

Naples le 17 gbre 1836

J'ai transcrit ici, mon cher ami une lettre de M^r G^r datée
25 octbre que j'ai vu de recevoir en même temps que celle de Tromp
que vous m'avez envoyée. Vous verrez d'après la lettre la forme que l'affaire
est bien plus avancée que nous ne le pensions, la consultation est
de consulter M^{rs} Romagnoli et Scarpagnini, j'ai écrit à M^r G^r de
manière très pressante pour l'engager à présenter de suite la demande
nullité, et il a agité en conséquence. Je lui ai écrit depuis d'après
consultation de Milan, mais ma lettre sera apparemment arrivée
tard, et il est probable qu'aujourd'hui la demande a été notifiée
pendant d'après ce que dit Trompennas (et il faut observer que sa lettre
est bien plus récente puisqu'elle porte la date du 30 gbre) la plaidoirie
n'est pas commencée, et ne peut d'ailleurs commencer qu'après la
venue en conséquence la consultation de M^{rs} Romagnoli arrivera
à temps pour éclairer nos avocats sur la manière de pour
suivre; pourvu que notre avocat se presse un peu, je vous charge
de ce soin, mon cher Parola, et aussitôt que la mémoire sera rédigée
voyez la à Trompennas qui en fera part à tous nos avocats.
Je suis bien convaincu que ce M^r Juge se soit forcé de nous
dans cette affaire, c'est un brouillon qui ne fera que mettre des
affaires dans les roues pour se faire payer double après selon son
habitude — Mais j'ai fait écrire par Maria une lettre de bon cœur
à Trompennas, il pourra la montrer à M^r M. Elle déclare qu'elle
aura point un sou à M^r Juge parce que les sacrifices qu'elle fait
sont déjà assez grands —
Vous avez vu que Trompennas dit que M^r M. est sur la prave, et qu'il
sa position n'influe sur la conduite dans l'affaire — moi je lui ai
dit que la marche de l'affaire ne peut plus être interrompue par
l'absence de M^r M. quitte par là, ou qu'il se taise, la question d'intérêt
n'en sera pas moins jugée, il n'est plus en son pouvoir d'y mettre
opposition, car en supposant même qu'il ne voulait pas y aller ses
naturalisation, nous pourrions lui en faire grâce, car la qualité d'étranger

l'autographe

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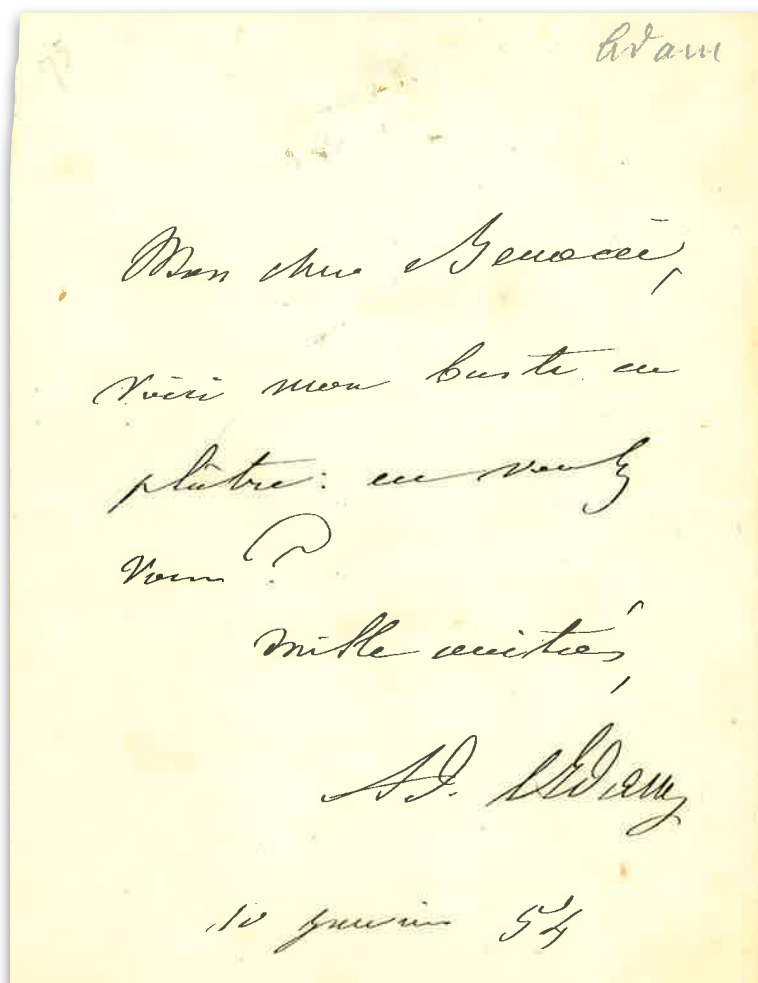
Domestic orders are customarily shipped via La Poste. Foreign orders are shipped via Federal Express on request.

1. Adolphe-Charles Adam (Parigi, 1803 - ibid., 1856)

To the publisher Benacci-Peschier

Signed autograph letter, dated 10 January 1854, from the French composer of **Giselle** (1841), addressed to his music publisher Benacci-Peschier. "My dear Benacci, here is my plaster bust: would you like it?". 1 p. in-8, on letterhead. The Benacci-Peschier publishing house published several important scores by Adam, in particular the operas and ballets he composed between 1852 and 1854.

€150

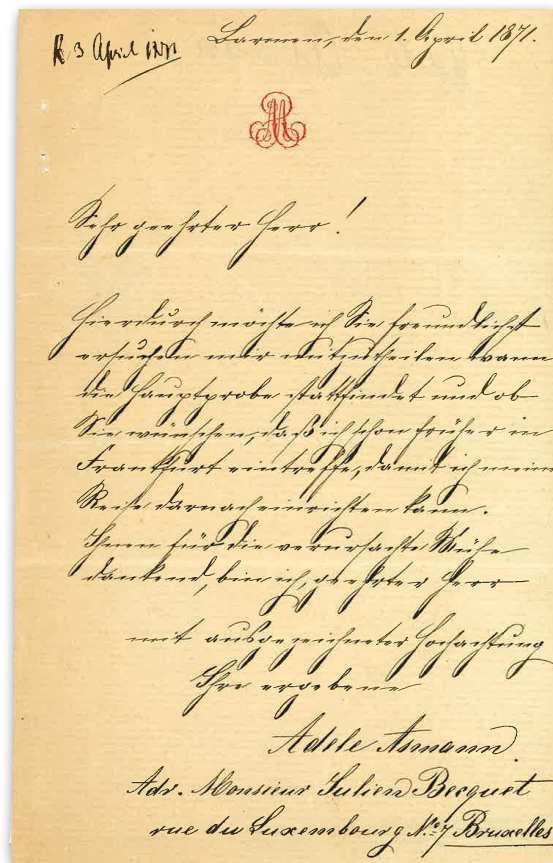


2. Adele Assmann (Elberfeld, 1840 - Berlin, 1895)

Johannes Brahms

Very rare autograph letter signed, dated "Bremen, den 1 April 1871" by the German alto singer. Assmann addresses a gentleman, asking when the main rehearsal in Frankfurt is taking place, so that she can arrange her journey accordingly. She trained with Julius Stockhausen and began her career in Barmen and Berlin. She first performed some of Brahms' vocal works accompanied by Clara Schumann, and was heard by Verdi singing in the *Requiem* during the composer's visit to Cologne. She is famous for having been one of the Brahms's favorite soloists for his *Rhapsody for Contralto, Male Chorus, and Orchestra*, Op. 53, which they took on tour together with great success. They collaborated on several occasions, including major concerts in Wroclaw, Leipzig, and Vienna, where Assmann also performed Lieder, often accompanied on the piano by Brahms himself. A relationship of deep trust and mutual professional respect developed between Brahms and Assmann, which enabled them to take on major performances together. 1 p. In-8. With personal letterhead.

€180



3. Wilhelm Backhaus (Leipzig 1884 - Villach 1960)

A photo from the early years

A very beautiful photographic portrait on card (1905) bearing the famous German pianist's autograph signature.

€200

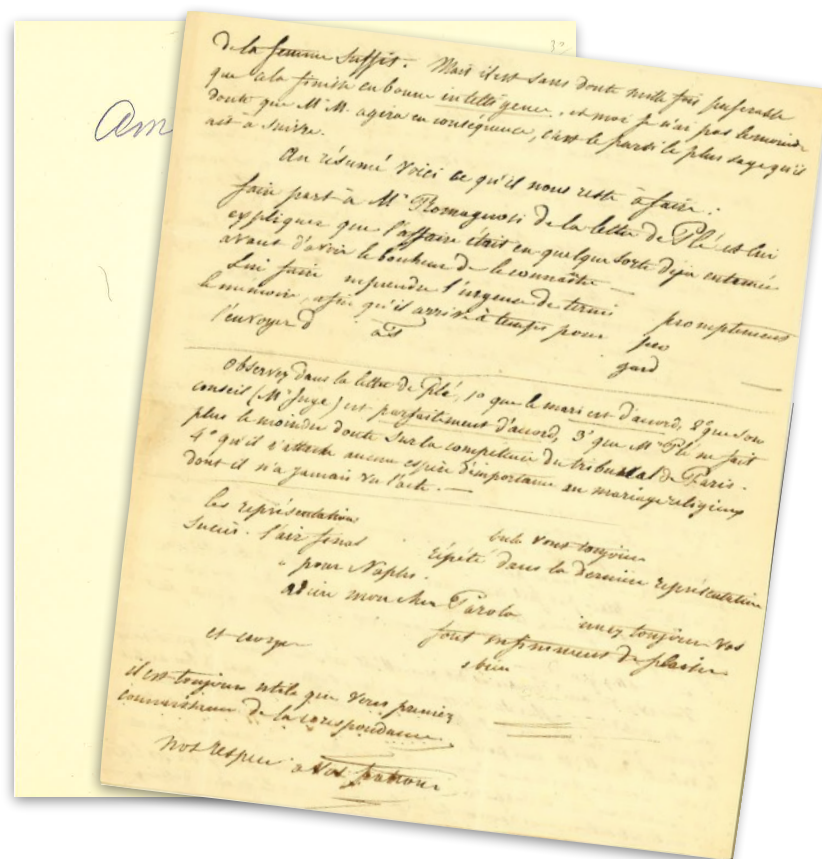


4. Mattia Battistini (Rome, 1856 - Collebacaro, 1928)

Amore, fede e speranza

"Love, believe, hope" three imperative words based on the theological virtues written by the famous Baritone in Berlin in 1912 on an album page. In blue pencil, in-8.

€50

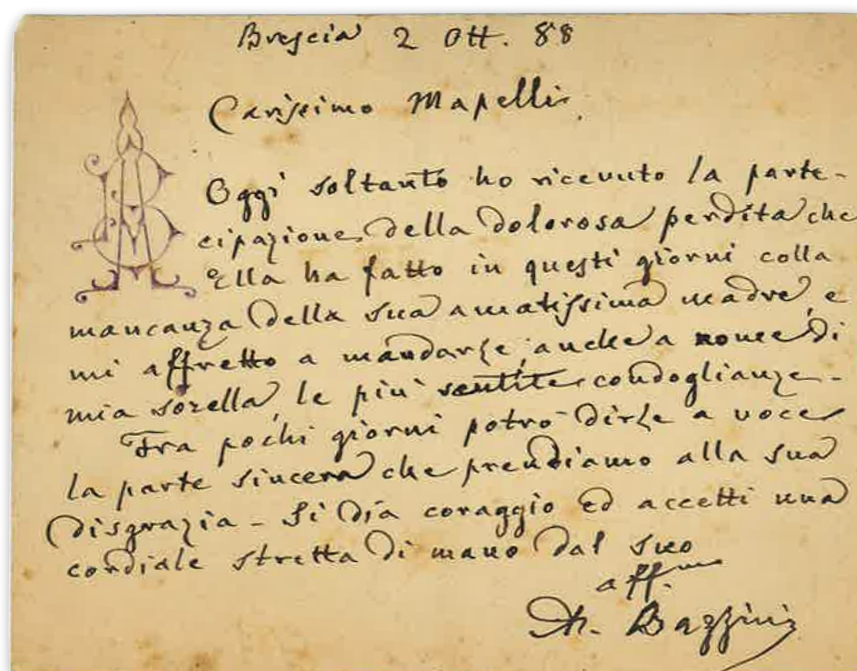


5. Antonio Bazzini (Brescia, 1818 - Milan, 1897)

Puccini

Signed autograph letter on card, dated Brescia, 2 October 1888, from the director of the Milan Conservatoire. A renowned violinist and composer whose pupils included Giacomo Puccini, Bazzini addresses here his colleague and friend Luigi Mapelli (1855–1913), a composer and lecturer at the Milan Conservatoire. 'It was only today that I learnt of the painful loss you have suffered in recent days with the passing of your beloved mother...' 1 p., in-8, with seal.

