

l'autographe

Genève

2 Daß ist am nächsten
vortag für mich
viel mehr als
in Not in Myri-
brängen -
den Du nicht rinnen
abigen Zucht auf
? My is fassen
me 2 sind von dem
Ihre. Amundin
P. Kardob

n. 108

l'autographe

L'autographe S.A.
24 rue du Cendrier, CH - 1201 Genève

+41 77 512 25 51 (mobile)
web: www.lautographe.com
mail: autographe@lautographe.com

All autographs are offered subject to prior sale. Prices are quoted in EURO and do not include postage. All overseas shipments will be sent by air.

Orders above € 1000 benefits of free shipping.

We accept payments via bank transfer,

Paypal and all major credit cards.

We do not accept bank checks.

Postfinance CCP 61-374302-1
3, rue du Vieux-Collège
CH-1204, Genève
IBAN: CH 94 0900 0000 9175 1379 1
SWIFT/BIC: POFICHBEXXX
[paypal.me/lautographe](https://www.paypal.me/lautographe)

The costs of shipping and insurance are additional.
Domestic orders are customarily shipped via La Poste. Foreign orders are shipped via Federal Express on request.

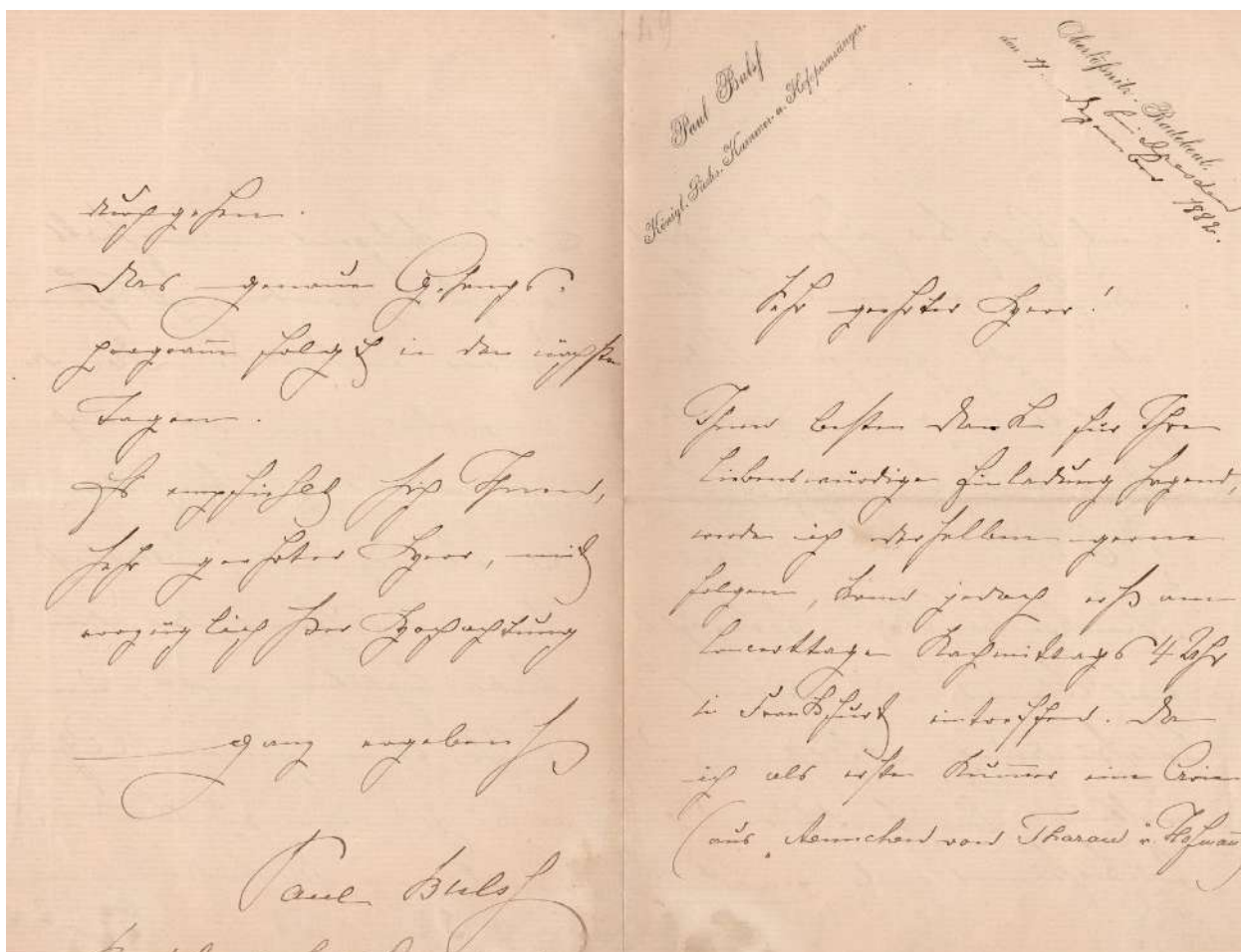


Music autographs and photographs: composers, singers and instrumentalists

1. **Paul Bulss** (Neuruppin, 1847 - Temesvar, 1902)

Wilhelm Kienzl

Autograph letter signed, dated *Radebeul 11 Dezember 1882* by the German operatic baritone. He appeared in title roles such as Mozart's Don Giovanni, Marschner's Hans Heiling, Rossini's Barber and Wagner's Filigender Holländer. He created roles in several world premieres, such as in Kienzl's *Der Evangelimann* and *Don Quixote*. Bulss addresses a gentleman, thanking him for the invitation to take part in a concert and set some details for both the music to be sung and the related rehearsals. 4 pp. In-8. € 90



2. **Eugenia Burzio** (Poirino, 1872 - Milan, 1922)

Angelo Bettinelli

Autograph letter signed, in pencil, not dated [1915] by the Italian soprano. Addressed to the composer Angelo Bettinelli (1878-1953), concerning an upcoming meeting. 1 p. In-8.

€ 50

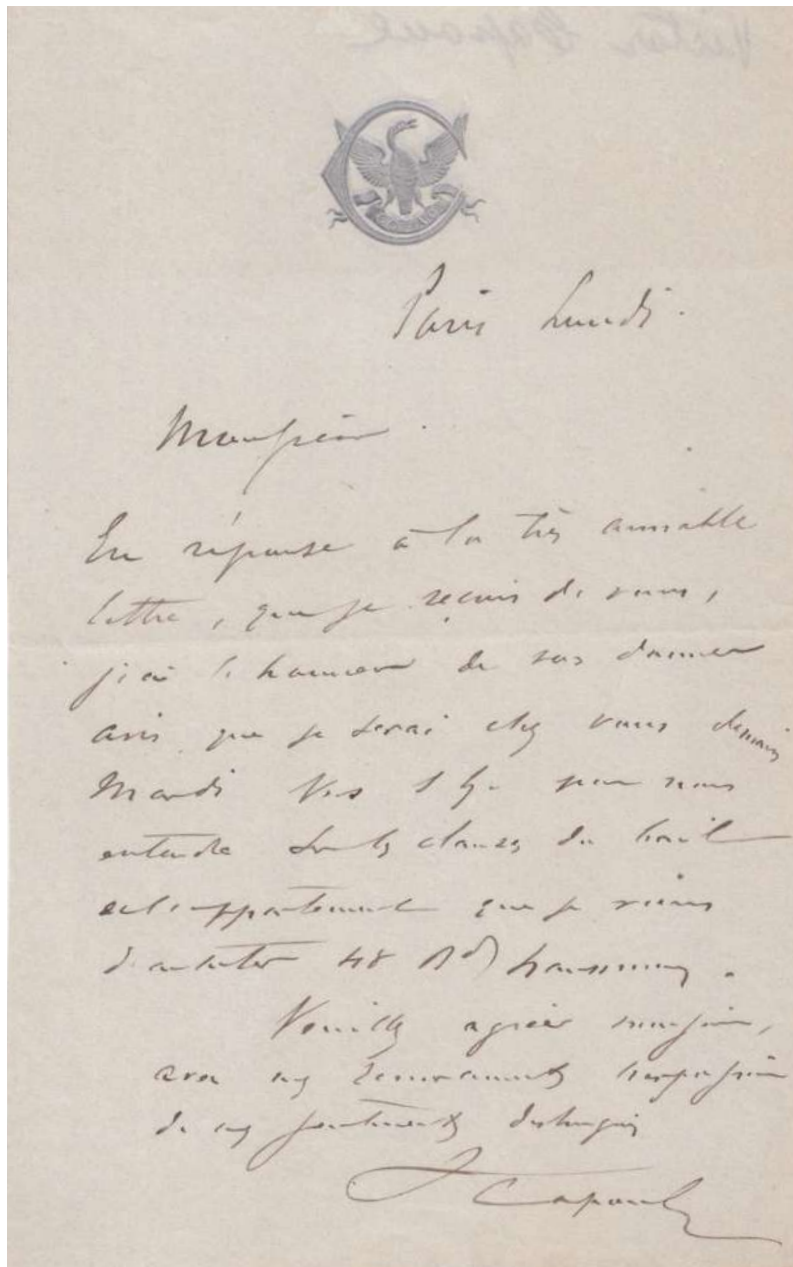
1915
Cura Marzà
Ill.mo Donato Paffoni
per la solita via alie 3
per la prossima
Anelli via canal
Eugenia Burzio

3. Victor Capoul (Toulouse, 1839 - Pujaudran, 1924)

Opéra-Comique

Autograph letter signed, dated *Paris lundi* by the French lyric tenor, he was pupil of Alphonse Révial, he created roles for Gounod, Offenbach, Lefébure-Wély and others. To a gentleman, arranging for a meeting. 1 p. In-8. With embossed letterhead.

€ 80



4. Emanuel Carrión (Seville, 1817 - Milan, 1876)

To Innocenzo Canedi

Two fine autograph letters signed by the Spanish tenor. He had a very brilliant career, especially in Italy, and was admired especially for his mastery of singing technique. There are also recorded outstanding performances by Carrión in Vienna, Moscow, Paris, where he debuted in 1855. In Barcelona, in November and December 1862, he sang at the Liceu, performing in the role of Sir Edgardo di Ravenswood in "Lucia di Lammermoor". **A.** Lemberg 13 Settembre 1873. To the impresario Canedi: "... Sono qui come vedi, e questa sera vado in scena con Lucia. Non parlai ancora con la [Teodosia] Friderici del noto affare perché attendo occasione propizia (...) Ai primi di ottobre sarò a Milano. Qui farò dieci recite, con le opere Traviata, Ebbrea, Lucia, Ugonotti, Roberto, Sonnambula, etc...". 2 pp. In-8. **B.** Not dated. To Canedi, recommending the bariton Ignazio Priani. 2 pp. On visiting card. € 180



5. Emanuel Carrión (Seville, 1817 - Milan, 1876)

Torino - Teatro Regio

Partly printed contract, dated Milano 19 Gennajo 1873 with autograph lines and signature by the Spanish tenor, who performed operas by Antonio Buzzzi, Carlo Pedrotti, Errico Petrella. 2 pp. In-4. Defects. € 120

**APPALTO DEI TEATRI MUNICIPALI
REGIO E CARIGNANO
IN TORINO**

Milano 19 Gennajo 1873

Per la presente fatta in doppio originale da registrarsi a tenore di Legge a spese comuni dei contraenti, fra il signor **CORTI LORENZO**, Appaltatore Teatrale, e il Sig. *Emanuel Carrión* **chietto di Casco** si è convenuto e stabilito quanto segue:

Il suddetto Sig. *Emanuel Carrión* si è obbligato di prestare i suoi servizi nella qualità di *Primo Tenore assoluto per cantare quattro recite per settimana, e non più di due consecutive.*

per la stagione di *Carnivale Quaresima 1873-74* in tutti gli spettacoli che verranno ordinati dall'Impresa o chi per essa, ed eseguiti nei teatri di *Torino* e *Teatro Regio* coll'ultimo di *Quaresima 1874* non più tardi del *18 Gennajo 1874* per intervenire a tutte le prove che saranno ordinate e fatte quanto verrà prescritto dall'Impresa, o chi per essa.

Il compenso e corrispettivo degli obblighi fatti nella presente assunti ed eseguiti nella sua integrità dal sig. *Emanuel Carrión* l'Impresa gli corrisponderà la somma di *Lire Italiane (Dieciotto mila) complessive*

una volta al corso di piazza, in quattro quartieri: il primo all'arrivo alla piazza, il secondo dopo la ottava recita, il terzo otto giorni dopo la metà delle recite, il quarto esattissimo i suoi impegni, salvo sempre a favore dell'Impresa tutti i casi fortuiti, come incendio, guerra guerreggiata, qualunque fatto di Principe, motivi di pubblica calamità, nonché il caso di grandi riparazioni o ristorni al teatro, ordini delle competenti Autorità o Decreti teatrali, di scioglimento di contratto d'appalto, e qualunque altro caso tanto fortuito, quanto avvenuto nell'arresto o da esso dipendente per cui fosse impedito o si dovesse impedire di prestare i suoi servizi, o questi fossero da essa imperiosamente prestati, o dessero sospensioni o farsi cessare le rappresentazioni, nei quali singoli casi l'artista sarà pagato in proporzione della recita già fatta, ed il presente articolo valrà che l'appalto trovasse nel suo interesse di servirsi dall'artista per altri Teatri, sarà ritenuto anche a quella piazza, o piazza in cui l'attore fosse destinato, ovvero si trovasse già in servizio, e per la durata della indiana stagione o stagioni come sopra.

In caso di malattia dell'artista che oltrepassasse gli otto giorni sia separati che continui, l'Impresa sarà in facoltà di ritenersi la parte in proporzione delle recite fatte e da farsi, o di venire a nuovi patti coll'artista, od infine di sciogliere il contratto.

Qualora poi l'artista mancasse di trovarsi alla piazza il giorno prescritto, o all'adempimento dei patti a cui si è obbligato nella presente, dovrà a titolo di compenso di danni pagare all'Impresa il doppio dell'importo della recita mancata, lo stesso dicasi ove l'artista si assentasse dalla piazza senza il permesso in iscritto dell'Impresa, restando sempre in tutti gli accennati casi in facoltà dell'Impresa di sciogliere senz'altro il contratto.

in iscritto dall'Impresa: nè potrà far uso teatrico che privato, sia per concerti, feste, luogo qualunque dal giorno dell'incominciamento dal giorno d'oggi in poi potrà agire se non

all'Impresa, e non potrà rifiutarsi dall'azione, appartenendo all'Impresa stessa pel suo piacere i pezzi di musica secondo credelle parti dell'impegno pel quale è scritto artisti, ed in caso di malattia venendo lo al momento in cui sarà ristabilito in salute, o la della propria tessitura, sempre pari

costante e dei nuovi pezzi che amasse di avere escluso l'incanto del loggione, e, concerti, oratori, cantate, ecc., ecc. fiano discreto, dovrà il medesimo e senza l'obbligo di restituire all'Impresa o di pe-

vestario indistintamente, sia in carattere con sue guarnizioni, pantaloni e corpetto, sandali, calze, giacche, collane, mure ornamento da testa, senza addurre eccezioni ad alcuno dei suoi scritturelli, ed tanto la musica ed ogni altra cosa che prima della scadenza dell'ultimo quartiere, del 6 00 fuori d'Italia, la quale verrà per passare all'Impresa *Carrión*

in un termine di *15* giorni, e in quel termine dovrà recarsi in altre piazze

valido modo o forma, sottoponendo i loro stringiziali a carico della parte man- dera a tali danni a disposizione degli a fuori, e di liberarsi dal medesimo o le e mediante i quali potesse impedirsi o

la loro esecuzione in *Torino* del Teatro, come si tiene l'artista via- -stato l'appuntamento della suddetta -ta stessi giorni, e

per Corte ammessa dovrà scritte il Sig. *Carrión* del suo repertorio fatto le condizioni di spaga coll'opera *Haus*, ed ad *due* repertorio fatto e. La seconda opera che Repertorio fatto, e del

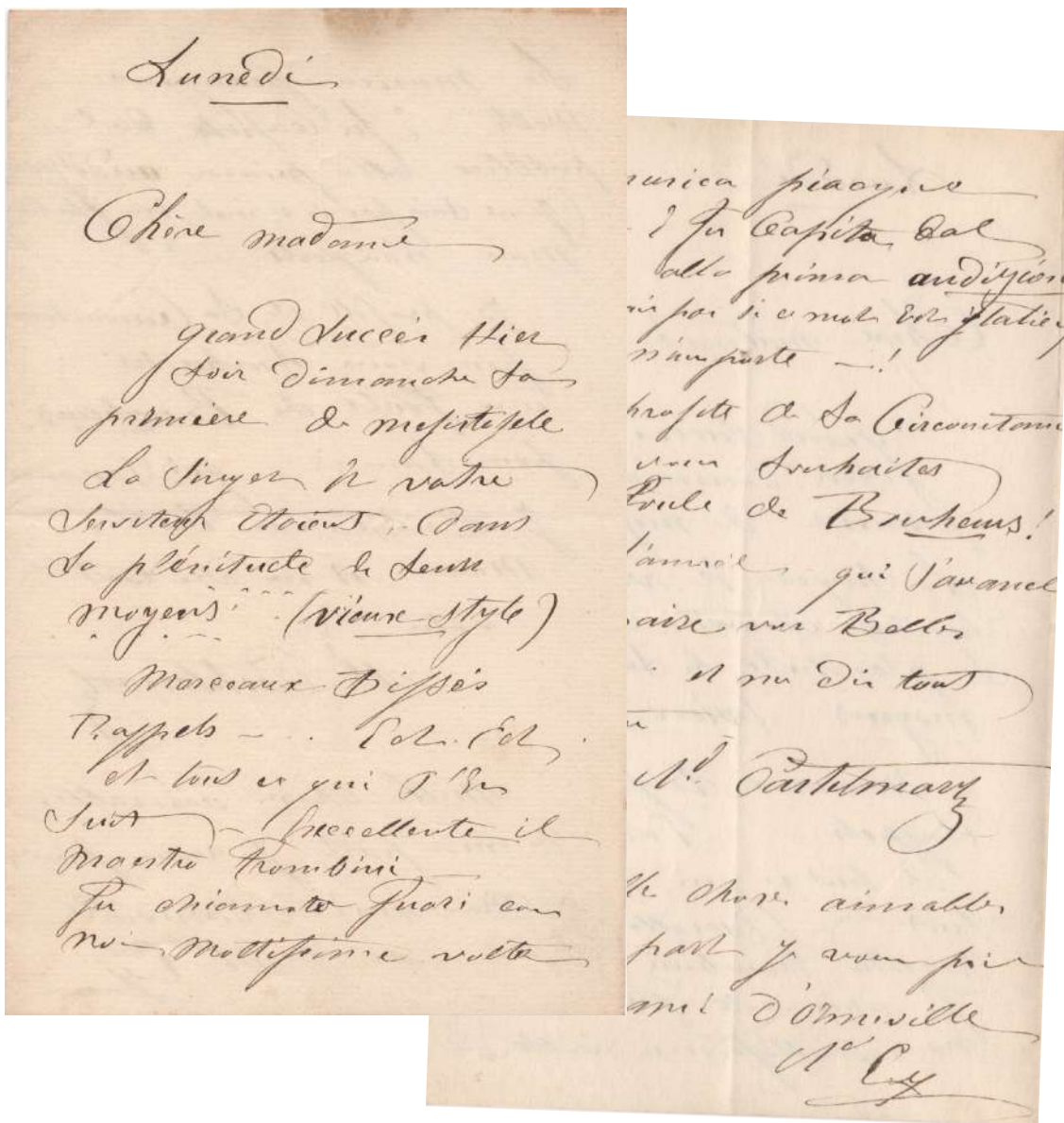
ta di comune accordo, e se da dove dei pagamenti di contigueranno le recite dal giorno dell'arrivo alla piazza del signor *Carrión*. *Emanuel Carrión*

e con in tutte le repertorie come è d'uso.

6. Arman Castelmary (Toulouse, 1834 - New York, 1897)

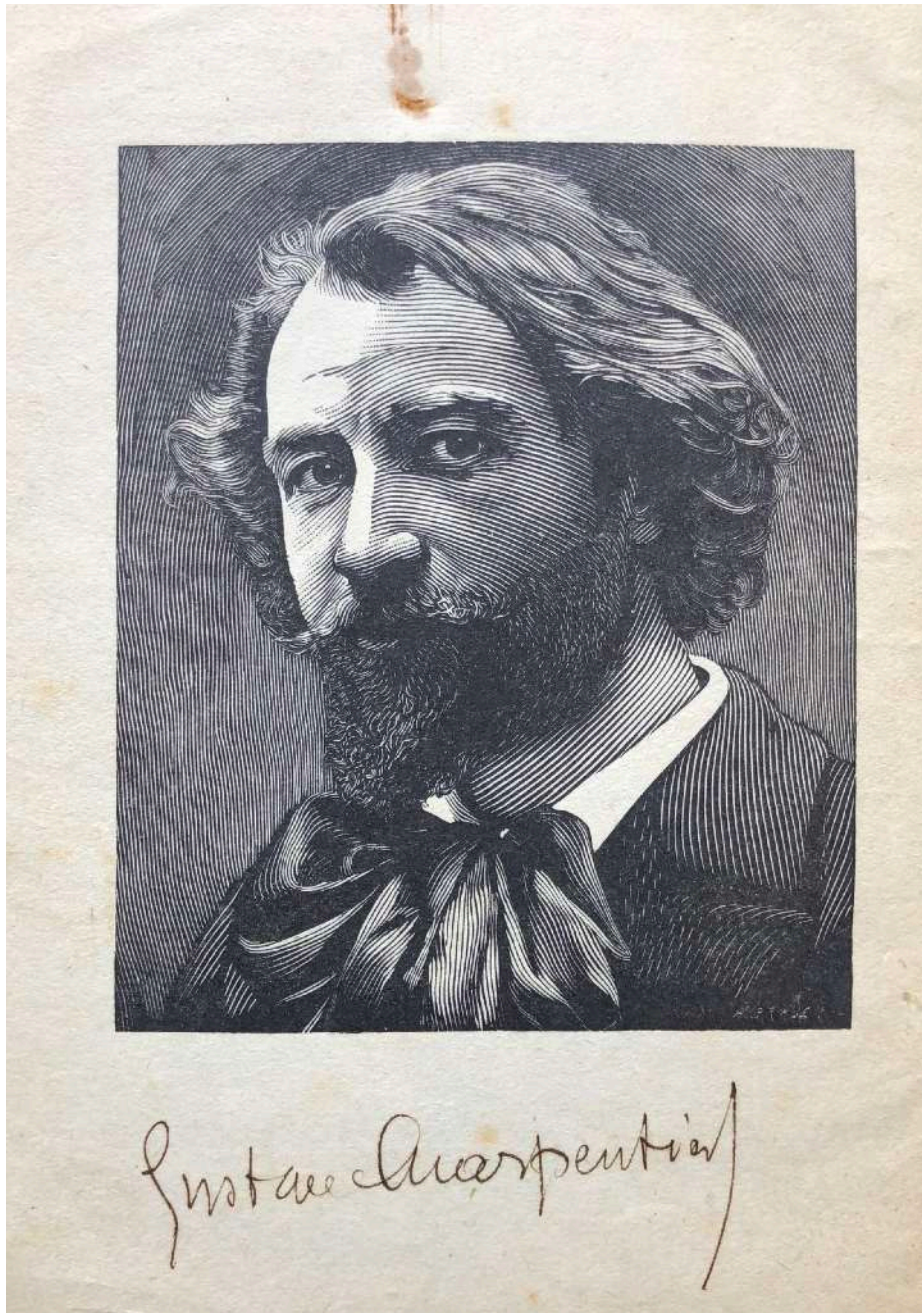
Ambroise Thomas

Autograph letter signed, dated *Lunedì* by the French operatic bass, he created roles in three major premieres at Paris Opera such as Don Diego in Meyerbeer's *L'Africaine* (1865), the Monk in Verdi's *Don Carlos* (1867) and Horatio in Thomas' *Hamlet* (1868). He died on stage at the Metropolitan Opera House in New York during a performance of *Martha* by Friedrich von Flotow. Castelmary addresses a lady: "...grand succès hier soir dimanche la première de Mefistofele. Le services de votre serviteur étaient dans la plénitude de deux moyens (vieux style) (...) Excellente il Maestro Trombini - fu chiamato fuori con noi moltissime volte. La musica piacque molto - fu capita dal pubblico alla prima audizione...". 2 pp. In-8. € 100



7. Gustave Charpentier (Moselle, 1860 - Paris, 1956)

Engraved portrait with autograph signature of the French composer and conductor, pupil of Jules Massenet at Paris Conservatory. 1 p. € 150



