed to the music critic Aldo Nosedà (1853 - 1916), in German, on behalf of Cosima Wagner (1837 - 1930). Kniese also asks for updated about the La Scala programme and the arrival of the guest singer for the 1892 season, Karl Scheidemantel (1859 - 1923), a talented baritone held in praise by Liszt and a correspondent of Cosima Wagner (Liszt's daughter). In translation, the letter reads: "... Please allow me to forward you a request on behalf of Mrs. Cosima Wagner. She would like to have four photographs of Tristan by Solario in the Galeria Poldi, for Christmas presents. Would you be so kind as to send them to her as soon as possible, indicating the amount of money which she would then send to you in stamps. How is our poor art at La Scala? Scheidemantel will already be there now. I have asked him to help the director a little, and I hope he will receive some kindness ... We are very busy here again with the preparations for the next festival. Hopefully we will have the pleasure of seeing you here...". 2 pp. in-8. € 170



70. Fritz Kreisler (Vienna, 1875 – New York, 1962)

Violin

Autograph dedication signed, dated "Berlin Juni 1912" by the Austrian violinist and composer. 1 p.
In-4. € 120



A handwritten autograph dedication on aged, cream-colored paper. The text is written in a cursive script. It reads: "A Mademoiselle / Juliette Malatesta / bis - nement / Berlin. Fritz Kreisler / Juni 1912." The signature "Fritz Kreisler" is written in a larger, more prominent hand than the other text.

71. Joseph Küffner (Würzburg, 1776 - *ibid.*, 1856)

Carl Maria von Weber

Fine autograph letter signed by the German composer, dated "Würzburg am 28ten September 1851". A quintet of Küffner's for clarinet and strings was once attributed to Carl Maria von Weber, and is still recorded in collections of Weber's music. He contributed significantly to the guitar repertory, including chamber music. Küffner states (our translation): "True friendship always generates the noblest feelings of the heart, the preservation of the same remains sacred to the true friend even in the farthest distance...". 1 p. in-8 obl. € 200

Über das Zusammenhalten der Freundschaft
Ganz und gar unerschütterlich, die Freundschaft
für alle bleibt das selbste das selbste
auch in der weitesten Ferne heilig.
Würzburg am 28^{ten} September
1851

Ihre Freundschaft an ihrem
unvergesslichen Freunde Joseph Küffner
Hilflich Dirackow und Conrath

121

72. Wanda Landowska (Warsaw, 1879 - Lakeville CT, 1959)

Polish harpsichordist

Autograph dedication signed by the Polish harpsichordist. She was the first person to record Johann Sebastian Bach's Goldberg Variations on the harpsichord in 1933. 6 pp. leaflet in-8.

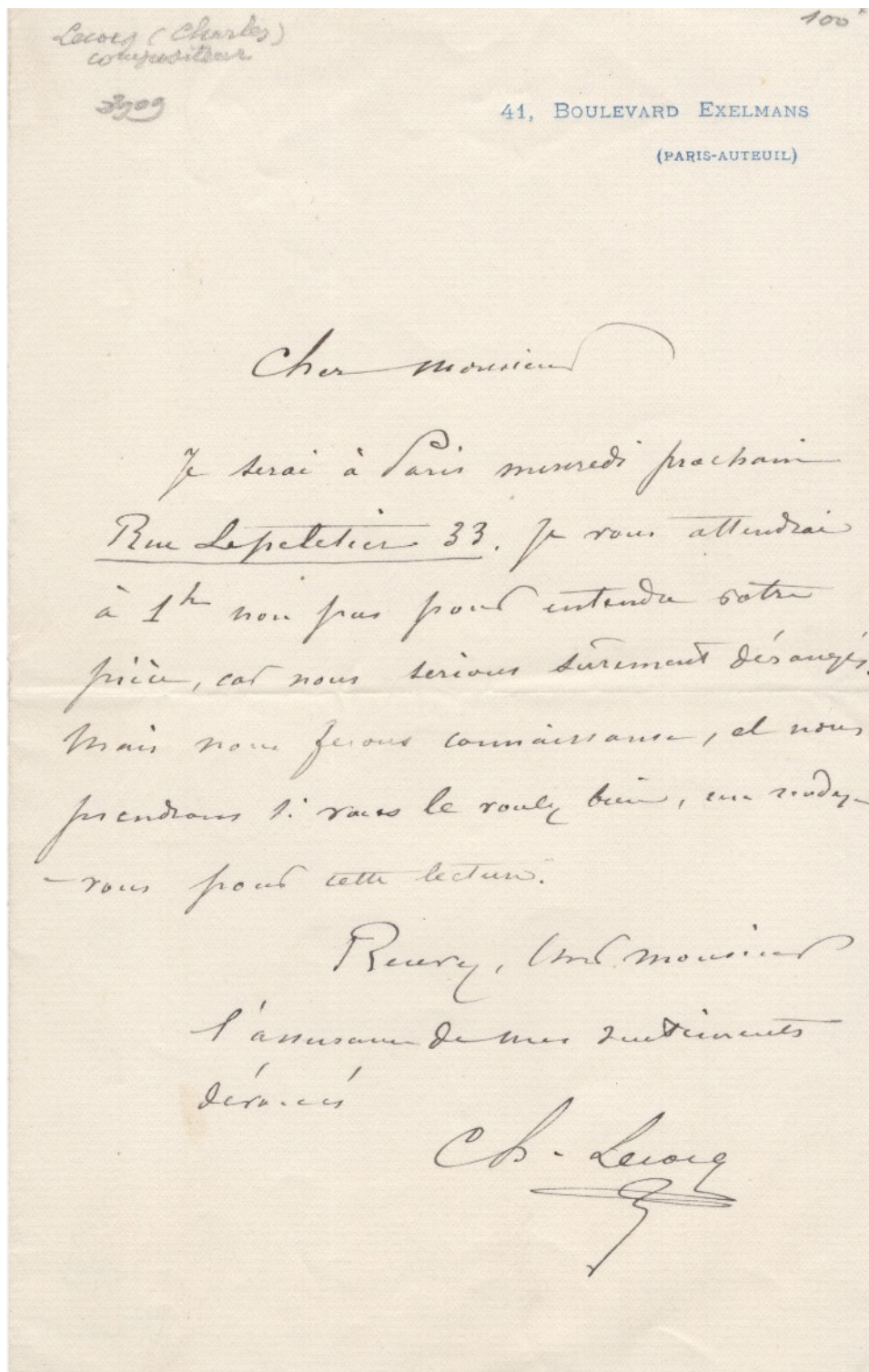
€ 200



73. Charles Lecocq (Paris, 1832 - ibid., 1918)

Ballet

Undated autograph letter signed by the French composer. He wrote many operettas, two ballets and numerous melodies and songs. Addressed to a young composer: "... je serai à Paris mercredi prochain, Rue Lepeletier 33. Je vous attendrai à 1h non pas pour entendre votre pièce, car nous serions sûrement dérangés, mais nous ferons connaissance ...". 1 p. in-8. With letterhead. € 80



74. Louise-Rosalie Dugazon Lefebvre (Berlin, 1755 - Paris, 1821)

Opéra Comique

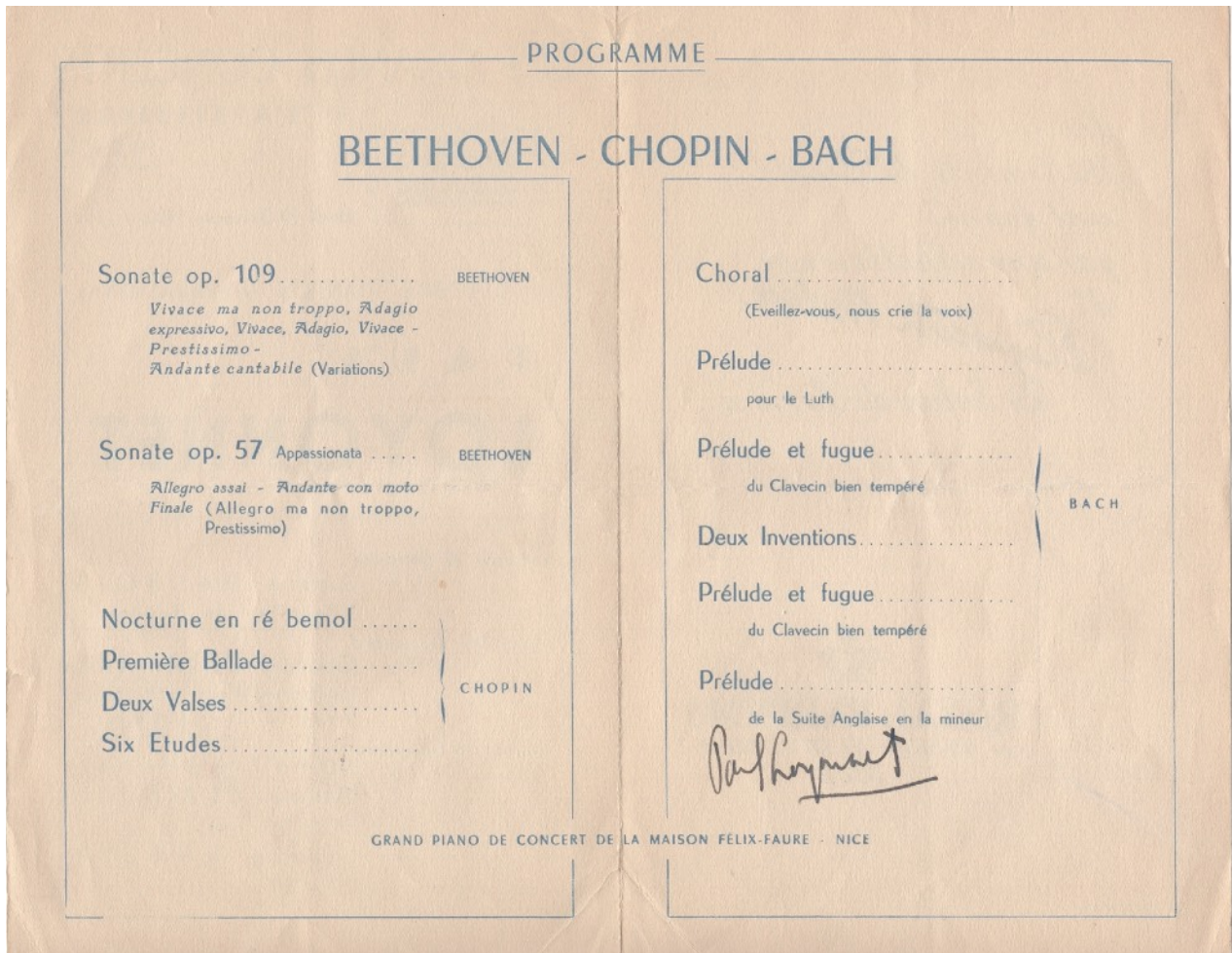
Undated fine and rare autograph letter signed by the French operatic mezzo-soprano, actress and dancer when in disgrace at the end of her great career. She became a star of the Comédie Italienne (later renamed as the Opéra Comique), where she played over 60 roles. The two kinds of parts with which she was especially identified - young mothers and women past their first youth - are still called "jeunes dugazons" and "mères dugazons" in French opera. Examples of the first are Jenny in La dame blanche and Berthe de Simiane in Les mousquetaires de la reine; of the second, Marguerite in Le Pré aux clercs. The type of voice for these roles is a light mezzo-soprano or a dark-colored soprano leggero, and they are generally less demanding technically. Lefebvre addresses M. Dufay: "... j'ai l'honneur de saluer Monsieur Dufay et le prie de vouloir bien me faire dire le jour au juste ou je pourrai me présenter pour toucher le trimestre de mes pensions qui est échue ... comme je n'ai ni chevaux ni voiture, ni maison à Paris je leverai le matin pour repartir le soir c'est pour cette raison que je le prie de m'éviter des causes inutiles et pourtant de hater si lui est possible le paiement que mes modiques revenus rendent très pressant...". 1 p. in-8. € 220

à M. Dufay
Monsieur Dufay
et le prie de vouloir bien me faire dire
le jour au juste ou je pourrai me présenter
pour toucher le trimestre de mes pensions
qui est échue le premier prochain comme j'ai
ni chevaux ni voiture; ni maison à Paris
j'irais le matin pour repartir le soir
c'est pour cette raison que je le prie de m'éviter
des causes inutiles et pourtant de hater si lui
est possible le paiement que mes modiques
revenus rendent très pressant; je lui serai
infiniment obligé; je lui envoie à l'adresse de ma
lettre mes titres afin qu'il soy est de sa main
fait est nécessaire; je prie Monsieur Dufay
d'agréer l'assurance de mon estime et de ma
parfaite considération
Lefebvre Dugazon
c. n. d. g.
à Paris par M. Morand

75. Paul Loyonnet (Paris, 1889 - Montreal, 1988)

French pianist

Printed music program with autograph signature of the French pianist and pedagogist. A Beethoven specialist, he was held in high esteem by the best French composers of his days, such as Debussy, Fauré, Ibert, Ravel and Saint-Saëns. 2 pp. in-8. € 50



76. Moritz Moszkowski (Breslau, 1854 - Paris, 1925)

Piano Music

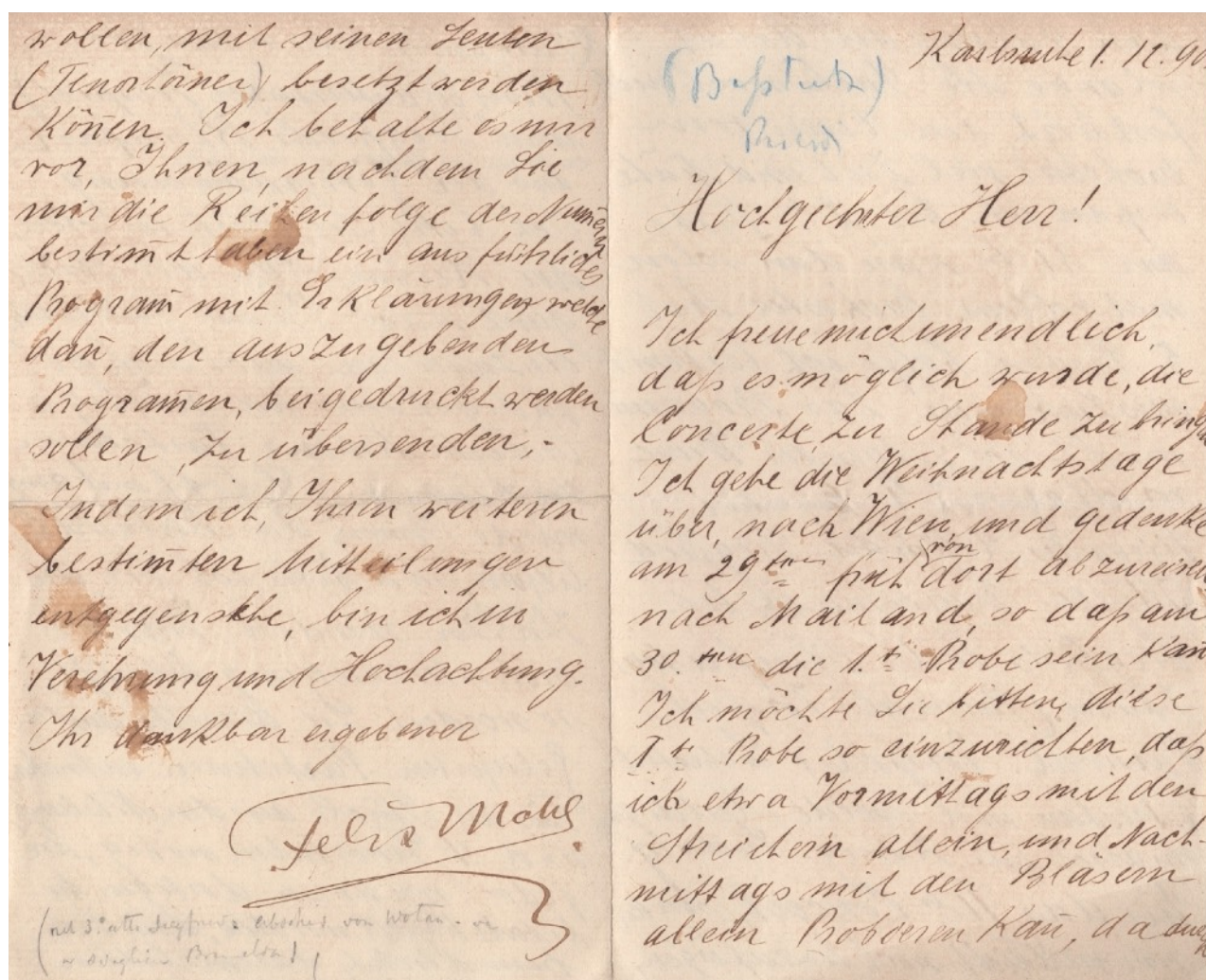
Autograph letter signed by the German pianist and composer, dated "Berlin d. 25/1 83". His probably best-known work is the extremely effective, very virtuoso piano piece *Étincelles* (Sparks), op. 36 no. 6, which has featured in the repertoire of important pianists such as Vladimir Horowitz, Mikhail Pletnev, Ilya Petrov and Yeol Eum Son. To a colleague in German. In translation, it reads: "... To my sincere regret, I see myself unable to respond to your flattering invitation, as an illness in my lousy arm has prevented me from playing as a pianist for some time now. In thanking you for your kindness, I will speak to you immediately. I also express the hope that I may be granted the opportunity to benefit from it in the coming year ...". 2 pp. in-8. € 220

Sehr geehrter Herr
In meinem aufrichtigen Bedauern sehe ich mich außer Stande, Ihrer mit Dank abzutun, spreche ich gleich, ehrlichen Aufforderung Folge zeitig die Koffnung aus, leisten zu können, da mich hoff es mir vielleicht im fol. eine Krankheit meines linken enden Fahn vergrößert sein Armes schon seit geraumer ioge, von derselben profitieren Zeit an der Ausübung meine können.
Mit grösster Hochachtung
Ihr ergebener
Moritz Moszkowski
Berlin
d. 25/1 83.
Moritz Moszkowski

77. **Felix Mottl** (Unter Sankt Veit, 1856 - Munich, 1911)

Richard Wagner

Three interesting autograph letters signed by the Austrian composer and conductor. Mottl was a pupil of Anton Bruckner: he made a name for himself as a conductor of Wagner's operas and was Hans Richter's assistant in the preparations for the first performance of the first complete Ring in Bayreuth (1876). In 1886, Mottl conducted "Tristan und Isolde", which was performed for the first time at the Bayreuth Festival. From 1886 to 1906 in eleven editions of the Wagner Festival he conducted a total of 69 performances and was also the teacher of Wagner's son Siegfried. Two of them are dated 1890 and one is dated 1891 and concern wagnerian concerts and organization of musical rehearsals. An excerpt reads in translation: "... I would like to propose the following program. I. Overture Flying Dutchman. Siegfried Idyll. Funeral music at Siegfried's death. Karfreitagszauber, Prelude Parsifal ... For the second concert, we could perhaps add Euryanthe Overture by Weber ... I ask you, Sir, to arrange the order of the pieces entirely according to your discretion and also to take care of the necessary orchestral scores...". A total of 8 pp. in-8. **Including:** Printed visiting card with autograph lines signed in pencil. Envelope included. € 450