€120



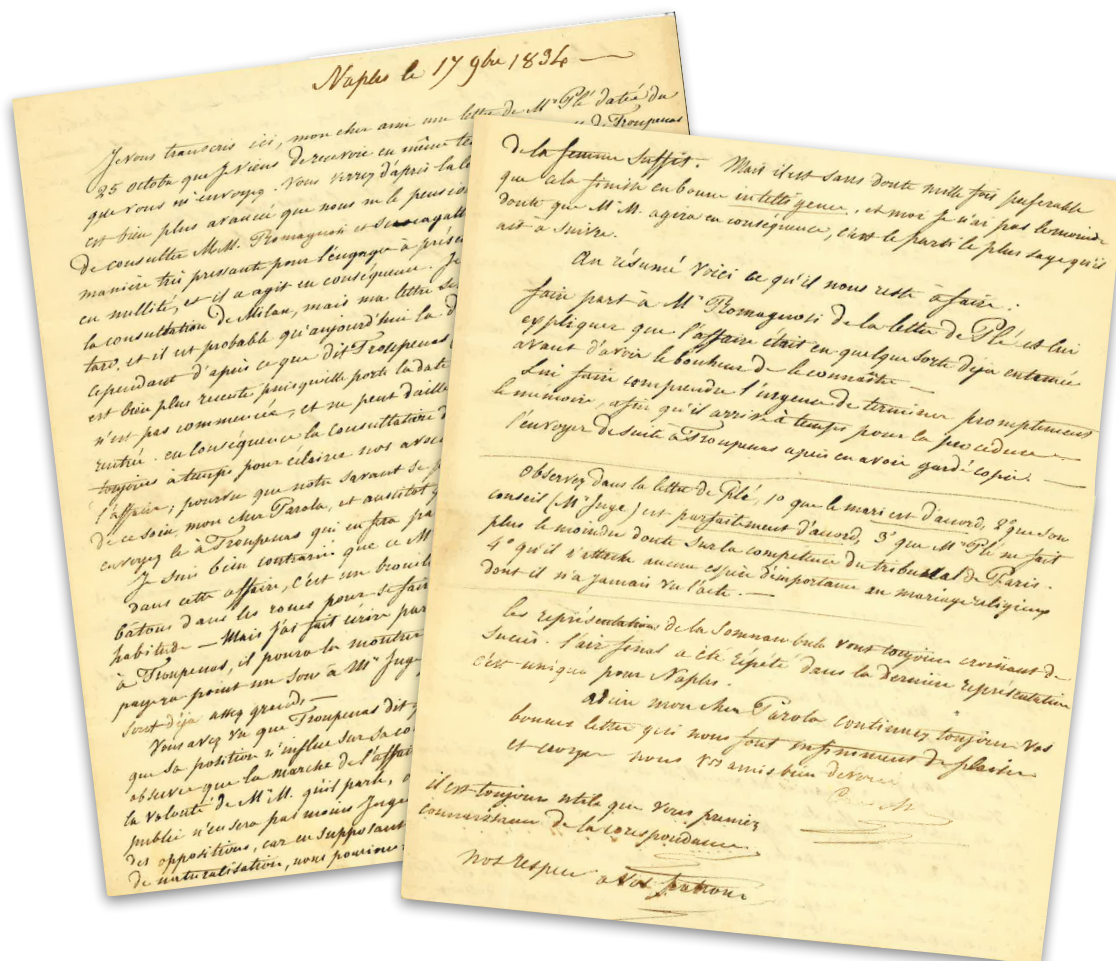
6. Charles de Bériot (Leuven, 1802 - Brussels, 1870) - **Maria Malibran** (Paris, 1808 - Manchester, 1836)

An extraordinary and lengthy letter written jointly (mainly by Bériot and signed by both "C. M.") on the subject of the Maria's divorce and their planned marriage, address to them lawyer Gaetano Parola, a very eminent figure of Milan's public life. The information contained in this unpublished letter shed new light on the events of the famous couple. The transcription from the letter of Antonio Silvani taking up the third page reveals the most intimate and technical details of the famous marriage annulment between Maria Malibran and Eugène Malibran. It confirms that their strategy relied on complex international bureaucratic loophole. The text begins by acknowledging receipt of a legal consultation and mentions Malibran's power of attorney: "Je voulais 1° m'en entendre avec le mari, qui est d'accord sur le plan adopté" ("I first wanted to reach an agreement with the husband, who agrees with the adopted plan"). This demonstrates that Eugène Malibran was literally bribed or financially persuaded not to oppose the case. It explains how proof was obtained that the husband had formally requested and obtained, in the past, from the competent authorities, the enjoyment of civil rights in France. This formality was considered essential to justify and extend the jurisdiction of the Paris Tribunal ("la compétence du tribunal de Paris"), a point which the couple's lawyers feared could be challenge. The text analyzes the nature of their original bond: "Dans la demande en séparation de biens, il n'a jamais été question du mariage proprement dit..." ("In the application for separation of property, no reference was ever made to marriage properly speaking..."). The lawyer insists on the form and the fact that there is no trace of a valid religious marriage, forcefully dismissing the issue.

This story will open a public debate on divorce between America, England, and Belgium: the second half of the article addresses a crux of private international law of the time. The lawyer responds to Silvani's doubts about the divorce obtained in America: "...je n'ai pas de notice positive sur la question du Divorce en Amérique, j'ai toujours entendu dire par des Américains que le Divorce y était permis comme en Angleterre" ("I have no certain knowledge about divorce in America; I've always heard Americans say that divorce is permitted there, just as in England"). Immediately afterward, the application of these dynamics was hypothesized in Belgium (Charles de Bériot's homeland).

The letter also concerns the "Troupenas affair" and its consequences on Malibran, who was the author of numerous musical pieces published by the renowned publisher. In those very months, Troupenas was interrupting its activity amidst a thousand complicated vicissitudes. Finally, the letter gives a vivid account of the success of the great singer in Naples in those days.

€1400

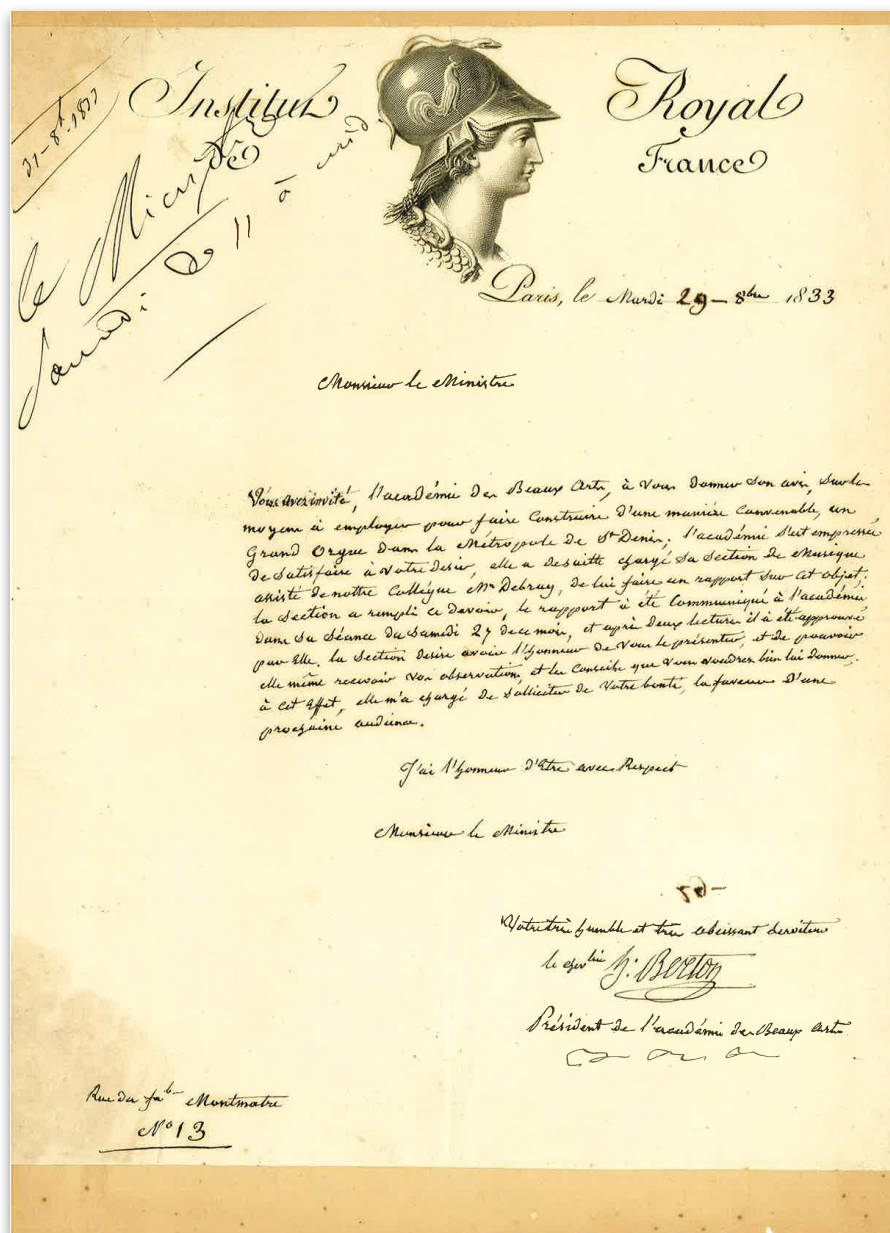


7. Henri-Montan Berton (Paris, 1767 - *ibid.*, 1844)

Académie des Beaux Arts

Autograph letter signed "H. Berton" and dated "Paris, Monday, October 29, 1833." Elected a full member of the Académie des Beaux Arts in 1815, Berton presided over the Academy's sessions during 1833, addressing this specific official communication to the Minister of Commerce and Public Works (then in charge of the Fine Arts). The letter is important and concerns the construction project of the great organ of the basilica of Saint Denis in Paris: "Monsieur le Ministre, Vous aviez invité l'Académie des Beaux Arts à Vous donner son avis sur les moyens à employer pour faire Contenir d'une manière Convenable, un Grand Orgue dans la Métropole de S.t Denis; l'Académie s'est empressée de satisfaire à votre désir, elle a d'abord Chargé sa Section de Musique, assistée de notre Collegue M. Debret, de lui faire un rapport sur cet object". 1 p. in-4.

€350

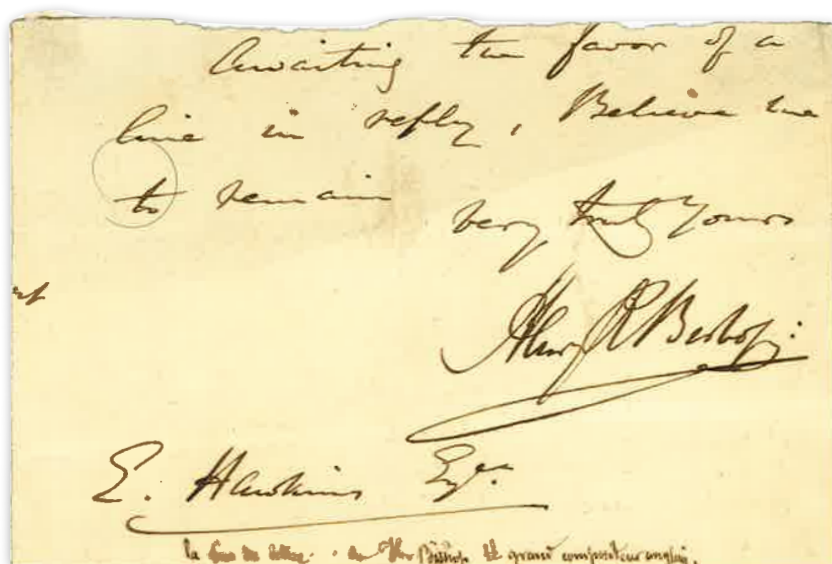


8. Henry Bishop (London, 1786 - London, 1855)

To Edward Fitzwilliam

Autograph signed letter, undated. It is a signed extract from the final part of one of the letters addressed by Bishop to the famous singer and friend Edward Fitzwilliam, a well-known actor and singer who often performed pieces by the English composer 1 p. In-8

€60



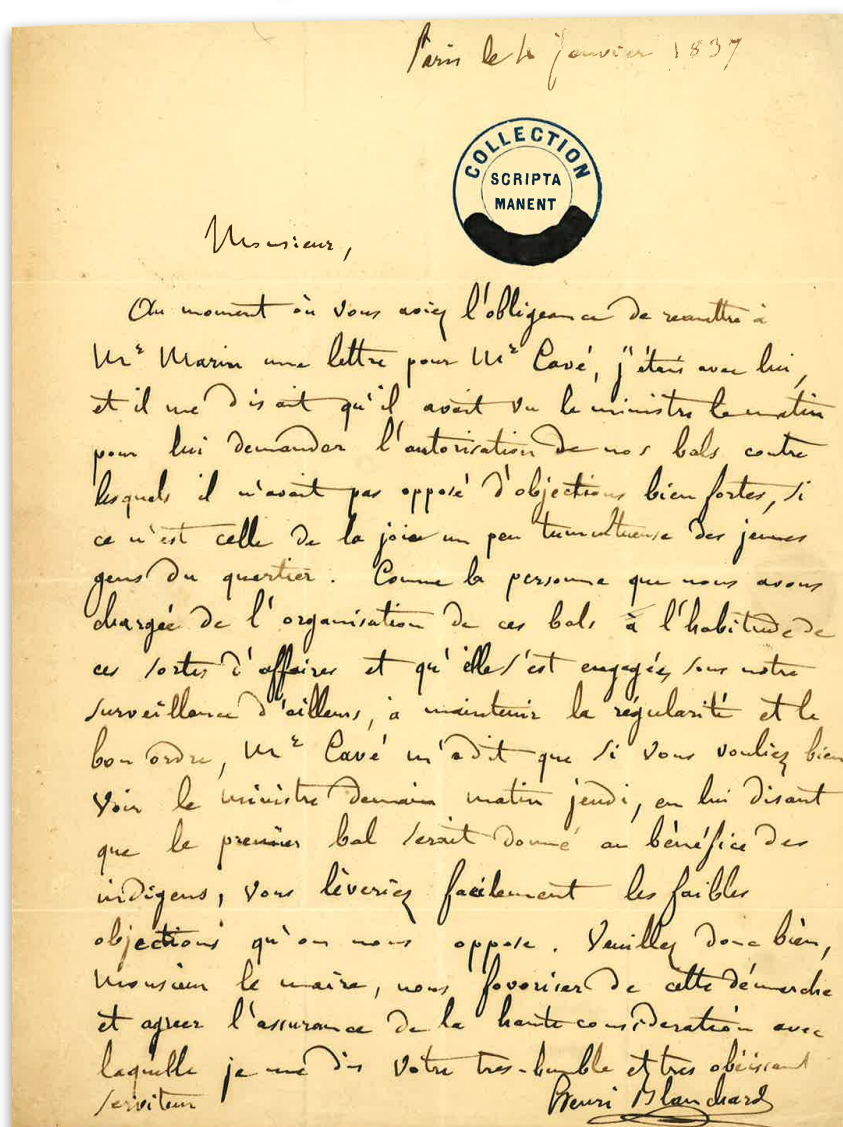
9. Henri-Louis Blanchard (Bordeaux, 1778 - Paris, 1858)

Masked balls and town festivals in Paris

Signed autograph letter, dated Paris, 4 January 1837, addressed to Jean-Charles Demonts concerning the organisation of a number of ball evenings. Blanchard's office was responsible for civil administration, the supervision of theatres, and funding for the organisation of major public events, including masked balls and town festivals. "If you would be so kind as to meet with the minister tomorrow morning, Thursday, and tell him that the first ball will be organised for the benefit of the poor, you will easily be able to dispel the feeble objections that are being raised against us..."