8. Sophie Cruvelli (Bielefeld, 1826 - Monte-Carlo, 1907)

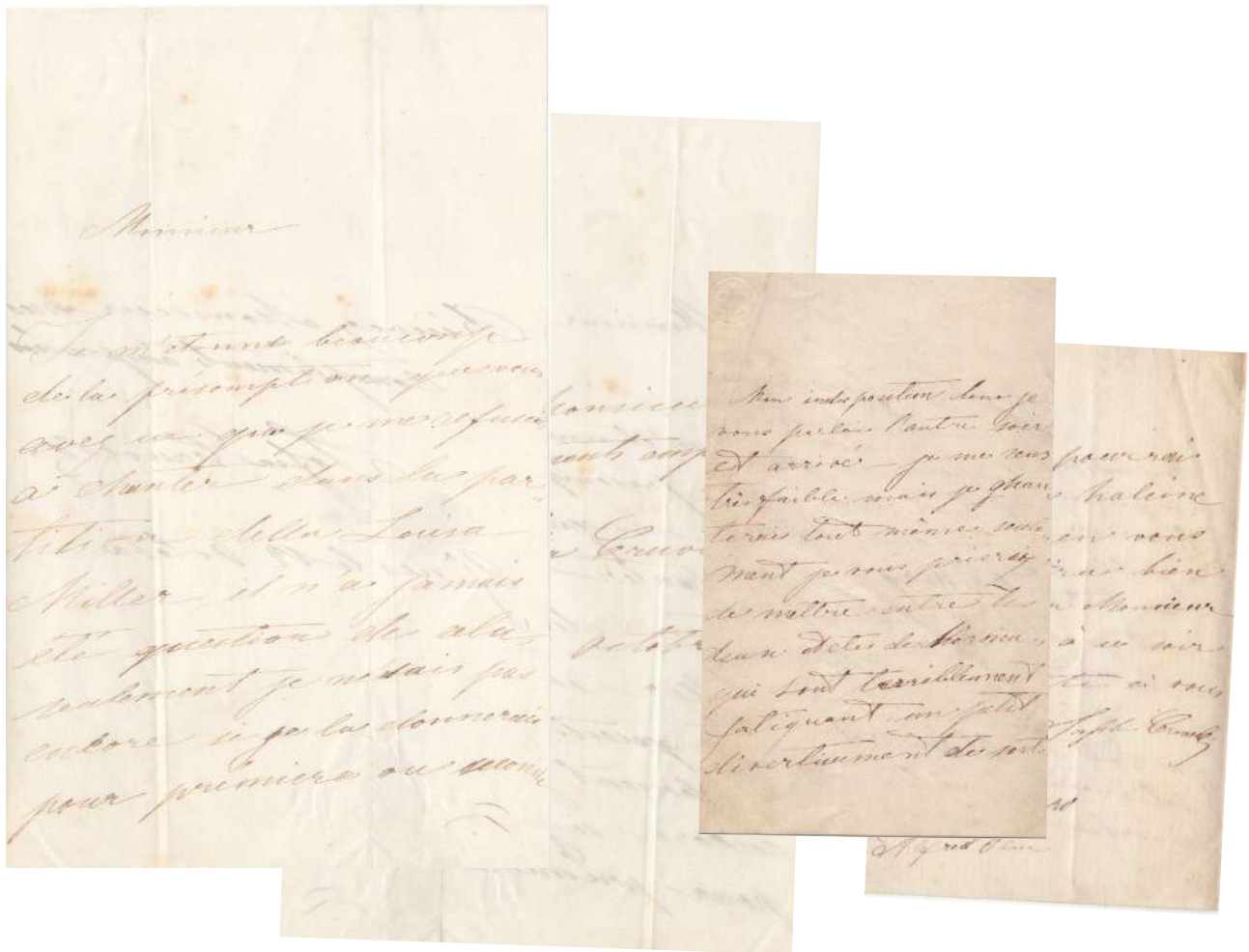
Verdi

Autograph letter signed by the German dramatic soprano, she was pupil of Francesco Piermarini and Marco Bordogni. She was admired for her vocal powers and as a tragédienne both by Verdi and Meyerbeer. *Gènes le 12 Octobre* [1850]. To a gentleman: "...Je m'étonne beaucoup de la présomption que vous avez eu que je me refasse à chanter dans la partition della Louisa Miller...". 2 pp. In-8. € 100

9. Sophie Cruvelli (Bielefeld, 1826 - Monte-Carlo, 1907)

Bellini

Interesting autograph letter signed dated *31 Mai 1840*. To a composer: "...je vous prierai de mettre entre les deux actes de Norma, qui sont terriblement fatigant, un petit divertissement de sorte que je pourrai prendre haleine...". 2 pp. In-16. € 120



10. Eugen D'Albert (1864 - 1932), Ossip Gabrilowitsch (1878-1936), Jan Blockx (1851-1912)

Three autograph musical quotations signed by the three musicians. Gabrilowitsch pens four bars from a *Menuet* dating it *Genève 5. III. 98*. On the verso, D'Albert and Blockx pen five and six bars respectively from *Der Rubin* (1893), dated *Genf 17 Dec. 98*, and from *Princesse d'Auberge* [De Herbergprinses] (1897), dated on the Geneva premiere *Genève le 6 Février*. 2 pp. In-4. With one side decorated with floral motifs.

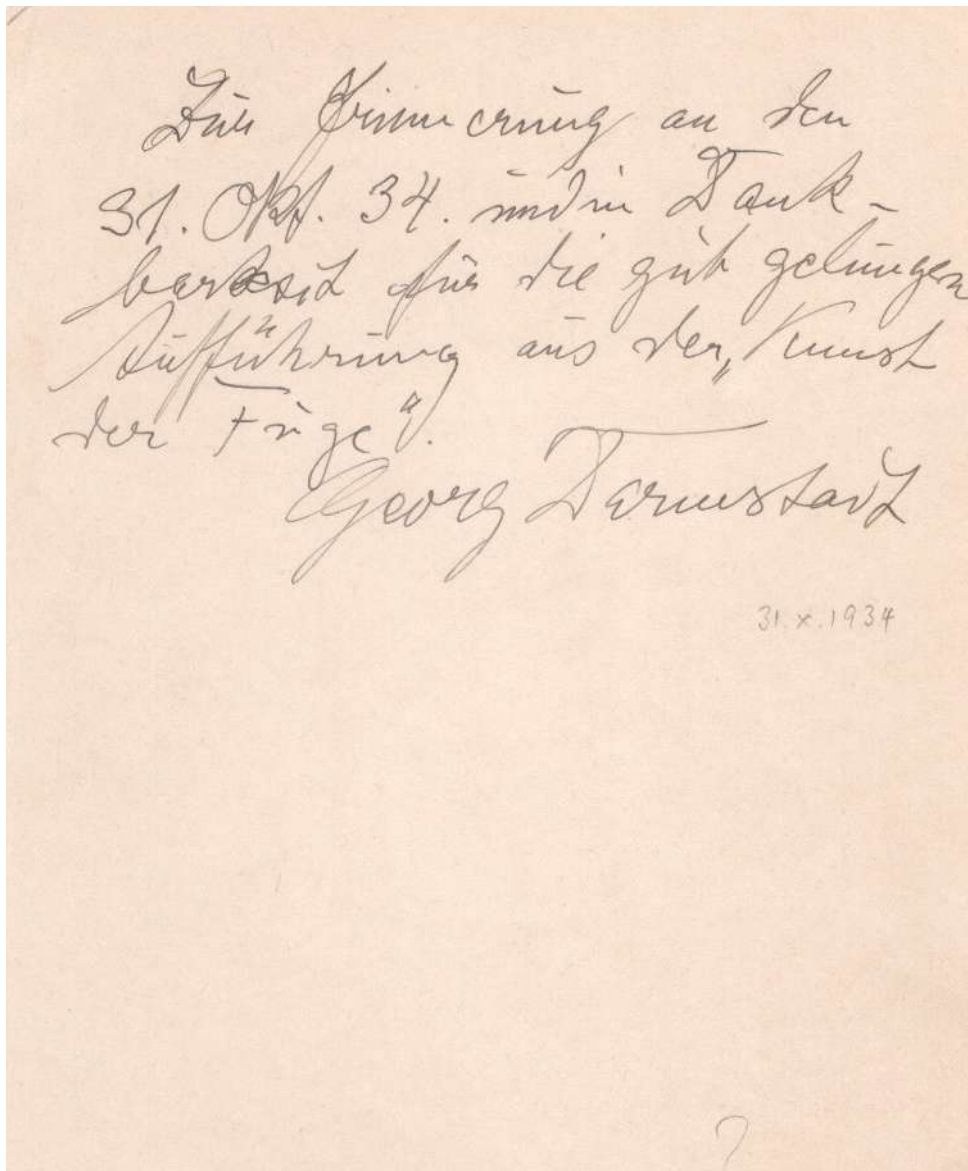
€ 350



11. Georg Darmstadt (Mainz, 1886 - 1952)

Einstein and music

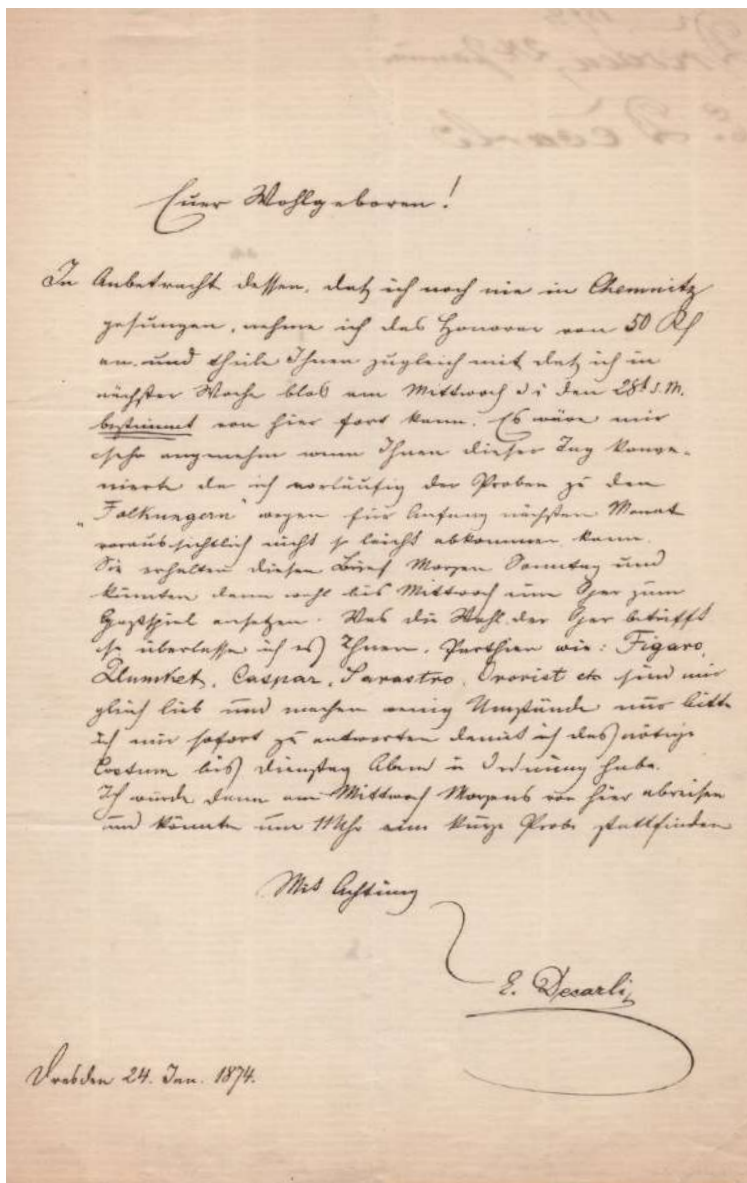
Autograph album sheet signed "Georg Darmstadt" dated "31. Okt. 34" by the German conductor. This sheet comes from the personal album of the Catalan violinist Joaquin Mestres, member of the Orchestre Pau Casals. 1 p. In fine condition. The New York Philharmonic received this note from t Albert Einstein two years after he immigrated to the US to avoid Nazism in Germany. He requested the Philharmonic perform an arrangement of J.S. Bach's 'The Art of the Fugue' by German conductor Georg Darmstadt. Einstein was a music lover and known to attend Philharmonic concerts on occasion. The Philharmonic was able to program this piece for its New York Premiere in 1940, coincidentally the same year Einstein gained American citizenship. € 100



12. Eduard Decarli (Olmütz, 1846 - Radebeul, 1903)

Dresden Court Theater

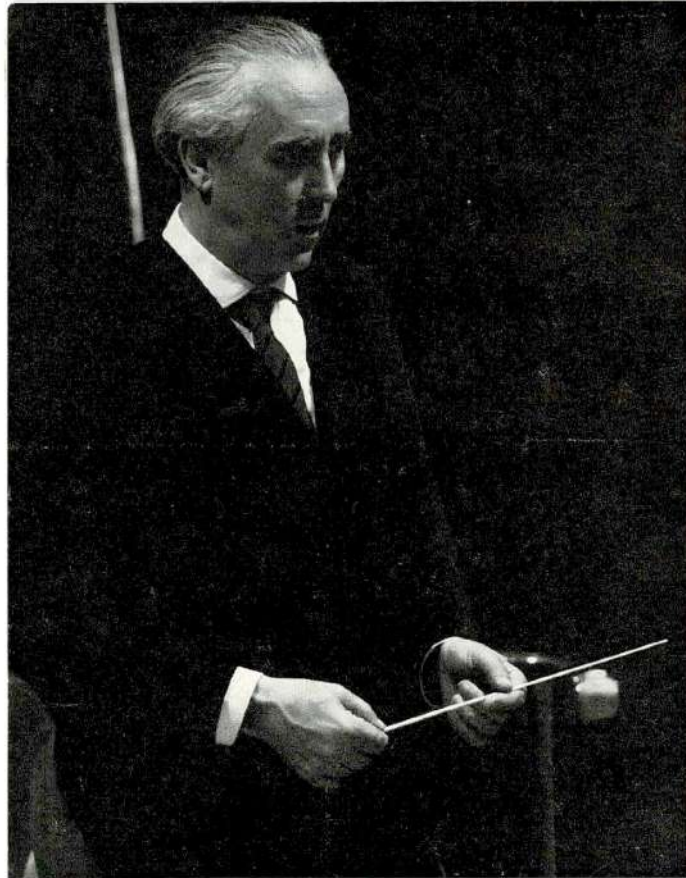
Autograph letter signed, dated 24 Jan. 1874 by the German bass, he was pupil of Matteo Salvi and Giovanni Gentiluomo, he made his debut in 1868 at Frankfurt am Main Stadttheater. To a gentleman, concerning his repertoire. 1 p. In-4. € 70



13. **Werner Egk** (Donauworth, 1901 - Inning am Ammersee, 1983)

Photographic portrait with autograph signature of the German composer. (15.5 x 22 cm).

€ 150

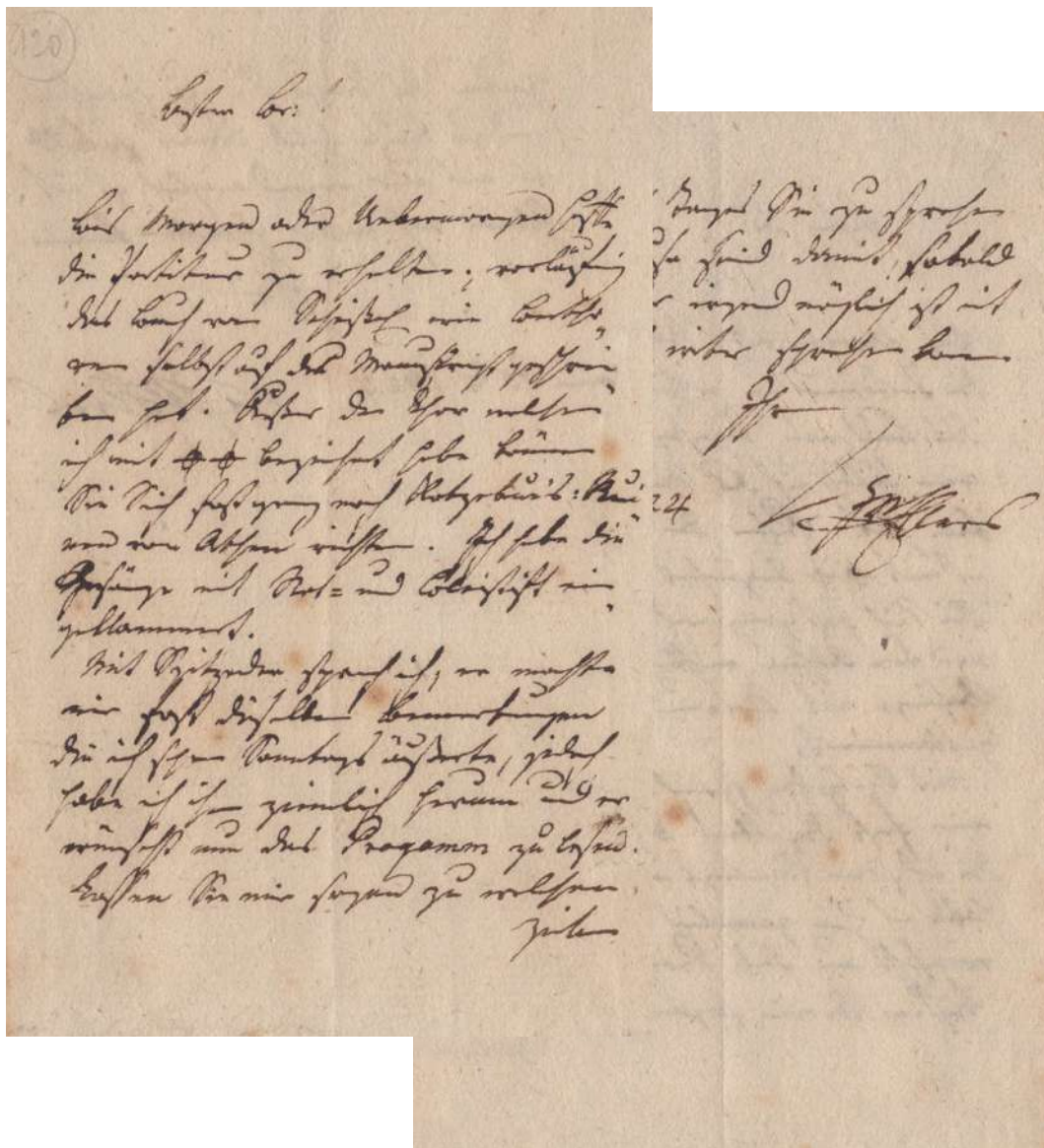


Werner Egk.

14. **Wilhelm Ehlers** (Hanover, 1774 - Mainz, 1845)

Goethe and Beethoven

Autograph letter signed, dated 1824 by the German actor, theatre director and tenor. Ehlers addresses a gentleman, about musical matters. 1 p. ½. In-8. Ehlers was an autodidact and began his career in 1796. He was a close friend and collaborator of Goethe and Beethoven. From 1798/99 to December 31, 1800 he worked at the Hamburg Theater together with his wife, the actress Christiane Ehlers, née Knocke. From 1801 to 1805 the acting couple worked at the Weimar Court Theater under the direction of Johann Wolfgang von Goethe, who, like Friedrich Schiller, held the actor Ehlers in high esteem. In 1804 he published his own compositions based on texts by Goethe entitled "Deutsche Gesänge" accompanied by the guitar or the clavier. On 1805 he made guest appearances in Berlin before making his debut at the Vienna Court Opera on November 8, 1805. He stayed there until 1811. On 1823 he traveled back and forth between Vienna and Pressburg several times, also visiting Beethoven in Vienna. After that he was at the Ständisches Theater in Graz until autumn 1823. From August 1824 he was engaged as an opera director and singing teacher at the newly founded Königsstadt Theater in Berlin. From August 1825 to May 1826 he was an opera director at the Magdeburg Theater; his daughter Louise was also working there at the time. On 1826 he traveled to Mannheim with his daughter and from July 1826 to June 1827 he was director and singing teacher at the Mannheim Theater. During this time, with Beethoven's consent, he reworked his music for the festival "Die Weihe des Haus" into a one-act opera "Simson" and offered this work to the Schott publishing house in June 1827. € 280



15. Louise von Ehrenstein (Vienna, 1867 - ib., 1944)

Gustav Mahler

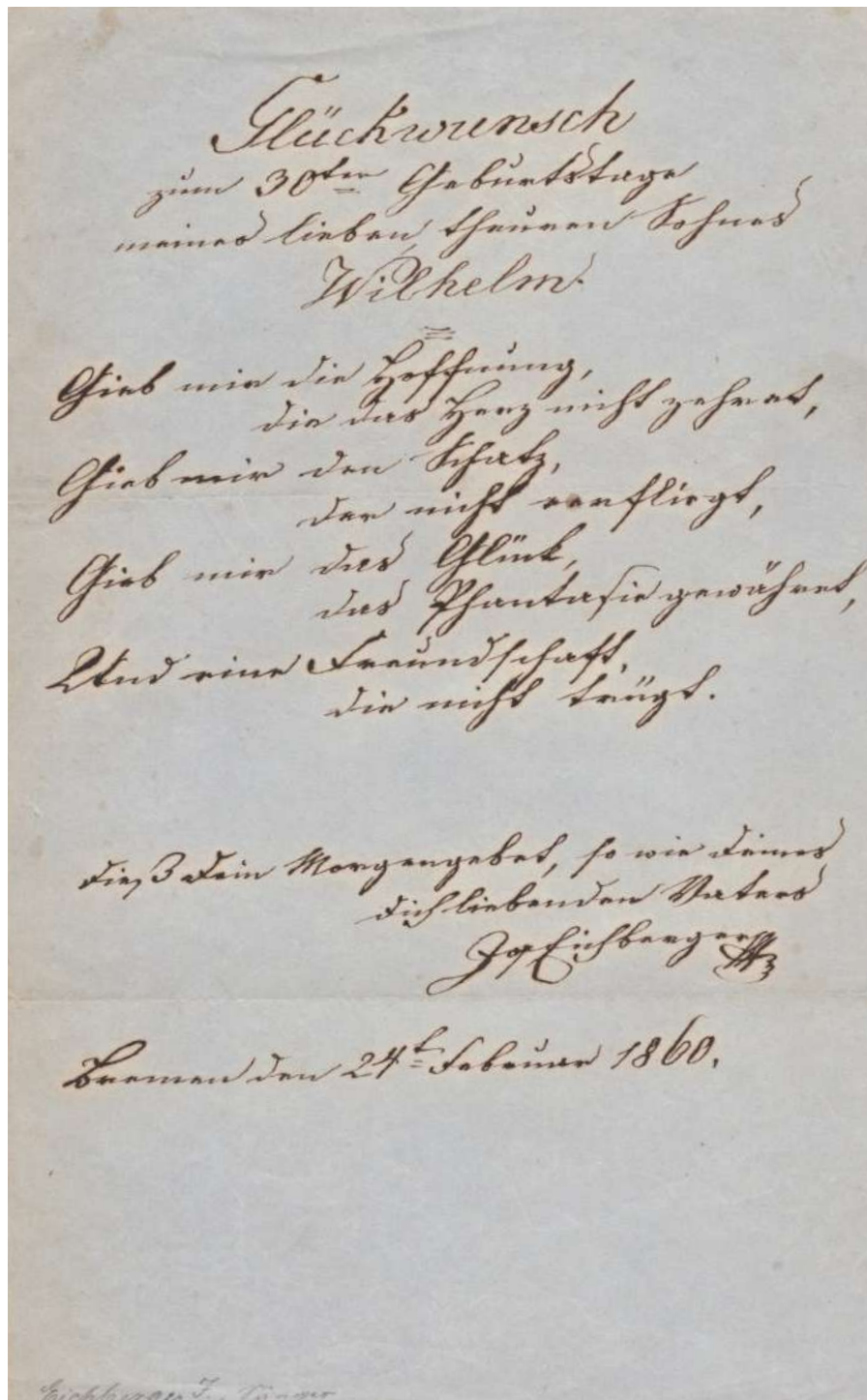
Partly printed telegram with autograph lines and signature by the Austrian soprano, she worked with Gustav Mahler at Vienna Court Opera. Ehrenstein addresses the impresario Calori, asking for the scheduled dates for the performance of Ponchielli's *La Gioconda*. 1 p. In-8. € 80

Indicazione di urgenza e luogo del bollo di registrazione		Grand Hôtel Milan J. SPATZ UFFICIO TELEGRAFICO DI MILANO		Circuito sul quale si deve fare l'incastro del telegramma 97			
Il Governo non assume alcuna responsabilità civile in conseguenza del servizio della telegrafia. Le tasse riscosse in meno per errore od in seguito a rifiuto o irreperibilità del destinatario devono essere completate dal mittente.				Spedito il 189 ore per circuito N. all'Ufficio di Trasmittente			
QUALIFICA	DESTINAZIONE	PROVENIENZA	NUMERO	PAROLE	DATA DELLA PRESENTAZIONE	VIA	Indicazioni eventuali
		MILANO			GIORNO E MESE	ORE E MINUTI	
NB. Il telegramma dev'essere scritto con chiarezza per modo che la lettura sia facile.							
(Destinatario)	Rp.						
(Destinazione)	Impresario Calori Genova						
(Testo)	Prego telegrafare quando Gioconda Saluti Ehrenstein Hotel Milano Autografo della Sig. Luisa von Ehrenstein. Contante nella Corte Imperiale Giovedì 7 XII 1899 Grand Hôtel Milan						