78. Gustave Nadaud (Roubaix, 1820 - Paris, 1893)

Pandore

Autograph letter signed by the French composer and songwriter, dated "Villa Noël Nice 19 X 1889". Many of his songs were political; his "Pandore" and "Soldat du Marsala" were both forbidden under the Second French Empire. "Vous voyez que je ne puis m'y rendre. Je suis retenu pour la maladie... je .. compte bien retourner à Paris mais assez tardement...". 1 p. On carte-lettre. € 100

Villa Noël Nice 19 X 1889

Cher monsieur

J'ai reçu à Nice votre appel au nom des Enfants de Noël. Vous voyez que je ne puis m'y rendre. Je suis retenu pour la maladie... Je compte bien retourner à Paris mais assez tardement, en avril sans doute. Je suis

Salutations cordiales

G. Nadaud

à la fois qu'au commandement

79. Arthur Nikisch (Szentmiklós, 1855 - Leipzig, 1922)

Hungarian conductor

Photographic portrait with autograph signature of the Hungarian conductor, who earned the praise of Johannes Brahms and influenced Toscanini and von Karajan, among others. On postcard. € 140



80. Émile Paladilhe (Montpellier, 1844 - Paris, 1926)

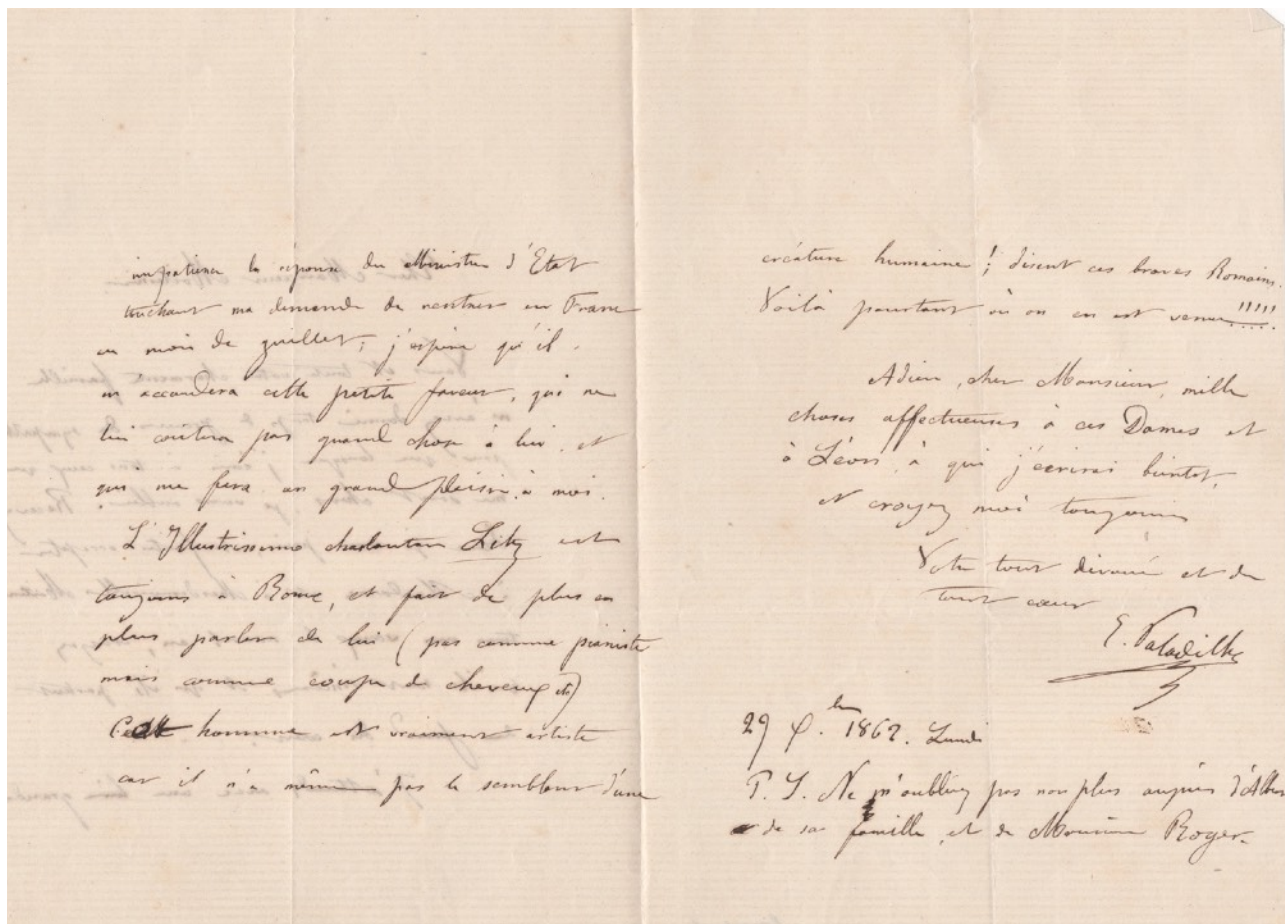
Franz Liszt

Beautiful autograph letter signed about Franz Liszt by the French late Romantic composer, dated "29 Xbre 1862 Lundi". Paladilhe was the youngest winner of the Prix de Rome, three years after Bizet, in 1860. He married the daughter of the librettist Ernest Legouvé. He formed a friendship with the elderly Charles Gounod. The letter sheds light on Paladilhe's opinion of Franz Liszt: "... j'attends avec une bien grande impatience la réponse du Ministre d'État touchant ma demande de rentrer en France au mois de juillet; j'espère qu'il m'accordera cette petite faveur, qui ne lui coûtera pas grand chose à lui et qui me fera un grand plaisir à moi. L'Illustrissimo charlatan [Franz] Liszt est toujours à Rome, et fait de plus en plus parler de lui (pas comme pianiste mais comme coupe de cheveux etc). Cet homme est vraiment artiste car il n'a même pas le semblant d'une caricature humaine! disent ces braves Romains ...". 3 pp. in-8. € 240

81. Émile Paladilhe (Montpellier, 1844 - Paris, 1926)

Le Czar Ivan IV- Prix de Rome 1860

A very important document for the history of the Grand Prix de Rome, signed and dated "10 Juillet 1860". Paladilhe was the youngest winner of the Prix de Rome, three years after Bizet, in 1860. He married the daughter of the librettist Ernest Legouvé. He formed a friendship with the elderly Charles Gounod. The document is addressed to Prosper Antoine Moitessier French organ builder. "... L'Académie des Beaux-Arts de l'Institut ad décerné, le 7 Juillet, le Premier Grand Prix de Rome à notre jeune compositeur qui le 3 juin vient de terminer sa 16ème année ... La distribution des Grands Prix de l'Académie n'ayant lieu que le 1er samedi d'8bre et la Cantate avec laquelle notre jeune artiste a merité son Grand Prix, chanté par Mlle Rey de l'opéra, et M.M Jourdan et Troy de l'opéra comique ...". 2 pp. in-8. € 240



82. Lajos (Luigi) Pecscai (Fiume 1880 - Thursley, 1944).

Ernst Dohnanyi

Autograph letter signed by the young Hungarian violinist, dated "Milano 1 Marzo 1896". Pecscai was an Italian violinist of Hungarian origin close to the composer Ernst Dohnanyi (1877 - 1960), with whom he performed several concerts. At the Royal Academy of Budapest, Pecscai studied with Jenő Hubay. He made his debut in Fiume as a child in 1886, and then played in London, Rome, Florence, Ancona, Turin, Budapest, Paris, Vienna, Berlin, Venice, Milan, Padua, Gratz, and in the main towns of Italy, Hungary, Switzerland and England, the country where he was to die. To the President of the Quartet Society in Milan: '... Returning from Brescia, where I gave a concert that was a great artistic success, I express my sincere regret at not having been able to receive the coveted honour of performing at the Società del Quartetto, so wisely directed by you...'. 1 p. in-4. € 100

Milano li marzo 1896

Onorevole Signore!

Restornato da Brescia, ove diedi un concerto con lieto successo artistico, esprius alla S. P. C. tutto il mio sentito dolore per non aver potuto essere distinto dal tanto ambito onore di farvi udire nella incerta del quartetto, da V. S. C. si savamente diretto; non per tanto mi lusingo di tale favore alla mia ricomparsa a Milano da qui ad un paio d'anni durante i quali procurerò con zelo indefesso di ottenere de' considerevoli progressi in arte.

Colgo quest'occasione per pregare la S. P. C. di volermi onorare del di lei valente appoggio e patrocinio in occasione del mio concerto di Aprile che avrà luogo lunedì a sera 9 marzo nel Teatro Politeamunistic - unti - in seguito al risultato emergente abbia il coraggio di ripre, sentarmi a suo tempo a Milano, ed autorizzo per tale atto di rispetto gentilezza alla S. P. C. i miei più sentiti ringraziamenti.

Con massima riverenza
di V. S. C.

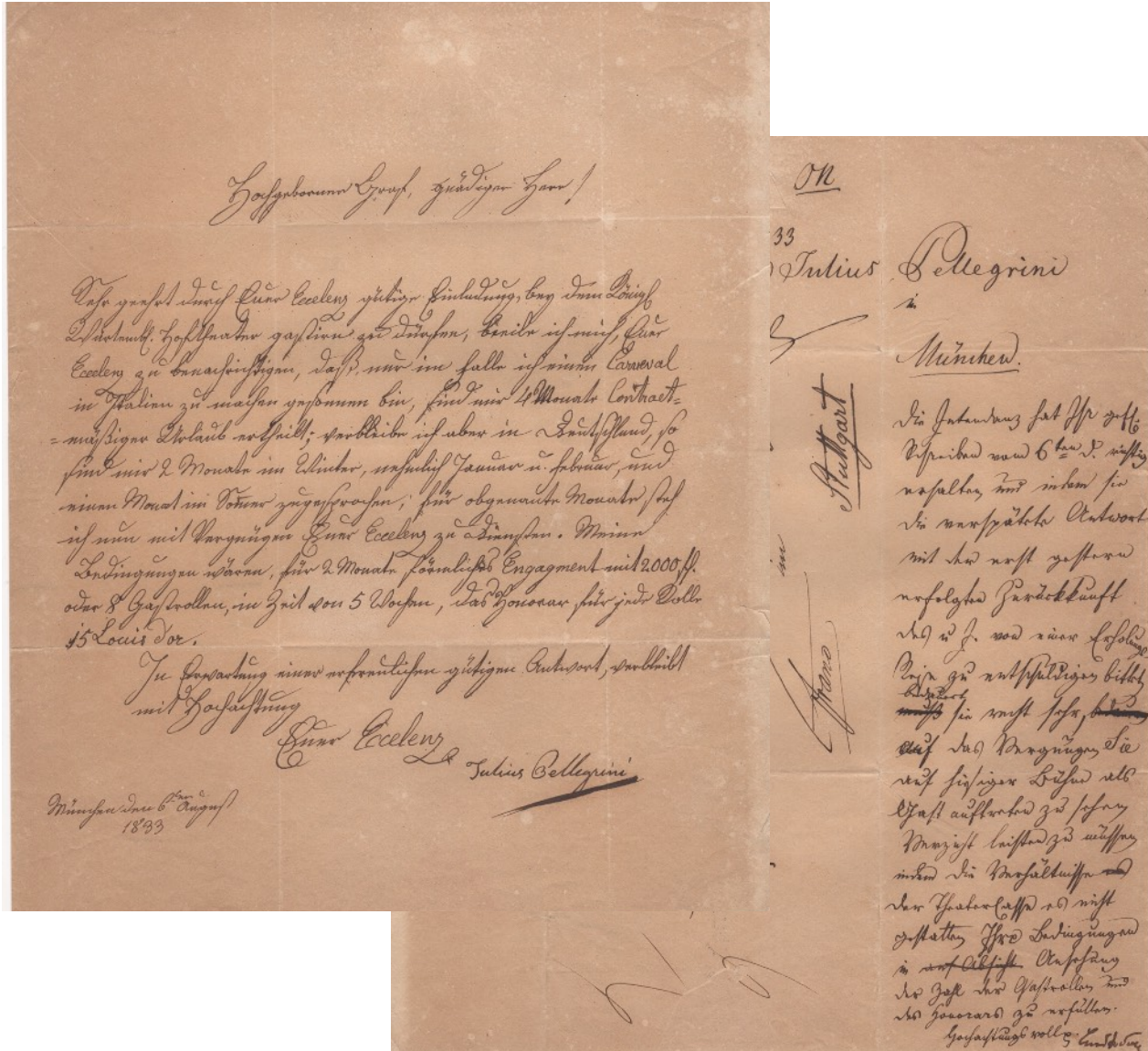
obbligatissimo
Pecscai Luigi
violinista ungherese

83. Julius Pellegrini (Milan, 1806 - München, 1858)

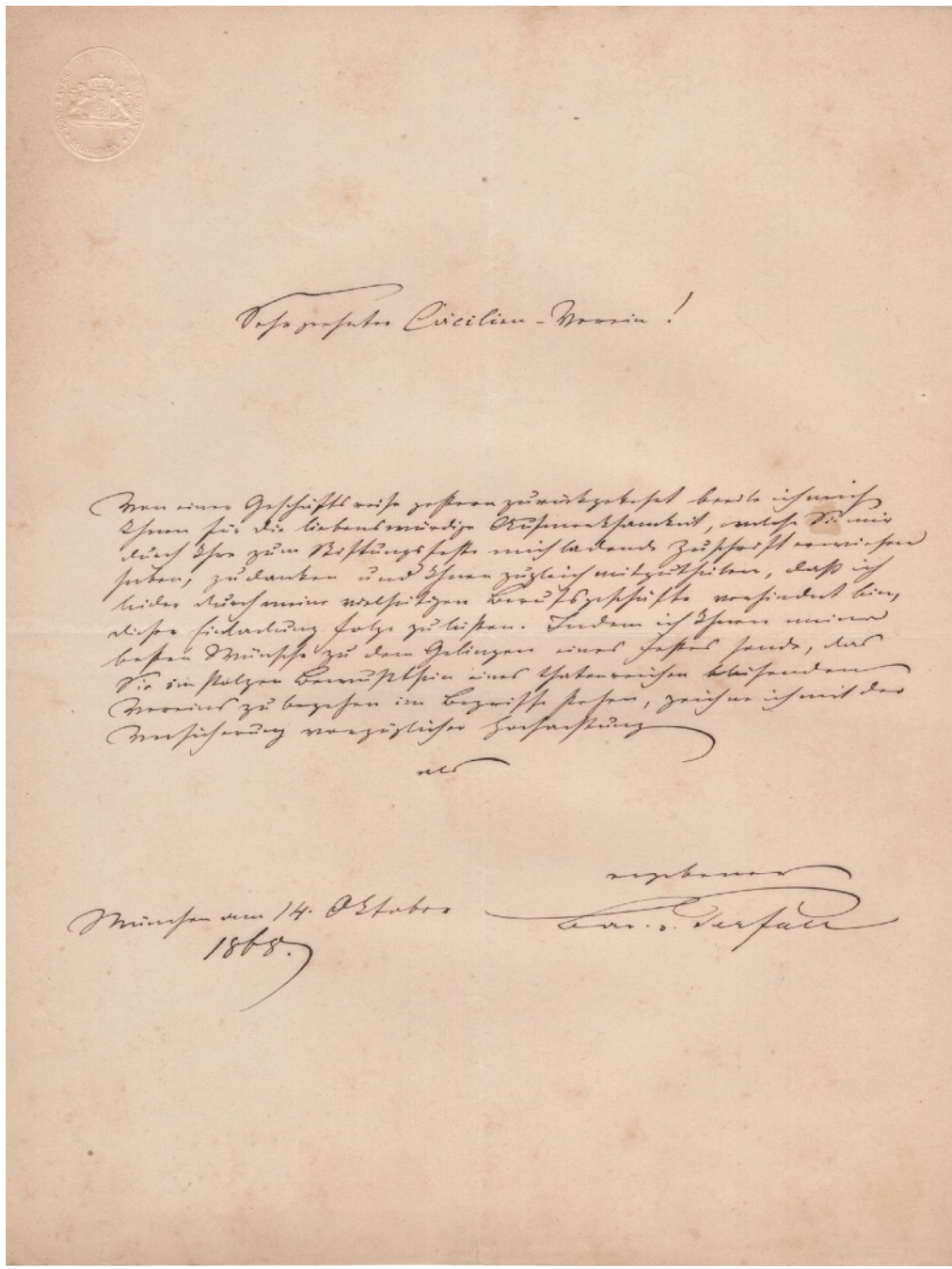
Royal Theatre in Munich

Very rare autograph letter signed by the Italian bass singer, dated "München, den 6 August 1833". Pellegrini was engaged at the Royal Theatre in Munich at the request of Prince Maximilian I, who held him in high esteem. He was a leading figure of the Italian Theatre activity for decades, becoming one of the most famous singers in Germany. To an "Excellency" most probably Karl Theodor von Küstner. In translation, it reads: "... I am writing to inform you that, should I decide to organise a tour during the carnival period in Italy, I would only be granted a four-month permit. If, on the other hand, I were to remain in Germany, I would be granted two months in winter, namely January and February, and one month in summer, in the months indicated above... My conditions would be a formal commitment of two months ...". 2 pp. in-4. Note on the verso.