A renowned violinist, composer, librettist and music critic, Blanchard was a regular contributor to the **Revue et gazette musicale de Paris**. From 1830 until his death, he was director of the Théâtre de Molière in Paris. In 1838, he sold part of his extensive personal library. 1 p. in-8, on a bifolio. Ownership stamp. Handwritten address on the fourth sheet.

€80



10. Armando Borgia (Florence, 1898 - Codogno, 1945)

"Dino" Borgia in New York

A photographic postcard bearing a undated signed autograph dedication from the renowned Italian baritone, dated 1940. Active in New York, Buenos Aires and Rome, Borgia died while travelling by car to Parma, killed in an air raid, on his way to sing in the production of **La Bohème** that marked Renata Tebaldi's debut in the role of *Mimi*.

€80

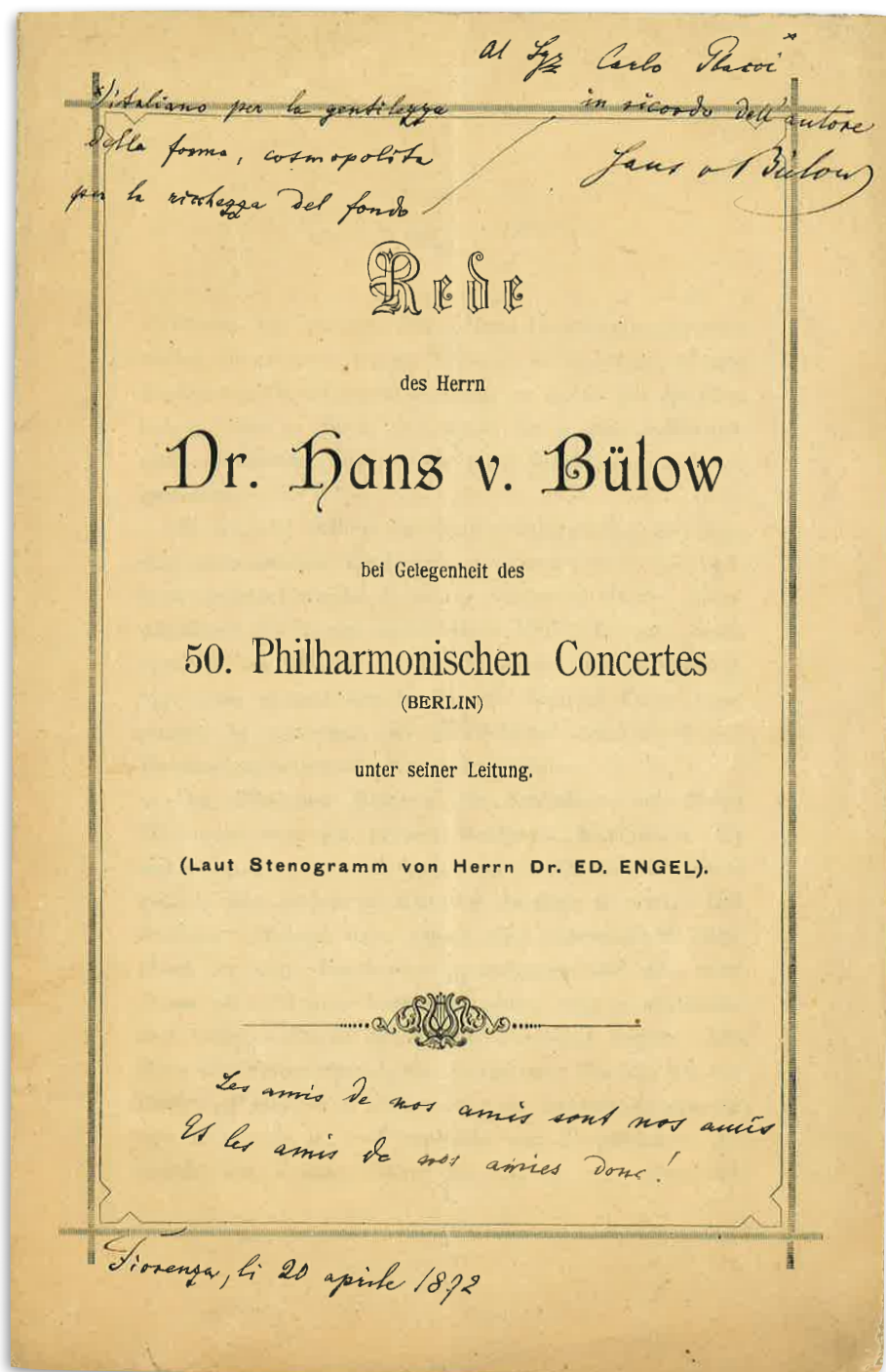


11. Hans von Bülow (Dresden, 1830 - Cairo, 1894)

Hans von Bülow and Carlo Placci

Beautiful signed autograph dedication, dated Florence, 20 April 1872, by the great conductor, pianist and composer, written on the cover of a printed publication entitled *Rede des Herrn Dr. Hans v. Bülow bei Gelegenheit des 50. Philharmonischen Concertes* (Berlin) unter seiner Leitung. "To Mr Carlo Placci, in memory of the author...Italian in the courtesy of its form, cosmopolitan in the richness of its substance...". The writer and critic Carlo Placci (London 1861–Florence 1941) was an excellent amateur pianist. The friendship between Placci and the maestro began during von Bülow's stay in Florence. 7 pp., in-8.

€300

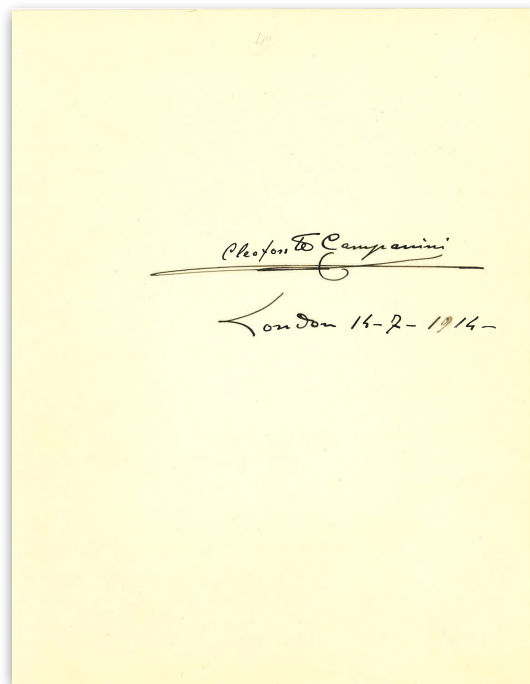


12. Cleofonte Campanini (Parma, 1860 - Chicago, 1919)

Covent Garden

A beautiful, large autograph signature on an album page, signed and dated "London, 14 July 1914" by the great Italian conductor. 1 p. in-4.

€60

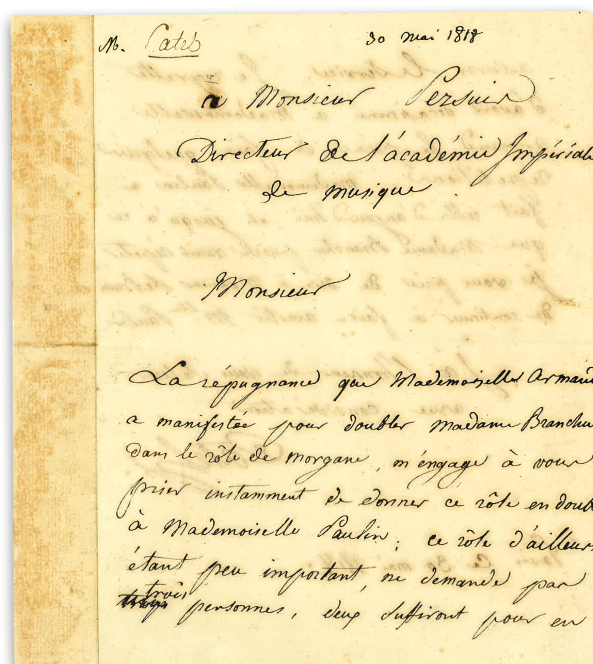


13. Charles-Simon Catel (L'Aigle, 1773 - Paris, 1830)

Académie Royale de Musique

Beautiful autograph letter signed to Louis-Luc Loison de Persuis "Directeur de l'Académie Impériale de Musique" dated 30 May 1818 and relating to the staging of his opera "Zirphile et Fleur de Myrte ou Cent ans en un jour". This opera-féerie en deux acts debuted on 29 June 1818 at the Académie Royale de Musique (the Opéra de Paris). "Monsieur, The repugnance that Mademoiselle Armand manifested for doubler Madame Branchu in the role of Morgane, engage me in your first instamment of donner this role in doubler to Mademoiselle Paulin; this role of ailleurs is very important, I don't require three persons, two sufficient for it [...]". 2 pp., in-4.

€220

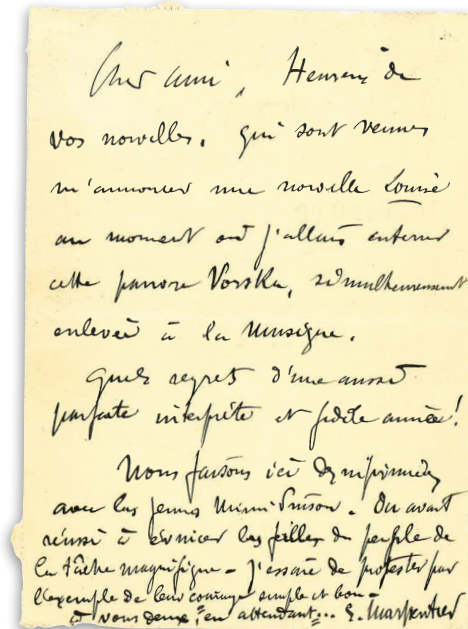


14 Gustave Charpentier (Dieuze, 1860 - Paris, 1956)

Naturalism in music

Photographic postcard bearing the famous French composer's autograph signature and date (12 February 1936). Charpentier is best known for composing the opera *Louise* in 1900, for which he also wrote the libretto. An excellent example of musical 'naturalism', this opera paints a broad picture of late nineteenth-century Paris, exploring generational conflict and social tensions.

€180

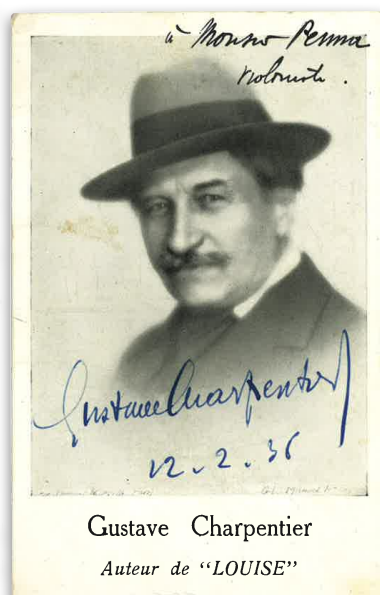


15. Gustave Charpentier (Dieuze, 1860 - Paris, 1956)

Suzanne Vorska

Beautiful autograph letter signed, dated 7.7.1915 (postmark date), to his friend, the singer Jacques Isnardon: "I'm delighted to hear from you; your letter brought news of a new friend just as I was about to lay to rest poor Vostka, so cruelly taken from the world of music. What a loss—a friend who was a perfect performer and a loyal companion. Here, we are being unfaithful to the young "Mimi Pinson". We had managed to involve the girls from the working class in this magnificent endeavour. I am trying to pay tribute to them by highlighting their simple and noble courage. To you both, "waiting for"...". A letter written in memory of the young soprano Suzanne Vorska, a manifesto of his aesthetic and social vision.

€280

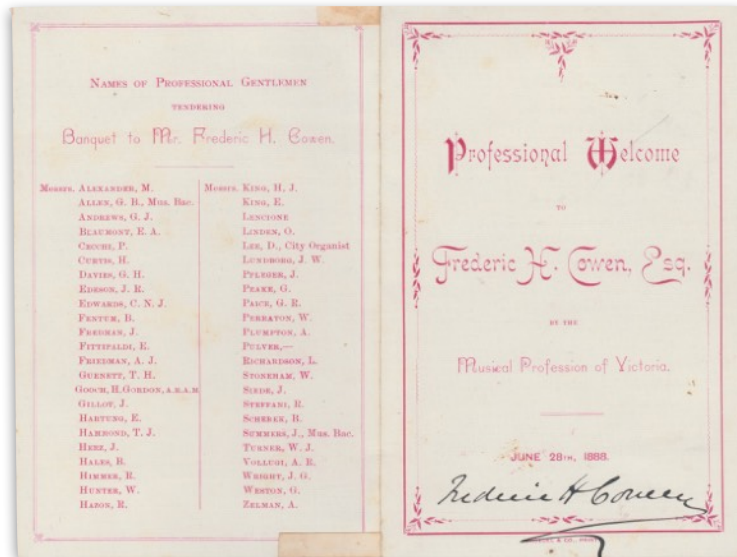


16. Frederic Hymen Cowen (Kingston, 1852 - London, 1935)

Australia

Autograph signature of the famous British composer, pianist and conductor, inscribed on a printed menu. "A musical welcome to Mr Frederic H. Cowen from the music professionals of Victoria, Australia. 28 June 1888." Cowen became principal conductor of the Philharmonic Society of London in 1888, immediately after his Australian tour.