16. Josef Eichberger Sr. (Zbiroh, 1801 - Bremen, 1862)

Gaspare Spontini - Alcidor

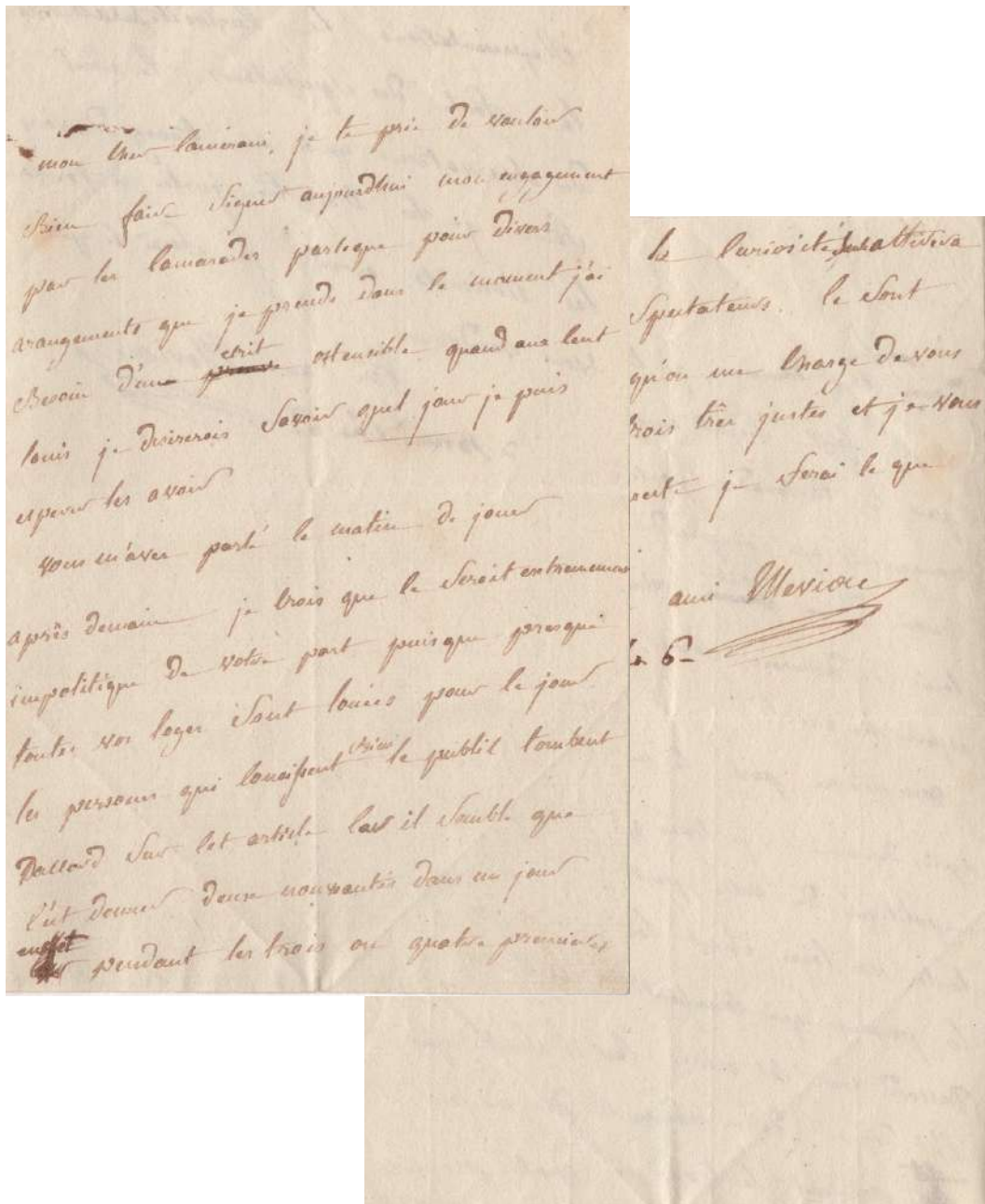
Rare autograph letter signed as a poem for birthday wishes, dated *Bremen 24te Februar 1860* by the Bohemian tenor and opera director He had a very good reputation as a tenor in heroic and sometimes also in sentimental roles. In 1825 he created the role of Alcidor in the first performance of Spontini's eponymous opera. Having returned from Paris, where he made guest appearances with the Deutsche Oper and performed successfully alongside Wilhelmine Schröder-Devrient, he received an application from Florian Ringelhart to Leipzig. He worked there until 1835. 1 p. In-8. € 150



17. Jean Elleviou (Rennes, 1769 - Paris, 1842)

French revolution stage

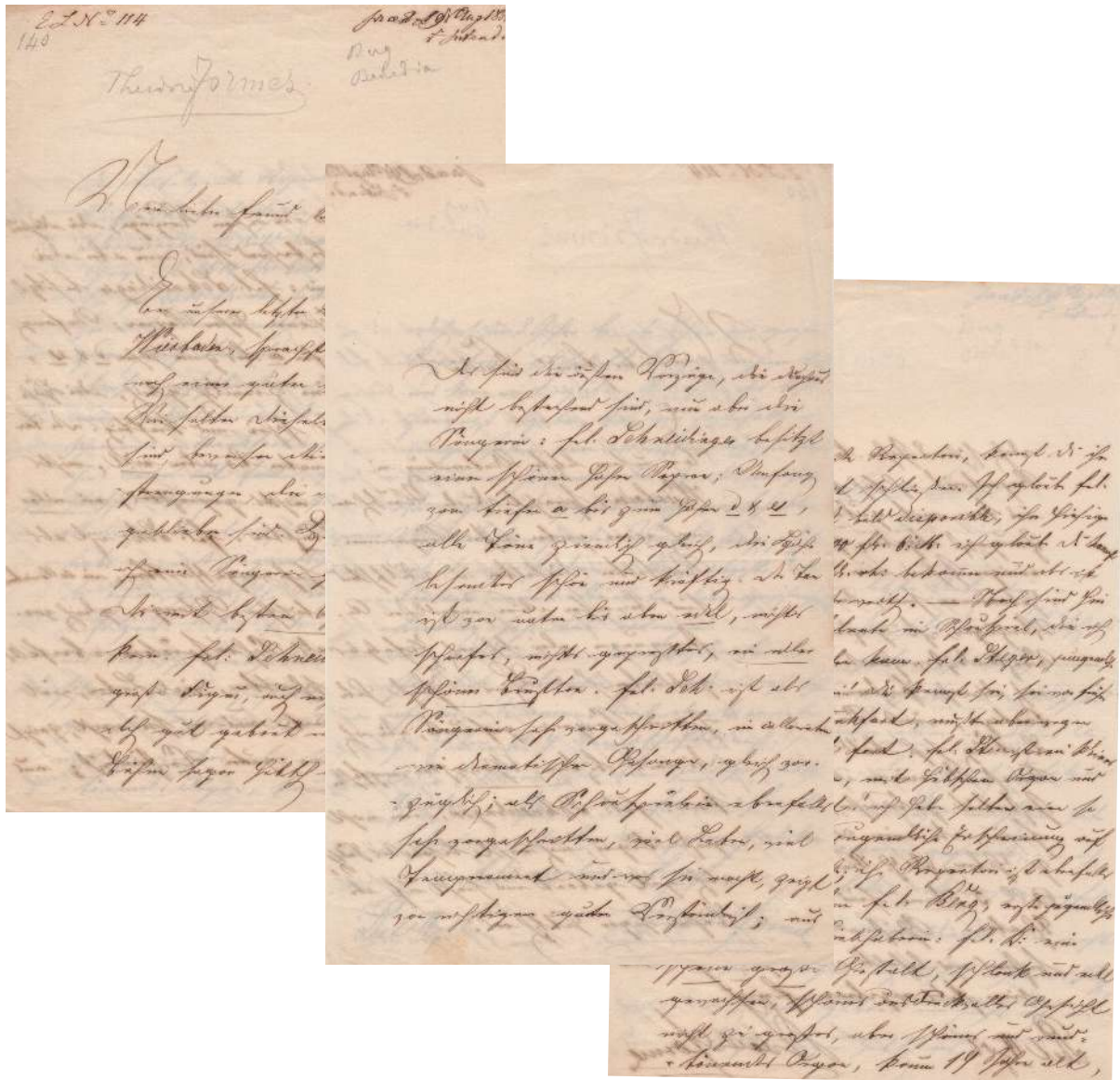
Rare and interesting early autograph letter signed, dated 3 Bru.[maire] l'an 6 [24.10.1797] by the French celebrated tenor, who created many roles for operas by Grétry, Dalayrac, Boïeldieu, Méhul and many others. Elleviou addresses the actor at the Théâtre des Italiens **Bartolomeo Camerani** (1735-1816): "...je te prie de vouloir bien faire signer aujourd'hui mon engagement par les camarades parce-que pour divers arrangements que je prends dans le moment j'ai besoin d'un écrit ostensible. Quand aux Cent louis je désirerais savoir quel jour je puis espérer les avoir...". 1 p. 1/2. In-8. € 180



18. Theodor Formes (Mülheim an der Ruhr, 1826 - Endenich, 1874)

Julius Benedict

Autograph letter signed, dated 8 Aug 1858 by the German tenor, he made his debut as Edgardo in Donizetti's *Lucia di Lammermoor* in Budapest (1846). He was brother of Karl, with whom he toured America. Formes addresses the composer **Julius Benedict** (1804-1885), concerning performances and fees. 3 pp. In-8. € 100



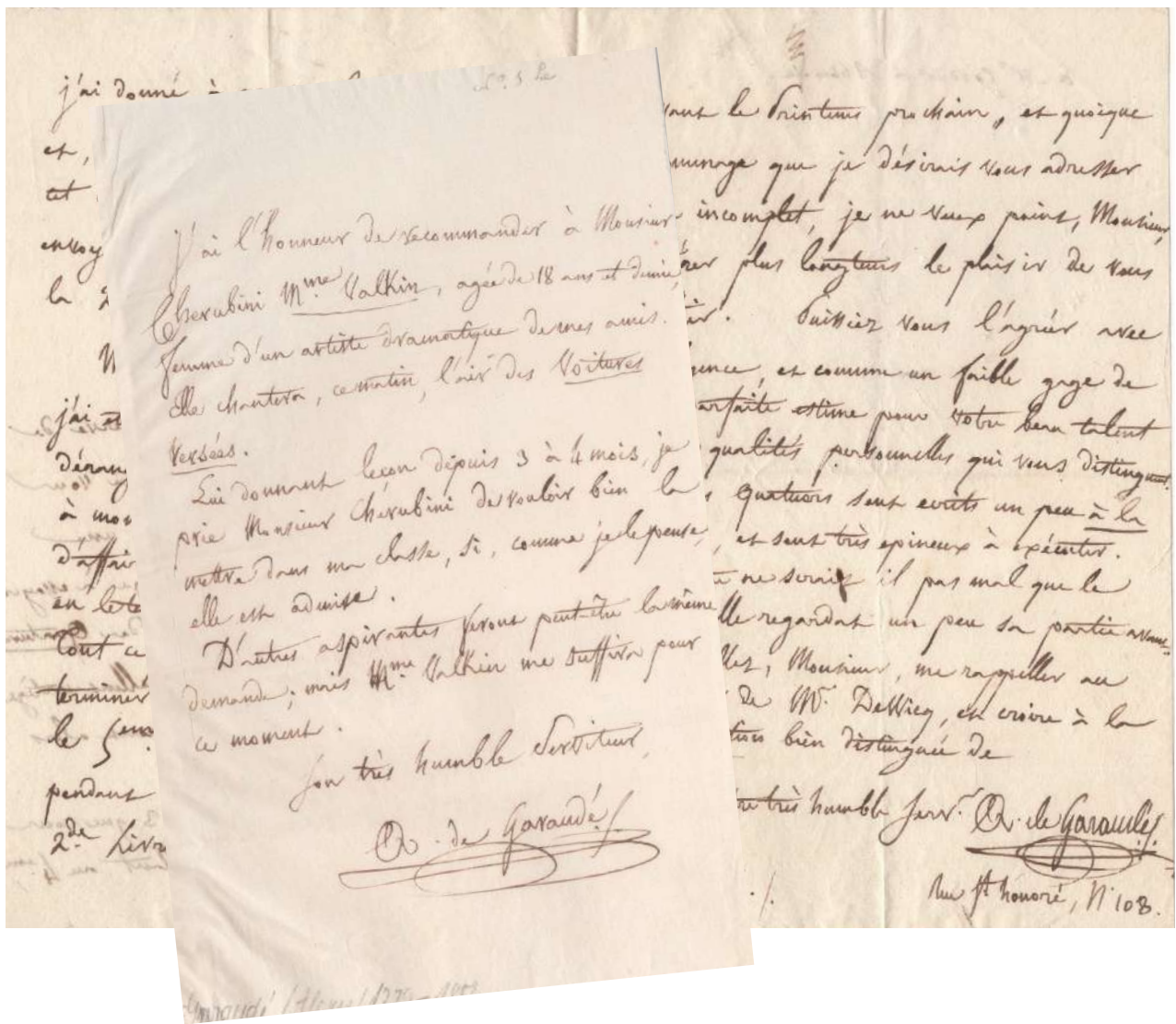
19. Alexis de Garaudé (Nancy, 1779 - Paris, 1852)

Autograph letter signed by the French singer, composer and singing teacher at the Conservatoire de Paris. Addressed to **Luigi Cherubini** (1760-1842): "J'ai l'honneur de recommander à Monsieur Cherubini M.me Valkin, âgée de 18 ans et demie, femme d'un artiste dramatique de mes amis. Elle chantera, ce matin, l'air des Voitures versées [François-Adrien Boieldieu, 1775-1834]. Lui donnant leçon depuis 3 à 4 mois, je prie Monsieur Cherubini de vouloir bien la mettre dans une classe, si, comme je le pense, elle est admise..." 1 p. In-8. € 140

20. Alexis de Garaudé (Nancy, 1779 - Paris, 1852)

Cordier in Abbeville - Flute

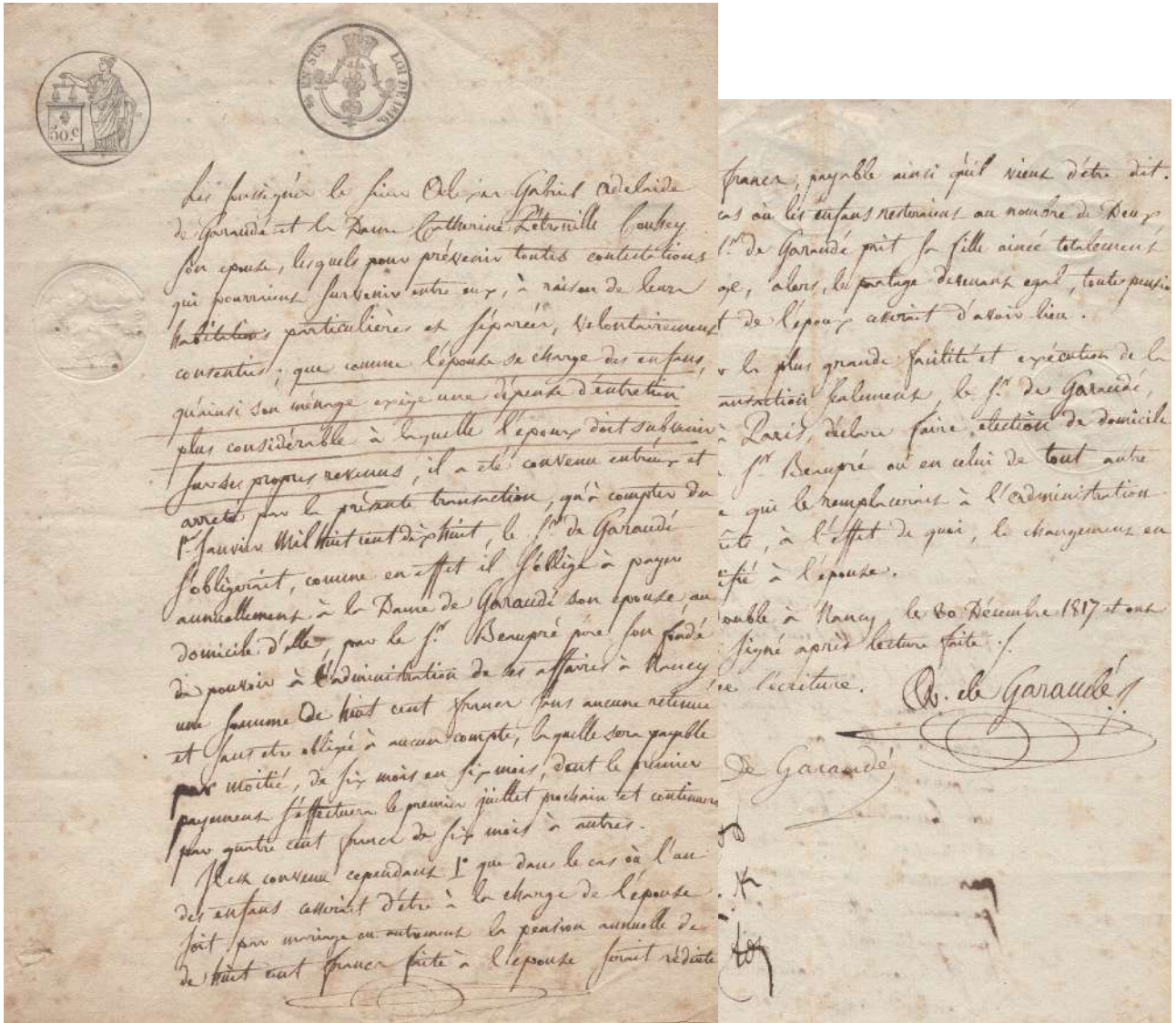
Fine autograph letter signed Ce 22 Xbre 1821 by the French singer, composer and singing teacher at the Conservatoire de Paris. To Mr. Cordier in Abbeville: "...Le souvenir que j'ai conservé de votre talent sur la flûte, ou vous réunissez la grâce du style à une brillante exécution, m'a engagé à Mayer de composer exprès pour vous de quatuors qui, joués par vous et l'excellent cortège musical de Mr. De Wicy, pourront alors obtenir quelques succès. J'ai composé, cet été, les 3 que vous trouverez ci joint. En travaillant au 4ème, j'ai donné à graver les trois premières et, espérant finir de suite les six de cet oeuvre 35, j'avais différé de vous envoyer le 1re livraison jusqu'à ce que la 2 soit aussi gravée (...) Ces quatuors sont écrits un peu à la Rossini, et sont très épineux à exécuter. Peut être ne serait il pas mal que le violoncelle regardait un peu sa partie avant..." 3 pp. In-8. € 160



21. Alexis de Garaudé (Nancy, 1779 - Paris, 1852)

The divorce of Alexis de Garaudé

Document signed, dated 30 Décembre 1817, by the French composer stating the divorce and child support conditions between de Garaudé and Catherine Petrouille Caubey. We report an extract: "...pour prévenir toutes contestations qui pourraient survenir entre eux, à raison de leur habitation particulières et séparer, volontairement contentées; que comme l'épouse se charge des enfants qu'ainsi son ménage exige une dépense d'entretien plus considerable à laquelle l'époux doit subvenir pour ses propres revenus, il a été convenu entre eux et arrêté par la présente transaction qu'à compter du 1er Janvier mil huit dix huit, le Sr. de Garaudé s'obligerait, comme en effet il s'oblige à payer annuellement à la Dame de Garaudé son épouse, au domicile d'elle (...) une somme de huit cent francs...". 2 pp. In-4. With stamped paper. € 140



22. **Gustav Gunz** (Gaunersdorf, 1831 - Frankfurt a. M., 1894)

Franz Liszt

Autograph letter signed, dated Hannover 28.2.73 by the Austrian doctor and chamber opera singer. When Liszt performed his Missa Sollemnis for the first time and the accidental drowning of the tenor whose difficult part Gunz took over at the last hour, brought him his first success with a larger public. Through Liszt's employment he received an engagement request in Weimar. The letter is addresses Mr. Krüger, asking him to schedule his performances in March. 1 p. In-8. With letterhead. € 150

Dr. G. GUNZ. 148 Hannover 28.2.73

Lieber Director Krüger!

Bitte lassen Sie mich meine wackere
Luge in Mainz spielen lassen ich möchte
gerne meinem künftigen engländer
op in Mainz in Salzwald, 1 mal
in Bielefeld singen. Meiner Kollegen
Meister: Leinart sind mich ganz ununter
und ich habe für die künftige 2 mal
2 mal singen in 3 Lagen das 2. mal
oder auch mich zuerst kantonieren
3 mal in 4 Lagen das ist mir am meisten
auf der unermesslichen Wagnis
zu sein. Bitte lassen Sie mich
unvergessen sein. Ich habe schon
soweit ich für meine Operette
sein kann.

Mit besten Grüßen

G. Gunz

Gunz, S.