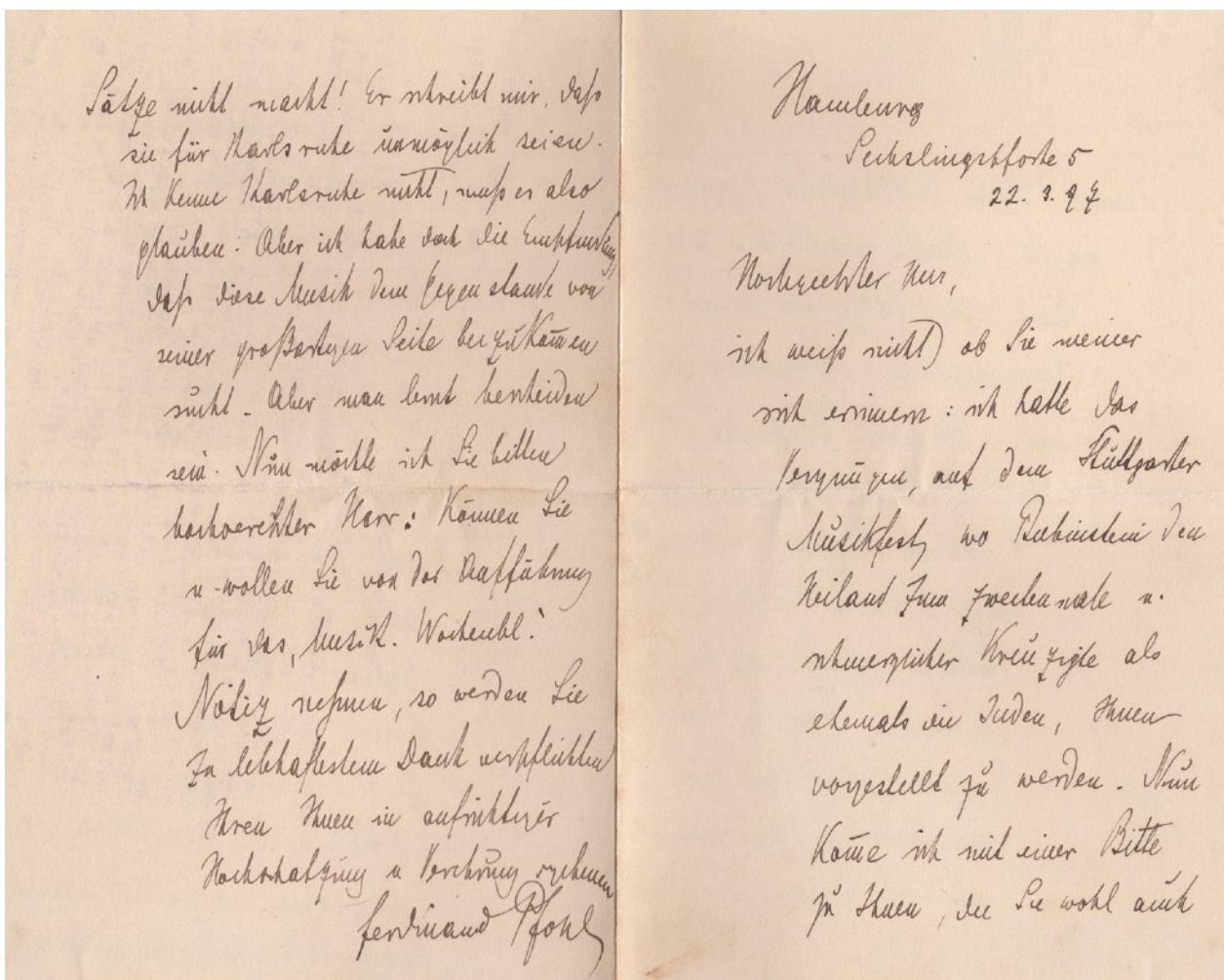
€ 200



84. Karl von Perfall (Landsberg am Lech, 1824 - Haus Gierenfeld, 1907) *Richard Wagner and Ludwig II*
 Autograph letter signed by the German composer and theatre director, dated "München den 14. Oktober 1868". In 1867, Perfall was appointed director of the Royal Bavarian Theatre. Loyal to King Ludwig II of Bavaria, he produced 742 performances of Richard Wagner's works, which contributed to the composer's fame. In 1870, Perfall bought the Theatre on Gartnerplatz. In 1881, he organised the first Wagner Festival there. "Tristan und Isolde", "Die Meistersinger von Nürnberg" and "The Ring of the Nibelung" were performed there. The letter is addressed to Franz Xaver Witt. Perfall thanks for the invitation to host at the celebration of the founding of the "Cecilien Verein". He apologizes for not being able to attend and wishes the best of success. 1 p. in-4. In 1868 Franz Xaver Witt founded the Caecilia Society in order to revive the use of Gregorian chant and polyphony, and to promote the composition of new liturgical music in an older style in Catholic churches. With embossed letterhead of the Royal stewardship of Court Theaters. € 240



85. Ferdinand Pfohl (Elbogen, 1862 - Hamburg-Bergedorf, 1949) *The enemy of Gustav Mahler*
 Beautiful autograph letter signed by the German composer and music critic, dated "Hamburg Sechslingsforte 22. 3. 97". Pfohl was a close friend while Mahler was in Hamburg; he subsequently became highly critical of Mahler's compositions. Pfohl was amongst the most highly regarded music critics in Germany; his opinions carrying a great deal of weight. His compositions include *Lieder*, some piano pieces and works for orchestra. Addressed to a gentleman. In translation, it reads: "... I do not know if you will remember me, but I had the honour of being presented to you during the Stuttgart music tournament, where R. crucified the Lord our Savior, for the second time and more painfully than in his time the Jews. Now I come to you with a prayer that you would grant even to a stranger. [Felix] Mottl will perform two pieces from my "Meer-Symphonie" on March 24 ... I sketched this work about eight years ago, but completed it later, here in Hamburg, since last year it has been in Mottl's hands. Seven tempi of this composition were transcribed by me as it was possible for solo piano, at the insistent requests of my, at the time (in Leipzig) friend Mr. Wild, these pieces were entitled "Strandbilder". My work is inspired by the great book of nature, this ante-bible, to which the Tragedies and the Men are so closely connected ...". 4 pp. in-8. € 280



86. Robert Planquette (Paris, 1848 - ibid., 1903)

French operetta

Autograph letter signed by the French operetta composer, dated "14 Avril 87". To the theater director Henri Micheau: "... Je viens de faire une promenade chez mon voisin c'est-à-dire sur vos terres! ... Si vous etiez ici vous verriez votre belle Luzerne enfin, j'espère que vous viendrez ici au mois de juin avec Madame Micheau ...". 2 pp. in-8.

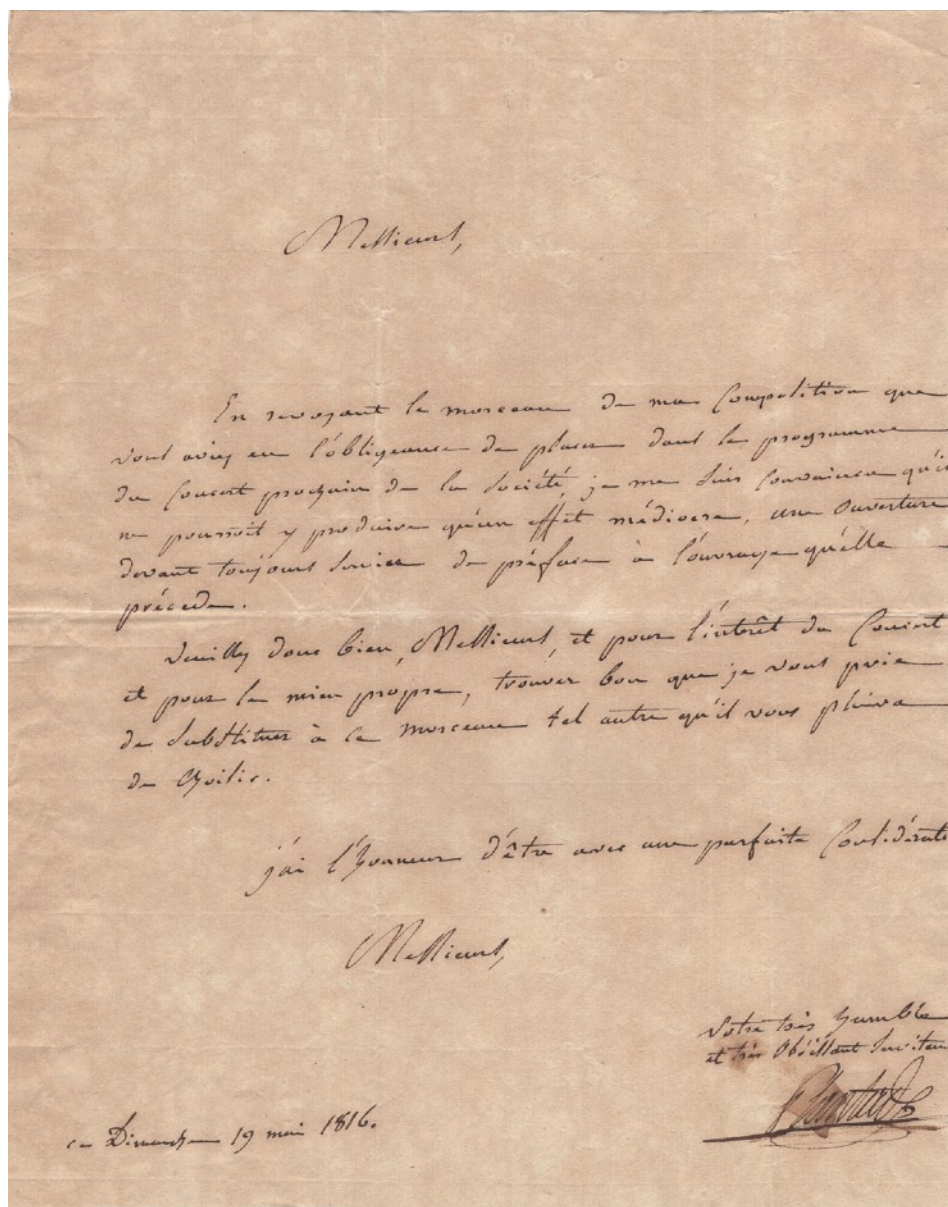
€ 80

n'est-ce pas? Si vous etiez ici vous
verriez votre belle Luzerne enfin,
j'espère que vous viendrez ici au
mois de juin avec Madame Micheau
et son elle Bébé pour après, notre voyage
à St. Malo.
Lundi matin 11 h. $\frac{1}{2}$
Les meilleurs compliments de vous prie,
Madame Micheau bonne poignée
de main pour vous.
Robert Planquette

87. Charles-Henri Plantade (Paris, 1764 - *ibid.*, 1839)

Hortense de Beauharnais - Enfants d'Apollon

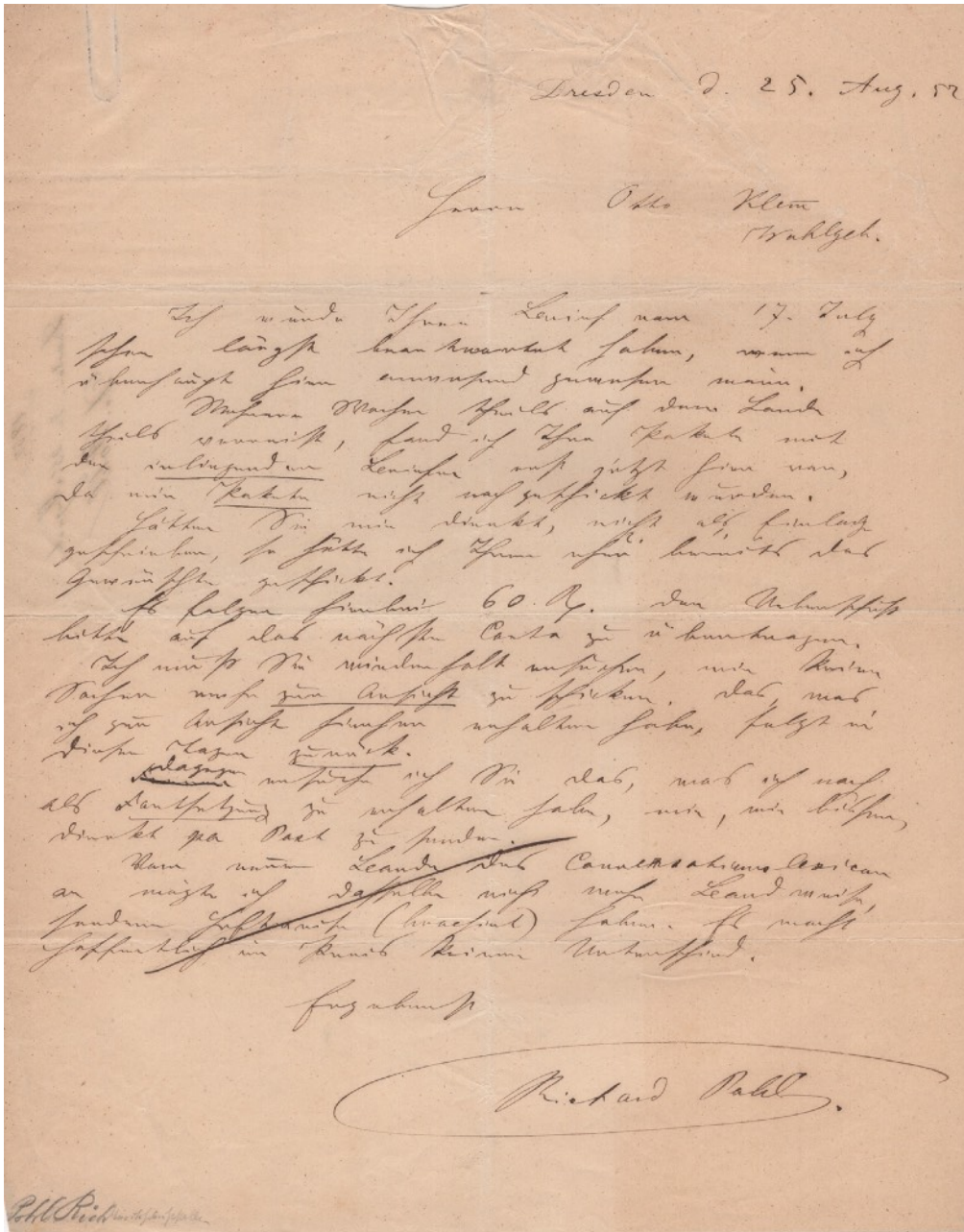
Fine autograph letter signed by the French harpsichordist and composer, dated "ce Dimanche 19 mai 1816". At the age of seven, Plantade entered the King's page school at Versailles. Chosen for their musical abilities, these young men, who were given a salary by Louis XV and uniforms by their families, trained under the guidance of a music master, enlivening the court with singing and orchestral practice. Appointed singing teacher at the Conservatoire³ in 1799, Plantade was at the same time attached in this capacity to the girls' boarding school recently founded by Mme Campan in Saint-Germain-en-Laye. This position determined his fortune. It was there that he met Hortense de Beauharnais, Bonaparte's daughter-in-law and pupil, to whom he developed a lasting attachment and who supported him throughout his career. Addressed to the "Comité de Musique de la Société Académique des Enfants d'Apollon": "... En renvoyant le morceau de ma composition que vous aviez eu l'obligeance de placer dans le programme du Concert prochain de la Société, je me suis convaincu qu'il ne pourrait y produire qu'un effet médiocre, une ouverture servant toujours service de préface à l'ouvrage qu'elle précède ... veuillez vous bien ... trouver bon que je vous prie de substituer à ce morceaux tel autre qu'il vous plaira de choisir...". The Société des Enfants d'Apollon was founded in 1741. From 1784 onwards, it held at least one public concert a year, performed by its own members. The inaugural concert took place on 27 May 1784, on Rue Dauphine, in the Salle du Musée. The annual concerts were free, but tickets were required. It definitely closed its doors in 1880. 1 p. in-4. € 170



88. Richard Pohl (Leipzig, 1826 - Baden-Baden, 1896)

Otto Klein

Autograph letter signed by the German music critic, writer, poet, and amateur composer, dated "Dresden d. 25. Aug. 52". Between 1852 and 1854, Pohl worked at the Neue Musikzeitung. Addressed to Otto Klein. In translation, it reads: "... This will be followed by 60 thalers; the excess will be deducted from the next invoice. However, I must insist on reiterating to you not to send me that books requested by me and not on view ... instead I beg you to urge the sending of the "continuations" in progress. I would prefer the ninth tome of the Encyclopedia to be sent to me in dismissed fascicles, rather than already collected and bound ...". 1 p. in-4. € 80

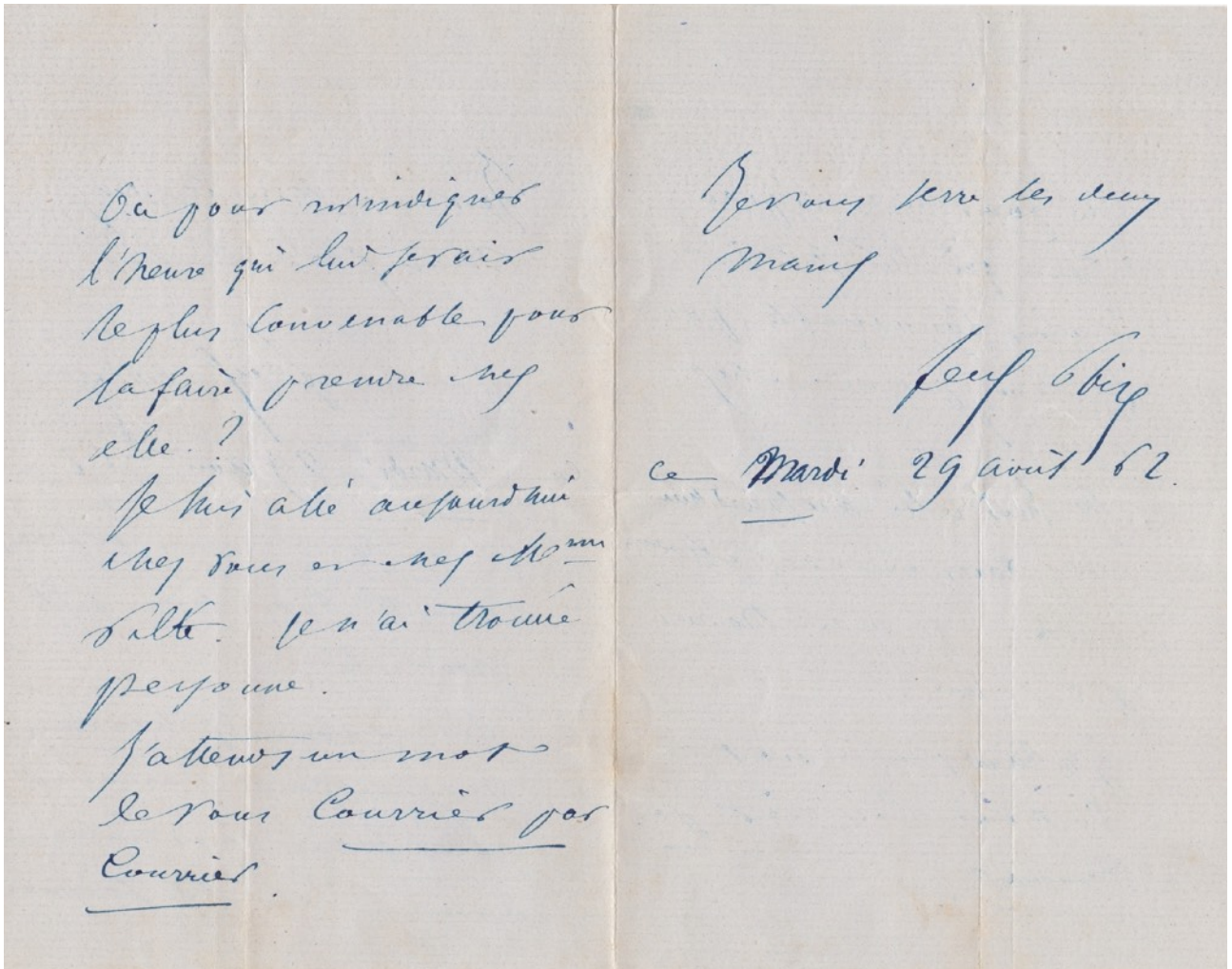


89. Ferdinand Poise (Nîmes, 1828 - Paris, 1892)

Adelina Patti

Three autograph letters signed by the French opéra-comique composer and librettist. Poise did not follow contemporary operetta trends, but preferred to remain in line with the 18th-century Opéra-comique. Alphonse Daudet was his librettist for *Les Charmeurs* (1855) and *Les Absents* (1864).