€80



17. Isay Alexandrovic Dobrovejn (Nizhny Novgorod, 1891 - Oslo, 1953)

New York Philharmonic

Autograph dedication signed on a photographic postcard depicting the famous Russian Norwegian pianist, composer and conductor. As a pianist he played for Lenin in Moscow, as a conductor, from 1931 onwards, Issay Dobrowen (his name in western country) travelled to America and was soon appointed to conduct of the New York Philharmonic-Symphony Orchestra and principal conductor of the San Francisco Symphony Orchestra. In 1937, he was invited to become conductor of the Palestine Symphony Orchestra, founded by the violinist Bronislaw Huberman.

€120

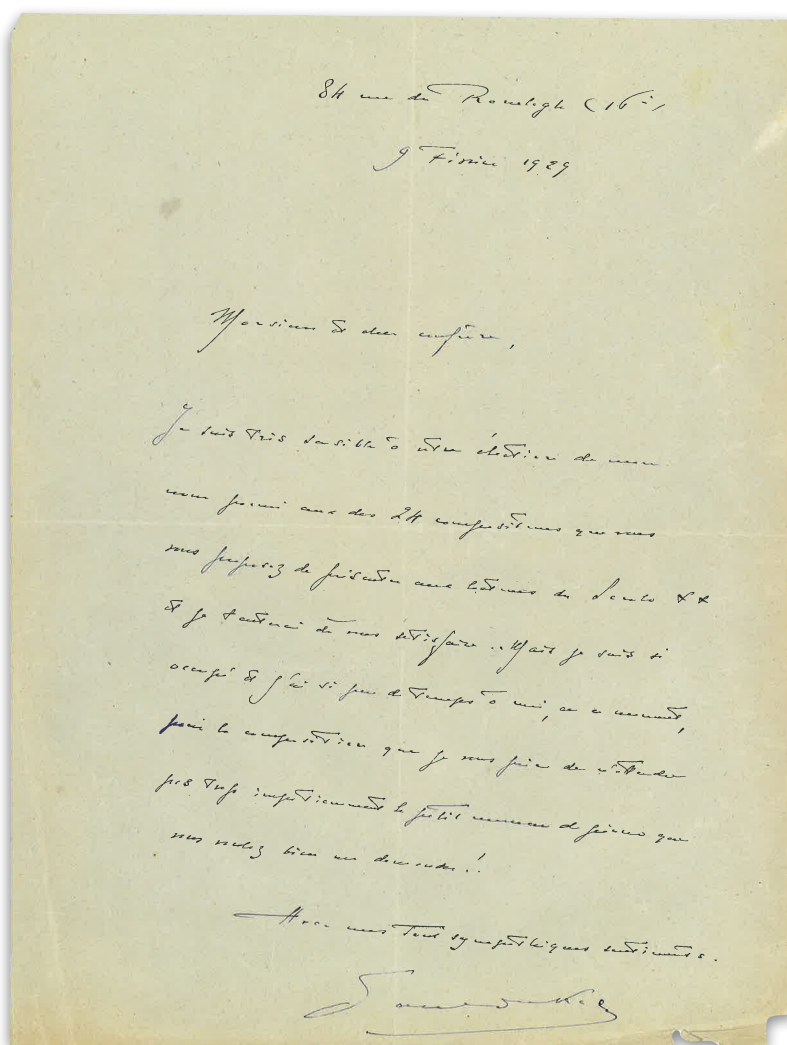


18. Paul Dukas (Paris, 1865 – *ibid.*, 1935)

To Alberto Savinio

Autograph letter signed, dated "Paris, 9 février 1929" by French composer and critic, teacher whose uncompromising perfectionism led him to destroy much of his own music. Though he is best known for the dazzling orchestral scherzo *The Sorcerer's Apprentice*, Dukas also produced a small body of highly refined works – including *Ariane et Barbe-bleue* and *La Péri* – that made him one of the most respected musicians of his generation. Apparently to Alberto Savinio (Atene, 1891 - Roma, 1952), the Italian avant-garde composer, painter and writer. At the time, Savinio was the music critic of the "Secolo XX", a periodical published by Treves. The letter reads, in translation: "Dear Sir and colleague, I am very touched by your intention to include me among the 24 composers you plan to introduce to the readers of "Secolo XX", and I shall do my best to oblige you... But I am so busy and have so little time to myself at the moment for composing that I would ask you not to wait too impatiently for the little piano piece you have kindly requested of me! With my warmest regards." 1 p., in-4. Small losses at the bottom right corner and a small tear on the right side. Neither affects the text.

€500



19. Caroline Duveau (Karoly) (Paris, 1840 - ibid., 1890)

Aliénor by Pierre-Michel-François Chevalier

Four autograph letters signed 'Karoly' addressed to Hilarion Ballande, author of texts and treatises on theatrical delivery, including *La Parole*. He did not write *Aliénor*, but he adapted it for the stage and directed it for his Sunday matinees. Of these four letters, the most significant concerns the staging of *Aliénor* by Pierre-Michel-François Chevalier (1812–1863) as part of the Matinées Ballande in Paris.

€100

Musées 24 janvier 1879.

Mon cher Monsieur Ballande,

J'ai une bonne nouvelle à vous annoncer. Vous êtes libre de jouer *Jeune fille* d'Adolphe sans de moi. Je suis prêt à me battre, et je fais comme ça à tout mes ennemis, et ennemis j'aime à croire que vous êtes tout à fait satisfait contre moi, et que lorsque vous vous recevrez, vous demandez une bonne poignée de main à votre soldat Karoly qui ne déserte plus.

Karoly.

Samedi 7. Août 1879

Mon cher Monsieur Ballande

J'accepte le rôle de *Charles*. Je le copie, dans ce moment, dans quelques jours, le volume sera disponible.

Bien à vous.

Karoly.

Le 12 Août 1879.

Mon cher Monsieur Ballande

Quand vous voudrez faire prêter le volume, il est à votre disposition. Seulement, pour être plus sûr de me rencontrer, faites le prêter de midi à trois heures, à dans la soirée.

Bien à vous.

Karoly.

Paris. 29. juil. 1879.

Mon cher Monsieur Ballande

Vous pouvez - compter sur moi pour le rôle d'*Albion*. Je l'étudie avec ardeur, mais cher Monsieur, ne m'affrachez pas avant de prêter ma mémoire, qui ne marche que quand ma chère fille veut bien d'arriver.

Bien à vous et à bientôt.

un bon souvenir à Mlle de Bailly

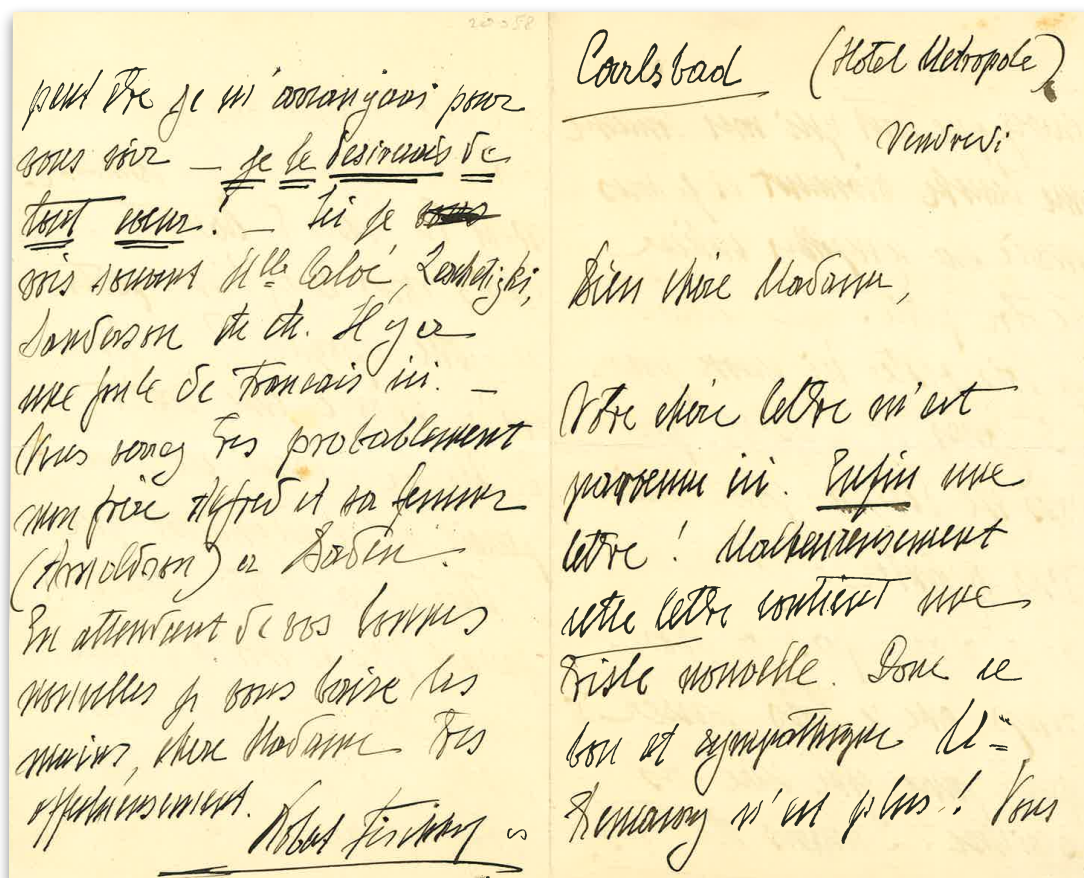
Karoly.

20. Robert Fischhof (Vienna, 1856 - ibid., 1918)

Affaire Heugel - Caroline de Serres-Montigny

Three very interesting undated autograph letters signed by the Austrian pianist and composer. Fischhof was Gustav Mahler's teacher at the Vienna Conservatoire. To a lady, most likely Caroline de Serres-Montigny. Fischhof repeatedly mentions an "affaire Heugel" (his French publisher) in which he is involved. We report an extract as a sample: "...Je suis navré, chère Madame, de ce que Rosa vient de me dire concernant l'affaire Heugel. Je vous expliquerai demain à midi - et très calme - que je ne suis pas si coupable, que vous me croyez - Pour aujourd'hui seulement cela: ce que je refuse à Heugel et à tout le monde, je me fais une véritable joie de vous l'offrir! Je vous envoie ci-joint les variations qui de ces moment ne m'appartiennent plus!...". For a total of 10 pp., in-8.

€300

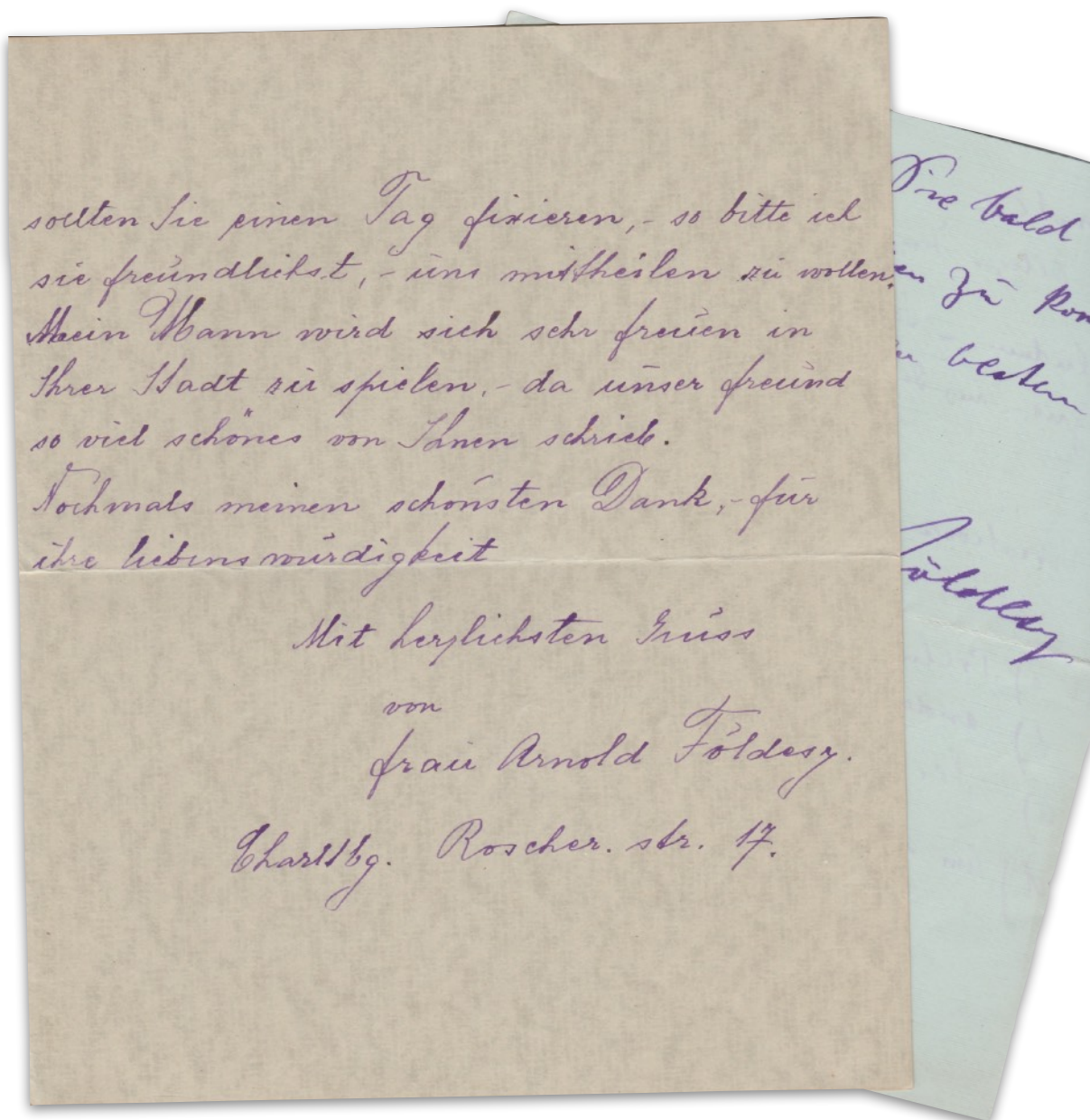


21. Andor Foldes (Obuda, 1913 - Herrliberg, 1992)

Foldes' concerts in Italy

Two autograph letters concerning the renowned Hungarian pianist. The first is signed and dated Berlin, April 10, 1921. Addressed to Mr. Berardi, it details the program for some of Foldes' concerts to be held in Italy. "Sonatas. G. Valentini. Grave - Allegro - Tempo di Gavotta - Largo - Allegro. II...". 3 pp., in-8, on a bifolio. The second, from Foldes' wife Lili Rendy, a Hungarian journalist and writer, is dated Berlin, February 15, 1921. It addresses a "Herr Loeser." "I received a letter from our friend Wilhelm Backhaus; in the absence of my husband, I have taken the liberty..." 2 pp., in-8, on a bifolio.