23. Adolf Hacker (1832 - Gotha, 1883)

Franz Liszt

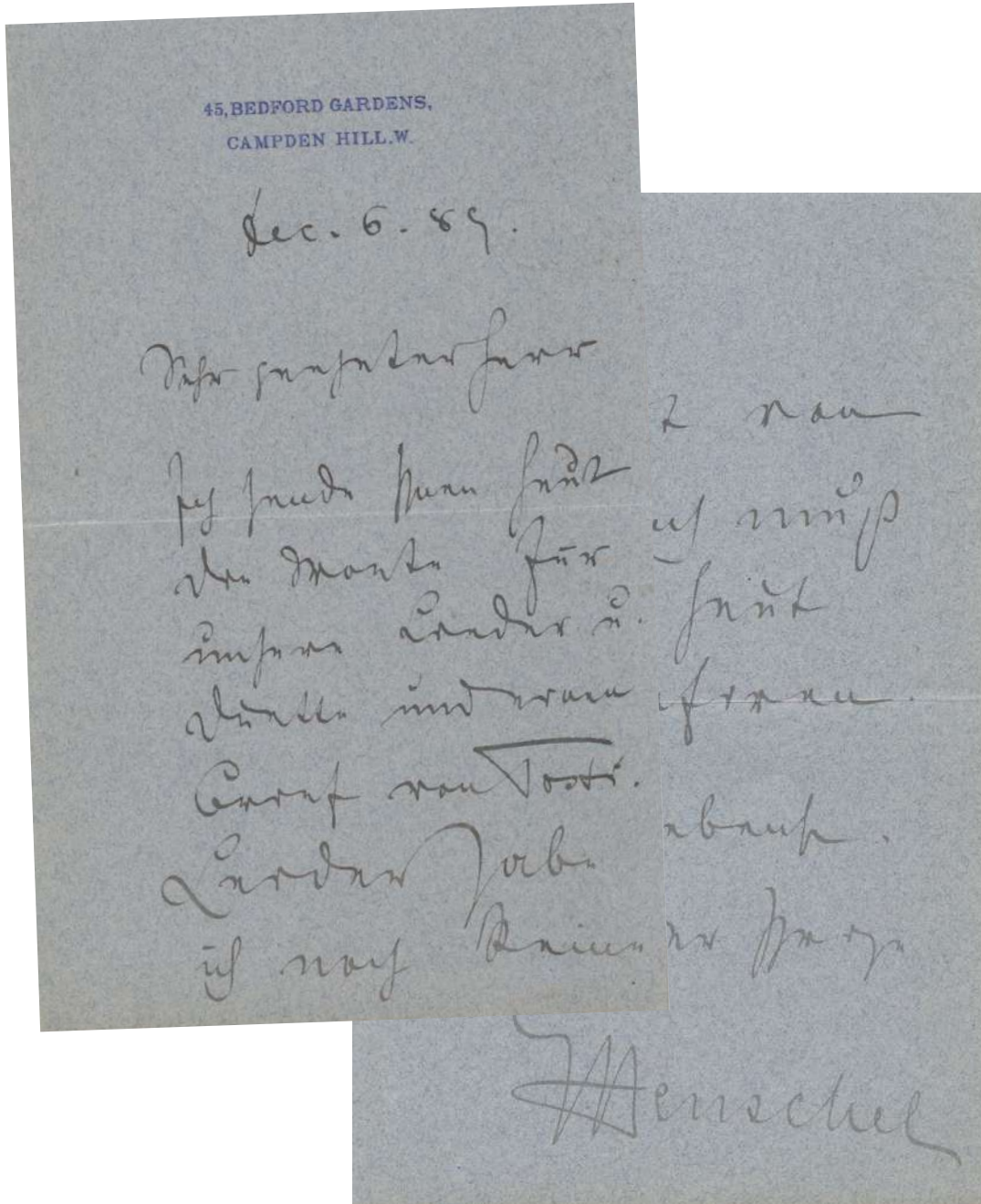
Autograph musical quotation signed, dated Warnemünde d. 13 August 1875 by the German Court opera tenor, he was father of the painter and stage designer Georg Hacker (1863-1945). Hacker pens five bars of an *Ardente non troppo* from Franz Liszt's "Die Stille Wasserrose" with words by Emanuel Geibel. 1 p. In-8. € 180



24. **George Henschel** (Breslau, 1850 - Aviemore, 1934)

Johannes Brahms

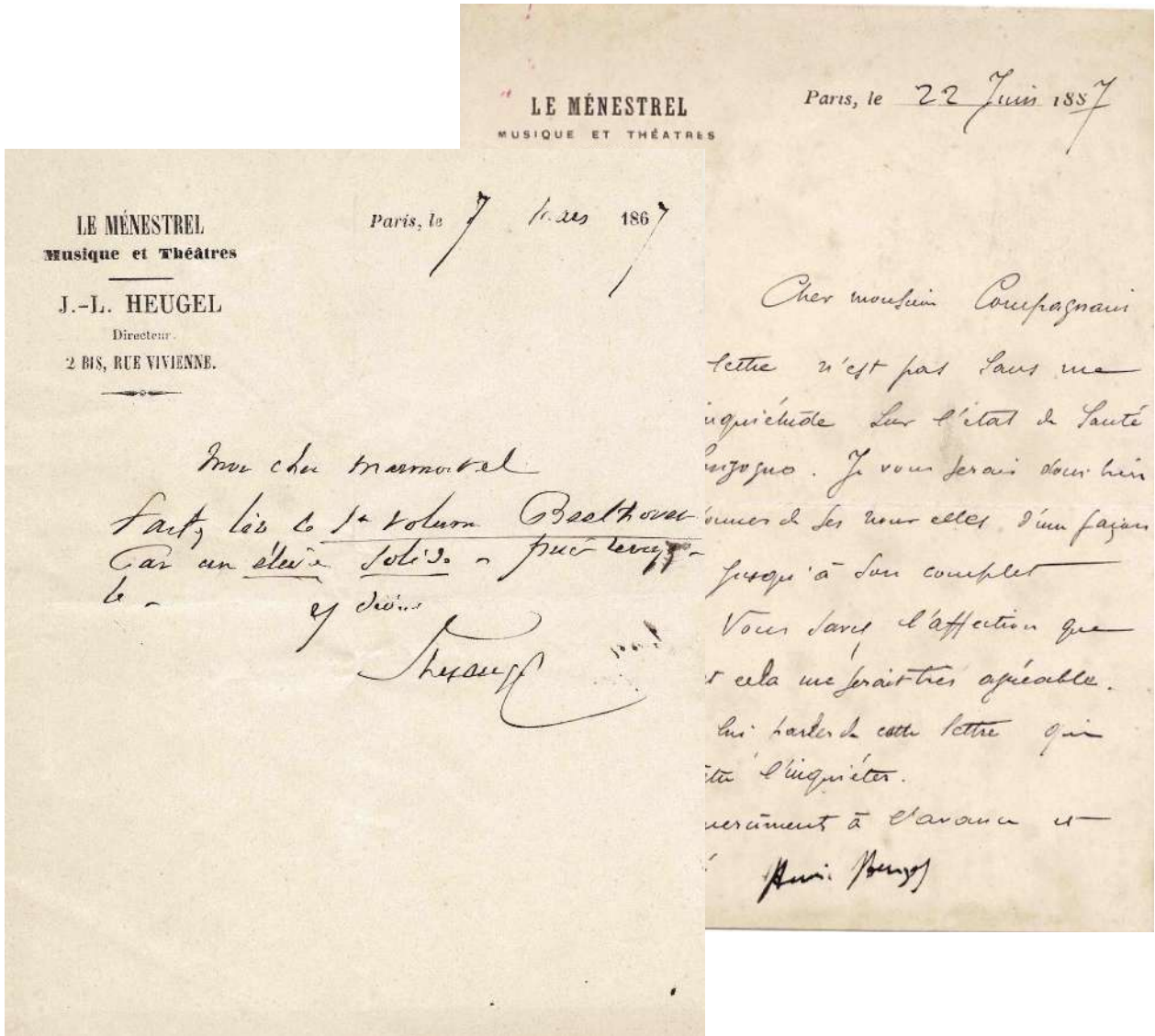
Autograph letter signed, dated *Dec 6 89* by the German-born British baritone, pianist and conductor, he was a close friend of Johannes Brahms. He was the first conductor of the Boston Symphony Orchestra (1881) and the Royal Scottish National Orchestra (1893). To a gentleman, concerning a concert in London with the composer **Francesco Paolo Tosti** (1846-1916). 2 pp. In-8. With letterhead. € 120



25. **Henri Heugel** (Paris 1844 - ib 1916)

Antoine-François Marmontel

Two autograph letters by the founder of the renown music publishing house **Jacques-Léopold Heugel** (1815-1883) and his son **Henri Heugel** (1844-1916). **A.** "Paris, le 22 Juin 1887". To the contractor Francesco Compagnoni: "...Votre lettre n'est pas sans me donner quelque inquiétude sur l'état de santé de mon ami Sonzogno..." 1 p. In-16. **B.** Paris, le 7 Mars 1867". To the pianist **Antoine-François Marmontel** (1816-1898). The correspondent send enclosed "...ce 1er Volume Beethoven..." 1 p. In-16. € 80



26. Jacques Isnardon (Marseille, 1860 - ib., 1930)

Pietro Mascagni

Autograph letter signed, not dated, by the French bass-baritone and singing teacher, he longly performed at La Monnaie in Brussels. Isnardon addresses a "Poète": "...n'y a-t-il pas quelque rôle intéressant pour moi dans le Maschere de Mascagni?...". 1 p. In-8.

€ 80

Cher Poète, n'y a-t-il pas quelque
rôle intéressant pour moi dans les
Maschere de Mascagni?
Je tâcherais de vous y témoigner
toute mon admiration, et tout mon,
dévouement

J. Isnardon
de l'Opéra-Comique

11. 11. de Douai - Paris

27. August Kindermann (Potsdam, 1817 - Munich, 1891)

Wagneriana

Autograph letter signed, dated München, den 16 Mai 1863 by the German bass-baritone who sang the role of Gazna in the premiere of Robert Schumann's secular oratorio "Das Paradies und die Peri" (1843) and often remembered for his Wagnerian performances. To the bookseller Moritz Glogan, ordering a book by Charles Dickens. 1 p. In-4.

€ 90

München, den 16. Mai 1863.

Herrn Moritz Glogan!

Unterzeichnete wünscht Sie, von
Ihnen in den fünfzigsten neuesten
Nachrichten unterzeichneten 25 Bände
Bor (Dickens) Werke für af. 2 1/4 gr
kaufen.

Davon Sie das selbe in gleicher
Postvorschrift gefälligst nach München,
per Adresse:

Kgl. Hofopernsänger
Kindermann,
Residenzstrasse No 16 1/2

Mit Besten

A Kindermann

28. Johann Friedrich Kittl (Orlik, 1806 - Leszno, 1868)

Therese Janda

Autograph letter signed, dated *Prag the 12 April 1854* by the Czech composer. head of the Prague Conservatory from 1843 to 1864). Kittl addresses a lady in London recommending to her the "...Alto singer [Therese] Janda, who has been engaged for two years with success at the theatre here. She goes to England with the intention of singing in concerts during the season; and as you have so much influence in the musical circles of London (...) I am convinced, that you will do all you can to assist the lady in question in words and deed...". 1 p. In-8. € 240

My dear Ella!

Excuse me, that I have been so long without answering your last letter, but the young Violoncellist whom you asked me about is in Petersbourg. I communicated with him, but till now have received no answer.

I now give myself the pleasure of writing to you to recommend to your kind attentions an Alto singer Miss Janda, who has been engaged for two years with success at the theatre here. She goes to England with the intention of singing in concerts during the season, and as you have so much influence in the musical circles of London and are so aimable and friendly to artists in general I am convinced, that you will do all you can to assist the lady in question in word and deed.

In a few days my new and grand opera will be for the first time performed, it is called: Die Bildersturner

Adieu my dear friend

Yours sincerely
John Kittl

Prag the 12 April 1854.

29. Gieselher Klebe (Mannheim, 1925 - Detmold, 2009)

Amnesty International

Autograph musical quotation signed, dated 22-2-92 by the German composer. Klebe pens 1 bar from his Oratorium "Warum Hat Die Sonne Einen Aschenrand" composed for the 30th Anniversary of Amnesty International. 1 p. with letterheaded card. Envelope included. € 100

PROF. GISELHER KLEBE

BRUCHSTRASSE 16 22-2-92
49350 DETMOLD
TEL. 05231/23414



aus "Warum hat die Sonne einen Aschenrand"

Oppertation op 104 für 8-st. Chor, 2 Kammerinstrumente
Schlagzeug komponiert zum 30. Jahrestag von
Amnesty International

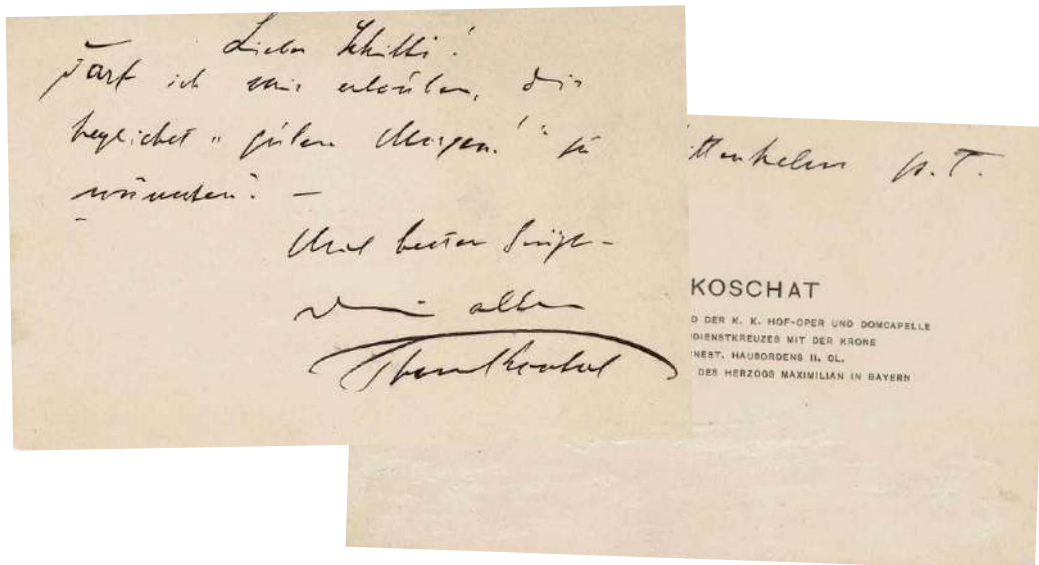
Gieselher Klebe

30. Thomas Koschat (Viktring, 1845 - Vienna, 1914)

Mahler 5th Symphony

Rare autograph letter signed in German by the Austrian composer and bass singer. Koschat addresses the singer Anton Schittenhelm, concerning a meeting. A melody by Carinthian folkloric composer it was used by Mahler in his Fifth Symphony: *Am Wörther See* (1880) 1 p. on visiting card. Included: photographic portrait of the composer. (8.5 x 13 cm). On postcard.

€ 100



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

Gabrielle Krauss in Italy

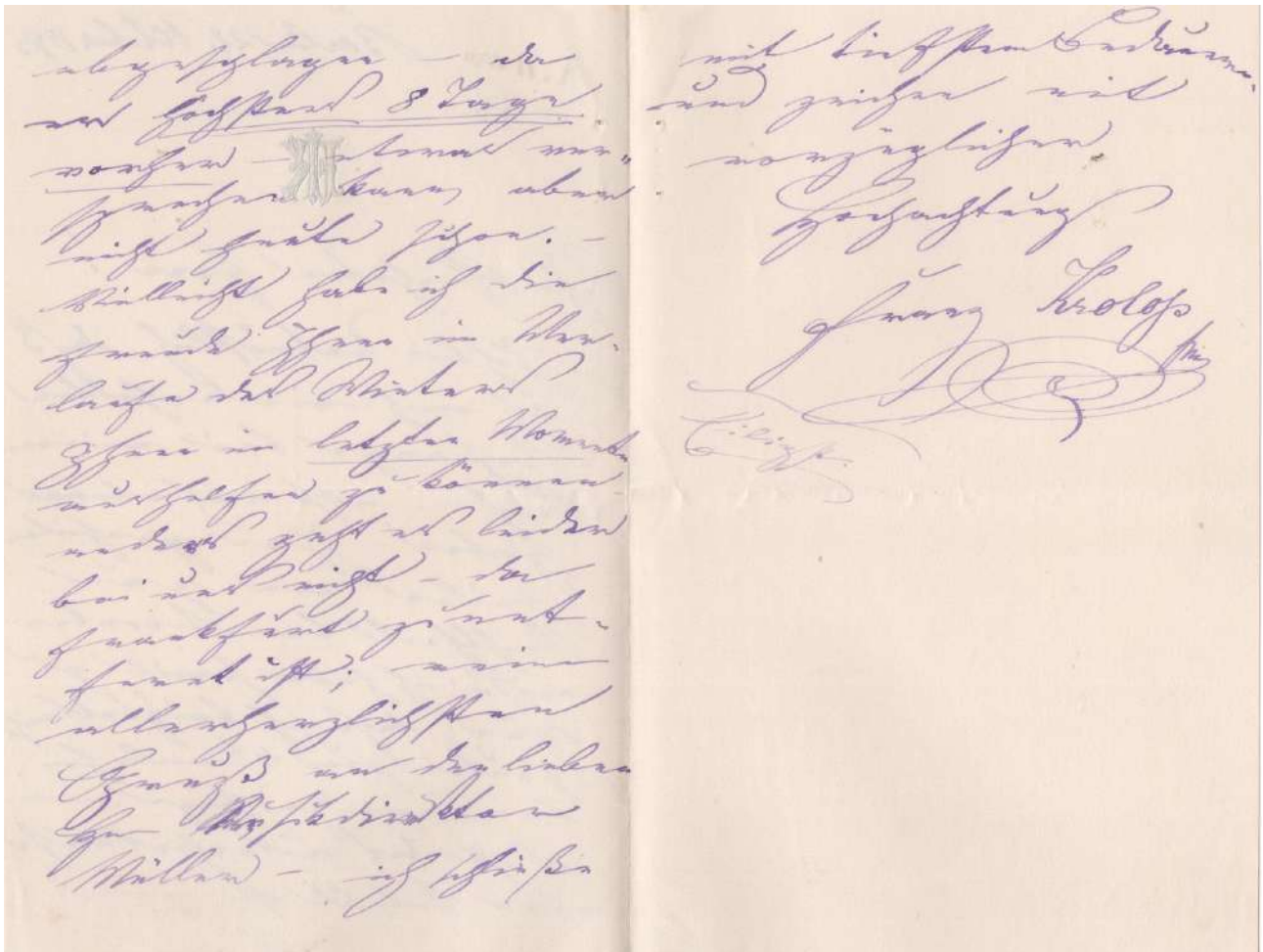
Lot of three autograph letters signed, one dated 1871 by the French operatic soprano, she created the role of Pauline in Gounod's *Polyeucte* (1878) and many other major roles for Saint-Saëns, Mermet, and local premieres of Verdi and Wagner operas. To the impresario Innocenzo Canedi, concerning newspaper articles and upcoming engagements. We report an extract as a sample: "...Mi fareste proprio piacere di tenermi informata della compagnia che canterà con me a San Carlo. Fermo che [Antonio, impresario] Musella non troverà qui un vero tenore di cartello...". For a total of 7 pp. In-8. € 180



32. Franz Krolop (Troja (Bohemia), 1839 - Berlin, 1897)

Johannes Brahms - Ein Deutsches Requiem

Autograph letter signed, dated Berlin 22. October 1893 by the German bass singer. He debuted in 1863 and was engaged to Berlin Court Opera in 1872. He was married to the singer Vilma von Voggenhuber until 1871. Krolop addresses a gentleman regretting for not having obtained the permit to leave Berlin and says that they will have only brief meetings during the winter. 2 pp. 1/2. In-8. With letterhead. € 100



33. Franz Krückl (Nový Saldorf-Sedlesovice, 1841 - Strasbourg, 1899)

Johannes Brahms

Autograph letter signed, dated Montag 30 Jan by the Austrian operatic baritone and composer. To a Baron, concerning performances. He sang in the first performance in Leipzig of *Ein Deutsches Requiem* in 1869. 2 pp. On cardboard.

€ 90

Sehr geehrter Herr Baron!
Zu Aufschluß an Ihre freundliche
Zusage bitte ich den beifolgenden anderen Circularen
Aufsatz mit Ihrem Druckvermerk in ich schon erwägen,
zu verfahren (unter dem Obertitel, wie bei meinem
genannten Dr. Miguel) zu ^{univer-}Wegung zu verfahren,
sichere Legitimation bei ^{französischen} ist nicht selbst
Lafite. Im dem Publikum im zu sein
Kückl
sehr dankbar
Montag 30. Jan. Kückl

34. Carl Lafite (Wien, 1872 - Sankt Wolfgang im S., 1944)

Altedutschen Minneliedern

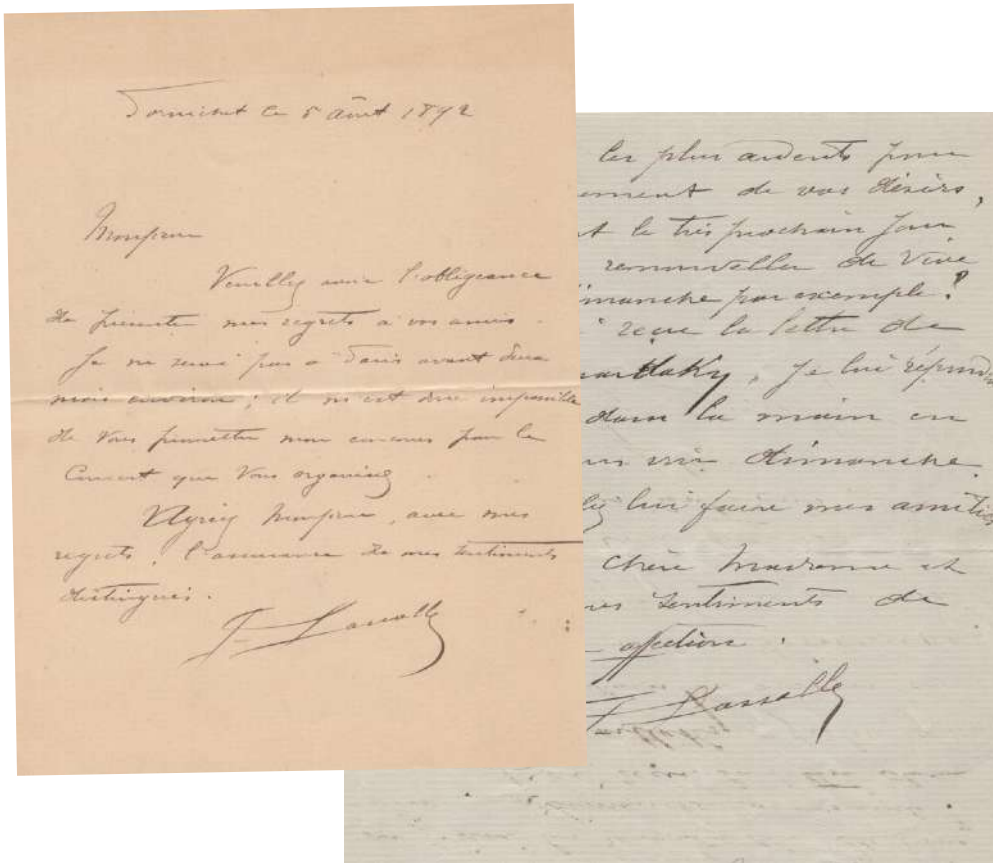
Autograph letter signed in German, dated 27/12 41 by the eclectic Austrian composer and organist. Lafite addresses a gentleman, concerning a find of old compositions: "...Dabei eine ältere Skizze (1931, das erste von 8 altedutschen Minneliedern)...". 1 p. On cardboard.

€ 50

III. Rennweg 37
Sehr verehrter Herr! dabei eine ältere Skizze
(1931, das erste von 8 altedutschen Minneliedern)
ob es Ihren Wünschen entspricht?
Alles Beste für 1942!
Ihr ergebener
Carl Lafite
27/12 41

35. Jean Louis Lassalle (Lyon, 1847 - Paris, 1909)

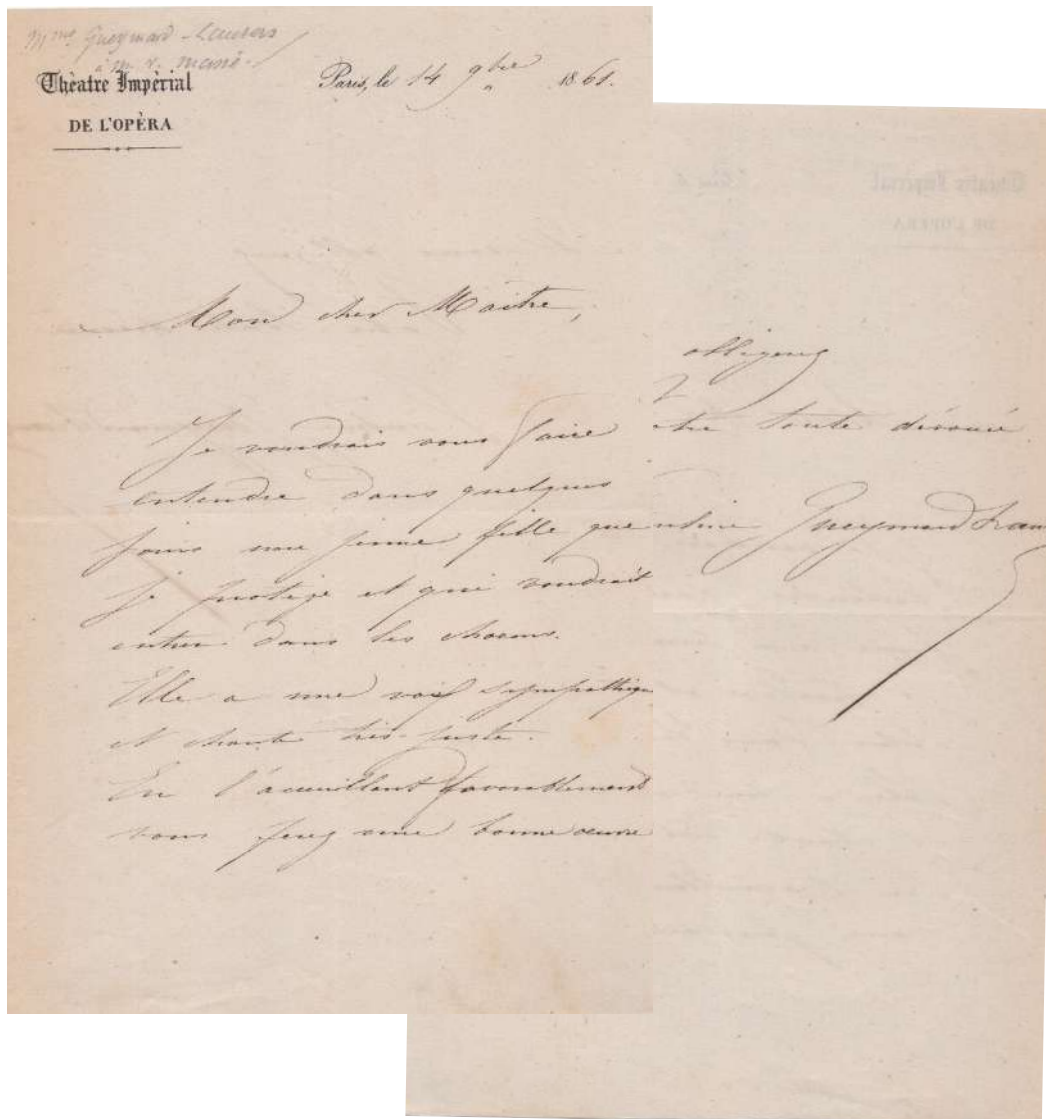
Two autograph letters signed by the French baritone at Paris Opera, he created roles in several operas: Le Roi de Lahore, Le Tribut de Zamora, Polyeucte, Francesca da Rimini, Henry VIII, Samson et Dalila, Sigurd, Patrie and Ascanio. **A.** Pornichet ce 5 Août 1892. To a gentleman: "...je ne serai pas à Paris avant deux mois environ; il m'est donc impossible de vous promettre mon concours pour le concert que vous organisez...". 1 p. In-8. **B.** Ce 31 Xbre 1902. To a lady: "...Puisque vous m'offrez de changer le souvenir que vous m'envoyez, j'accepte cette proposition car j'ai déjà une parti musique tournant...". 2 pp. In-8. With letterhead. € 150



36. **Pauline Lauters-Gueymard** (Ixelles, 1834 - Paris, 1918)

Don Carlos

Autograph letter signed, dated *Paris le 14 9bre 1861* by the Belgian mezzo-soprano, acclaimed for her brilliant career at Paris Opera from 1857. She was the wife of the tenor Louis Gueymard (1822-1880). Lauters created the role of Princess Eboli in *Don Carlos* on 11 March 1867 at the Paris Opera. The contralto Rosine Bloch had been the intended singer but Verdi was persuaded by Perrin to adapt and transpose the role for the older and higher singer, thus creating *tessitura* problems with which later singers have had to cope. To a Maître: "...je voudrais vous faire entendre dans quelques jours une jeune fille que je protège et qui voudrait entrer dans les chœurs..." 1 p. 1/2. In-8. With letterhead. **Included:** Printed copy of the magazine "L'Univers musicale" of 9th July 1863 with an article concerning the mezzo-soprano. 3 pp. In-4. € 170



37. Lilli Lehmann (Würzburg, 1848 - Berlin, 1929)

To *Ákos László*

Autograph letter signed, postmarked [4.12.09] by the German dramatic coloratura soprano, often remembered for her performances in Mozart operas. Lehmann addresses the Romanian composer Ákos László (1871-1946), on musical matters. 1 p. On illustrated postcard depicting the soprano in a rural setting. € 80



38. Lotte Lehmann (Perleberg, 1888 - Santa Barbara, 1976)

Lotte Lehmann in Santa Barbara

Autograph letter signed in German, dated in English February 21st 1973 by the German soprano. Lehmann addresses a Mr. Hiller, presumably a publisher, concerning a book about her: "...das Buch "L. L., mehr als eine Sangerin" von Berndt Wessling (Residenverlag Salzburg) hat ausreidende daten...". Translation: "...the book "L. L., more than a singer" by Berndt Wessling (Residenverlag Salzburg) has sufficient information...". 1 p. With letterhead. **Included:** typed draft of an article in German by Hella Muller, dated Wien im August 1951, with paper stripe applied as correction, about the singer in Santa Barbara. with typed letter accompanying the draft. € 130

February 21st 1973
 LOTTE LEHMANN
 4555 VIA HUERTO
 HOPE RANCH PARK
 SANTA BARBARA, CALIFORNIA 93110

Herrn geehrten Herrn Hiller,
 das Buch "L.L., mehr
 als eine Sangerin"
 von Berndt Wessling
 (Residenverlag Salzburg)
 hat ausreidende
 Daten.
 Beste Grusse -
 Lotte Lehmann.