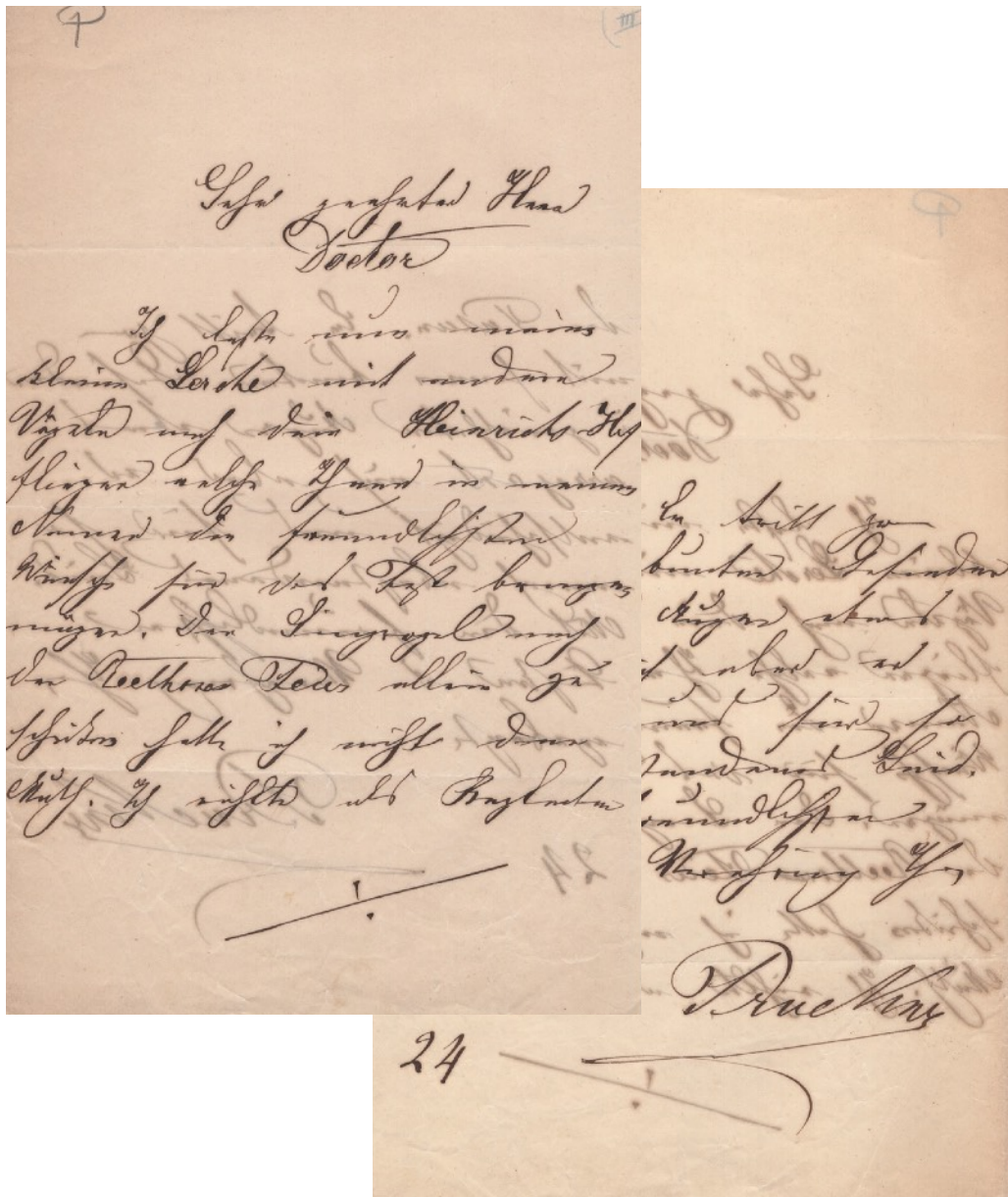
Addressed to a colleague: "... J'ai donné hier à Mme Patti le dernier morceau de son opéra comique...". "ce mardi 29 avril 62". "... Comme je vous le disais dans ma dernière lettre j'ai une billet de 250 f. à payer le 1er mai, et j'avais compté sur Mme. Balte pour cela ... Je suis allé aujourd'hui chez vous et chez Mme Balte. Je n'ai trouvé personne ...". "samedi soir". "... je suis très encouragé. Faites moi l'amitié de venir me causer le plus tôt possible ...". € 120



91. **Caroline Pruckner** (Vienna, 1832 - *ibid.*, 1908)

Vienna Court Opera

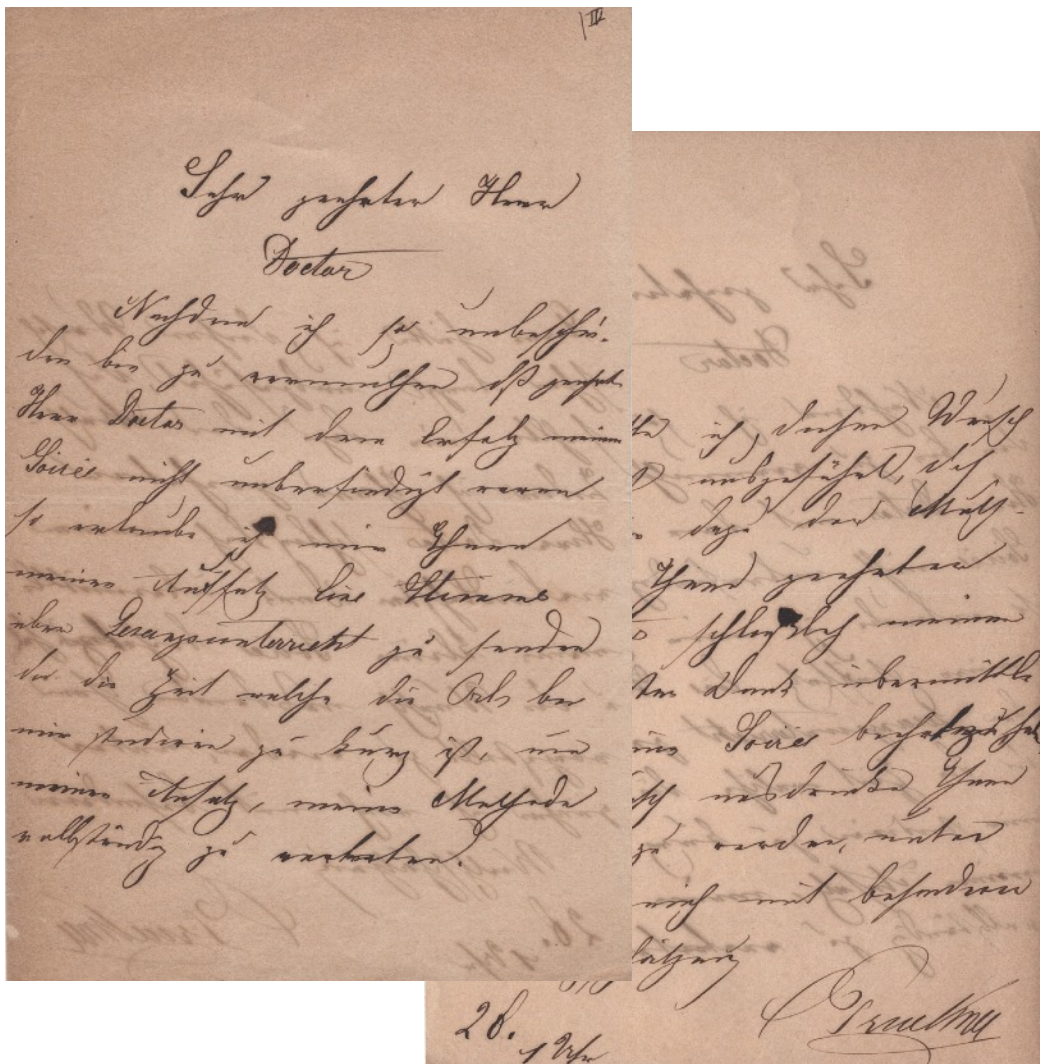
Beautiful autograph letter signed by the celebrated Austrian singer, undated. Pruckner's first appearances as a concert artist were in 1845. In 1848, she made her debut in Graz as Adalgisa in *Norma*. She was hired at the Vienna Court Opera, then in Hanover, and later at the Mannheim Court Theater. During this time, she studied for two years with Julius Stockhausen. Due to an illness of the vocal cords in 1856, she temporarily retired from the stage. Around 1858 she returned to Vienna, where she occasionally performed as a concert singer. Thereafter, she was only occasionally active as a concert singer, but mostly as a singing teacher. She composed musical treatises and vocal music with the composer Stefan Lang. To the Polyhymnia opera school doctor. In Vienna. It read in translation: "... I let my little lark fly with other birds to Henry's court, it will convey to her on my behalf the warmest wishes for the holiday. I did not dare to send my cantor alone to Beethoven's celebration. I chose the pheasant as my accompanist. His multicoloured feathers and red-circled eyes give him a somewhat arrogant air, but he will reward us with many past bitternesses!". 2 pp. in-8. € 180



92. Caroline Pruckner (Vienna 1832 - ibid. 1908)

Exercices for voice

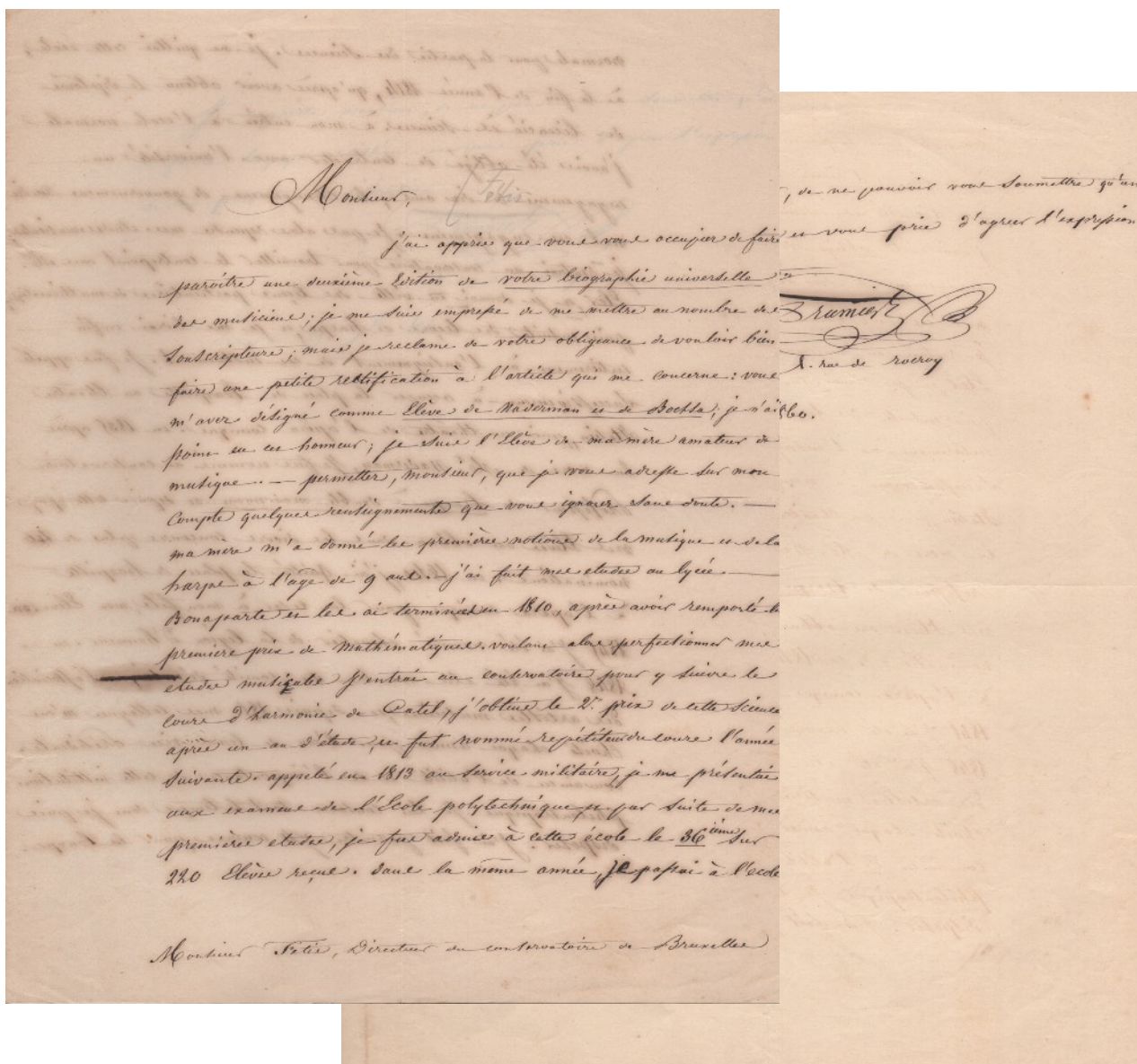
Autograph letter signed by the celebrated singer and teacher, dated "26. 1". Pruckner's first appearances as a concert artist were in 1845. In 1848, she made her debut in Graz as Adalgisa in Norma. She was hired at the Vienna Court Opera, then in Hanover, and later at the Mannheim Court Theater. During this time, she studied for two years with Julius Stockhausen. Due to an illness of the vocal cords in 1856, she temporarily retired from the stage. Around 1858 she returned to Vienna, where she occasionally performed as a concert singer. Thereafter, she was only occasionally active as a concert singer, but mostly as a singing teacher. She composed musical treatises and vocal music with the composer Stefan Lang. To the Polyhymnia opera school doctor, concerning an evening that he will miss and allowing him to use her exercises for voice. Stefan Lang was a teacher at the Polyhymnia opera school. The Polyhymnia opera school, where Caroline Pruckner also taught, was founded by Ferdinand Luib (1811–1877), a friend, patron and biographer of Franz Schubert. 2 pp. in-8. € 120



93. Antoine Prumier (Paris, 1794 - ibid., 1868)

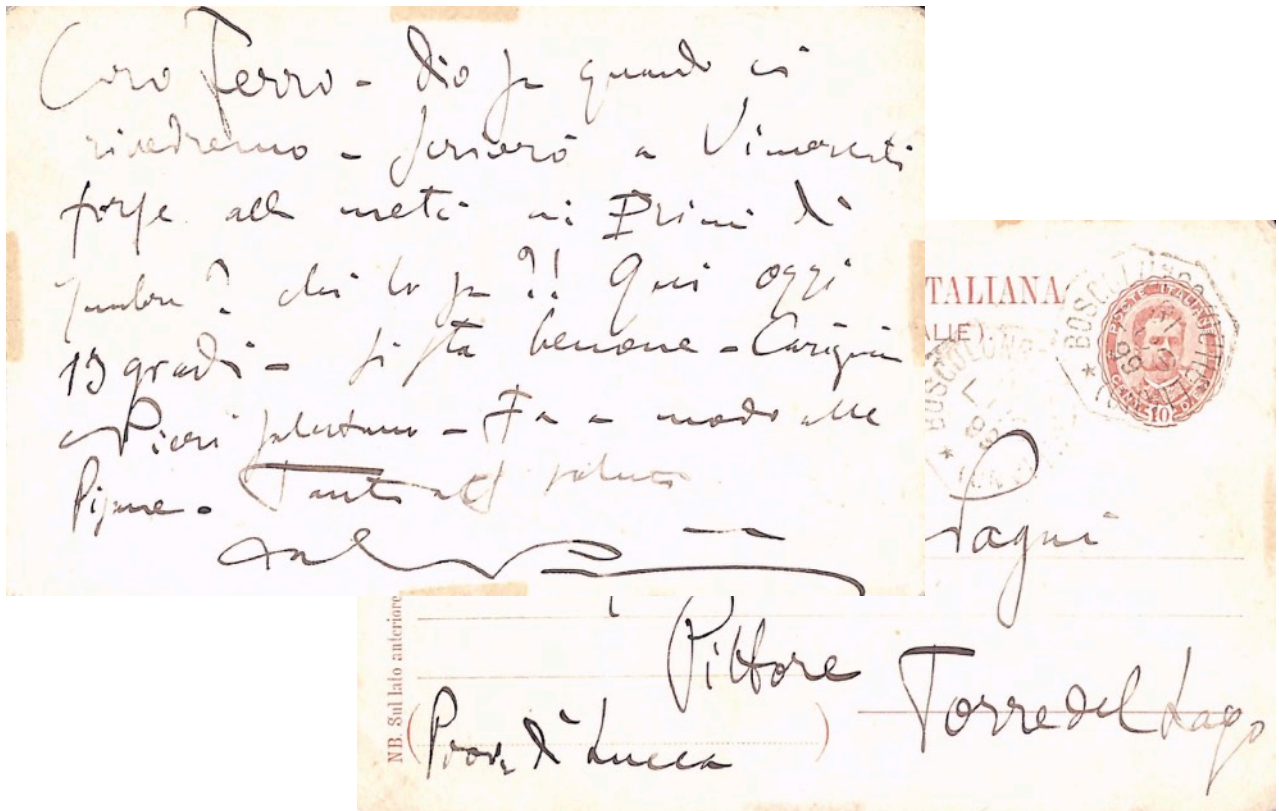
Harp Music - Fétis

Beautiful autograph letter signed by the French harpist. Prumier studied at the Paris Conservatory and joined the orchestra of the Théâtre des Italiens, then that of the Opéra Comique. He succeeded François-Joseph Naderman in 1835 as a professor at the Paris Conservatory. He left a large number of harp compositions. "Paris le 25 7bre 1860", to the Belgian composer and musicologist François-Joseph Fétis (1784-1871): "... j'ai appris que vous vous occupiez de faire paraître une deuxième édition de votre biographie universelle des musiciens ... je reclame de votre obligeance de vouloir bien faire une petite rectification à l'article qui me concerne: vous m'avez désigné comme Élève de Nademan et de Bochs; je n'ai point eu cet honneur; je suis l'élève de ma mère amateur de musique (...) ma mère m'a donné les premières notions de la musique et de la harpe à l'âge de 9 ans. J'ai fait mes études au lycée Bonaparte et les ai terminées en 1810 ... j'entrai au Conservatoire pour y suivre le Cour d'harmonie de Catel, j'obtint le 2. prix de cette science après un an d'étude...". 2 pp. ¼ in-4. A.L.S. "dimanche 13 Juillet 1851". To Monsieur Michel: "... Je m'empresse de vous annoncer que votre reception est décidée pour le jeudi 24 courant. Je vous renvoie les papiers que vous m'aviez confiés; j'y joints les réglemens de notre loge...". 1 p. in-8. With embossed personal letterhead. € 240