€150

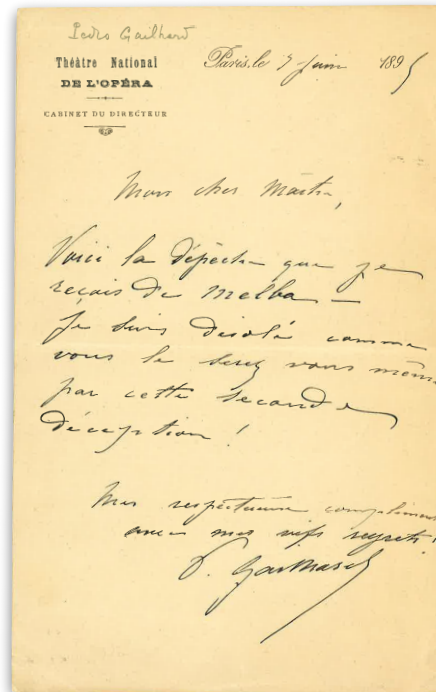


22. Pedro Gailhard (Toulouse, 1848 - Paris, 1818)

Nellie Melba

Autograph letter signed, dated "Paris, le 7 juin 1895" by the French operatic bass. Gailhard made his debut at the Opéra-Comique, then at the Paris Opéra, where he later became director. He was also appointed director of the New York Conservatory. Addressed to Ambroise Thomas: "Voici la dépêche que je reçois de Melba ...". 1 p., in-8. With letterhead.

€120

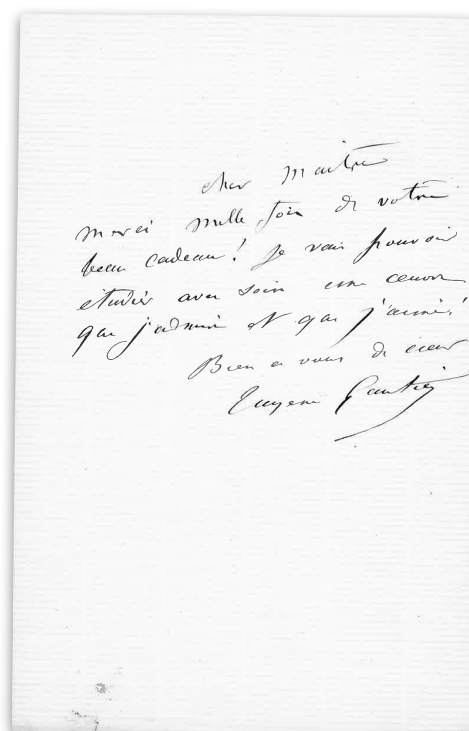


23. Eugène Gautier (Paris, 1822 - Paris, 1878)

Ambroise Thomas

Autograph letter signed, dated by the French violinist and composer. Gautier was second prize winner of the Prix de Rome in 1842. To Ambroise Thomas: "...je vais pouvoir étudier avec soin une œuvre que j'admire ...". 1/2 p., in-8.

€70

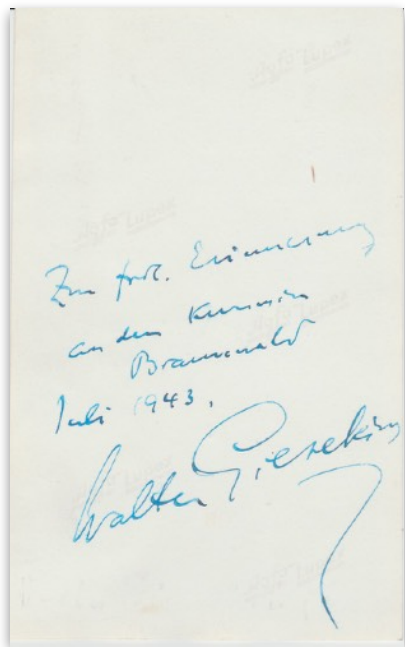


24. Walter Giesecking (Lyons, 1895 - London, 1956)

Giesecking in Braunwald

Beautiful small size photograph (10.5 x 6 cm) of the renowned French pianist and composer, pictured with a group of friends. A great interpreter of Debussy, Ravel, and Mozart, Giesecking was also an expert on and collector of butterflies. On the reverse is a signed autograph dedication, dated Braunwald, July 1943.

€160



25. Beniamino Gigli (Recanati 1890 - Rome, 1957)

Photograph by Locchi - Florence

Signed autograph dedication on a photo postcard depicting the great Italian tenor. Dated 1945. Photograph by Locchi - Florence.

€80



26. Beniamino Gigli (Recanati, 1890 - Rome, 1957)

Gigli photos archive

A series of very interesting personal photographs of the great Italian tenor. The collection comprises 12 "9 x 12 cm" photographs, numbered on the reverse, 3 "11 x 11" photographs and 9 photographs of various sizes: some of these are significant previously unpublished images showing the singer alone in close-up and in group shots with his family, friends and colleagues. Two photographs have captions, and the photographs date mainly from the 1930s and 1940s.

€350

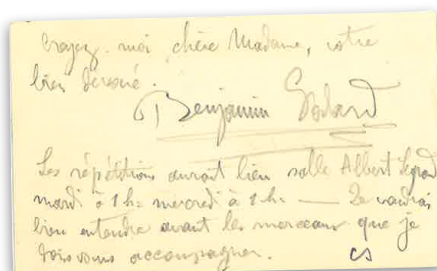


27. Benjamin Godard (Paris, 1849 - Cannes, 1895)

Martin Pierre Marsick

Autograph letter in pencil on visiting card by the French violinist and composer. Studied at the Paris Conservatoire. He composed with great ease. Addressed lady Thomas: "...soyez assez aimable pour me faire savoir quels sont les instruments nécessaires pour le morceau de Pierre...". 2 pp. On visiting card.

€150

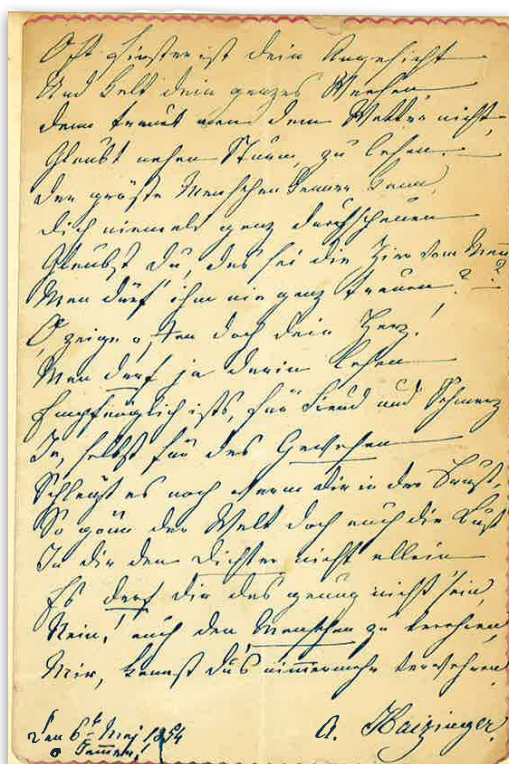


28. Amalie Haizinger (Karlsruhe, 1800 - Vienna, 1884)

Paul Wranitzky and Carl Maria von Weber

Amalie Morstadt Haizinger was a celebrated German stage actress and opera singer. She distinguished herself through her performances in both spoken drama and musical theater, working at major theaters, including the Court Theater in Karlsruhe and the Burgtheater in Vienna. Throughout her career—which focused primarily on acting—Amalie Haizinger collaborated on various productions and maintained professional relationships with prominent figures in 19th-century music. In 1810, at just ten years of age, she made her debut at the Karlsruhe Theater in the title role of *Oberon, König der Elfen*, a *Singspiel* composed by the Moravian musician and conductor Paul Wranitzky. During her years in German musical theater, she performed the operatic repertoire of the time, which was heavily influenced by the productions and musical reforms of Carl Maria von Weber. Her second husband, Anton Haizinger, represented her most significant link to music history. Anton Haizinger was a key interpreter of the works of Ludwig van Beethoven and Franz Schubert; he participated in the world premieres of Beethoven's Ninth Symphony and *Missa Solemnis* in Vienna in 1824, sharing this extraordinary experience with Amalie. The document in question is an autograph page containing a poem signed by Amalie Haizinger. It bears the date "den 6.ten Mai 1854, Wien". This date coincides exactly with her fifty-fourth birthday, when she was a member of the Burgtheater company in Vienna. The composition is a poetic reflection of a moral nature regarding humanity and appearances. The opening lines read: "Oft täuscht dein Angesicht / Und bald dein ganzes Wesen..."

€300

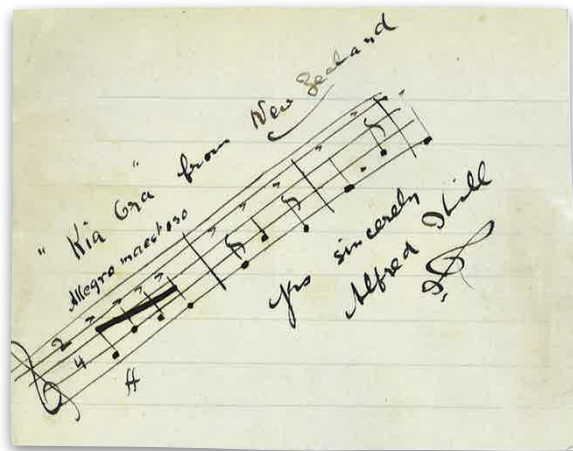


29. Alfred Hill (Melbourne 1869 - Sidney 1960)

New Zealand - Maori music

Very rare signed autograph musical excerpt by the renowned Australian composer: "...from New Zealand". Three bars and the Maori language text "Kia ora". 1 p. In-32

€400



30. Jessie Hillebrand (London, 1826 - Florence, 1905)

A close friend of Franz Liszt in Florence

Signed autograph letter, dated Florence, 30 November 1891, by the pianist and choir director, a close friend of Franz Liszt, concerning certain musical events in honour of Wolfgang Amadeus Mozart: "...in which you invite me, on behalf of the Executive Committee of the Florentine Philharmonic Society, to assist with the allocation of season tickets for the celebrations being organised to mark the centenary of Mozart's death...". 4 pp. in-8, on a bifolio. An intellectual and cultural patron, she lived for many years in Florence, where she founded the Cherubini Society in 1875, an institution established with the aim of promoting great classical choral and instrumental music.

€120

che mi fa' la Giunta Direttiva
volendo annoverarsi fra le
patronette, devo, al mio gran
dispiacere, rinunciare per
la medesima ragione che
mi impedisce di prendere
l'impegno di collocare i
biglietti; ma la prego di
partecipare alla Giunta e
mi si farà sentire via graziosamente
rimanendo con distinta
 stima e considerazione
Sua Devota
J. Hillebrand

31. Mieczyslaw Horszowski (Lwow, 1892 - Philadelphia, 1993)

The young Horszowski

Photographic postcard signed, depicting the renowned pianist. Horszowski was very young and yet already a famous concert pianist, during a tour in 1909 organised by the impresario Luigi Ducci. Ducci was one of the most important impresarios of his era, active in Italy and South America, where he was responsible for organising major opera and concert seasons.

€90

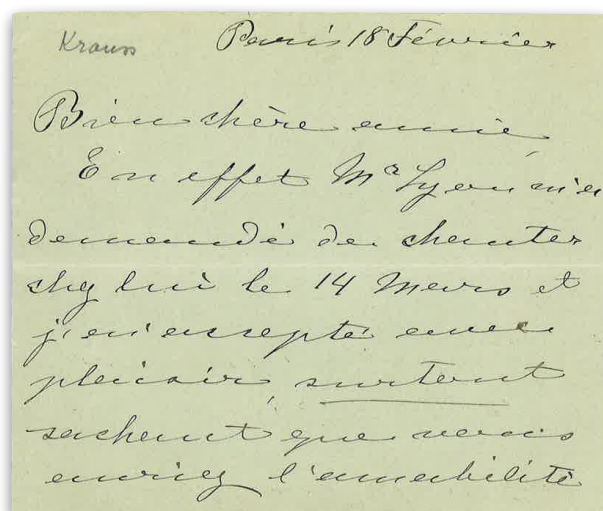


32. Marie Gabrielle Krauss (Vienna, 1842 - Paris, 1906)

Krauss sings Erlkönig at Gustave Lyon's reception

Long and beautiful autograph letter signed, dated "Paris, 18 février" by the Austrian soprano. Krauss studied music at the Vienna Conservatory. After local success, she performed in Paris, Naples, Milan and finally St Petersburg. Addressed to a pianist: "En effet M. Lyon m'a demandé de chanter chez lui le 14 mars et j'ai accepté avec plaisir.

€140



33. Franz Lehár (Komárom, 1870 - Bad Ischl, 1948)

Operetta

Signed autograph letter, dated 11 November 1912. To a 'Fräulein', expressing thanks for receiving a lovely photograph. 1 p. in-8, postmarked. Enclosed is a picture postcard with a signed autograph dedication dated 1930 (faded signature). A distinguished Austrian composer of Hungarian origin, Lehár was one of the greatest operetta composers of his time.