Bei Lotte Lehmann in Santa Barbara.
 =====

Kammersangerin Lotte LEHMANN, die der Wiener Staatsoper von 1916
 eines der prominentesten Mitglieder angehorte, lebt seither
 in Santa Barbara. In einer Parenthese sei hier bemerkt - um immer wieder auftauchenden
 Geruchten zu begegnen, dass sie keineswegs aus rassischen
 Grunden verlassen musste. Oh nein! Die im Sinne Hitlers tadellos
 ist. Sie kam einfach von ihrer letzten Amerika-Tournee 1938
 nach Wien zuruck, weil sie eine erklarte Gegnerin der Nazis war.
 Ihr eindrucksvoller Flug von New-York quer uber den Kontinent
 dauerte in 18 Stunden, war es fur mich eine grosse Freude,
 mit ihrer Freundin auf dem Flugplatz begrussen zu konnen.
 Sie ist dieses Jahres nach 14 Jahren wiederzusehen. Kaum merklich
 gealtert, schlank und in alter, spruhender Vitalitat. Ich hatte
 mich sehr gefreut, meine Ferien bei ihr verbringen zu konnen. Da sie
 in Santa Barbara lebt.

Der Tod ihres Gatten, Otto Krause, der im Janner 1939
 an qualvollen Todes an galoppierender Schwindsucht starb,
 veranlasste die Kammersangerin Lehmann mit ihrer Freundin, Frances HOLDEN,
 uber den Heim in Santa Barbara, Californien, 2 1/2 Autostunden
 entfernt. Das Haus ~~liegt in Hope Ranch~~ liegt in Hope Ranch
 im Villenviertel ausserhalb von Santa Barbara, zu dem ein
 Weg fuhrt. Es ist nach californischer Art ebenerdig mit
 einem breiten Aufbau. Steht man vor dem Haupteingang des Hauses auf
 einem mit Buxbaumhecken umgebenen Rasen, so sieht man durch
 die hohen Langswande des Livingrooms-Wohnraumes, durch diesen
 in allen Farben bluhenden Garten, auf den Ozean und die
 fernen Inseln. Im Rucken des Hauses erheben sich die bis
 zum Santa Inezberge, deren Plateau mit dem Auto in nur 20
 Minuten erreichbar ist.

Die Kammersangerin. Ihre Ahnen kamen vor mehr als 500 Jahren in dieses
 Land und konnten zu den Einwanderern zuruckgefuhrt werden, die mit der
 "Mayflower" 1620 in Amerika landeten. Sie ist auch in dem Sinne echte
 Amerikanerin, als sie....

ein wahres Kunstwerk der Gartenarchitektur: Terrassen, Stiegen, Treppen,
 Stiegen und Steinplateaus, schattigen Ruheplatzen mit Teich und Lotus-
 blumen, wachsen und bluhnen hier in verschwenderischer Frucht neben hier
 bekannten, heimischen Pflanzen, eine Unzahl californischer Blumen und
 Baume in allen leuchtenden Farben, einen ungewohnlichen Duft ausstromend.

39. Fritz Leiternmeyer (Vienna, 1925 - ib., 2006)

Alban Berg Quartett

Autograph musical quotation and dedication signed, dated 17.2.85 by the Austrian composer, first violin of Wiener Philharmoniker (1946-1985) and co-founder of the Alban Berg Quartett. 1 p. on postcard. € 60



40. Mark Lothar (Berlin, 1902 - Munich, 1985).

Music and the Holocaust

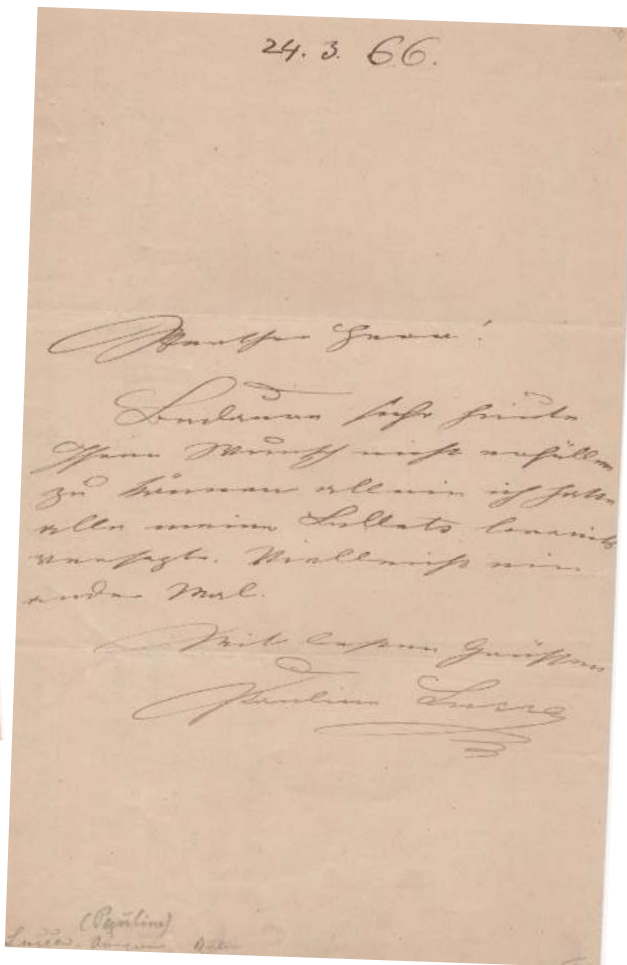
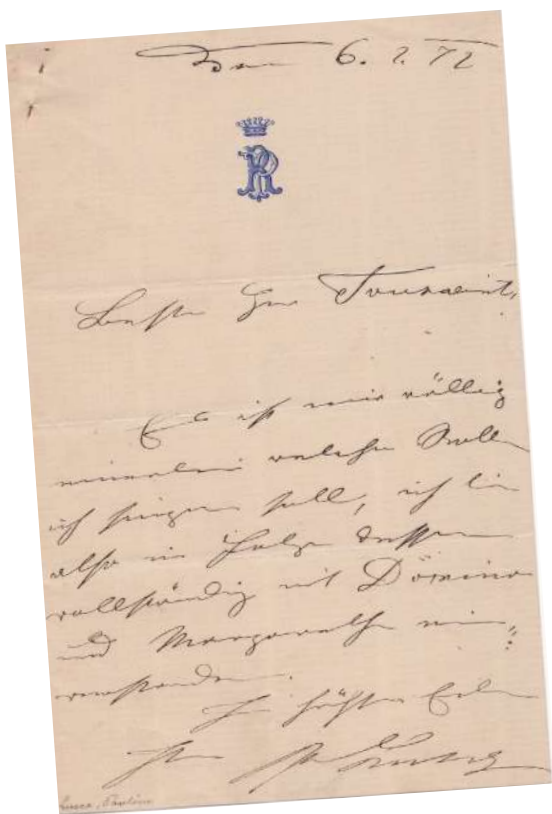
Autograph letter signed in German dated 16. III 57 by the German composer. During the Nazi era he received various commissions from the Reich Office for Music Arrangements, which was under Goebbels' control. In August 1944, Adolf Hitler included Lothar in the list of the most important composers. Lothar addresses Mr. Treichlingen, concerning new Opera compositions. 1 p. on illustrated postcard. € 120



41. Pauline Lucca (Vienna, 1841 - Zurich, 1908)

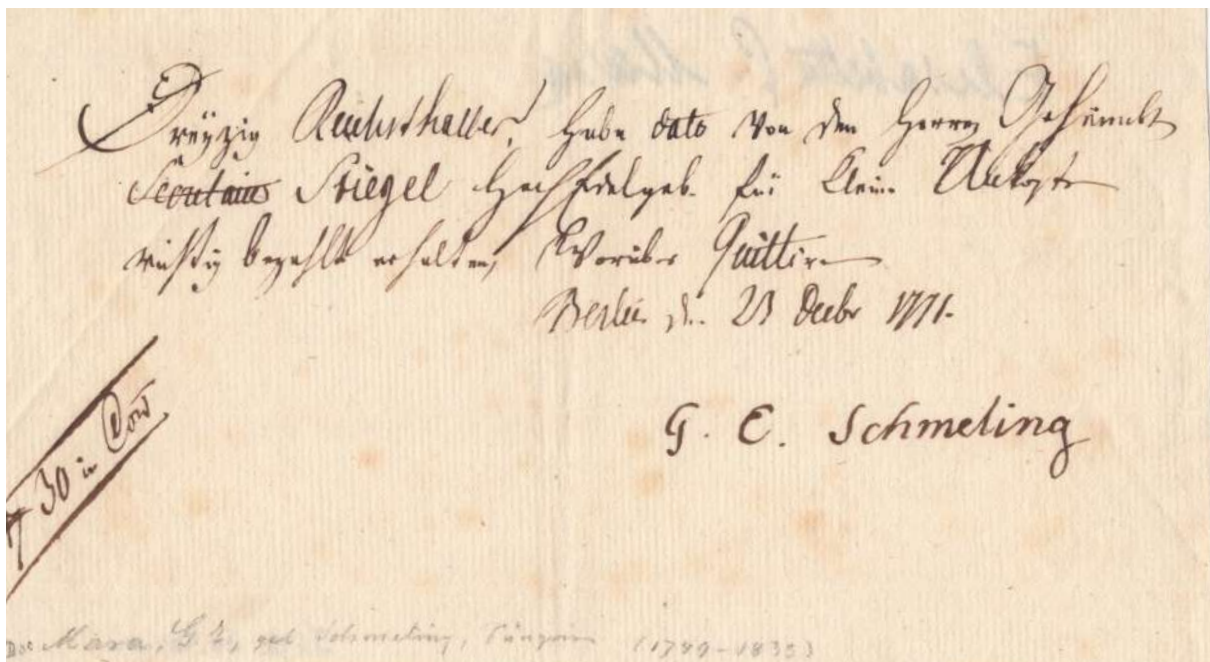
Giacomo Meyerbeer

Lot of two autograph letters signed, dated 1866 and 1872 by the Austrian soprano, she was associated with the Wiener Staatsoper and she performed throughout Europe and the States. She was the daughter of Koppelman Lucka. In 1861 Giacomo Meyerbeer recommended her for permanent engagement at the Berlin Opera, where she remained until 1872, also undertaking guest appearances. After 1872 she toured in the United States and from 1874 to 1889 was an honorary member of the Vienna opera. She created the role of Selina in Meyerbeer's *L'Africaine*, and was considered one of the best Carmen of her time. A *prima donna assoluta* in the grand tradition, she had a voice range of 2½ octaves. Letters concern theater tickets and possible engagements. For a total of 2 pp. In-8. € 150



42. Gertrude Elisabeth Mara, née Schmeling (Kassel, 1749 - Reval, 1833) *Haydn and Mozart*

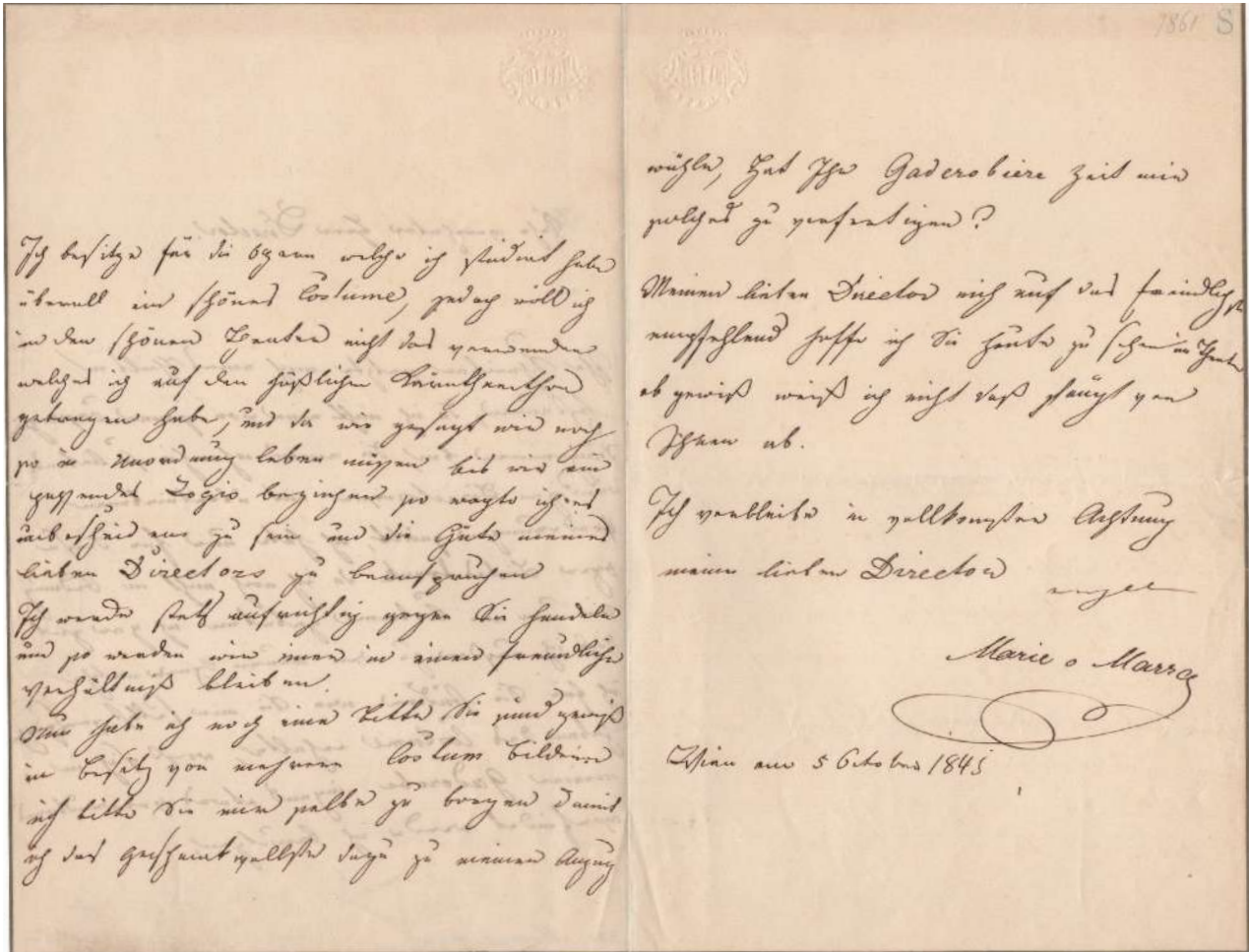
Autograph receipt for "Dreizehn Reichsthaler". signed "G. E. Schmeling", dated Berlin d. 23 Decbr 1771 by the German soprano. A child prodigy, Schmeling gave violin recitals accompanied by her father, a luthier, in Vienna and London, where at the age of 10 she played for the Queen. On the advice of a court steward, he began studying singing with Pietro Paradisi in London. She sang in Johann Hiller's Leipzig concerts in 1766, performed with the Dresden Opera, then moved to Berlin, where, overcoming Frederick II's dislike of German singers, she was engaged in 1771 by the court opera. In 1774 she married a cellist, Johann Baptist Mara, and the couple, twice trying to escape the court of the despotic prince, finally managed to do so without punishment in 1779. In 1780 Mara toured the continent, failing to impress Mozart and engaging in a fierce rivalry with Luiza Todi in Paris (1783) before moving to London in 1784. In 1787 she had considerable success there as Cleopatra in George Frideric Handel's *Julius Caesar*. He sang in Venice and Turin in 1788, then returned to London. She has been praised for her performances in oratorios by Handel and Joseph Haydn. In 1803 he moved to Moscow, where he acquired considerable estates, only to lose them during the fire of the city in 1812. His last years were spent in Tallinn, where he gave music lessons. € 250



43. Marie von Marra Vollmer (Linz, 1822 - Frankfurt am Main, 1878)

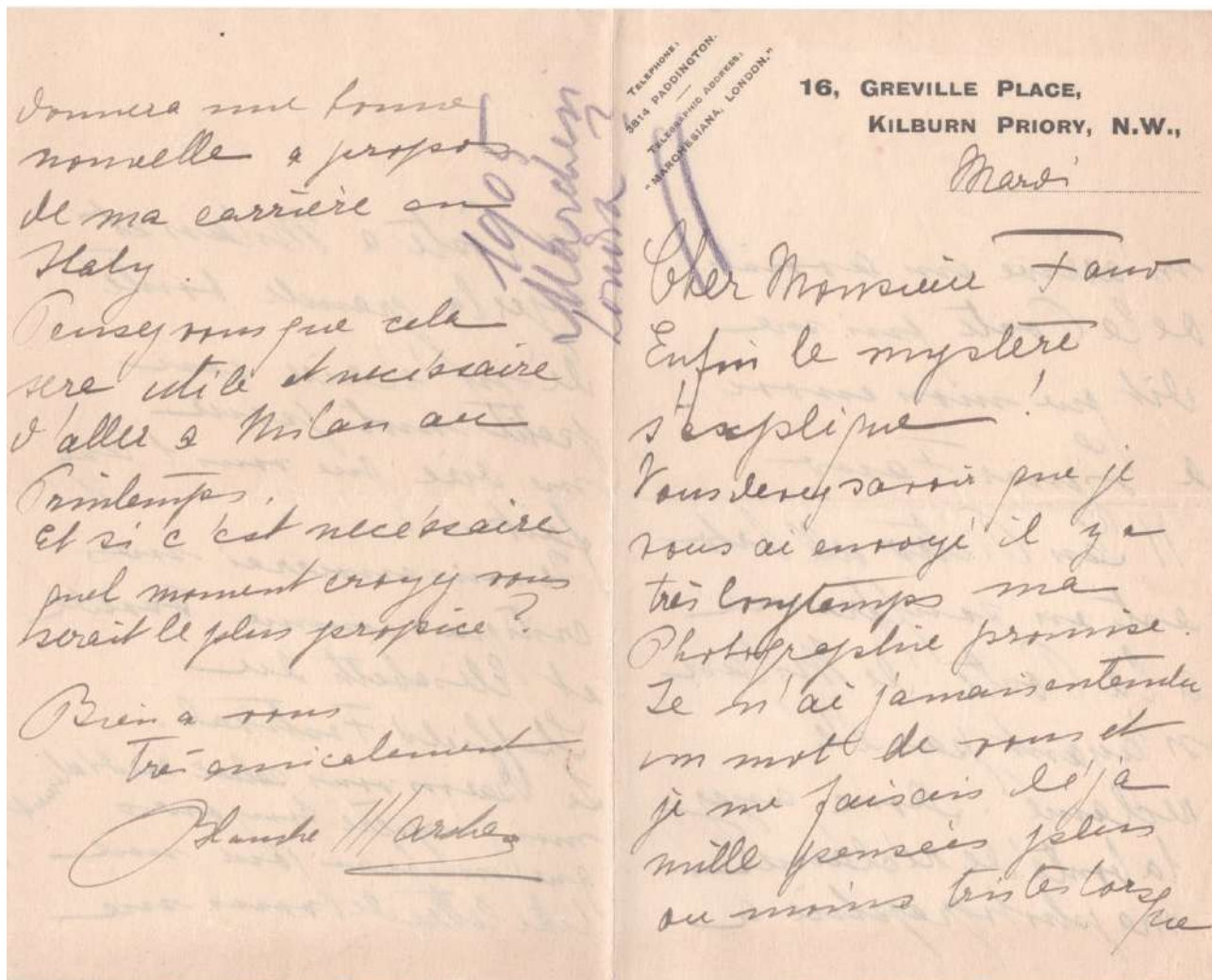
Gaetano Donizetti

Seven fine autograph letters signed, dated between 1845 and 1850, by the Austrian-German operatic soprano, she took singing lessons with the composer Gaetano Donizetti. In 1845 she was one of the most important singers at the Vienna Court Opera. Letters concerns preparation for roles in Donizetti's *L'elisir d'amore*, Meyerbeer's *Les Huguenots*, and other operas; she recommends the singer Maria Eiserich-Leonoff. Addressees are the writer **Adolf Bäuerle** (1786-1859), theater directors and colleagues. For a total of 18 pp. In-8. One letter misses a piece of paper at the center fold. € 350



44. **Blanche Marchesi** (Paris, 1863 - London, 1940)

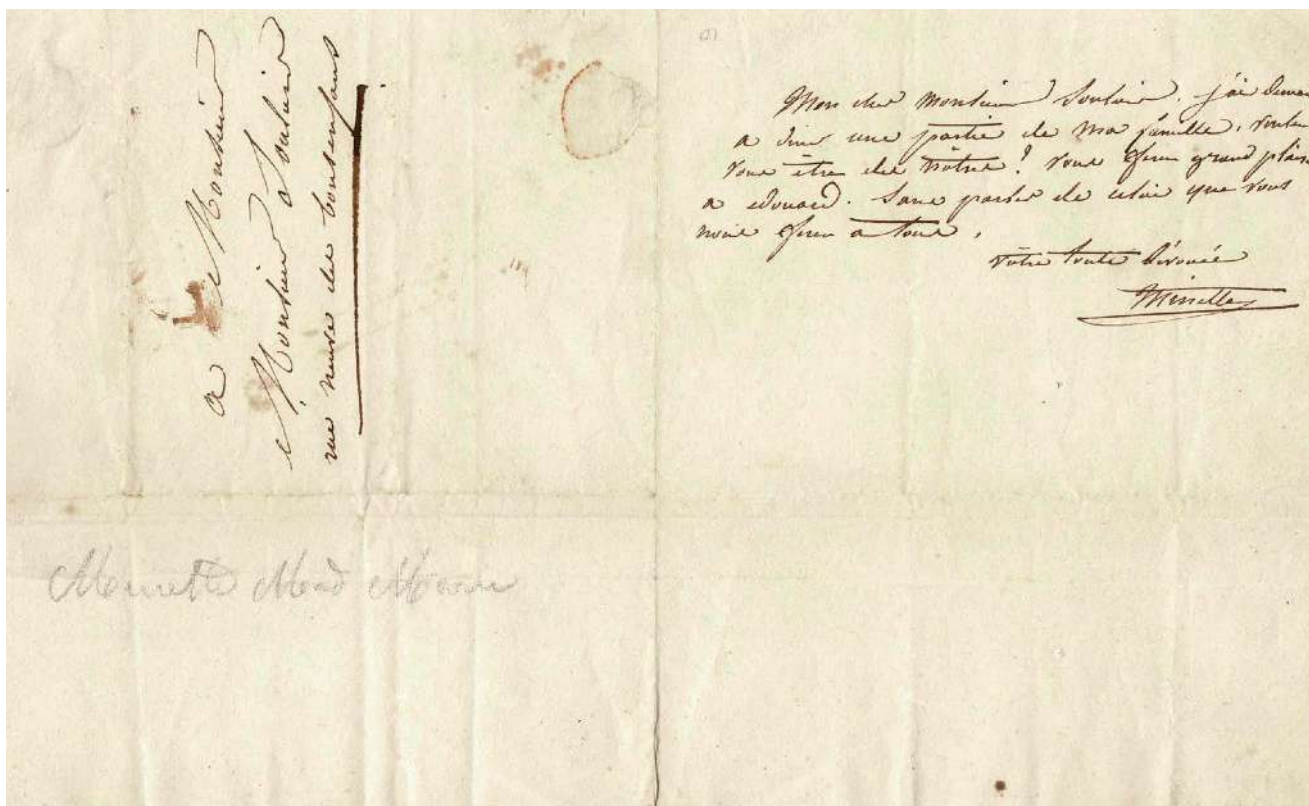
Six autograph letters signed, dated between 1905 and 1913, by the French mezzo-soprano and singing teacher, often remembered for her Wagnerian performances. Letters are addressed to the journalist and impresario Fano and to a friend, relating mainly to her mother, the soprano and composer **Mathilde Marchesi** (1821-1913) and to theater engagements. We report an extract as a sample: "...la mia madre arriva questa settimana per rimanere in casa mia per sempre. La grande scuola di Mathilde Marchesi dunque lascia Parigi per Londra e le scuole di madre e figlia si uniscono...". For a total of 20 pp. in-8. Archive holes on two letters. € 240