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

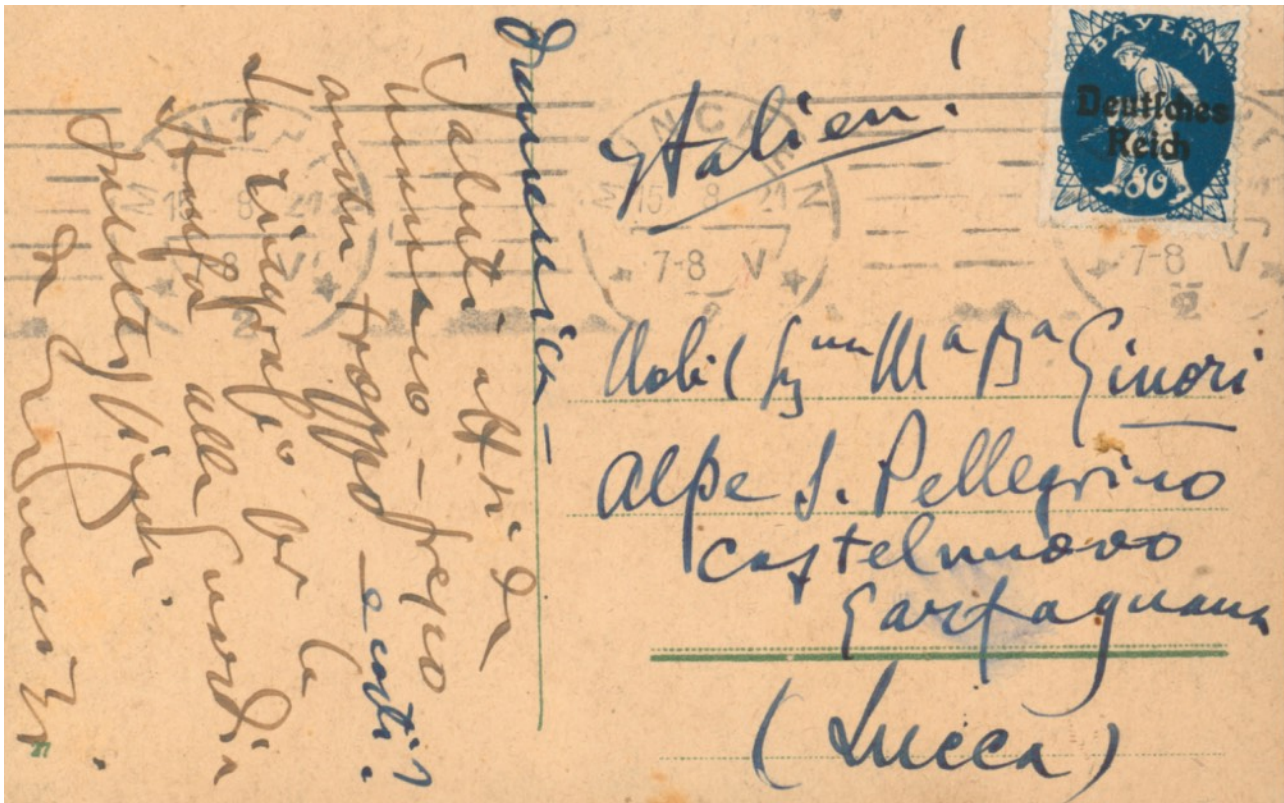
Friendly autograph letter signed by the celebrated Italian composer; on postcard, postmarked "31 Lug. 99". Puccini addresses the painter Ferruccio Pagni (1866 - 1935), a pupil of Giovanni Fattori. In the 1890s, Pagni participated in the activities of the Club della Bohème, a goliardic-cultural group linked to Giacomo Puccini of whom he was always a close friend. The letter also mention Carlo Vimercati, well-known Milanese stockbroker and later Puccini's lifelong friend and financial advisor. In translation, it reads: "... God knows when we will see each other again. I will write to Vimercati perhaps in mid or early September, who knows! It is 19 degrees here today – it's fantastic. Carignani and Pieri say goodbye. Take care of the Pisan girls ...". 1 p. in-8. € 280



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

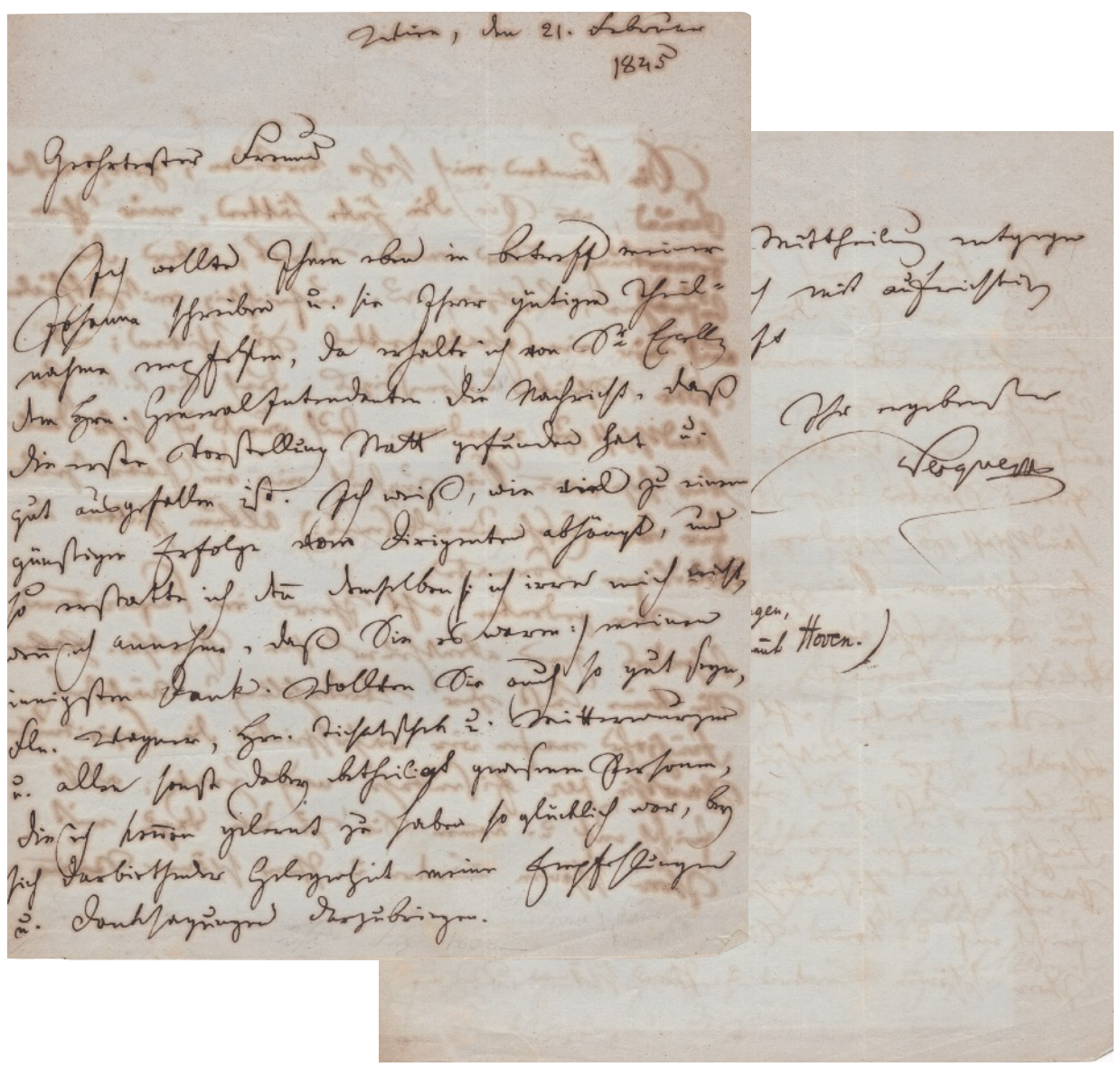
Turandot

Autograph letter signed by one the greatest Italian composers; stamp date "15.8.1921". Addressed to Puccini's friend Maria Bianca Ginori Lisci whom he considered a refined connoisseur of music. Puccini often asked for her advice and procured her tickets for performances. Written during his stay in Munich, in the days in which he was improving the second act of the *Turandot* (W. Ashbrook and H. Powers, *Puccini's Turandot: The End of the Great Tradition*, Princeton, 1991, pp. 72-73). "Saluti aff.si da Monaco, fresco anche troppo, e costì? La ringrazio per la stanza alla Guardia ...". On a travelled postcard with a colour illustration on the back, depicting a view of Munich and an autograph note: "Hotel Regina Palast". € 280



96. Johann Vesque von Püttlingen (Oppeln, 1803 - Vienna, 1883) *Franz Schubert - Anton von Perger*

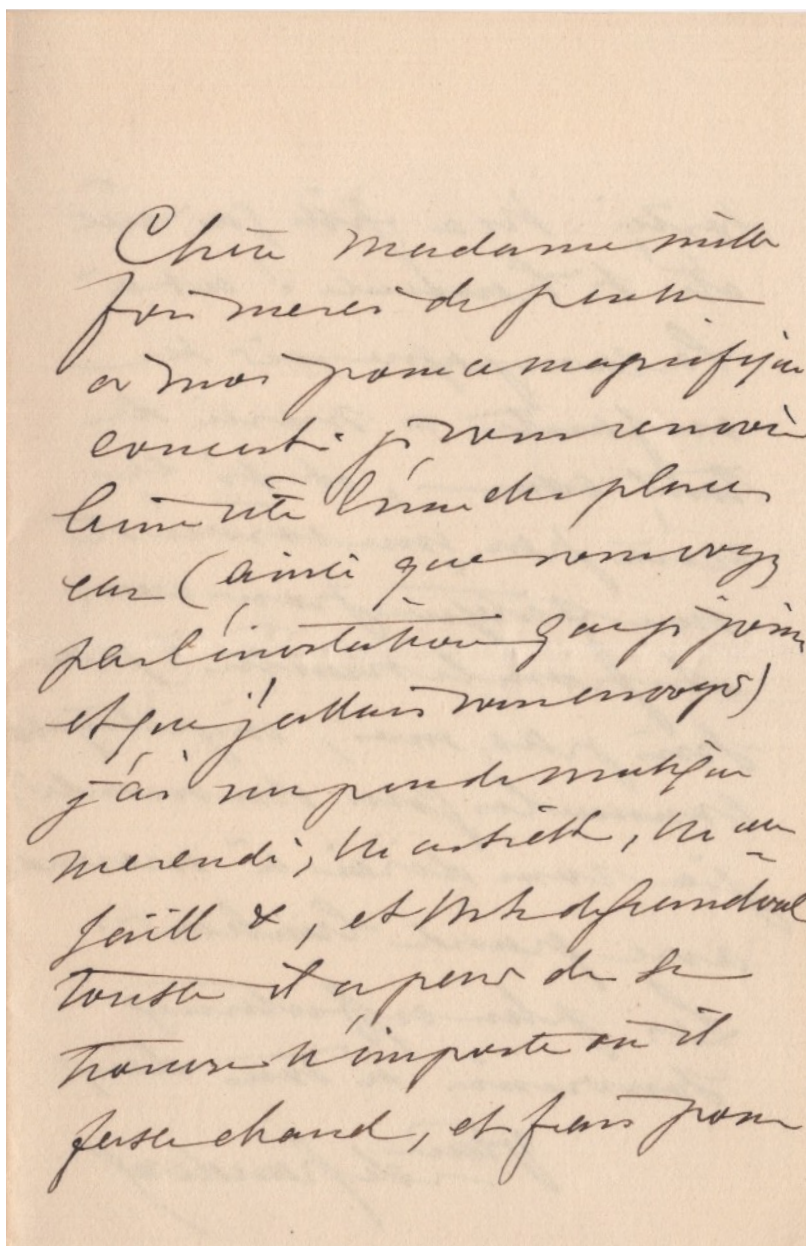
Two very fine autograph letters signed by the celebrated Austrian composer and singer. Püttlingen started piano lessons with Leidesdorf, a well-known pianist who was a friend and publisher of Schubert and Beethoven. Püttlingen studied composition with Eduard von Lannoy, who came from Brussels like Johann's father, Jean Vesque. He met Schubert in 1827-1828 and through him had singing lessons with the renowned baritone Johann Vogl. The critic Eduard Hanslick described his well-trained tenor voice: "The witty, lightly emphasised, almost French 'breathy' tone, which Vesque - especially in his recital of his humorous lieder - was aware of putting on, was quite unique. Starting in 1828, he published a number of his own compositions under the name 'J. Hoven', or later 'Johann van Hoven' many of which - like the rest of his oeuvre - were contributions to the lyric vocal repertoire; over 100 of his songs were settings of Heinrich Heine. Among his contacts were numbered Robert and Clara Schumann, Hector Berlioz, Franz Liszt, Carl Loewe, Giacomo Meyerbeer, Felix Mendelssohn and Otto Nicolai. Four of his six operas were successfully produced at the Kärntnertortheater: Turandot 1838, Johanna d'Arc 1840, Liebeszauber 1845, Ein Abenteuer Carl des Zweiten 1850: "Wien, den 21. Februar 1845". To Anton von Perger. It reads in translation: "... I wanted precisely to write to you in regard to my "Joan" and commend it to your benevolent interest, when news reached me from His Excellency the Intendant General that the first performance took place, and with excellent success ... Please also convey my grateful greetings to Miss Wagner, Messrs. Dichelschek and Mitterwuger, et all the other people who took part ...". 1 p. in-4. "Wien 4 7bre 1846". Announces to his friend Anton von Perger in Mödling, the publication of the "Cosmopolitan," which took place on August 18, and apologizes for not being able, given his commitments, to go to give him the news personally. 1 p. in-4. € 1500



97. Clémence Reiset of Grandval (Saint-Rémy-des-Monts, 1828 - 1907)

Ambroise Thomas

Autograph letter signed "Vicomtesse de Grandval" by the French prominent pianist and composer. The last daughter of the Baron de Reiset, Reiset was born at Cour du Bois castle and studied music with Friedrich von Flotow and Camille Saint-Saëns, piano with Fryderyk Chopin and singing with Laure Cynthie Damoreau. In 1851, she married Viscount de Grandval. Due to her high social position, she published under pseudonyms, such as "Caroline Blangy", "Clémence Valgrand", "Maria Felicita de Reiset" and "Maria Reiset de Tesier". She was the author of nine operas and in 1880 won the Prix Rossini together with librettist Paul Collin for La Fille de Jaire. In the 1870s, she occupied a prominent position in the Société Nationale de Musique. She collaborated with important librettists, including Michel Carré, Henri Meilhac, Georges Hartmann, Charles Grandmougin and Louis Gallet. She was also a prolific composer of sacred music and her most popular composition was a Stabat Mater that she first performed in Paris in 1870. Her last opera, Mazzeppa, made its debut at the Grand Théâtre de Bordeaux in 1892. Addressed to Ambroise Thomas: "... ma fille qui eut été si heureuse est à la campagne voir ses enfants – merci de tout cœur...". 2 pp. in-8. € 150



Chère Madame mûle
Je m'excuse de peute
à mes jours à magnifier
convient. Je vous renvi
l'ami de l'ami de l'ami
car (ainsi que vous voyez
par l'invitation que je vous
ai fait j'attends votre réponse)
J'ai un grand plaisir
mercredi, le vendredi, le
samedi & le dimanche de Grandval
tous et à peu de se
trouver à l'impasse ou il
fasse chaud, et faire son

98. Friedrich Wilhelm von Redern (Berlin, 1802 - ibid., 1883)

Berlin musical life

Autograph letter signed by the Prussian officer and composer, dated "Berlin d. 10 Januar 1837". Von Redern was one of the key figures in the cultural life of Berlin in the 1830s and 1840s and an influential personality at court for 50 years as a confidant of three Prussian monarchs. He asks to a gentleman a passport for his wife, Wilhelmine Renover, and her servant Adolfo Zigalow en route to Ömö through southern Germany. 1 p. in-4.

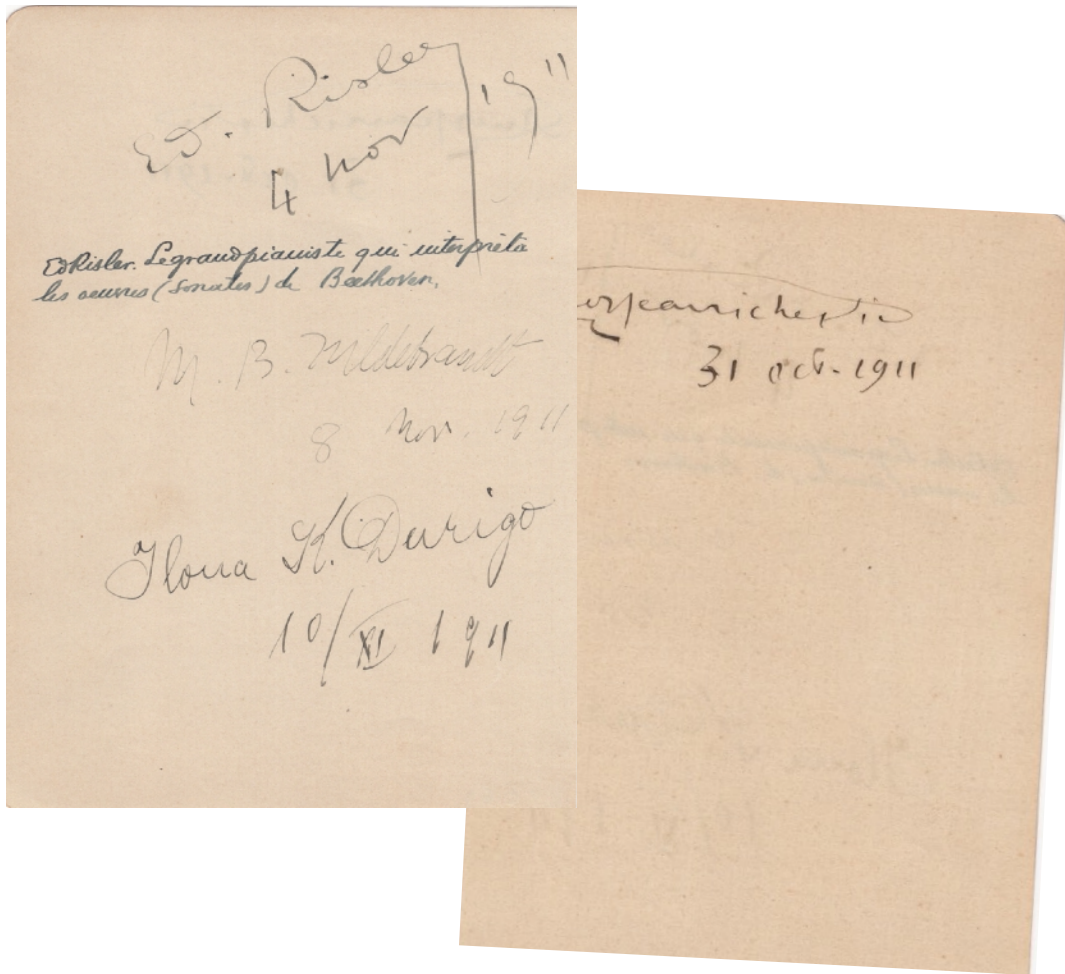
€ 200

819

Ich erlaube mir zu bitten für meine
Frau, die Frau von Wilhelmine
Renover den besten Adelph Zigelow
bey, für mich nach Ömö zu gehen
auf Verlangen, alles in Ordnung zu
bringen.
Berlin d. 10. Jan.
1837

Redern.