€160

Großes Fräulein!
 Herzlichen Dank für Ihr
 Bild. für Ew. allein wurde
 Karten besorgen, um bitt ich
 rechtzeitig in meine "Kasche"
 zu bringen
 11/11 1912
 Franz Lehár



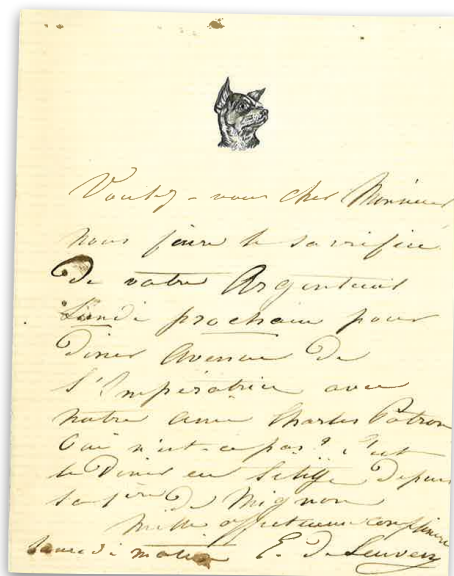
Lehár Franz
 dirigiert
 Herzlichen Dank für
 Ihren Brief vom 11. 11. 1912
 mit 28. 1. 30
 Lehár

34. Adolphe de Leuven (Paris, 1802 - Marly-le-Roi, 1884)

Opéra Comique - Le brasseur de Preston

Autograph letter signed, dated "samedi matin" by the French librettist. Leuven wrote more than 170 plays and librettos with opera stagings by Adolphe Adam, Louis Clapisson and Ambroise Thomas. He was associated with the Opéra Comique for 50 years. He was its co-director from 1862 to 1874. To a gentleman: "Voulez-vous, cher Monsieur, nous faire le sacrifice de venir de votre Argenteuil lundi prochain diner avenue de l'Impératrice avec notre ami Charles Patron...". 1 p., in-16. With printed personal letterhead.

€50

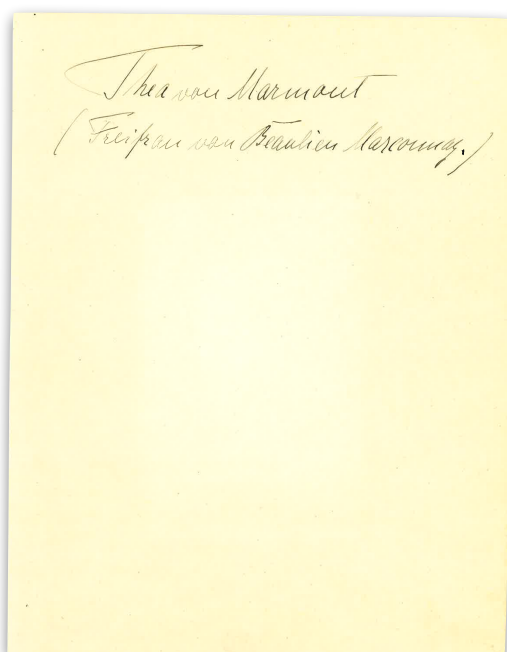


35. Thea von Beaulieu Marmont (1873-1964)

Richard Dehmel and Karol Szymanowski

A rare autograph signature by the famous German mezzo-soprano. She was a renowned interpreter of Lieder, a friend of Richard Dehmel, and a performer of works by Karol Szymanowski, Max Reger and Arnold Schönberg. In 1912, she took part in a famous series of travelling musical and literary evenings in Germany and Austria, organised by the German poet Richard Dehmel. 1 p. from an in-4 album.

€50



36. Pietro Mascagni (Livorno, 1863 - Rome, 1945)

To Cesira Pozzolini

Beautiful photographic postcard depicting the Italian verismo composer, dated Livorno 7 June 1912. Attached is a signed autograph letter, dated Rome, May 1921, addressed to Cesira Pozzolini: 'My heartfelt thanks for the kiss sent to me by telegram, which reached my very soul, where it was received with affection...'. 1 p. in-4. Light restoration to the upper margin.

€170

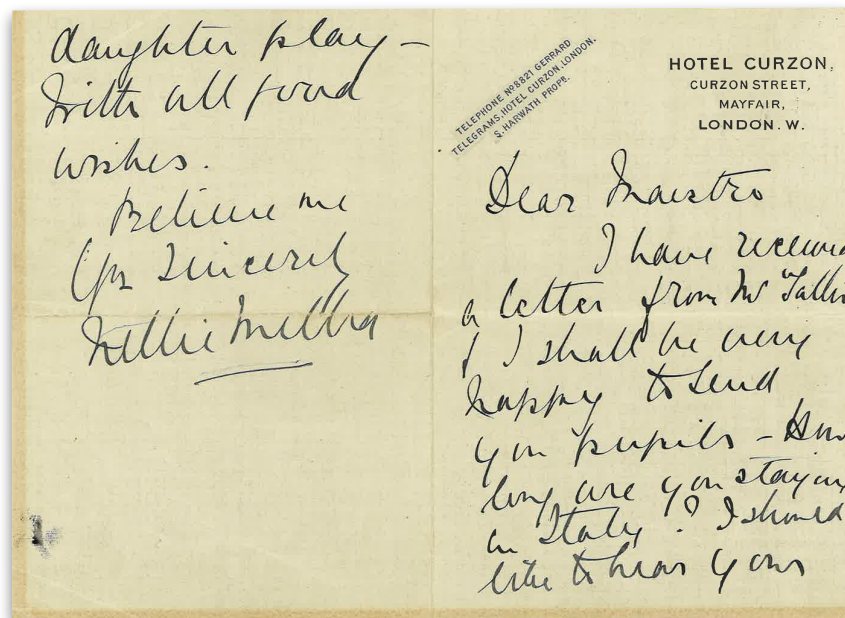


37. Nellie Melba (Richmond, 1861- Sydney, 1931)

Australia

Signed autograph letter (undated; postmark on the envelope: 5 December 1912) from the famous Australian soprano. To the renowned singing teacher Roberto Hazon: "I shall be very pleased to send you some pupils...". Roberto Hazon (1854–1920) was a conductor and teacher. In 1886, he was invited by the impresario Angelo Masini to conduct the Simonsen's Italian Opera Company, which was launching its season at the Alexandra Theatre in Melbourne and in other cities, with the great operas of the Italian repertoire on the programme. During that season, he conducted *La Gioconda* and *I promessi sposi* for the first time in Australia. Having settled in Sydney, he was at the helm of every musical event for 20 years. From 1889 to 1906, he conducted the Sydney Philharmonic Society, introducing the Australian public to the most famous oratorios and major orchestral works, and conducting all the concerts featuring leading figures from the world of music performing in Australia: from Paderewski to Melba. An envelope with a handwritten address is enclosed.

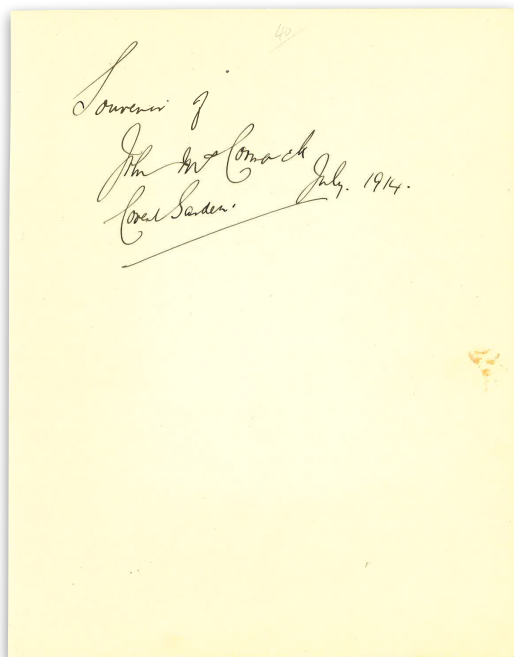
€150



38. John Mc Cormack (Athlone, 1884 - Dublin, 1945) Covent Garden

A beautiful, large autograph signature on an album page, signed and dated 'Covent Garden, July 1914', a 'souvenir' from the great Irish tenor.

€50



39. Darius Milhaud (Marseille, 1892 - Geneva, 1974)

Group of Six

Photographic postcard with a signed autograph dedication dated 1969. A prolific French composer and member of the famous 'Group of Six', he composed over 450 works, including chamber music, operas and compositions for voice and instruments. He taught at the Paris Conservatoire from 1947 to 1971.

€300



40. Helena Paderewska (Warsaw, 1856 - Tolochnaz, 1934)

Ignacy Jan Paderewski

Three autograph letters signed, one postmarked 1907, by Ignacy Paderewski and his second wife. A woman of action and conviction, she contributed to her husband's success as activist. In agreement with the American government, Paderewski had an army of 20,000 young Poles trained in the USA. Helena was president of the Polish White Cross, a health relief organization. We report an extract as a sample: "...Je pars dans quelques jours pour l'Amérique. Je ne pourrai donc recevoir Mr. Zinovi Pechkoff que samedi...". For a total of 3 pp. in-8 and on illustrated postcard.

€240



41. Marie Luise Pereyra (Paris, 1878 - ibid., 1944)

Société française de musicologie

Two signed autograph letters, on postcard-sized paper, dated 1919 and 1922 respectively. Both addressed to a colleague "Notre Société française de musicologie a publié jusqu'à présent 4 Bulletins...". Musicologist, translator, and founding member of the Société Française de Musicologie, Pereyra played an important role in the reorganisation of Paris's music libraries. She was a close friend and later sister-in-law of the famous composer Paul Dukas (1865–1935). She played a crucial role in the dissemination and editorial preparation of Claudio Monteverdi's works in Europe.

€90

Paris 16. 2 rue Grange. 12 janvier 1922
 Monsieur.
 J'étais allée voir même chez Lapina artiste
 lithographe qui m'indiquait pas la carte en question; elle
 ci est était éditée à la maison Noyer (Paris) Je vous
 de téléphoner et elle est épuisée. Vous néanmoins
 l'adresse de l'artiste Courcelles-Dormant, 18 rue du Moulin
 de Beurre, Paris 14. Vous pourrez peut être vous adresser
 vous même à lui. Je me demande si vous vous occupez
 encore de musicologie, et dans ce cas, n'aurons nous
 jamais le plaisir de vous compter parmi les membres
 de la Société française de musicologie.
 Recevez, je vous prie, Monsieur, l'expression de mes
 sentiments les plus distingués
 Marie Luise Pereyra
 Adjointe au Secrétaire et au Trésorier de la Soc. fr. de
 musicologie

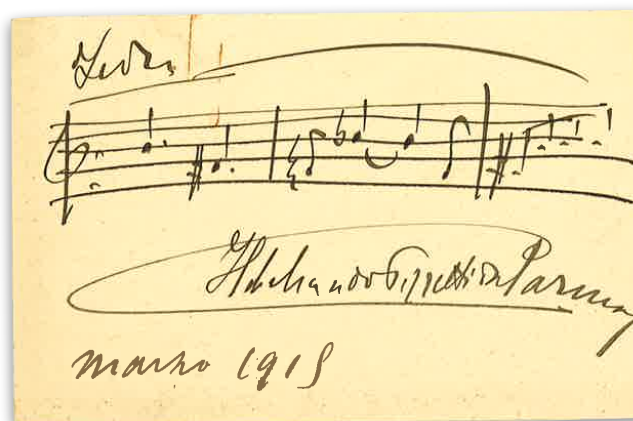
Paris 16 - 2 rue Grange - 2 décembre
 Monsieur et cher Collègue
 Je regrette d'avoir manqué votre aimable
 visite à la Bibl. du Conservatoire. Cela
 m'aurait fait plaisir de vous revoir.
 Vous avez dû recevoir une lettre de Monsieur
 de Saint Foix à qui j'avais donné votre
 adresse. Si en tant vos travaux sur
 Pacsiello ? J'espère que nous pourrions bientôt
 en prendre connaissance. Notre Société
 française de musicologie a publié jusqu'à présent
 4 Bulletins (le 5^{ème} paraîtra prochainement) et au
 point les travaux de la Librairie T. Alcan, 108 Boulevard
 St Germain. Je vous en informe au cas où vous
 voudriez vous les procurer.
 Recevez, je vous prie, Monsieur et cher Collègue, l'expression
 de mes sentiments les plus distingués. M. L. Pereyra

42. Ildebrando Pizzetti (Parma, 1880 – Rome, 1968)

Fedra

Signed and dated (March 1915) autograph musical excerpt by the renowned composer and musicologist, author of *Vanna Lupa* (1949). Three bars taken from the opera *Fedra*, Pizzetti's unfinished work. Written on the reverse of a visiting card belonging to Roberto Hazon (1854–1920).

€150



43. Francis Planté (Orthez, 1839 - Saint-Avit, 1934)

Mont de Marsan

Three autograph letters signed by the French pianist and composer, famed as one of the first ever recording artists. Two on visiting card dated 1884 and 1892 and one on postcard, "Mardi matin en wagon". Two of them are addressed to Aldo Nosedà and Madame Ambroise Thomas. For a total of 4 pp., in-8.