45. Marie Ambroisine Minette de Cussy - Potier (Paris, 1817 - ib., 1870)

Opéra-Comique

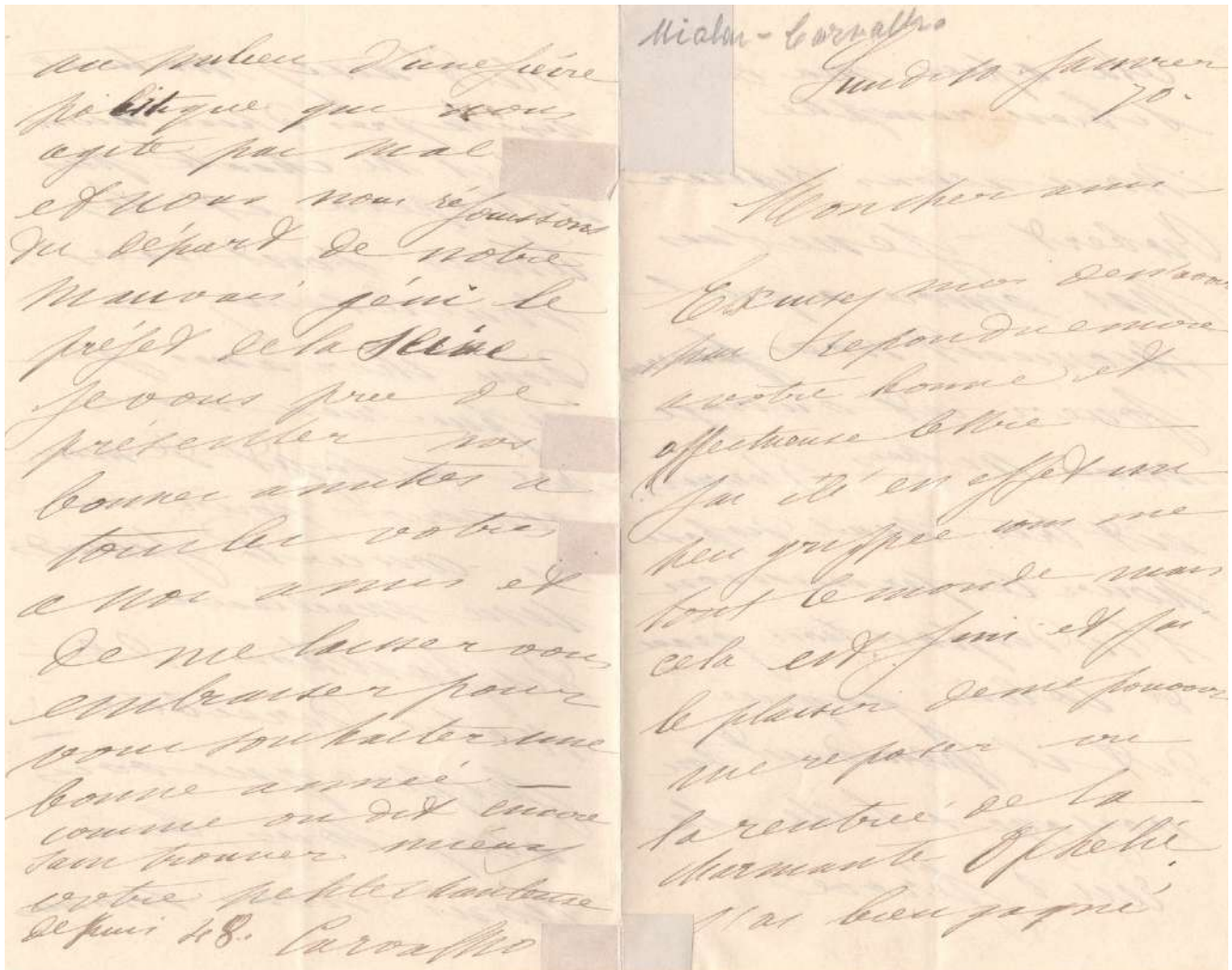
Autograph letter signed, not dated, by the French singer. Minette addresses Mr. Soulain: "...j'ai demain à dîner une partie de ma famille, voulez vous être des nôtres? Vous ferez grand plaisir à Edouard...". 1/4 p. In-8. € 60



46. Marie Caroline Miolan-Carvalho (Marseille, 1827 - Château Puy. 1895)

Robert le Diable

Fine autograph letter signed, dated 10 Janvier 70 by the celebrated French coloratura soprano, she created the role of Marguerite in Gounod's *Faust* and many others. To a friend: "...vu la rentrée de la charmante Ophélie j'ai bien gagné cela après ma saison si bien remplie. Nous allons répéter Robert [le Diable] - je ne sais pas encore a quel moment nous pourrons jouer cet ouvrage mais M. Perrin est très mal disposé...". 4 pp. In-8. Traces of restoration. € 120



47. **Maria Dolores Nau** (New York, 1818 - Levallois-Perret, 1891)

To **Leon Pillet**

Three autograph letters signed, dated around 1840, by the American soprano, she debuted at the Paris Opera in 1836. Nau, a soprano of American birth, trained and toured in Europe and won considerable critical acclaim before returning to New York to make her American debut. She created the role for the French version by Berlioz of Weber's *Freyschütz* (1841). **A.** To the composer **Giovanni Bazzoni** (1816-1871): "...Je suis désolée de vous manquer encore de parole je vais passer la journée dans un chateau...". 1 p. In-8. **B.** To Monsieur Leduc: "...Pouvez vous me donner pour moi même une fauteuil de la galerie de côté si c'est possible...". 1 p. In-16. **C.** To the director of Opera de Paris **Léon Pillet** (1803-1868): "...je vous prie Monsieur de vouloir bien m'excuser. Je viens toujours vous ennuyer pour vous demander deux places sur le théâtre...". 1 p. In-8. € 150

M^{lle} Dolores Nau, soprano

Je suis désolée de
vous manquer encore de parole
je vais passer la journée
dans un chateau laissez moi
je vous prie votre adresse afin
que je puisse vous indiquer
un autre jour.

Très très compliments
D. Nau

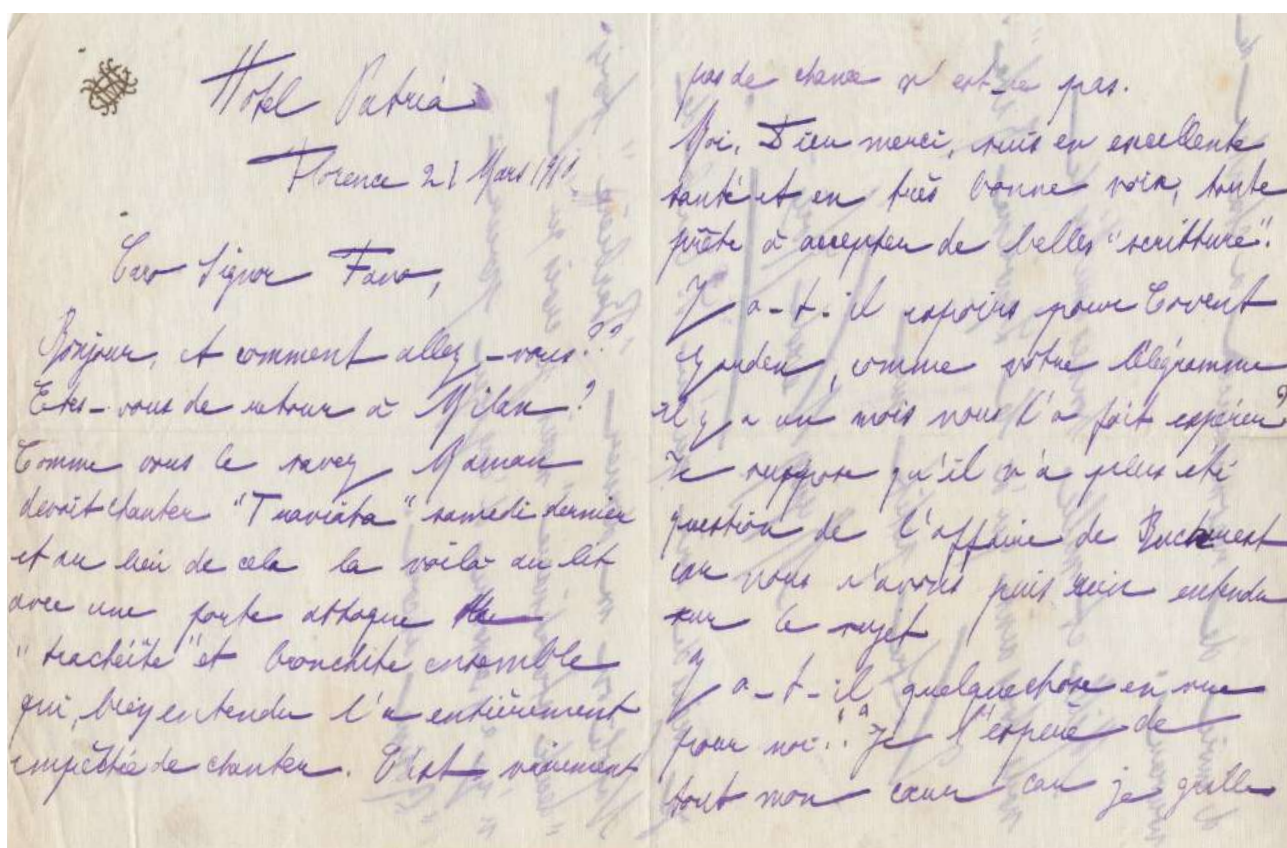
Je vous prie Monsieur
de vouloir bien m'excuser.
Je viens toujours vous ennuyer
pour vous demander deux
places sur le théâtre, en
vous si c'est possible.
Très très compliments
D. Nau

Monsieur Leduc
je vous prie
de me donner
pour moi même
un fauteuil
de la galerie
si c'est possible,
je vous prie
D. Nau

48. **Mignon Nevada** (Paris, 1886 - Long Melford, 1971)

Mignon sing Mignon

Four documents, typed and autograph, with signature of the English operatic coloratura soprano, daughter of the American soprano Emma Nevada (1859-1940). She was named after the opera *Mignon* by her godfather, the French composer Ambroise Thomas. She sang in the title roles of Delibes' *Lakmé*, Desdemona in Verdi's *Otello* and many others. **A.** Partly printed contract with autograph signature of Nevada and **Raymond Palmer**, for six performances during season 1908-1909 at Real Theatro S. Carlos in Lisbon. 3 pp. In-4. **B.** Florence 21 Mars 1910. To the impresario Fano: "...Comme vous le savez Roman devait chanter "Traviata" samedi dernier et au lieu de cela le voilà au lit avec une forte attaque de trachéite et bronchite ensemble...". 3 pp. In-8. With letterhead. **C.** Paris 19 Mars 1913. To a gentleman: "...Ricevo adesso il "Mondo artistico" e ho letto con molto piacere l'articolo dedicato a me. Merci beaucoup. Adesso sarei molto grata a Lei di annunciare la mia scrittura a Covent Garden dove sono scritturata per sei recite straordinarie di "Bòhème" e di "Don Giovanni" (Zerlina)...". 3 pp. In-8. Archive holes. **D.** Postmarked 23.1.10. Fine letter not signed to the impresario Fano "Mignon ottenne ieri più grande trionfo sua carriera con Gilda fece piangere pubblico ultimo atto + fanatismo caro nome. - rivelazione accento drammatica atto terzo bissato...". 1 p. In-4. € 200

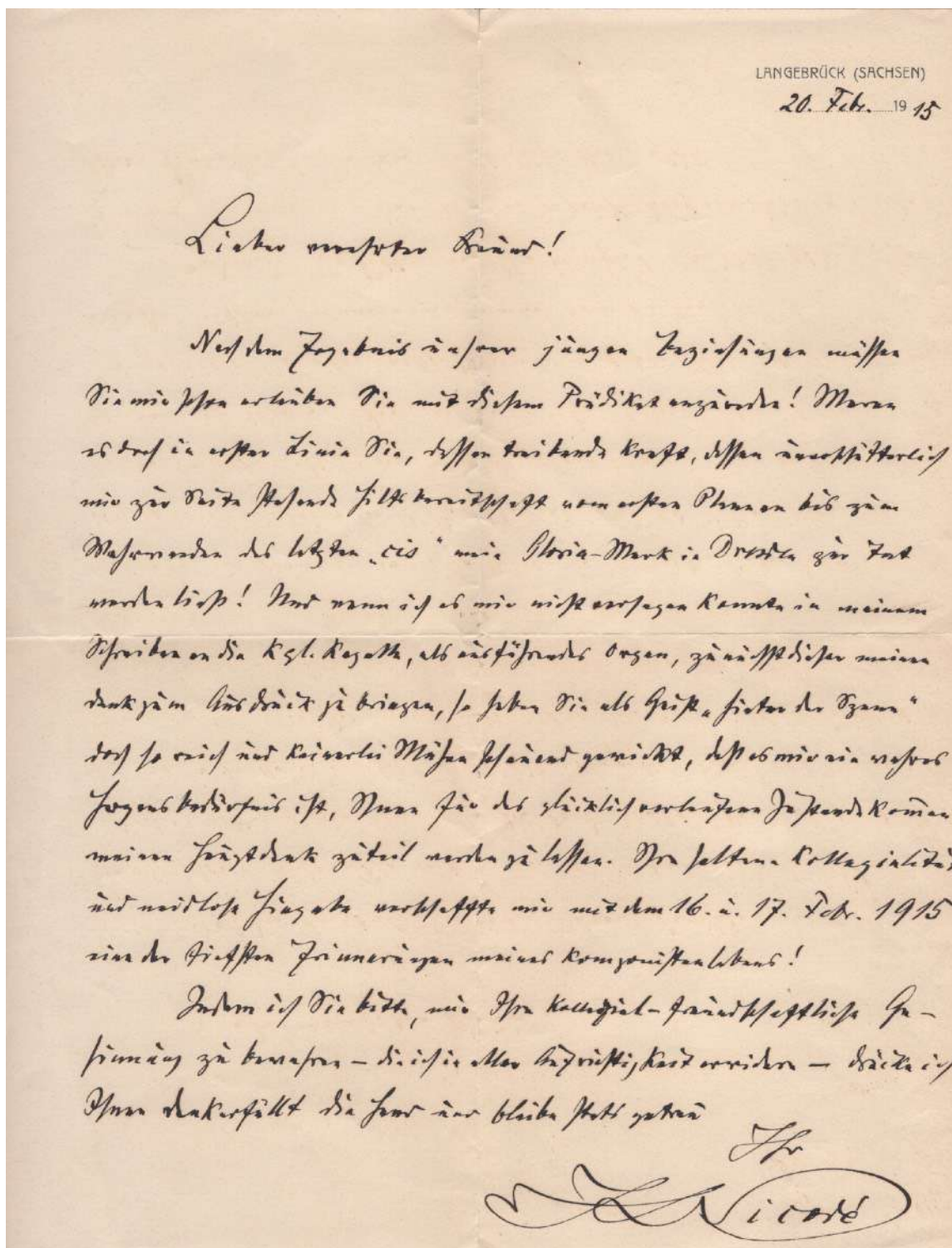


49. Jean Louis Nicodé (Poznan, 1853 - Langebrück, 1919)

Langebrück

Autograph letter signed, dated 20 Febr. 1915 by the Prussian pianist, composer and conductor. Nicodé addresses a colleague, on music matters. 1 p. In-4. With letterhead.

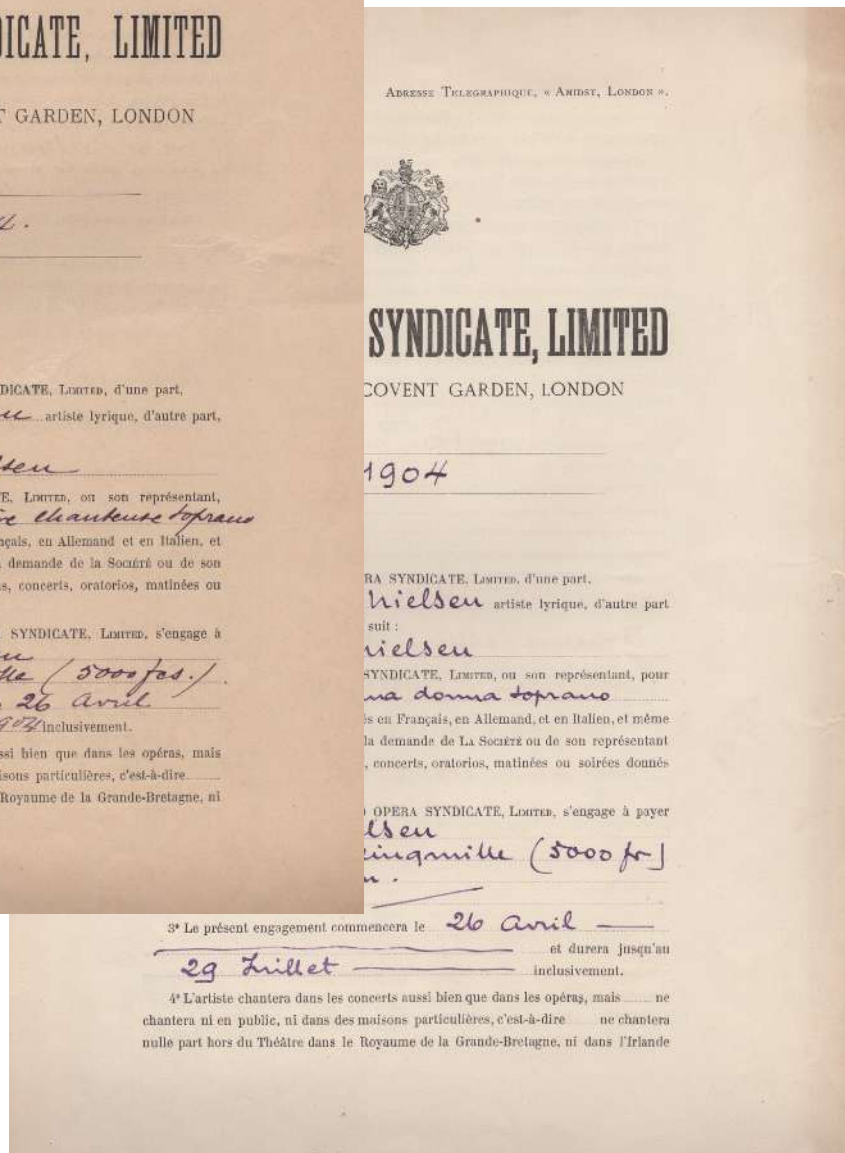
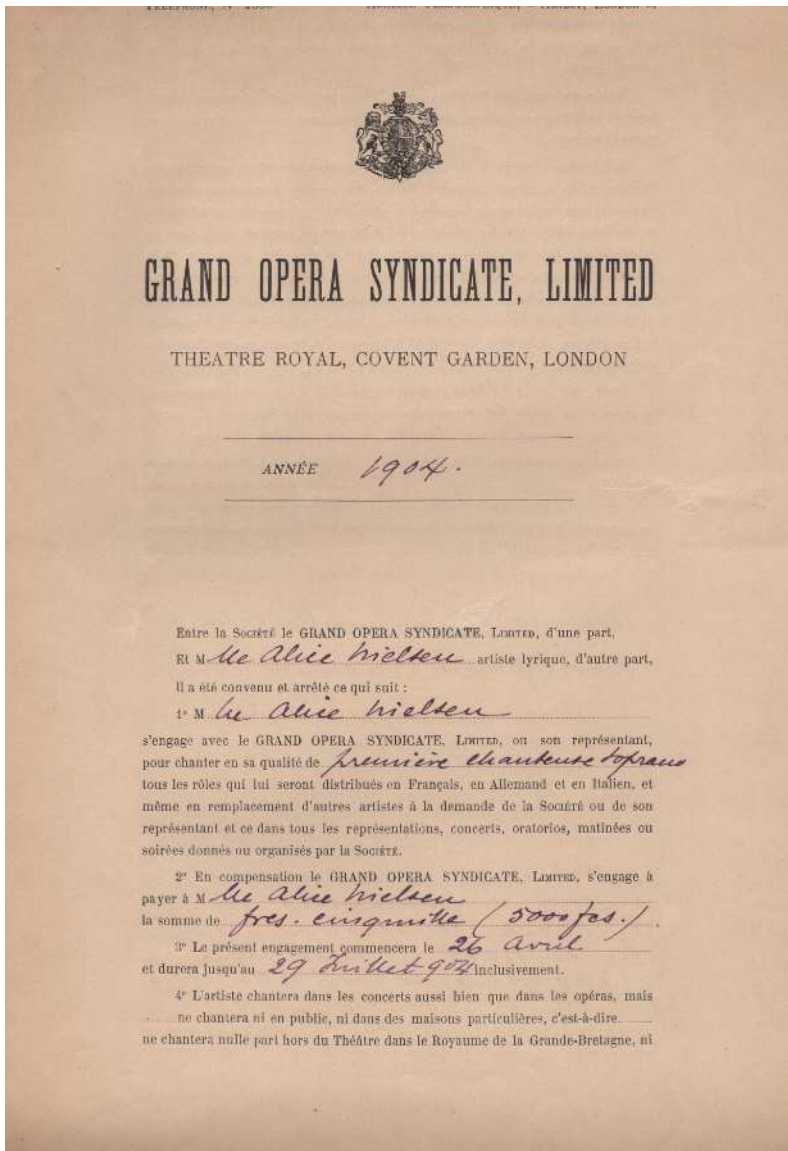
€ 60



50. Alice Nielsen (Nashville, 1872 - New York, 1943)

Covent Garden

Two partly printed contracts signed for the 1904 season at the Theatre Royal in Covent Garden, by the American soprano, she sang in Broadway. Nielsen sang several important roles with the Royal Opera at Covent Garden in London beginning in the spring of 1904, including Zerlina in Mozart's *Don Giovanni*, Susanna in *Le Nozze di Figaro*, and Mimi in Puccini's *La Bohème*. In addition to these celebrated productions, she played Rosina in Rossini's *Il Barbiere di Siviglia* and Norina in Donizetti's *Don Pasquale* for the New Waldorf Theater in London. Repertoire and fees are listed. For a total of 6 pp. In-4. € 180



51. Clara Novello (London, 1818 - Rome, 1908)

Clara Novello in Fano

Two autograph letters "Clara Gigliucci" by the English soprano, fourth daughter of the musician and music publisher Vincent Novello (1781-1861). In 1837, Felix Mendelssohn invited her to the Gewandhaus concerts in Leipzig, where she appeared on 2 November 1837, and several other times thereafter. She was well received and succeeded in making the German public appreciate Händel's solo parts. Schumann declared that nothing in previous years had given him as much pleasure as Miss Novello's voice, "every note as clearly defined as on the keyboard". Mendelssohn wrote that Clara Novello and Mary Shaw (who sang the following winter) "are the best concert singers we have heard in Germany for a long time". **A.** 12 Settembre 1868. To the singer Enrico Fagotti: "...Vedendo approssimarsi Mercoledì, il 16, mi preme sapere in quale giorno ed ora le recherebbe minor fastidio darmi un abboccamento per fissare, e passare assieme i pezzetti che vorrà favorirmi. Se mai casa nostra le sembrasse troppo incomodamente lontana, ci potessimo incontrare in casa d'un comune amico - Cellini per esempio, o dal Sig. Carlo Mora..." 1 p. In-8. **B.** Fermo 29 Marzo 1870. To a Marquess, concerning an invitation to Montegiorgio. 1 p. 1/2. Letterhead cut out. € 240

Carissima Marchesa
Sono tanti anni che hai
la gentilezza d'invitarci a casa a Siracusa. Sirengo. Sirengo.
Mte. Giorgio, o se io passai
tanti bei giorni in gioventù, di cui sempre
e dove le ragazze vorrebbero
perdere la casa tua.
Per noi la settimana con tanto
sarebbe un tempo opportuno
per passarvi un giorno, domini
in la notte, e tornare giù l'indomani.
Domani se la sera
anche per te. Naturalmente
un tempo cattivo e impedirebbe
il venire.
Siccome noi acressiamo per
te, così più sei sola, e più si
potremo godere.