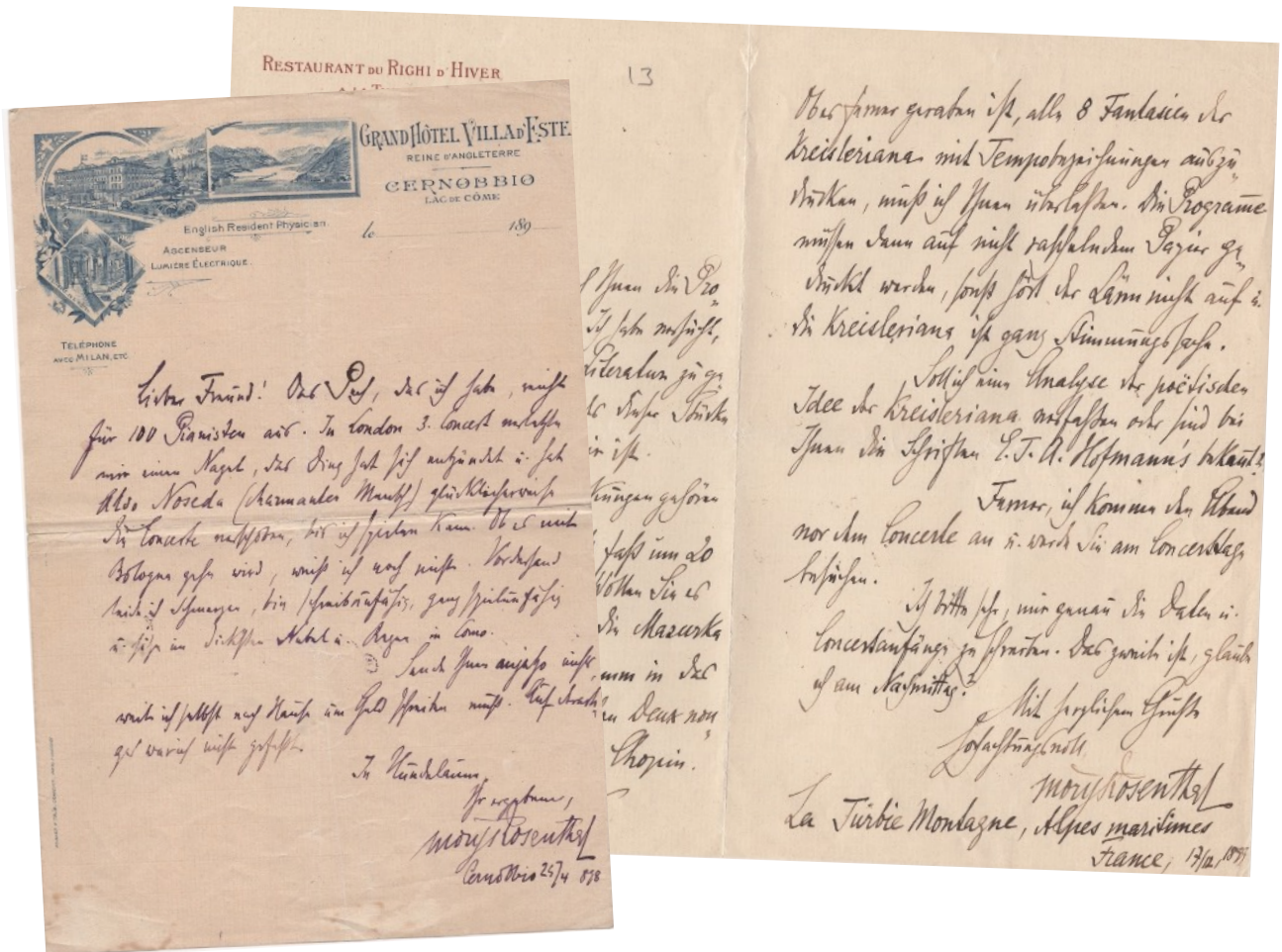
99. Edouard Joseph Risler (Baden-Baden, 1873 - Paris, 1929), **Ilona Durigo** (Budapest, 1881 - ibid., 1943)
Autograph signatures by the French pianist and the Hungarian contralto, dated 4 nov 1911 and 10/XI
1911. Risler was a pupil of Louis Diémer. At the verso, signature and date 31 Oct. 1911 by the French
poet Jean Richepin (1849 - 1926). 2 pp. In-8 € 50



100. Moriz Rosenthal (Lemberg, 1862 - New York, 1946)

Franz Liszt

Two autograph letters signed by the Polish pianist and composer, addressing the music critic Alberto Nosedá (1853 - 1916), in German. Rosenthal was a remarkable pupil of Franz Liszt and a friend and colleague of some of the greatest musicians of his age, including Johannes Brahms, Johann Strauss, Anton Rubinstein, Hans von Bülow, Camille Saint-Saëns, Jules Massenet and Isaac Albéniz. "La Turbie Montagne ... 17/12/1899". In translation, it reads: "... I am sending the programs for the two concerts. I have asked to give the most beautiful and peculiar of the literature and I can say that each of these pieces is a personal experience of mine. The remarks below should be added...". 2 pp. in-8. With letterhead. € 240



101. Gilles de Saint-Germain (Paris, 1833 - Courbevoie, 1899)

Ambroise Thomas

Autograph letter signed dated "30 Juillet" by the French comedian and vaudeville performer. At the age of 17, he entered the Conservatoire, where he was awarded 1st prize for acting in 1852. After a tour of the provinces, he played at the Odéon, the Comédie française and the Palais-Royal, playing over 250 characters, both new and revivals – an almost unparalleled number of roles. Addressed to Ambroise Thomas (Metz, 1811 - Parigi, 1896), the celebrated opera composer: "... J'apprends, en arrivant à Paris, que plusieurs journaux ont annoncé que je ferais partie du Jury d'examen au Concours du Conservatoire (...) Élève du Conservatoire, classé parmi les meilleures, je déclare que j'en suis très fier; j'ai toujours aimé le Conservatoire et lui serait toujours reconnaissant de ce que je lui dois ...". 2 pp. in-8. € 120

30 Juillet

Monsieur et Maître

J'apprends, en arrivant à Paris, que plusieurs journaux ont annoncé que je ferais partie du Jury d'examen au Concours du Conservatoire.

Si réellement il n'y a pas de fumée sans feu, si quelqu'un a bien voulu penser à moi, je m'en voudrais de ne pas lui en témoigner ma satisfaction profonde et de ne pas lui faire agréer mes remerciements.

Cher Maître,
Cher Conservatoire, classé

meilleur, je déclare que j'en suis très fier; j'ai toujours aimé le Conservatoire et lui en serais toujours reconnaissant de ce que je lui dois.

Autrefois, j'aurais eu d'être l'élève d'un tel maître, et de vous avoir connus, et de vous l'avoir rappelé.

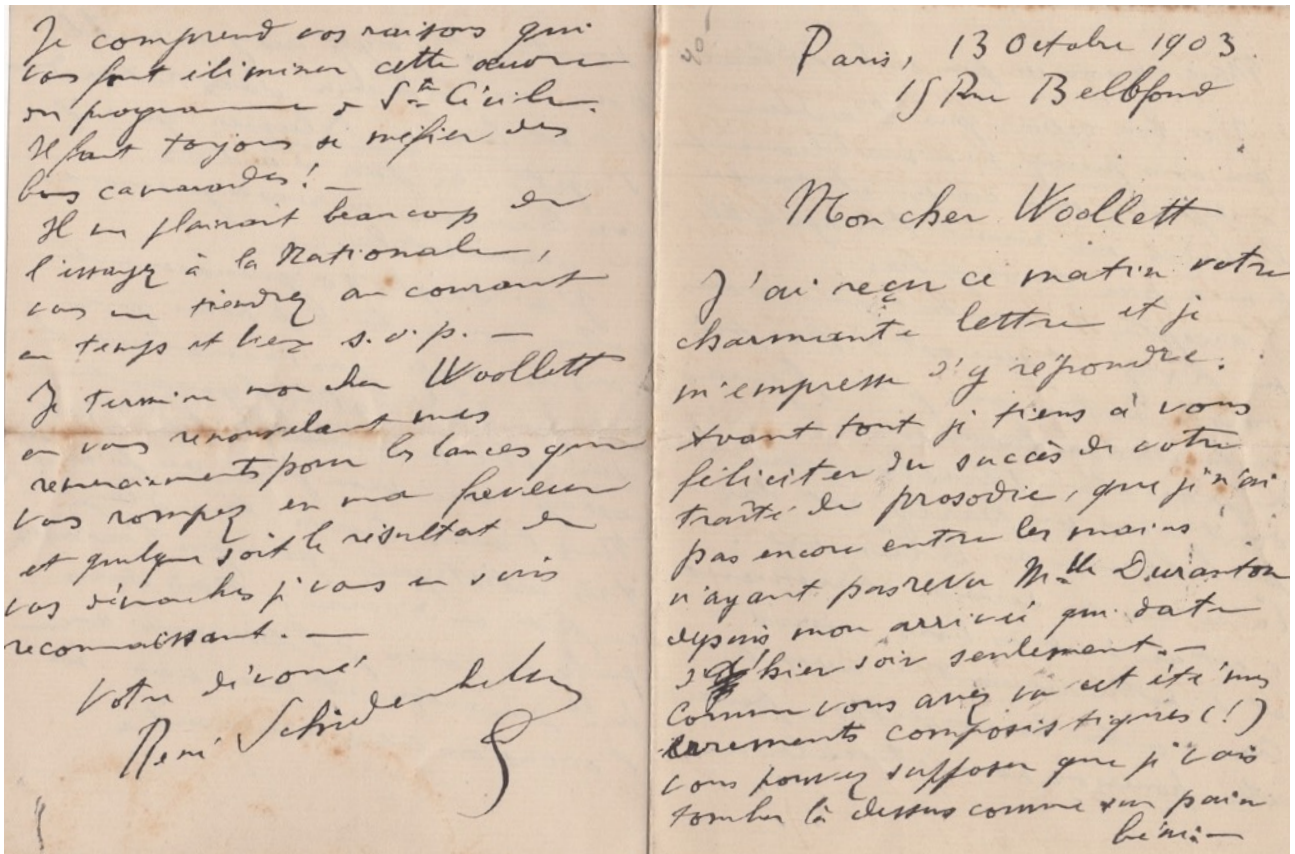
Que ce soit ou non, ma lettre aura le plaisir de vous annoncer l'usage de mon admiration respectueuse.

Saint Germain
ex-artiste de la Comédie Française
- du th. du Gymnase
14 rue Fortuny.

102. René Schidenhelm (Strasbourg 1871 - 1961)

Cello music

Eight autograph letters signed by the French cellist and composer, dated between 1903 and 1909. Schidenhelm wrote two important works for cello and orchestra in 1911: a "Ballade" and a "Scherzo-Serenade". These eight long letters address the composer and music critic Henri Woollett (1864-1936) and concern music, social and private matters. Woollett regularly organize concerts in Paris and subsequently 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. A total of 29 pp. in-8. € 500

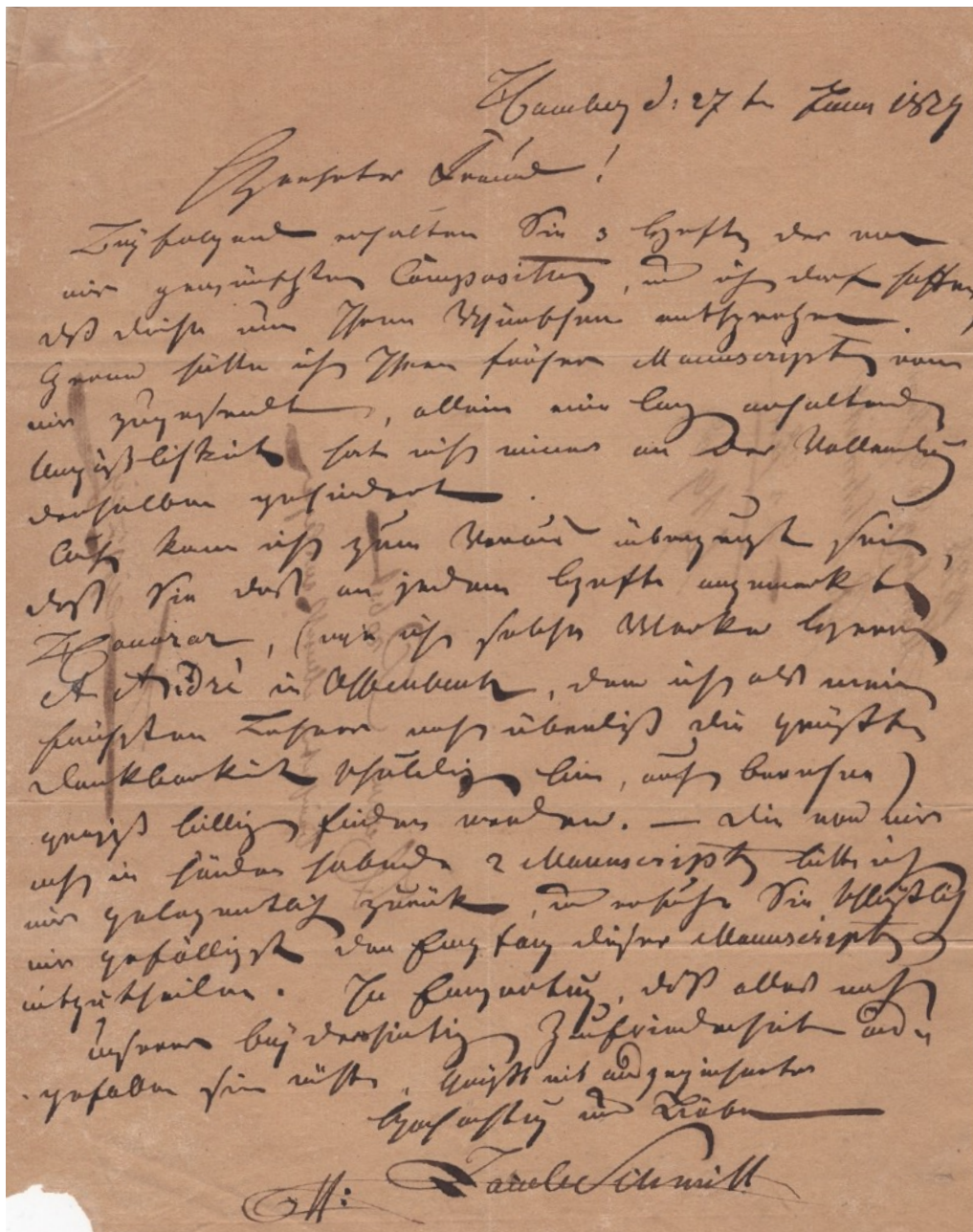


103. Jakob Schmitt (Obernburg am Main, 1803 - Hamburg, 1853)

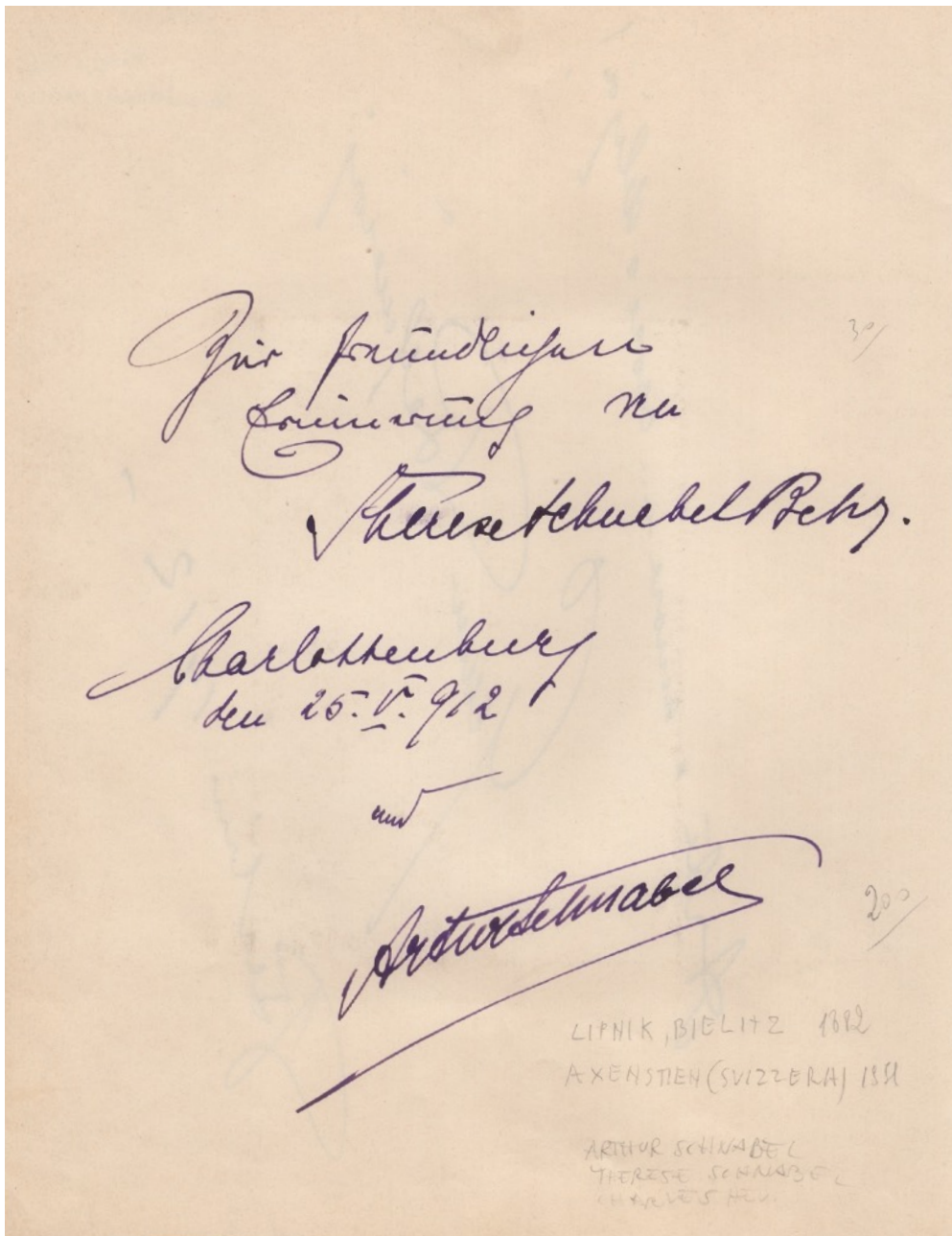
Robert Schumann

Fine autograph letter signed by the German composer and pianist, dated "Hamburg d. 27ten Januar 1827". Robert Schumann was Schmitt's most important contemporary critic. He saw Schmitt as a big talent, which never could or wanted to develop fully. Schumann especially valued Schmitt's successful works like his concert op. 300 and the "Grande Fantaisie brillante" op. 225 as well as his teaching materials. As many critics of this time, he also compared Jakob to his brother Aloys Schmitt and concluded that Jacob had the greater talent, but Aloys was the superior artist and utilised his talent better. Addressed to the music publisher Probst, sending three copies of a composition he requested.