€140

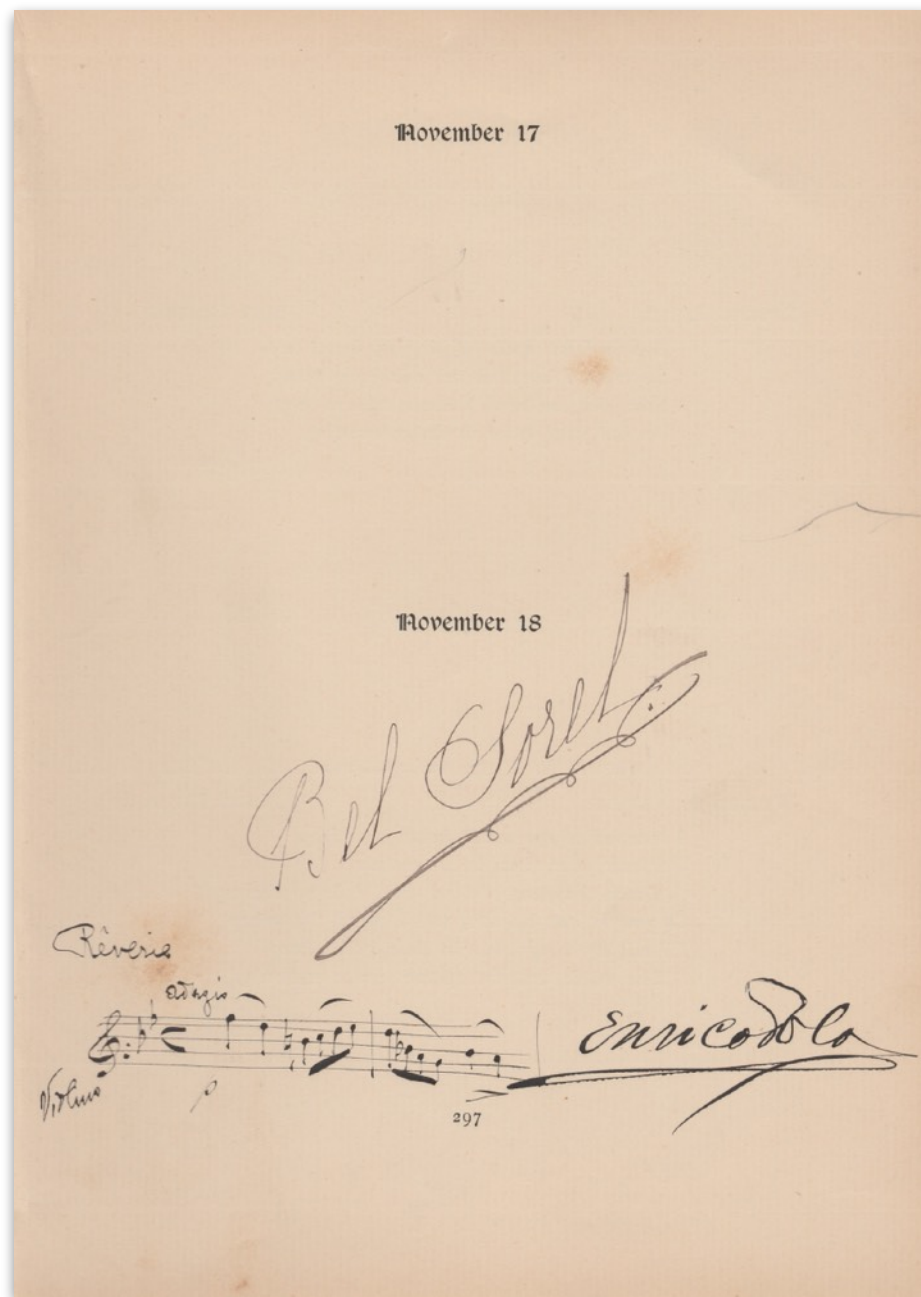


44. Enrico Polo (Parma, 1868 – Milan, 1953)

Réverie for violin

Signed autograph musical excerpt by the renowned violinist, composer and teacher. Two bars taken from *Réverie*. The signature of another hand is present. Polo was born on 18 November 1868. The autograph is written beneath the printed date of his birth. 1 p., in-8.

€150

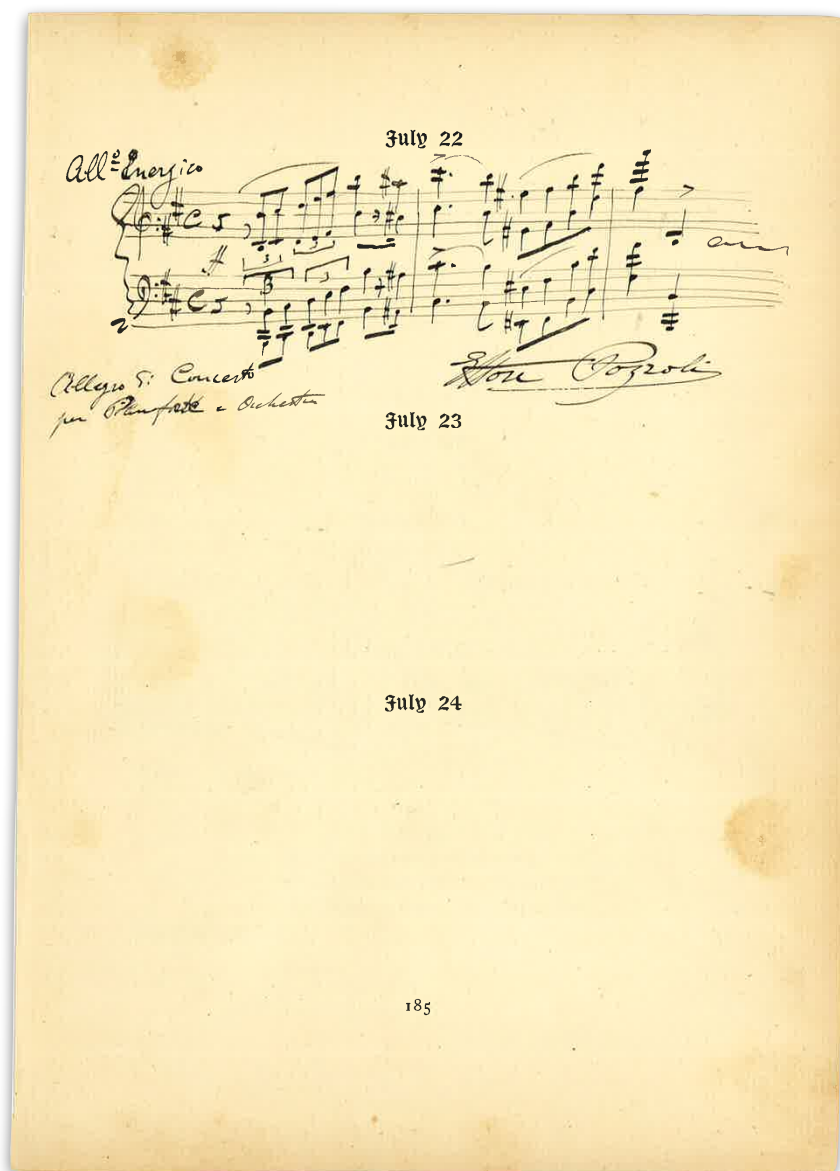


45. Ettore Pozzoli (Seregno, 1873 - Milan, 1957)

Concert for Piano and Orchestra

Signed, undated autograph musical excerpt by the pianist, composer and teacher, known for his piano exercises and solfège collections. Three bars taken from the Allegro of the Concert for Piano and Orchestra. Pozzoli was born on 22 July 1873. The autograph is written beneath the printed date of his birth. 1 p., in-8.

€150



46. Caroline Pruckner (Vienna, 1825 - *ibid.*, 1908)

Ignaz Franz Castelli

Very interesting autograph letter signed by the Austrian soprano, pupil of Josephine Fröhlich and Julius Stockhausen. Dated Timisoara and Leipzig 20 November 1860. To a music director, about musical engagements between Leipzig and Timisoara but above all related to the writer Ignaz Franz Castelli. It includes two pages with the singer's entire repertoire. For a total of 6 pp., in-8. Ludwig van Beethoven and the Austrian writer and playwright Ignaz Franz Castelli shared several artistic collaborations in 19th-century Vienna.

€220

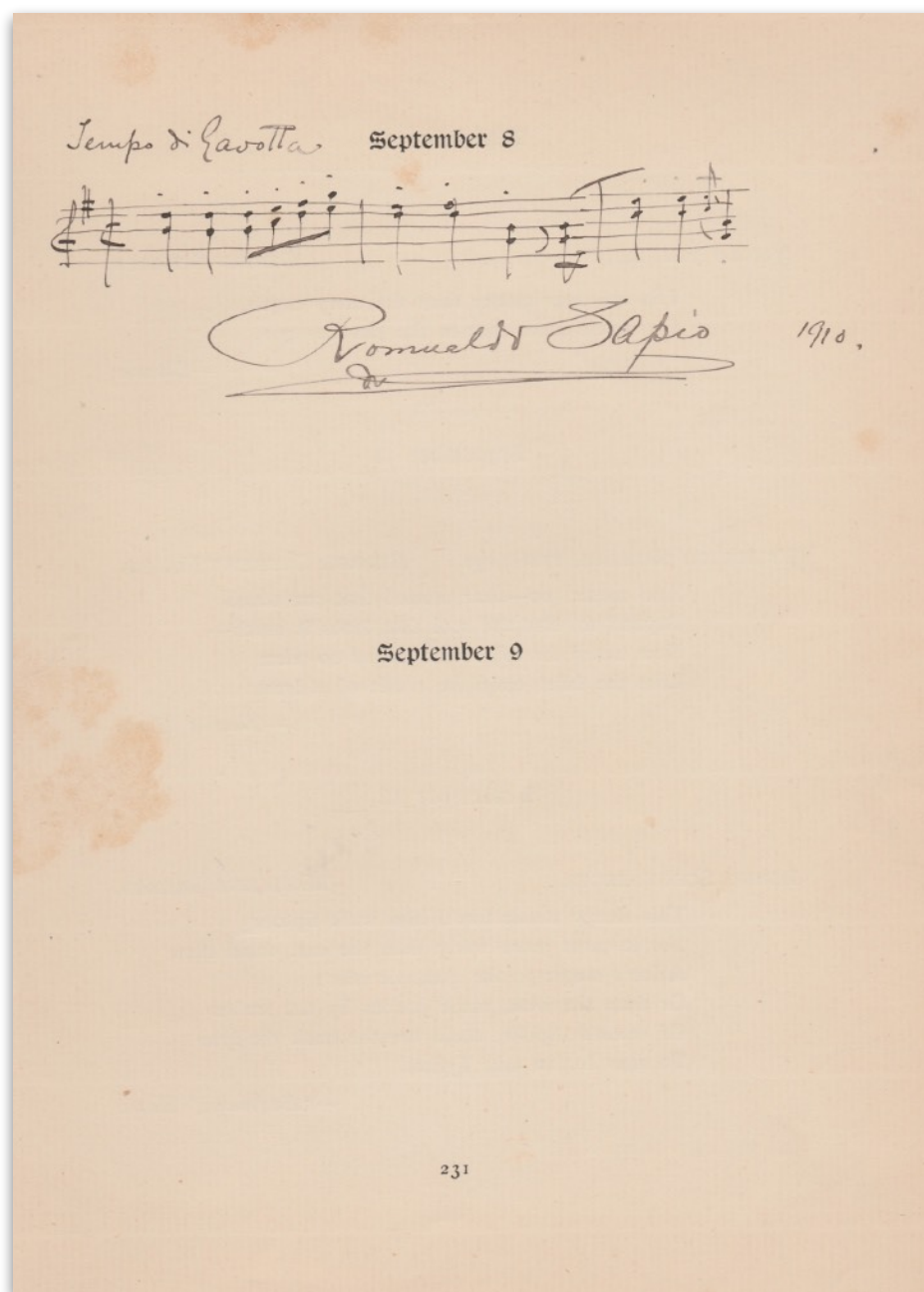


47. Romualdo Sapia (Palermo, 1858 - New York, 1943)

National Conservatory of America

Signed autograph musical quotation, dated 1910, by the renowned conductor, pianist and teacher. Sapia headed the singing department at the National Conservatory of Music of America. The autograph is written beneath the printed date of his birth. 1 p., in-8.

€150

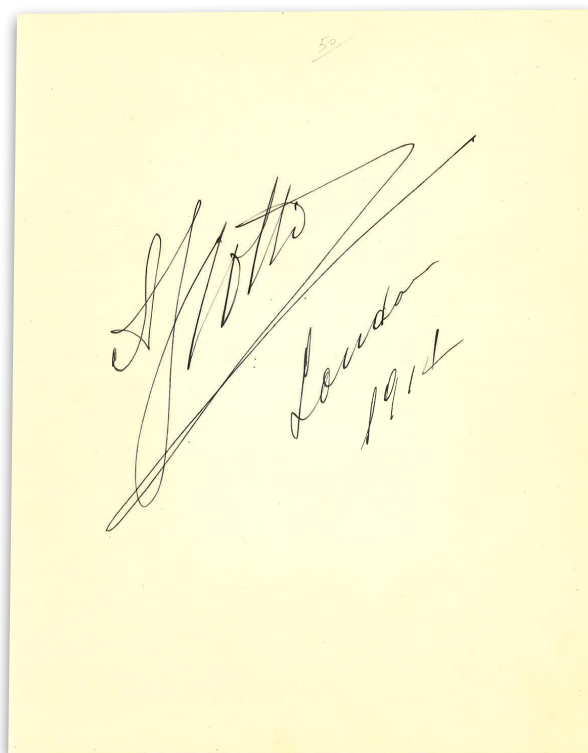


48. Antonio Scotto (Naples, 1866 - ibid., 1936)

Naples

A beautiful, large autograph signature on an album page, signed and dated 'London 1914', by the great Italian bass.