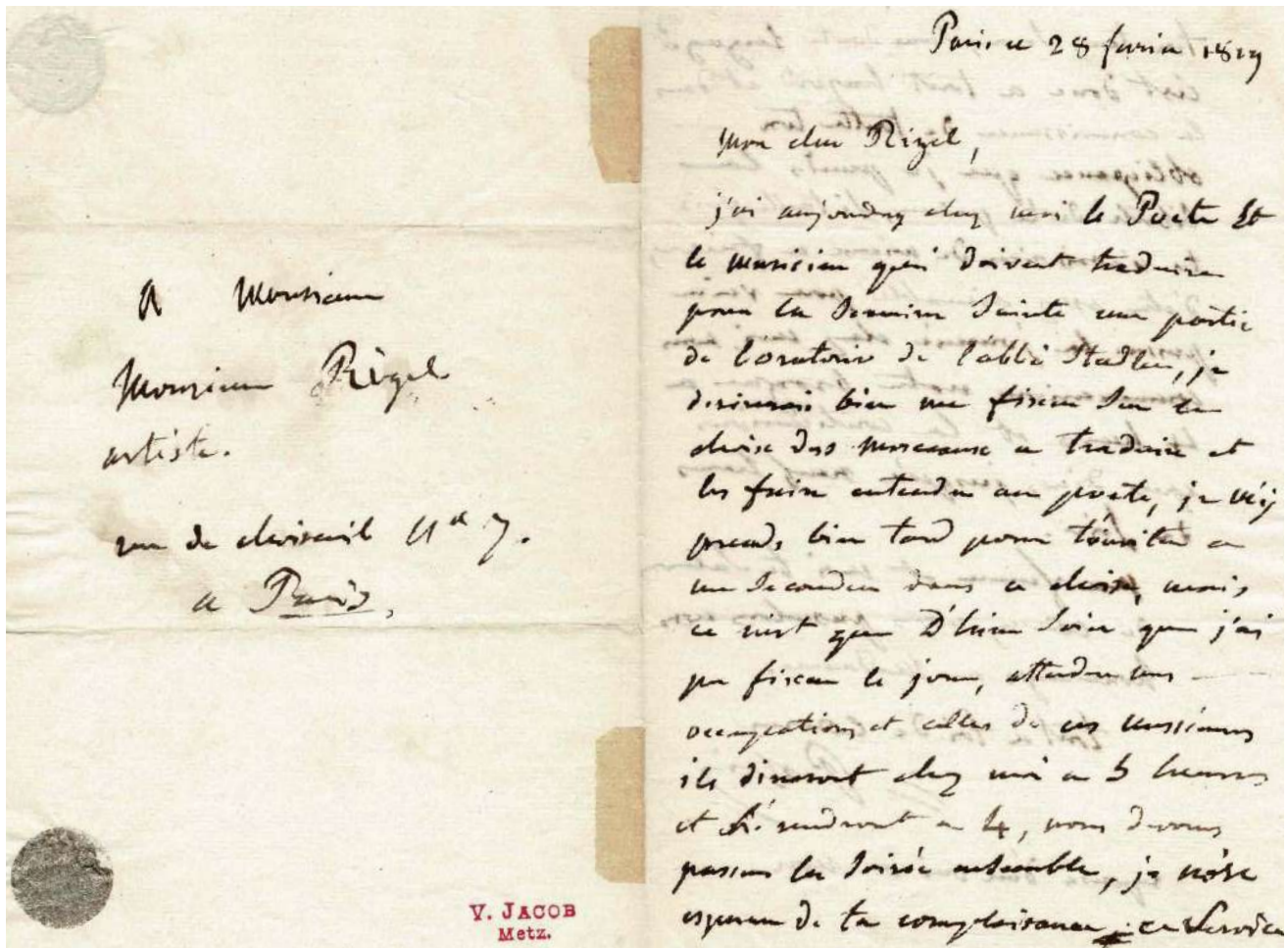
12 Settembre 1868.
Sirengo. Sirengo.
Saluti da parte
della Signora Fagotti
naturalmente
resario.
Vedendo approssimarsi Mercoledì
il 16, mi preme sapere in
quale giorno ed ora le recherebbe
minor fastidio darmi un
abboccamento per fissare,
e passare assieme i pezzetti
che vorrà favorirmi.
Se mai casa nostra le sembrasse
troppo incomodamente lontana,
ci potessimo incontrare in casa
d'un comune amico per esempio,
o dal Sig. Carlo Mora.
Fermo 29 Marzo 1870.
risposta mi preme sapere in
quale giorno ed ora le recherebbe
minor fastidio darmi un
abboccamento per fissare,
e passare assieme i pezzetti
che vorrà favorirmi.
Se mai casa nostra le sembrasse
troppo incomodamente lontana,
ci potessimo incontrare in casa
d'un comune amico per esempio,
o dal Sig. Carlo Mora.
Clara Gigliucci

52. Louis-Luc Loiseau De Persuis (Metz 1769 - Paris 1819)

To Henri-Joseph Rigel

Autograph letter signed, dated Paris ce 28 février 1829 by the French composer, author with Le Sueur of the opera *Le triomphe de Trajan* (1807), addressed to the composer and conductor Henri-Joseph Rigel (1741-1799): "...J'ai aujourd'hui chez moi le Poete et le Musicien qui doivent traduire pour la Semaine Sainte une partie de l'oratorio de l'Abbé Italien...". 2 pp. in-8.

€ 100



53. **Antoine Ponchard** (Paris, 1787 - ib., 1866)

To **Luigi Cherubini** and **François-Joseph Fétis**

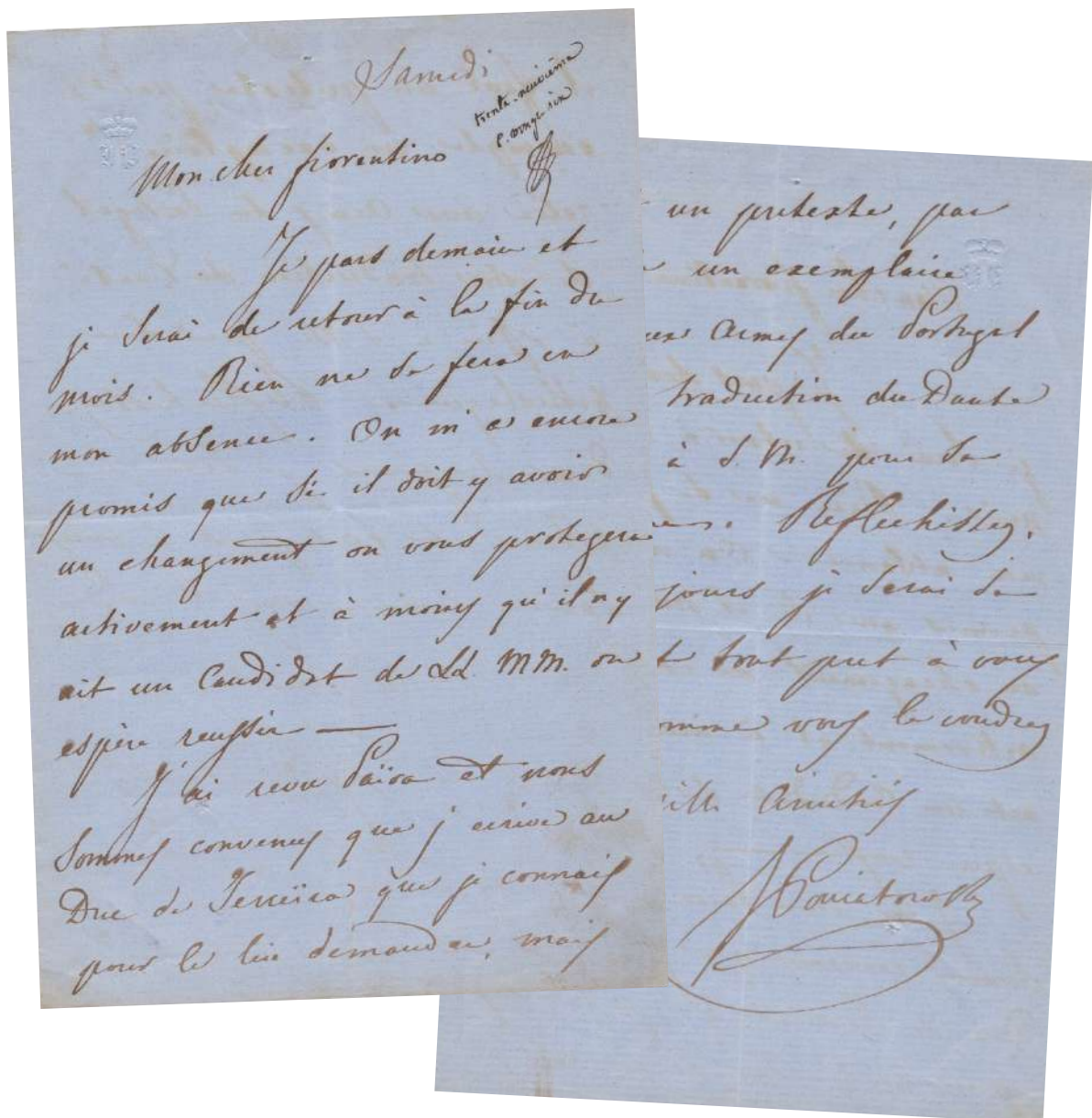
Three autograph letters signed by the French operatic tenor, singing professor at the Conservatory, he sang the leading role of George brown at the premiere of Boieldieu's *La dame blanche* and operas by Isouard, Carafa and others. **A.** 29 April 1823. To the composer and director of Paris Conservatory **Luigi Cherubini** (1760-1842): "...J'ai l'honneur de vous informer que j'ai obtenu pour voyager deux mois de congé à partir du 4 mai. J'ose espérer que vous voudrez bien m'être favorable pour ce qui concerne l'École royale et la chapelle, en joignant votre agrément à l'autorisation que j'ai obtenue...". 1 p. In-8. **B.** Paris le 17 8bre 1837. To the director of Brussels Conservatory **François-Joseph Fétis** (1784-1871): "...L'ouvrage que vous m'avez communiqué et que vous disposez à faire paraître sous le titre de méthode des méthodes de chant me paraît devoir être d'un grand intérêt et d'une grande utilité pour tout le monde chantant...". 2 pp. In-8. **C.** Mardi 10. To a gentleman, apologizing for not being able to attend some rehearsal because of his cold. 1 p. In-8. € 280

Monsieur
J'ai l'honneur de vous informer que j'ai obtenu pour voyager deux mois de congé, à partir du 4 mai. J'ose espérer que vous voudrez bien m'être favorable pour ce qui concerne l'École royale et la chapelle, en joignant votre agrément à l'autorisation que j'ai obtenue. Soyez persuadé qu'à mon retour mon zèle et mon dévouement dédommageront mes élèves de mon absence.
Je compte beaucoup sur votre bienveillance et je vous prie de croire à mes respects les plus respectueux.
Eg avril 1823. **Ponchard**

Monsieur
un grand regret mon
de diminuer m'a
encore plus d'intensité,
de plaisir que j'aurais
me joindre à vous
des du théâtre français
une action qu'ils préfèrent
bien être mon
angis de ces méthodes
pour leur enseignement mes vifs regrets
et croyez, Monsieur, à tous mes
salutamment les plus distingués
Ponchard
Mardi 10.

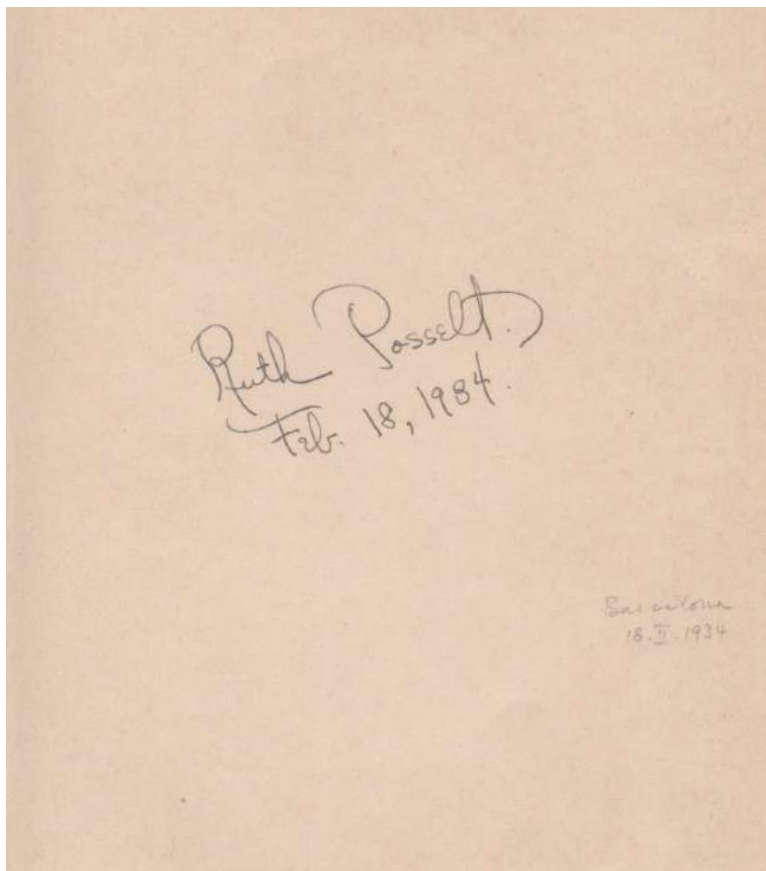
Monsieur Fétis
L'ouvrage que vous m'avez communiqué, et que vous disposez à faire paraître sous le titre de méthode des méthodes de chant, me paraît devoir être d'un grand intérêt et d'une grande utilité pour tout le monde qui se livre à ce genre, et je vous promets qu'à l'autheur son apparition, j'en ferai

54. **Józef Michal Poniatowski**, a.k.a. G. Luci Poniatowski (Rome, 1814 - London, 1873) *Esther Lachmann*
 Autograph letter signed, dated *Samedi* by the Polish operatic tenor and composer, but also diplomat and
 politician. Son of prince Stanislas Poniatowski and Cassandra Luci, he studied music in Florence under
 Ferdinando Ceccherini and debuted as tenor in 1838 with his first composition *Giovanni da Procida*
 (1838). To the parisian critic Michelangelo Fiorentino della Rovere: "...j'ai revu Païva et nous sommes
 convenu que j'écrive au Duc de Janeiro que je connais pour le lui demander, mais il faut un pretexte, par exemple un
 exemplaire relié aux Armes de Portugal de votre traduction du Dante à offrir à S. M. pour sa bibliothèque...". 2 pp.
 In-8. € 140



55. Ruth Posselt (Medford, 1911 - Gulfport, 2007)

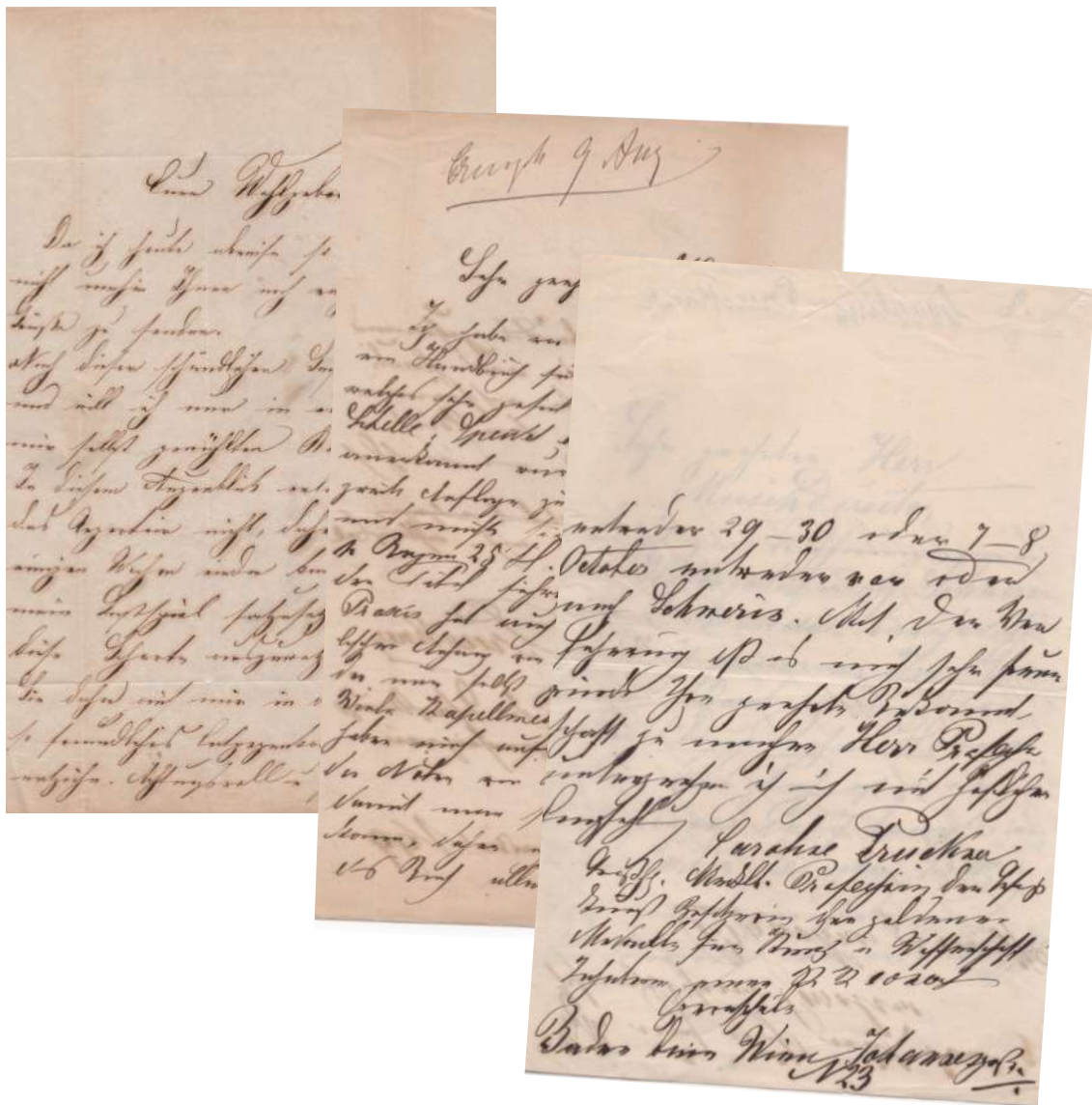
Autograph signature on album sheet dated "Feb. 18, 1934" by the American violinist. Pupil of Emanuel Ondricek, she won the Schubert Memorial Prize in 1929. She married the violinist and conductor Richard Burgin (1892-1981). 1 p. In-8. € 40



56. Caroline Pruckner (Vienna, 1825 - ib., 1908)

Theorie und Praxis der Gesangskuust

Three autograph letters signed by the Austrian soprano, pupil of Josephine Fröhlich and Julius Stockhausen. Letters are addressed to music directors and relate to music engagements. For a total of 7 pp. In-8. **Included:** printed autobiography of the soprano. She developed a powerful voice so early in life that, notwithstanding the counsels of prudence, she was heard in the part of Adalgisa when only 15. An engagement followed in 1850 at the Hanover Court Theatre, where she won much applause as Martha, Susanna, Leonora ('Stradella,') etc. Two years later similar success attended her performances, at Mannheim, of more arduous parts, such as Elvira and Valentine. Thus seemingly launched upon a brilliant career, Caroline Pruckner must have cruelly felt the total loss of her voice in 1855, when she was barely 24 years of age; and it speaks well for the courage and the temper of the budding prima donna that she at once resigned herself in the best possible way by devoting herself to teach the art she loved, especially that branch of it which is concerned with the nursing of the vocal organs (as a part of voice-training), and the healing of injuries done by forcing and other ill-usage. Fräulein Pruckner applied her newly acquired science to her own case; and to some extent her voice recovered its power. It was at Luib's Polyhymnia that she entered upon her professorial life; after two years, in 1870, she opened an independent School of Opera in the Feinfalter Strasse, whence a move was effected in 1887 to the Hohenstaufengasse. Her 'Theorie und Praxis der Gesangskuust' (Schlesinger 1872) has gained for the authoress a wide celebrity, and on the appearance of a second edition (1883), the Grand Duke of Mecklenburg-Schwerin decorated her with a gold medal for art and science. The production of new songs and cantatas is an important feature of the concerts and lectures given at the Schools of Song and Opera by Fräulein Pruckner and her pupils. 2 pp. In-4. € 180



57. Alexander Reichardt (Paks, 1825 - Boulogne-sur-Mer, 1885)

Covent Garden

Autograph letter signed, dated *London Juni 2 -58* by the Austrian tenor, he was pupil of Angelica Catalani and Giovanni Gentiluomo, he was member of the Vienna Court Opera from 1843 to 1851. He was considered an excellent singer of songs, above all as an interpreter of the songs by Beethoven and Schubert. In 1851 he made his first appearance in England, singing at the Musical Union and at the Philharmonic, at many other concerts and, finally, at His Majesty's. In the following season he returned and sang Berlioz's *Romeo and Juliet* in the new philharmonic concert, also in the Choral Symphony, Berlioz's *Faust* and "Walpurgisnight" and enjoyed great popularity both with songs as in more serious pieces. Reichardt addresses a lady, concerning rehearsals music engagements and concert in London with the impresario Benjamin Lumley. 2 pp. 1/2. In-8. € 150

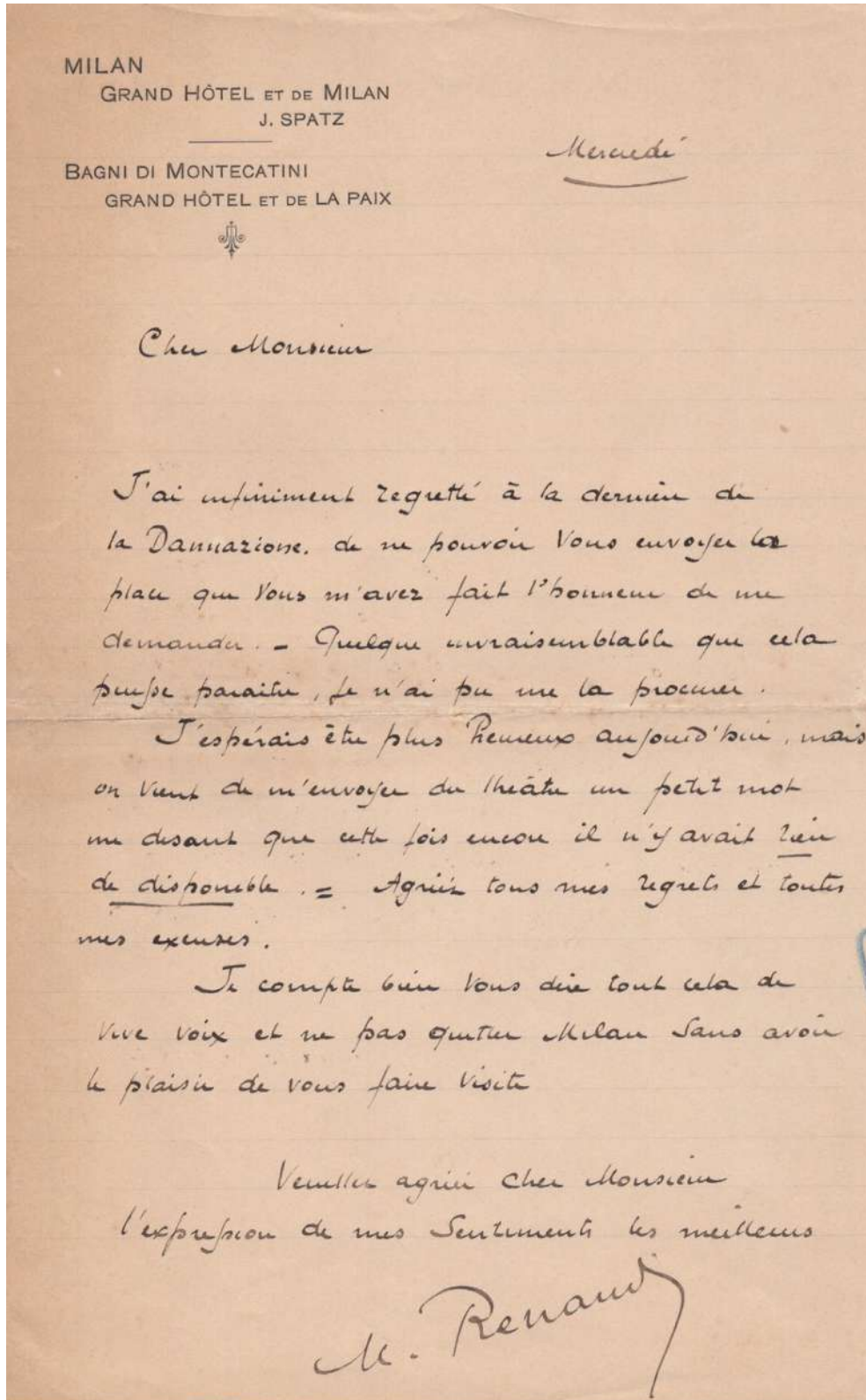
alt. J. Reichardt - Judas' Kind
mirlos Laureate, in Logen
3 italienische Opern -
rossen und fine, jauchig
gute Gärten macht: Lumley-
Die Hauptpartien darunter ungen:
fäher bis zum Juni - Day
kannst du noch Mirlos Pfen
in fäher Anfang 6 Juli -
und bell me mit möglich Frauen,
zum Marquise'se's
Liedigen Anfang Galt's auf

Königton befragen p
Käunen. Also auf ein
glücklicher Bindung
Ihre Guts
Liedigen Marquise'se's
Lumley
A. Reichardt

58. Maurice Renaud (Bordeaux, 1861 - Paris, 1933)

La Monnaie Theatre

Autograph letter signed, dated *Mercredi* [1903] by the French baritone, he debuted at La Monnaie and remained with the Brussels company until 1890, after which he toured Europe and America. To a gentleman, regretting for not being able to find theater seats for last evening performance of Berlioz's "La Damnation de Faust". 1 p. In-4. With letterhead. € 60



59. Jean de Reszke (Warsaw, 1850 - Nice, 1925)

Autograph letter signed, dated *Deauville Villa Elisabeth 2 Sett 1910* by the Polish dramatic tenor, mostly remembered for his success in the title-role of Meyerbeer's *Robert le diable* (Madrid, 1879). To a friend, recommending a pupil: "...*Vi raccomando caldamente la mia cara e distinta allieva la signorina Le Flaguais. Cercate di procurarle una buona scrittura perché la merita. Ha talento, bellissima voce ed ha terminato da me gli studi, con massima lode...*". Odette Le Flaguais, a very popular singer in America, was born in Paris and raised in London, she was a descendant of Spanish Louisiana governor Francisco Bouligny, and her grandfather was congressman John Edward Bouligny. She studied in Italy and Spain, in her youth 1 p. In-8. € 180

7 /
Deauville
Villa Elisabeth
2. Sett. 1910.