In 1823, Heinrich Albert Probst (1791-1846) founded his Leipzig publishing firm. The catalogue contained many famous names of the day, such as Reissiger, Czerny, Pixis and Moscheles. After 13 years, Probst sold the business to Carl Friedrich Kistner (1797-1844), and the firm was renamed Kistner. 1 p. in-4. € 300



104. **Arthur Schnabel** (Lipnik, 1882 - Morschach, 1951), **Therese Schnabel-Behr** (Stuttgart, 1876 - Lugano, 1959)
Autograph dedication signed, dated "Charlottenburg den 25. V. 912" by the German contralto and her husband, the renowned pianist. On the verso: autograph dedication signed, dated "Berlino 1912"
Gemma Bellincioni. 1 p. in-4. € 100



106. Jules Truffier (Paris, 1856 - Neuilly-sur-Seine, 1943)

Ambroise Thomas

Autograph letter signed, "Mardi soir" by the French comedian. An actor at the Odéon theatre, he joined the Comédie française in 1875 and became a member in 1888. He was also a teacher at the Paris Conservatoire. Addressed to Mme Ambroise Thomas: "...J'ai fait l'impossible afin d'obtenir 2 bolears pour la représentation du samedi 29....Bien! Rien! rien! (...) les marchands de billets sont cause de tout; ce trafic est monstrueux, on ne peut hélas ! S'y opposer ...". 2 pp. in-8. € 50

Truffier
Mardi soir

Monsieur,
Je me suis soigneusement mis
en avant, dimanche, dans mon
grand désir d'obliger M. Stéphen
Dailly - j'ai fait l'impossible
afin d'obtenir 2 bolears pour
la représentation du samedi 29...
rien! rien! rien! par de longues
avant le 16^{me}. Si M^{re} votre fils ne
peut venir que samedi, je lui
faisai réserver une orchestre par
avance - la location est formidable -
vous voyez un homme tout
de l'impudence de manquer pour
empêcher de sa promesse - je voy
propre de mon innocence, monsieur;

Je n'ai fait de mon mieux; les
marchands de billets sont cause
de tout; ce trafic est monstrueux,
on ne peut hélas! s'y opposer.
Veuillez, madame, agréer
l'assurance de mes sentiments
respectueux & de mes regrets
sinciers.

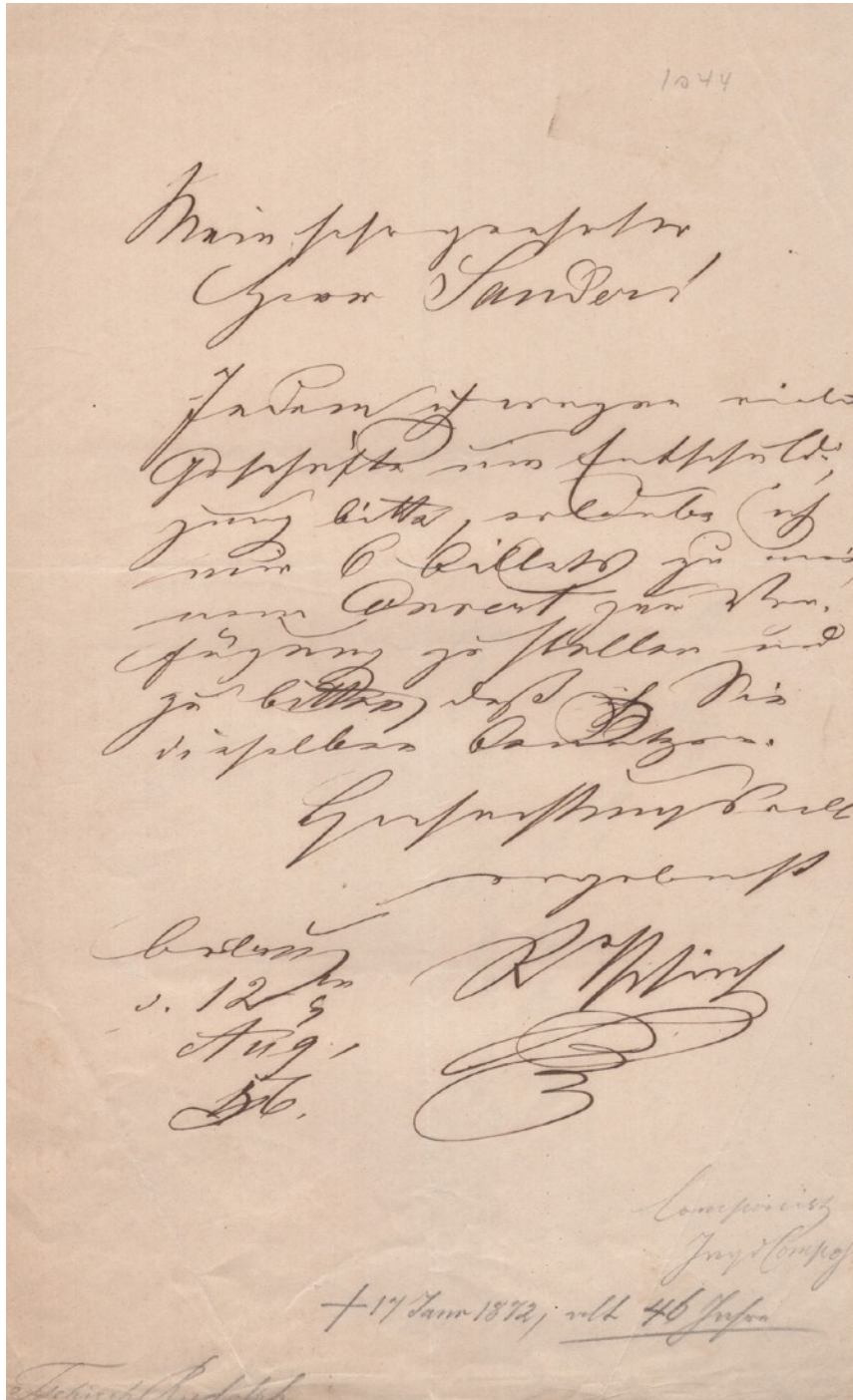
Jules Truffier

officielle, je vous envoie de suite
une lettre de démission pour laquelle vous ne
pouvez faire autre chose.

107. Rudolph Tschirch (Lichtenau 1825 - Berlin 1872)

Leuckart Verlag

Autograph letter signed by the German composer, dated "Berlin d. 12ten Aug. 56". Tschirch held the title of Prussian music director. Under his leadership, the Märkische Zentralsängerbund began to regularly organise the Federal Singing Festival, which continued after his death. Addressed to Mr. Sanders of the music publishing house Leuckart Verlag, asking for six tickets for his concert. 1 p. in-8. € 80



108. Ermanno Wolf-Ferrari (Venice, 1876 - ibid., 1948)

Lorenzo Perosi

Fine autograph letter signed by the Italian composer and teacher, dated "München 12.3.37 XV".

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. € 250

München 12.3.37 XV N°210

Monsignore,

Sarò a Roma Mercoledì
prossimo e alle due Le telefonerò.
Ho parlato più d'una volta e a lungo
con S. E. il Ministro Pittalis della
cosa che ci sta tanto a cuore e anche
lui se ne interessa, come può credere,
vissimamente. 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. Ella certo intuisce.
Per oggi solo queste poche righe per
annunciarle la mia prossima venuta.
Godi fin d'ora al piacere di riserbarla
e mi creda
con allegria
Suo dev.

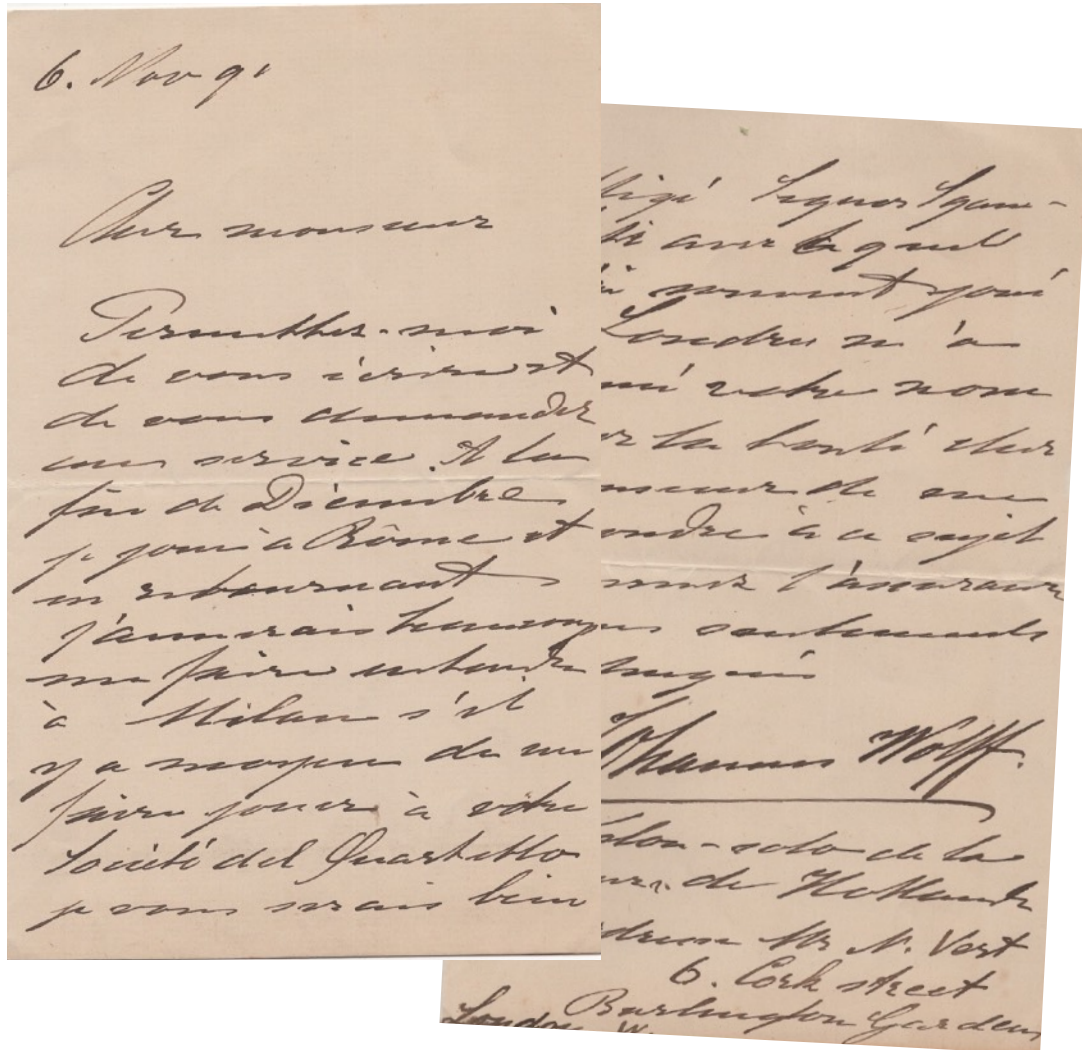
Ermanno Wolf-Ferrari

109. Johannes Wolff (The Hague, 1861 - Versailles, 1931)

Giovanni Sgambati

Autograph letter signed by the Dutch virtuoso violinist, dated "6 Nov. 91". Wolff received his first music lessons at the Rotterdam Conservatory from Jan George Mulder. This was followed by studies in Dresden, with the financial encouragement of King William III of the Netherlands. He then left with Johan Smit for the Conservatory in Paris to study with Joseph Massart, who was himself a pupil of Rudolphe Kreutzer. From 1896, Wolff taught at the Guildhall School of Music for two years. Later, he lived in Paris. In the early 20th century, he played a number of concerts with William Henry Squire (cellist). Addressed to the pianist and composer Giovanni Sgambati (1841 - 1914): "... Permettez-mois de vous écrire et de vous demander un service. A la fin de Décembre je joue à Rome et un retournant j'aimerais beaucoup me faire entendre à Milan s'il a y moyen de me faire jouer à votre Société del Quartetto ...". 2 pp. in-8.

€ 150



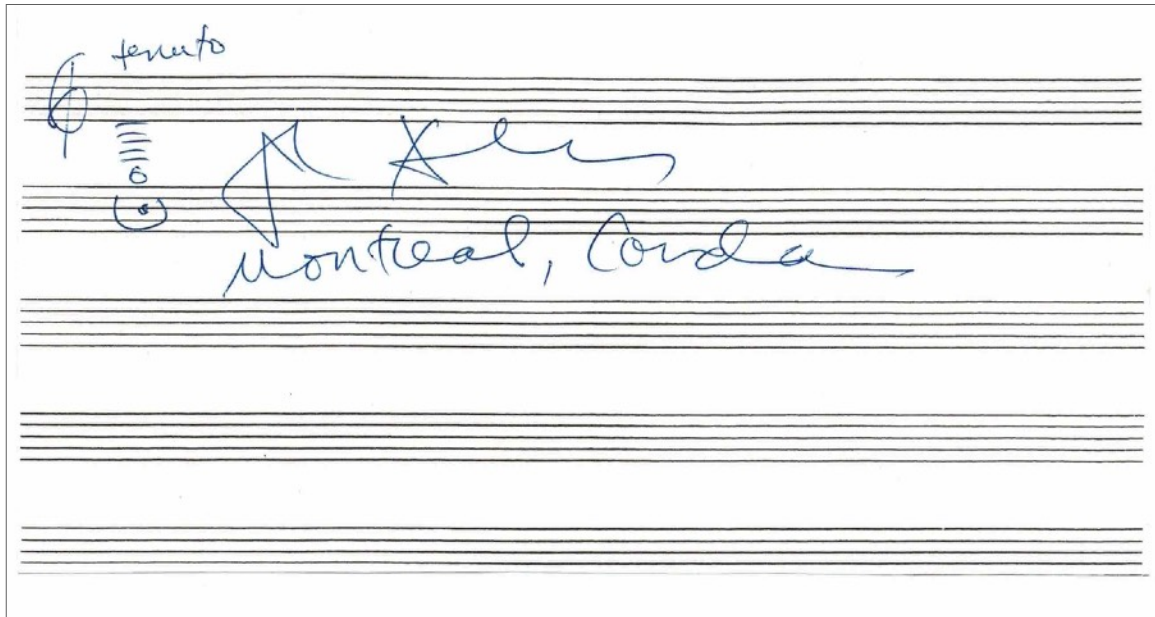
Autograph Scores

110. John Adams (Worcester MA, 1947 -)

Music minimalism

Autograph musical quotation signed by the American composer and conductor. Adams's music is developed from the minimalist tradition of Steve Reich and Philip Glass, but he tends to engage more readily in the immense orchestral textures and climaxes of late Romanticism in the vein of Wagner and Mahler. 1 p. on pentagrammed paper.

€ 100



111. Louis-Albert Bourgault-Ducoudray (Nantes, 1840 - Vernouillet, 1910) *French piano music*
Autograph music score entitled "Offrande Nuptiale en la mineur pour piano" by the French composer and conductor, dated "Paris 8 Mars 1903". It is part of the "Album nuziale di Lorenzo Parodi" (1903). Bourgault-Ducoudray 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. His 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. € 350

The image shows a handwritten autograph music score for the piece "Offrande nuptiale" by Louis-Albert Bourgault-Ducoudray. The score is written on aged, yellowed paper and consists of ten staves of music. The title "Offrande nuptiale." is written in a decorative, cursive hand at the top center. The tempo and mood markings are: "Moderato" (top left), "Poco affettuoso" (second staff), "Poco un poco" and "A tempo" (third staff), "Piu appassionato" (fourth staff), "Cresc." and "Crescendo" (fifth staff), "Pianissimo" (sixth staff), "Poco riturato" and "Tempo 1°" (seventh staff), "Sempre diminu." (eighth staff), and "c. marcato" (ninth staff). The score includes various musical notations such as notes, rests, and dynamic markings. At the bottom right, the composer's name "L. A. Bourgault-Ducoudray" and the date "Paris. 8 Mars 1903." are written in the same cursive hand. A small number "4" is visible in the top right corner of the page.

112. Alonso Cor De Las (Murcia, 1856 - Milan, 1933)

Unpublished song

Autograph music score signed, titled "Lied/pour chant et piano" and dated "Lugano, December 1920" by the Spanish composer, pupil of Anton Rubinstein. Cor De Las puts in music the poem "Mein Aug' ist schwarz", dedicated to his pupil Héria Bollain. 4 pp. in-4. Water spot to the fourth page. € 300

Andante con moto. "Mein Aug' ist schwarz..." Alonso Cor de Las.

Canto. *Andante con moto.*
mein Aug' ist schwarz und schwarz, mein Haar,
Heiß ist das Land, das mich ge-bar; Ich flich die
Nacht, flich den Ver-druss, und seh' nach Glück mich und Ge-nuss -
ruhiger.
mich suchst du? Sprich! o nein, nicht dich!

Piano forte. *mp*
poco cresc.
crescendo f
ten.
p dolciss.
dolce ruhiger pp dim. dolce

113. Max Erdmannsdorfer (Nuremberg, 1848 - Munich, 1905)

Autograph musical quotation signed, dated "Sondershausen 9. 7. 77". Erdmannsdorfer pens 8 bars of composition. 1 p. in-8 obl. **Included:** printed leaflet with program of a concert played on 6 January 1901 in Madrid. 4 pp. in-8. € 150



114. **Eduardo Félix Fabini** (Solís de Mataojo, 1882 - 1950)

Uruguayan Music - La Isla de los Ceibos

Manuscript score with autograph corrections entitled "La Isla de los Ceibos/Poema sinfonico" by the Uruguayan composer and musician. "Campo", Fabini's first symphonic poem, which was first performed in public at the Teatro Albéniz in Montevideo on 1922. The work immediately obtained widespread recognition for its musical values, being also staged in Buenos Aires - where he was performed in 1925 at the Teatro Colón by the Vienna Philharmonic - and later 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. "The Island of ceibos" was one of them. 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, and was allowed to move to New York City, where both "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. 37 pp.