€50

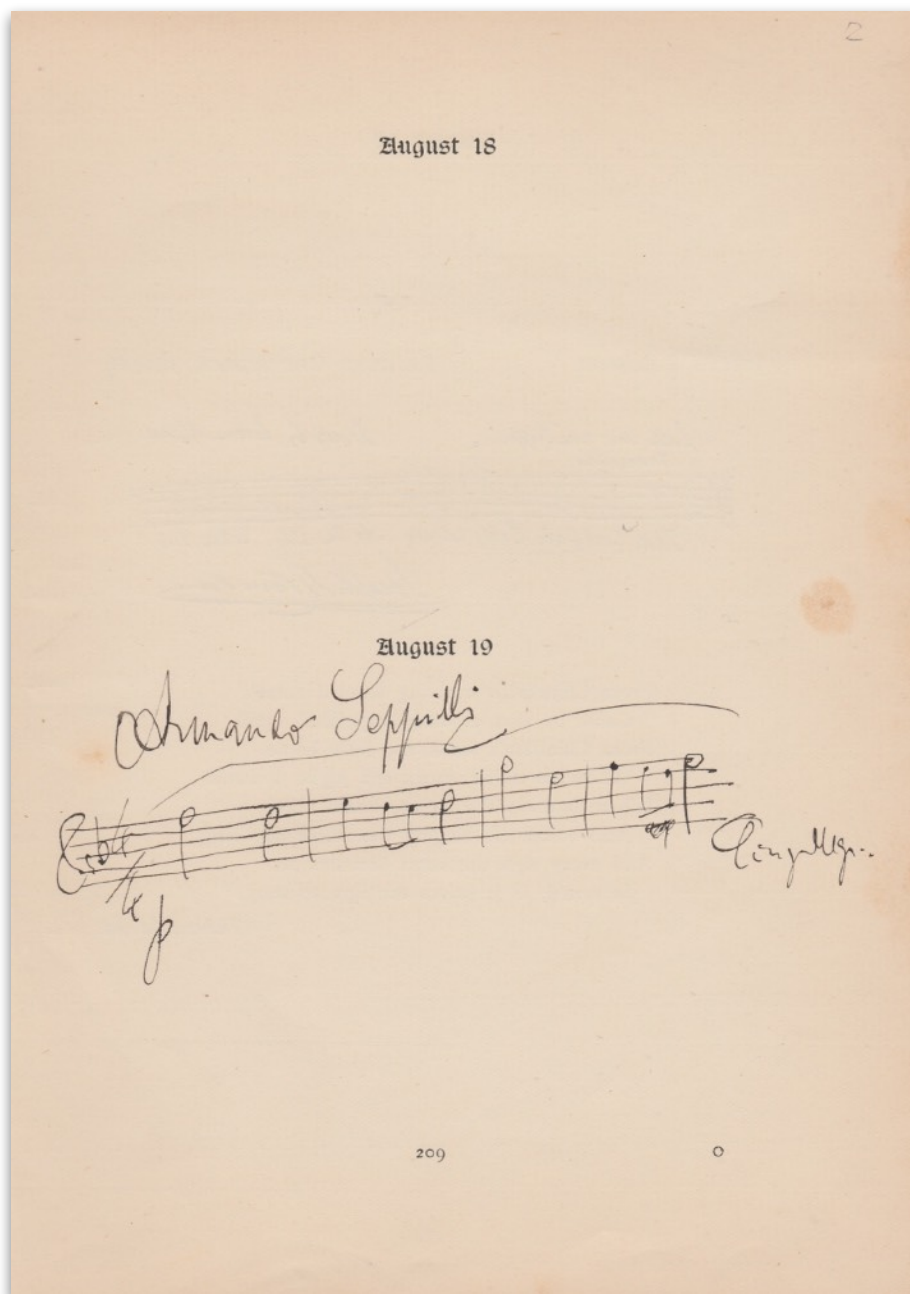


49. Armando Seppilli (Ancona, 1860 - Milan, 1931)

Italian Opera

Signed autograph musical excerpt by the renowned composer and conductor very close friend of Puccini and Mascagni. Four bars from one of his operas. The autograph is written beneath the printed date of his birth. 1 p., in-8.

€100



50. Dmitri Smirnov (Moscow, 1882 - Riga, 1944)

Bolshoi Theatre

Signed autograph dedication dated 19 November 1906 on a photographic postcard depicting the famous Russian tenor. Smirnov created the role of Dante in Sergei Rachmaninoff's opera *Francesca da Rimini*, first performed at the Bolshoi Theatre on 24 January 1906.

€80



51. Set Svanholm (Västerås, 1904 - Naoka, 1964)

Tristan

Autograph signature on a photographic postcard depicting the famous Swedish tenor, a great Wagnerian performer, captured in his stage costume (Tristan).

€80

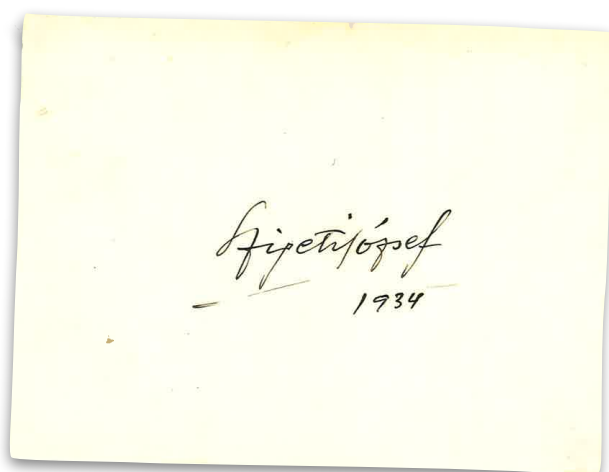


52. Josef Szigeti (Budapest, 1892 - Lucerne, 1973)

Violin

Autograph signature dated 1934 of the famous Hungarian violinist. In that year, Szigeti held a series of memorable concerts in Budapest. On a card measuring 14 x 10.5 cm.

€50

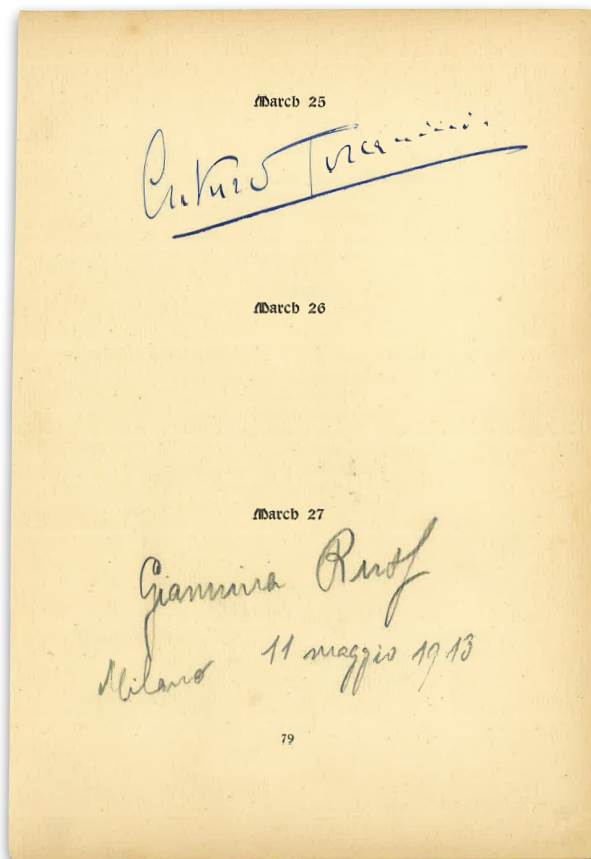


53. Arturo Toscanini (Parma, 1867- New York, 1957)

Giannina Russ

Autograph signature of the great conductor. Toscanini was born on 25 March 1867. The autograph is written beneath the printed date of his birth. There is also a signed autograph note by the renowned soprano Giannina Russ (1873–1951), who was born two days later (27 March). 1p., in-8.

€150

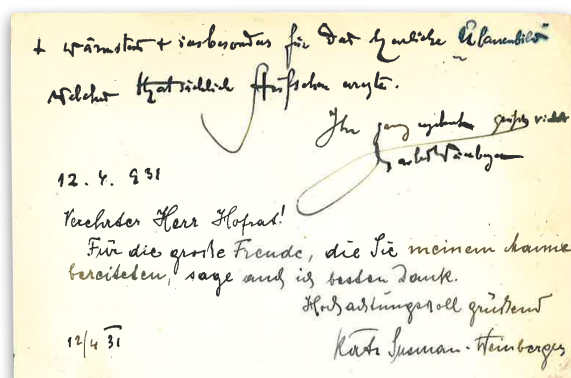


54. Charles Weinberger (Vienna, 1861 - ibid., 1939)

Komponistenbund

Visiting card with a signed autograph dedication, dated 12 April 1931. Karl Rudolf Michael (Charles) Weinberger, son of the opera singer Helene Weinberger, is chiefly remembered as a composer of operettas. He also wrote around 200 Lieder and was one of the founders of the Austrian Society of Authors, Composers and Music Publishers (the Komponistenbund), of which he was president from 1922 to 1925.

€90



56. Florian Zajic (Unhost, 1853 - Berlin, 1926)

Berlin Conservatory

Autograph letter signed, postmarked "24 3 93", by the Czech violinist and musicologist, professor at the Berlin Conservatory. Zajic writes to Mr. Sistrunk in Hamburg to arrange a meeting. 1 p. (9 cm x 14 cm), on postcard in German. In fine condition.

€70

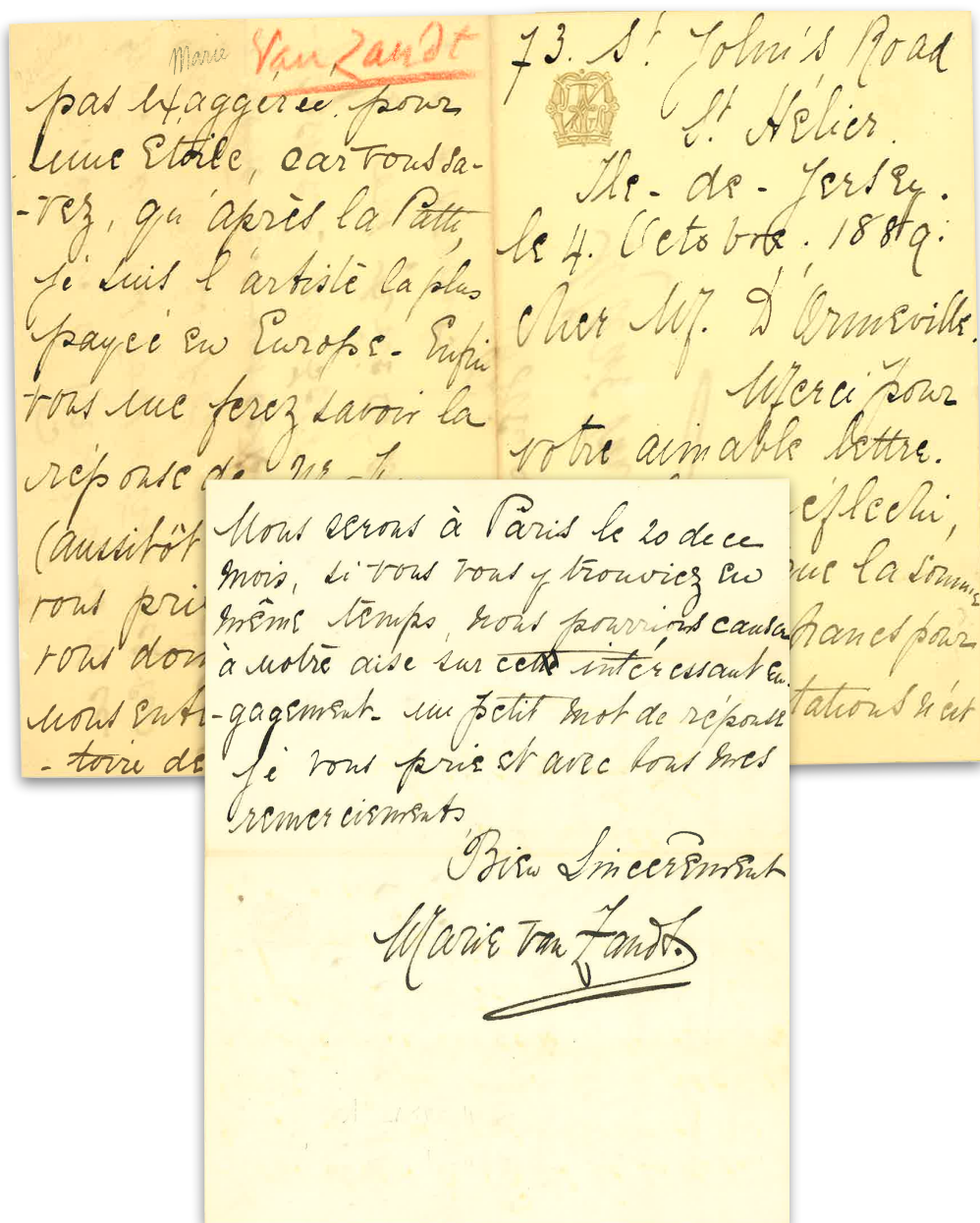
Lieber Herr, Ich bin heute
am Samstag Abend daheim;
10. 36 Klosterthor, und möchte
gerne mit Ihnen sprechen, ob es Ihnen
bei Ihnen möglich ist.
Ich bin sehr dankbar, dass Sie
es mir so freundlich, die von
Ihnen begünstigte zu sein.
Mit besten Grüßen von
Ihnen und Gattin.
Ihr
Zajic.

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

"Après la Patti je suis la plus payée..."

Fine autograph let4953_001ter signed and dated "Ile-de-Jersey le 4. octobre. 1889" by the American dramatic soprano. Van Zandt studied in Milan with Francesco Lamperti and made her debut as Zerlina in Don Giovanni in Turin in 1879. Only 21, she signed a contract with the Opéra-Comique in 1880, beginning her performances as Mignon. Léo Delibes composed his opera "Lakmé" for her, and she created the title role for its world premiere in 1883, with Elisa Frandin playing Malika. Addressed to the librettist Carlo d'Ormeville (1840 - 1924): "... J'ai bien réfléchi, et je crois que la somme de 425.000 francs pour 30 représentation n'est pas exagérée pour une Étoile, car vous savez, qu'après la Patti je suis la plus payée en Europe. Enfin vous me ferez savoir la réponse de M. Ferrari ...". 3 pp. In-8. With letterhead.

€120



58. Riccardo Zandonai (Rovereto, 1883 - Pesaro, 1944)

Francesca da Rimini

Signed autograph musical quotation, dated Milano, nov. 1915, by the renowned composer. Three bars from the Finale of Act I of his *Francesca da Rimini*. On a photographic postcard, with the Duomo of Milan on the back.

€150



59. Joseph Joachim (Köpcsény, 1831 – Berlin, 1907)

Photo 'C. Brasch, Berlin'

A splendid and rare large-format albumen print (Triplex-Photographie) by 'C. Brasch, Berlin', depicting the great violinist at the height of his career (circa 1890). The photograph is framed with a passe-partout, the lower left-hand corner of which shows slight damage. There is a printed signature at the bottom centre. Dimensions of the passe-partout: 21 x 26 cm.

€200