€ 400

The image shows a page of handwritten musical notation for an orchestral work. At the top, the tempo is marked "Allegretto mosso". The score is arranged in two systems. The first system includes staves for Piccolo I and II, Flauto I and II, Oboi, Corno Inglese, Clarino I and II, Fagotti, Corni I and II, Trombe, Tromboni Contri, Trombone Basso, Tuba, and Timpani. The second system includes staves for Piano, Violini I and II, Viola, Celli, and E. Bassi. The Piano part features prominent glissando passages marked "gliss" with slanted lines and dynamic markings "p" and "f". The string parts (Violini, Viola, Celli, E. Bassi) are marked "divisi" in several places, indicating divided parts. The notation is in a major key with a 2/4 time signature.

115. Alexandre Luigini (Lyon, 1850 - Paris, 1906)

Litanie de Notre Dame

Partly-printed music score signed titled "Litanie de Notre Dame" by the French composer and conductor. 1 p. in-4 bound in green morocco leather (worn) with marmorized cover and gilded title. € 150

LITANIE DE NOTRE DAME

Nom *Alexandre Luigini*
Titre *Chef d'orch. au Conservatoire de Lyon*
Qualité du Compositeur *Officier de l'Académie*

Andantino

Soprano
Alto
Tenor
Basse

Organ
Harmonium

Re-gi-nae-men-ti-quae Re-gi-nae con-fer
Re-gi-nae-men-ti-quae Re-gi-nae con-fer

O-ra pro no-bis O-ra pro no-bis
O-ra pro no-bis O-ra pro no-bis
O-ra pro no-bis O-ra pro no-bis

A. Luigini

s.v.p. Don de cette Litanie à M^{rs} l'Abbé E. GRIVET pour son Recueil
s.v.p. Signature

116. Henri Martelli (Santa Fe, 1895 – Paris, 1980)

Harpsicord music

Autograph music score for two harpsichord titled “Concerto per clavicembalo e Orchestra” by the Argentinian-born French composer, dedicated to the harpsichordist Corradina Mola (1896 - 1948). Martelli studied law at the Sorbonne, while simultaneously taking courses in fugue and composition with Widor at the Paris Conservatory. Between 1940 and 1944, he was head of orchestral and chamber music programmes of the Radio France. He was secretary of the Société Nationale de Musique (1945–67) and director of programmes 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. € 1300



117. Émile Paladilhe (Montpellier, 1844 - Paris, 1926)

Autograph musical quotation signed by the French late Romantic composer, dated "4 Avril 78". Paladilhe was the youngest winner of the Prix de Rome, three years after Bizet, in 1860. He married the daughter of the librettist Ernest Legouvé. He formed a friendship with the elderly Charles Gounod. Paladilhe pens 4 bars of an Andante. 1 p. in-8.

€ 150



118. Felipe Pedrell (Tortosa, 1841 - Barcelona, 1922)

Le Comte d'Arnaud

Autograph music score titled "Fragment du Festival Lyrique (inédit) Le Comte d'Arnaud/Poème de P. Maragall" for voice and piano, dated "Barcelona 24 Avril 1911" by the Catalan composer. 1 p. in-4. bound in green morocco leather (worn) with marmorized cover and gilded title. € 350

Fragment du Festival Lyrique (inédit) Le Comte d'Arnaud
poème de P. Maragall, musique de F. Pedrell

Largamente VII

Comte d'Arnaud

A To-ta la nit he cri-da-ba i en-ca-ra m'ha obert els ulls. No l'he
Tou-te la nit je l'ai ap-pe-lé et-le gar-de ses yeux clos!

a-bris a rat-da-le-ria que l'ang-br-às des yeux ou-vert co-re!
Nou-ve pas A-la-la-i-se, n'ou-ve pas A-la-la-i-se, n'ou-ve pas A-la-la-i-se, n'ou-ve pas A-la-la-i-se,

Et m'as-tu de la-re al cel que m'as-tu de la-re al cel
L'è-dat de jout n'est pas jout: ou-ve ses yeux ou-vert et

ai tot per mi que qui va al cel de mes pas pas
jout fait moi sont sem-bla-bles: je vaig d'ait de vent pas pas

Lentamente con espress. f. rubato.
tu des-tes-tas les pau-piè-res que el cel s'han-ra'en-fas-quit
Turou-vei-tes tes pau-piè-res que el cel s'han-ra'en-fas-quit

F. Pedrell
Barcelona 24 Avril 1911

119. Carl Alexander Raida (Paris, 1852 - Berlin, 1923)

Excelsior - Ballet full score

Autograph music of the orchestral score of the ballet "Excelsior" by the German composer. 276 pp. in-4. bound in brown morocco leather (worn) with marmorized cover and gilded title. € 1000

Marche des grandioses Overture

Basses

Tympani

Flutes 1^o 2^o

Oboes

Clarinet in C

Bassoons

Horns 1^o 2^o 3^o

Trombones 1^o 2^o

Violini 1^o 2^o

Viola

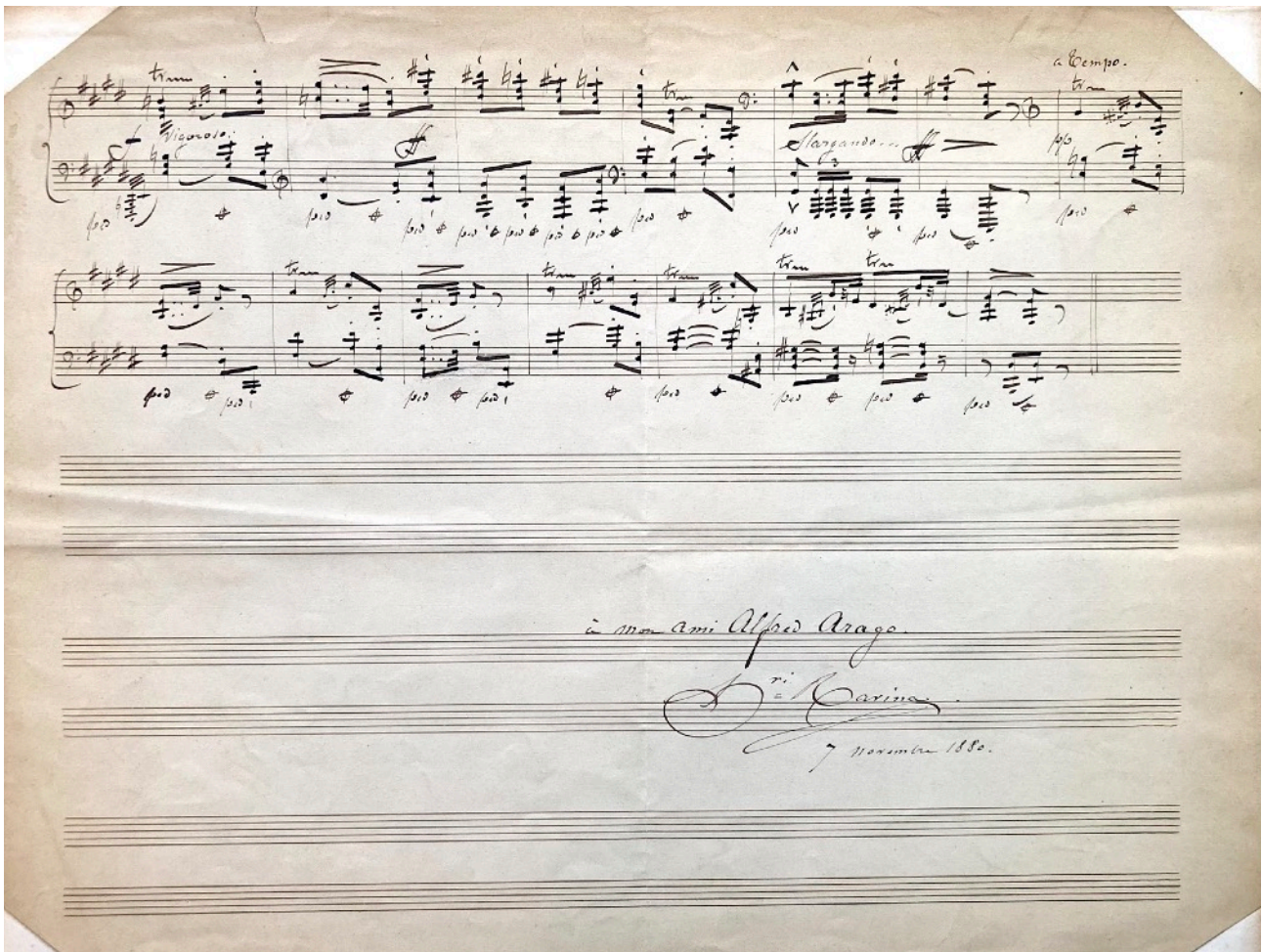
Celli 1^o 2^o

Bassi

120. Jean-Henri Ravina (Bordeaux, 1818 - Paris, 1862)

Air de ballet for piano

Autograph music score for piano entitled "Air de ballet, dated "7 Novembre 1880" by the French virtuoso pianist and composer, dedicated to the painter Alfred Arago (1816-1892). 2 pp. in-4 obl. bound in green morocco leather (worn) with marmorized cover and gilded title. € 180

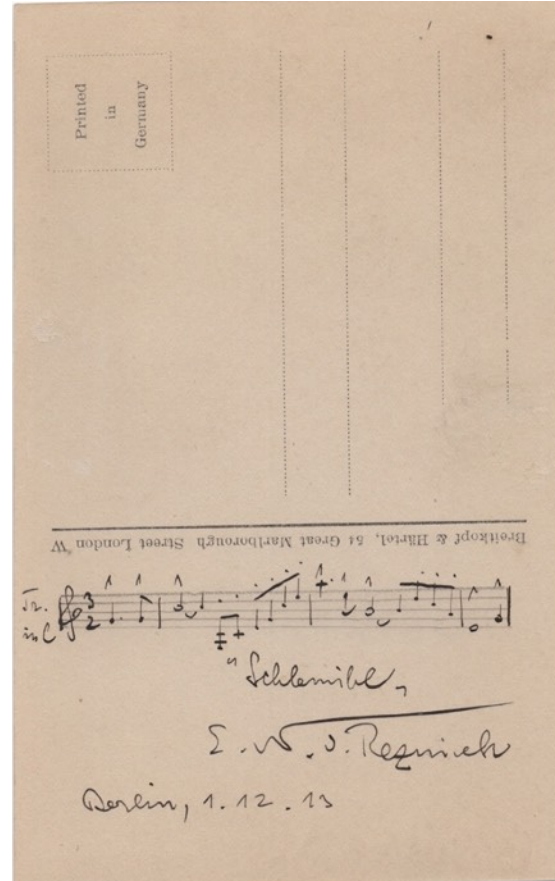


121. Emil von Řezníček (Vienna, 1860 - Berlin, 1945)

Austrian composer

Autograph musical quotation signed, dated "Berlin 1.12.13" by the Austrian composer of Romanian-Czech ancestry. On illustrated postcard depicting the composer.

€ 120



122. **Philipp Scharwenka** (Szamotuly, 1847 - Bad Nauheim 1917)

Polish-German composer

Autograph musical quotation and dedication signed, dated "5/III 14" by the Polish-German composer and teacher, older brother of Xaver Scharwenka. He pens five bars of an *allegro energico* for violin. 1 p. in-4. **Including:** photographic portrait of the composer applied above the musical quotation. € 250

500

Philipp Scharwenka.

-1847
1917
tedesco

Violino *All.^o energico*



Fur freundlichen Erinnerung

Philipp Scharwenka

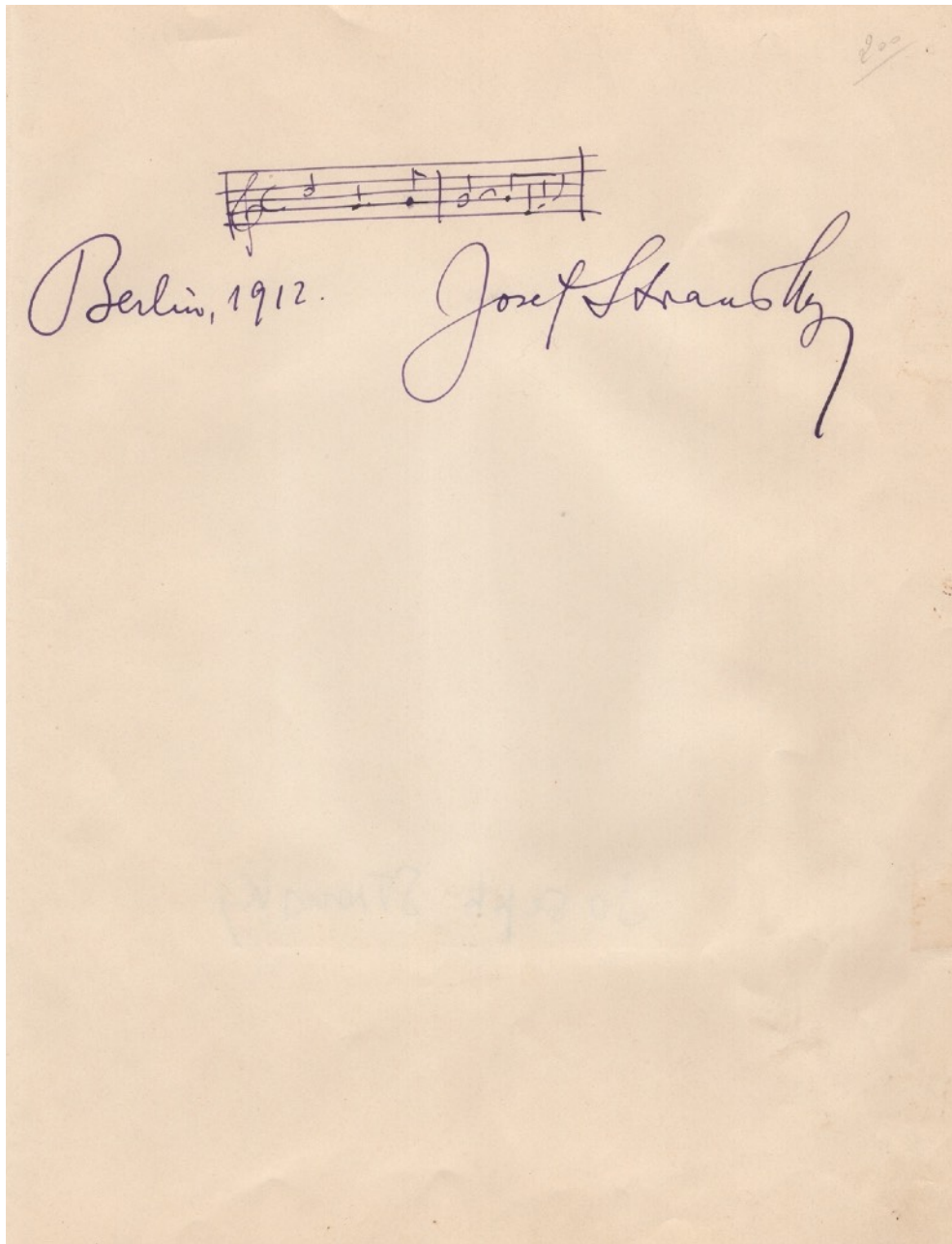
5/III 14

123. Josef Stránský (Humpolec, 1872 - New Yor, 1936)

Czech conductor

Autograph musical quotation signed, dated "Berlin, 1912" by the Czech conductor, composer and art collector who moved to the United States and conducted the New York Philharmonic from 1911 to 1923. Stránský pens two bars of a composition. 1 p. in-4.

€ 150



124. Ambroise Thomas (Metz, 1811 - Paris, 1896)

Agnus Dei

Partly-printed page with autograph signed score titled "Agnus Dei" by the French composer and pianist. 2 pp. in-4 bound in green morocco leather (worn) with marmorized cover and gilded title. € 240

LITANIES DE NOTRE DAME

Agnus Dei

Sopr.
Alto
Tenor
Bass
Piano

Andante sostenuto.

A-gnus De-i A-gnus De-i A-gnus De-i A-gnus De-i A-gnus De-i

Andante sostenuto.

be-ni qui tolles qui tolles pec-ca-ta mun-di
be-ni qui tolles qui tolles pec-ca-ta mun-di
be-ni qui tolles qui tolles pec-ca-ta mun-di

E. SERRET pour 100 francs

Ambroise Thomas
Decembre 1887.

125. Felix Weingartner (Zadar, 1863 - Winterthur 1942)

Austrian conductor

Autograph musical quotation and dedication signed, dated "Wien Berlin, 24.11.13" by the Austrian conductor, composer and pianist. Weingartner pens eight bars from a composition. 1 p. in-4. Another signature of his on the verso.

€ 180



126. Rudolf Wurm (Wien 1842 - Nice 1907)

Autograph orchestral score with parts titled "Duftet die Lindenblüth/Gedicht von Klaus Groth/
Gemischter Chor mit Streichorchesterbegleitung" (1889) by the German composer. 6 pp. in-4 bound in
red morocco leather (worn) with marmorized cover and gilded title. € 300

The image shows a page of handwritten musical notation for an orchestral score. The top system features a vocal line with the lyrics: "Lindenblüth' duftet mir ins Gemüth bis mir die Thräne glüht". Below this are five staves of orchestral accompaniment, with the word "cresc" written above the first four staves. The bottom system begins with the tempo marking "Molto ritardo" and the lyrics "ach es war ein
mal in
dem
Jahre
1818
in
dem
Jahre". The score concludes with a large diagonal signature "Rudolf Wurm" written across the bottom right staves.

127. Sergei Vladimirovich Yufarov (Odessa 1865 - 1927)

Ukrainian composer

Autograph music score for voice and organ titled "Prière à la Vierge/paroles de l'abbé Perreyve".
Ukrainian composer and pianist. He studied with Alexander Glazunov and Nikolai Klenovsky in Saint Petersburg, with Nikolai Hubert and Herman Laroche in Moscow. 2 pp. in-4.

€ 300

" Prière à la Vierge " Paroles de l'abbé Perreyve

S. Yufarov

Tempo moderato (♩ = 58)

Vce

*Regarder d'un air
et d'aimer*

*l'anneau
d'organe*

*Vierge Sainte au mi-
lieu de nos jours glo-rieux, n'ou-ble-
es pas les tri-tes-tes de la Ter-
re. Je-vez un re-
gard re-tour-ner
sur ceux qui ont dans la confiance
qui luttent contre les vil-li-cul-tes
et qui ne ces-sent de s'effor-cer
à vous en-tre-tenir et à vous
adorer*

allan-gare

Tempo I.

*A-yez pi-tié de ceux qui s'ai-ment et qui
ont e-té sé-pa-rés. A-yez pi-tié*