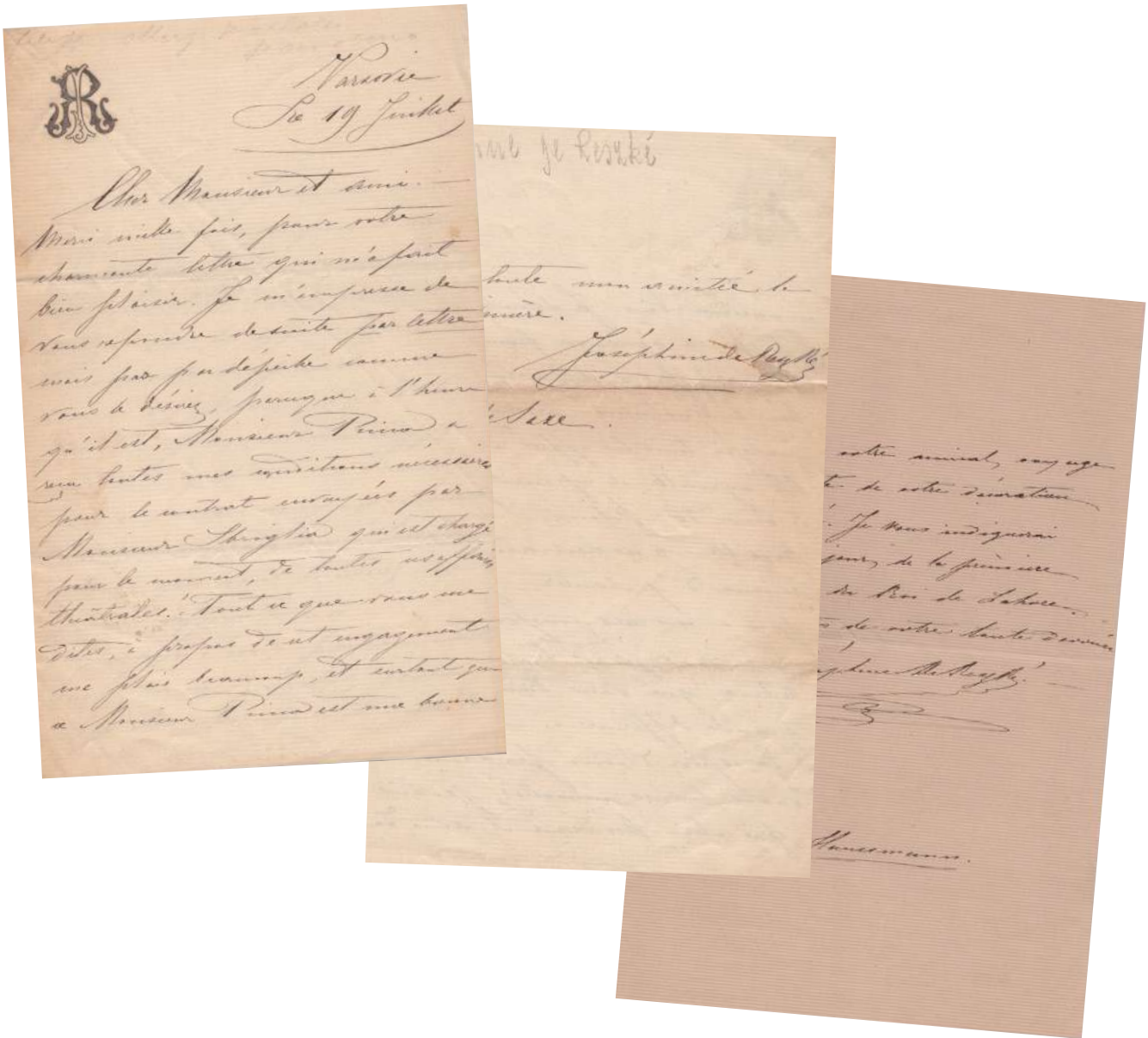
Carissimo amico.

Vi raccomando caldamente
la mia cara e distinta
allieva la signorina Le Flaguais
Cercate di procurarle una
buona scrittura perché la
merita. Ha talento, bellissima
voce ed ha terminato da me
di studi, con massima lode.

Vi ringrazio di tutto che farete
per lei. Vostro affettuosissimo e
vecchio amico *Jean de Reszke*

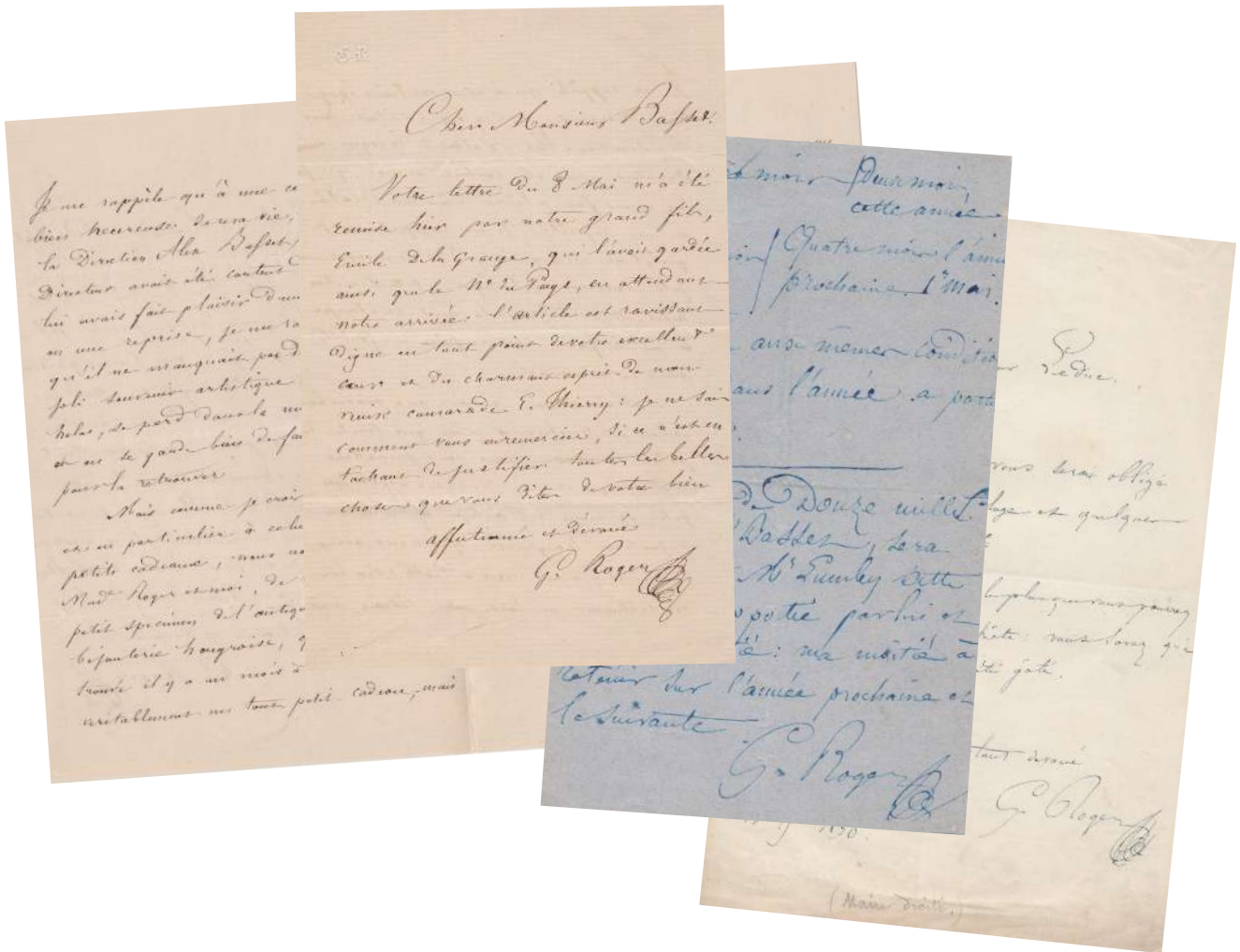
60. Joséphine de Reszke (Warsaw, 1855 - ib., 1891)

Two fine autograph letters signed, not dated, by the Polish soprano, sister of the singers Jean and Édouard, she performed at the Paris Opera for several years. While there, she created the role of Sita in Jules Massenet's *Le roi de Labore* (1877). **A.** *Varsovie le 19 Juillet*. To a gentleman: "...à l'heure qu'il est, Monsieur P... a reçu toutes mes conditions nécessaires pour le contrat envoyées par Monsieur Sbriglia, qui est chargé pour le moment de toutes ces affaires théâtrales...". 2 pp. 1/2 In-8. With letterhead. **B.** *Paris le 13 Mars*. To a gentleman: "...je désirais vivement vous voir au premier rang des auditeurs du Roi de Labore...". 2 pp. In-8. With letterhead. € 180



61. Gustave-Hippolyte Roger (Paris, 1815 - ib., 1868)

Four autograph letters signed, one dated 1856 by the French tenor. Pupil of Blès Martin, he created numerous leading roles in Daniel Auber and Ambroise Thomas operas. Letters concern performances, a theater lodge booking, a contract summing fees for engagements and are addressed to the tenor **Marius Audran** (1816-1887), father of the composer Edmond, the writer **Charles Basset**, a.k.a. Adrien Robert (1796-1870) and the publisher **Leduc**. For a total of 6 pp. In-8. With embossed letterhead. € 150



62. Ned Rorem (Richmond, 1923 - New York, 2022)

Autograph letter signed "Ma chère Valentine" dated 7 Juin '53. "...Si vous avez un moment dimanche prochain le 14 il y aura une émission de mes Melodies à la Radio Paris - Inter..." 1p. In-8 € 90

4
Ma chère Valentine — 7 juin 53

Si vous avez un moment dimanche prochain le 14 il y aura une émission de mes mélodies à la Radio PARIS-INTER entre 8hrs. 30 et 9 heures du soir. Et cela me faisait plaisir que vous les écoutiez... Si vous les aimez, je vous en donnerai!

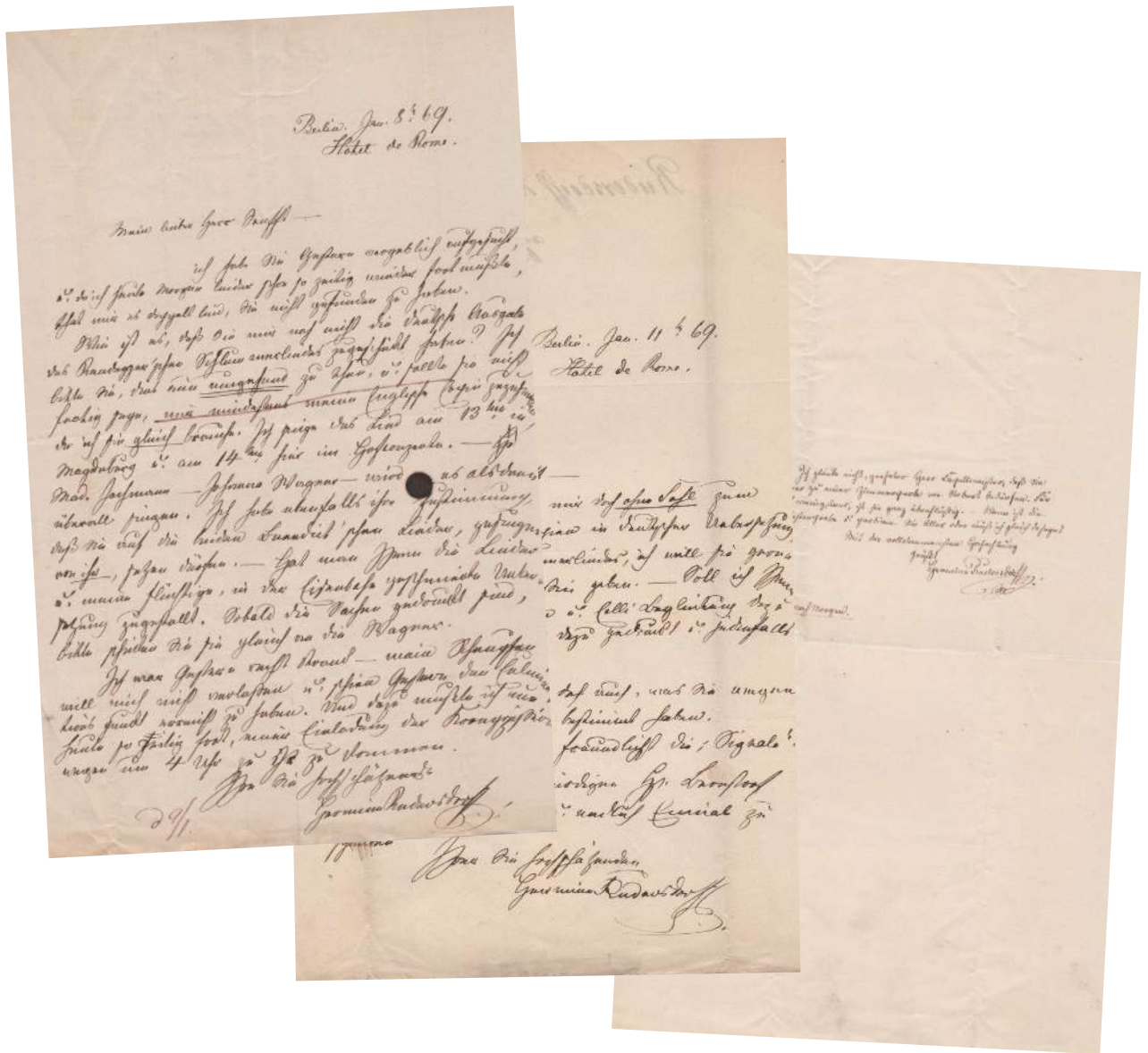
Bien à vous
Ned Rorem

to Valentine
Hugo

63. **Hermine Kücjenmeister-Rudersdorf** (Ivanovsky, 1822 - Boston, 1882)

Mendelssohn

Lot of three autograph letters signed, dated 1869 by the Ukrainian composer and soprano, she studied singing with Marco Bordogni. Her father was the violinist Joseph Rudersdorff. Rudersdorf debuted in Leipzig, Germany, when she was the soprano soloist in Felix Mendelssohn's *Lobgesang* (Lobgesang - Hymn of Praise, op. 52. Eine Symphonie-Kantate nach Worten der Heiligen Schrift) on June 25, 1840. Her English debut was on May 23, 1854, at Covent Garden's Theatre Royal on Drury Lane, where she sang in several operas. She appeared at the Royal Italian Opera in 1855. On private and music matters. 3 pp. In-4. € 360



64. **Giannina Russ** (Lodi, 1873 - Milan, 1951)

Covent Garden

Fine autograph letter signed, dated *Londra 16.6. 904* the day after the *premiere* of *Aida* with Caruso at Covent Garden. She was pupil of Alberto Leoni in Milan, she debuted in concerts at Circolo della Stampa in Milan in duo with Francesco Tamagno. To the impresario Fano: "...È voce generale ch'io feci la più buona impressione; infatti tale io posso anche giudicare dagli applausi avuti e dagli stessi giornali i quali ne parlano in generale molto bene. La seconda rappresentazione sarà martedì prossimo, e mercoledì debutterò in Don Giovanni...". 2 pp. In-8. **Included:** printed flyer with introducing the soprano on the occasion of Verdi's Centenary in 1913. 2 pp. In-4. € 170

Londra 16-6-904

Egregio Signor Fano,

Uccomi un po' in ritardo a darle mie notizie. Dal telegramma spedito martedì mattina, saprò già del lieto risultato ottenuto col mio debutto in *Aida*. È voce generale ch'io feci la più buona impressione; infatti tale io posso anche giudicare dagli applausi avuti e dagli stessi giornali i quali ne parlano in generale molto bene.

La seconda rappresentazione sarà martedì prossimo, e mercoledì debutterò in *Don Giovanni*. Per un improvviso cambiamento di spettacolo mi preparo ad andare in scena con *la Traviata*; ed io aderii conoscendola abbastanza bene col secondo tempo

sufficiente a bene prepararmi.

Spemmo ottenga anche in quest'opera un buon risultato; le manderò i giornali colle traduzioni.

Brevi anche pure in scena presto il *Boile* in *Mechera*, avendo fatto una prova al piano, sabato scorso.

Non so come sia avvenuto di sanare il contratto che lei mi aveva consegnato; per quanto ricerche ne abbia fatte, non mi è stato possibile ritrovarlo. Spero, al caso, non mi sarà difficile averne un documento. Mi fero il piacere di saperne dire se quella che lei spetta deve spedirglielo da qui subito, o se debba portarglielo al mio ritorno. Conto delle domande, non saprò come regolarsi.

Di salute sto benissimo, col altrettanto spero di lei. Grazia i più cordiali saluti ed una stretta di mano.


Di lei Devotissima
Giannina Russ.

65. **Giannina Russ** (Lodi, 1873 - Milan, 1951)

Covent Garden

Partly printed contract with autograph lines and signature for the 1904 season at the Theatre Royal in Covent Garden by the Italian soprano, Repertoire and fees are listed. 3 pp. In-4. € 180

TÉLÉPHONE, N° 2888 ADRESSE TÉLÉGRAPHIQUE, « AMIDST, LONDON ».



GRAND OPERA SYNDICATE, LIMITED

THEATRE ROYAL, COVENT GARDEN, LONDON

ANNÉE 1904

Entre la Société le GRAND OPERA SYNDICATE, LIMITED, d'une part,
Et M^{me} Russ artiste lyrique, d'autre part,
Il a été convenu et arrêté ce qui suit :

1^o M^{me} Russ
s'engage avec le GRAND OPERA SYNDICATE, LIMITED, ou son représentant,
pour chanter en sa qualité de prima donna soprano
tous les rôles qui lui seront distribués en Français, en Allemand et en Italien, et
même en remplacement d'autres artistes à la demande de la Société ou de son
représentant et ce dans tous les représentations, concerts, oratorios, matinées ou
soirées donnés ou organisés par la Société.

2^o En compensation le GRAND OPERA SYNDICATE, LIMITED, s'engage à
payer à M^{me} Russ
la somme de £ 400 (quatre cents livres) pour toute représentation par mois

3^o Le présent engagement commencera le 8 Juin 1904
et durera jusqu'au 29 Juillet inclusivement.

4^o L'artiste chantera dans les concerts aussi bien que dans les opéras, mais
elle ne chantera ni en public, ni dans des maisons particulières, c'est-à-dire elle
ne chantera nulle part hors du Théâtre dans le Royaume de la Grande-Bretagne, ni

Londres sans faute, au moins six jours
ent, pour les répétitions. Dans le cas où
six jours avant le commencement de cet
elever le premier mois des appointements
engagement.
dit besoin des services de l'artiste à une
les frais de voyage lui seront payés.
lier le présent contrat après la première représentation
on, dans le cas où la Direction croirait que
tu public. Le contrat est nul et nul effet n'a lieu
il de résilier le présent contrat, en cas
guerre, émeute, deuil, ou autre calamité
1.
d'onger cet engagement au jour le jour
mois de juillet, et pour chaque jour de
le liv. st. _____ par jour ou par
-
éciproquement à l'exécution du présent
peine d'un dédit de liv. st. £ 500
sont : passé lequel temps, outre le dédit,
raient exigibles du premier contrevenant.
es et à Milan de _____

veler le sus-dit engagement pour la Saison
1. Juin, Juillet, de l'année 1905 aux
liste avant le 20 Décembre de l'année
montant de l'appointement de £ 400
par mois

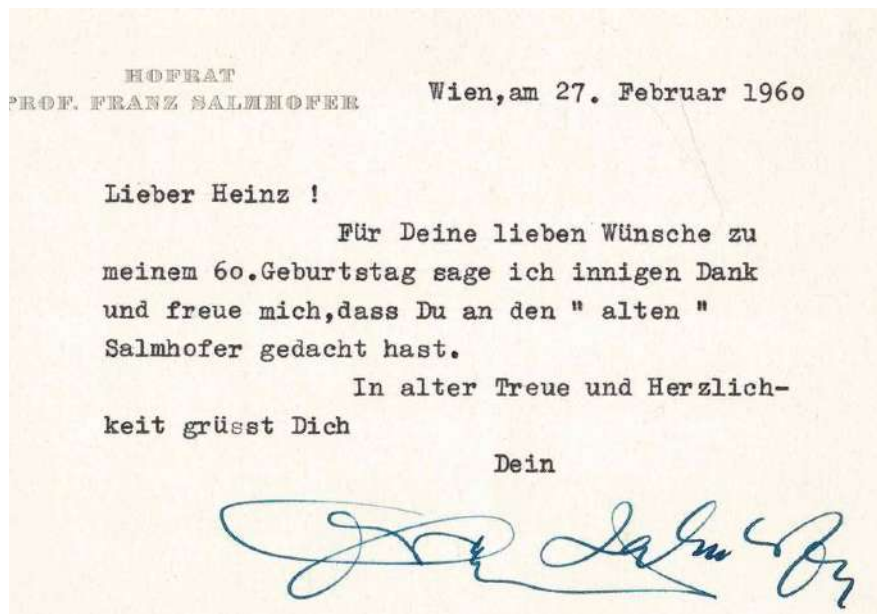
eler le sus-dit engagement pour la Saison
1. Juin, Juillet, de l'année 1906 aux
liste avant le 20 Décembre de l'année
montant de l'appointement de £ 350
par mois

veler le sus-dit engagement pour la Saison
1. Juin, Juillet, de l'année 1907 aux
liste avant le 20 Décembre de l'année
montant de l'appointement de £ 400
par mois pour sept représentations par mois.

66. Franz Salmhofer (Vienna, 1900 - ib., 1975)

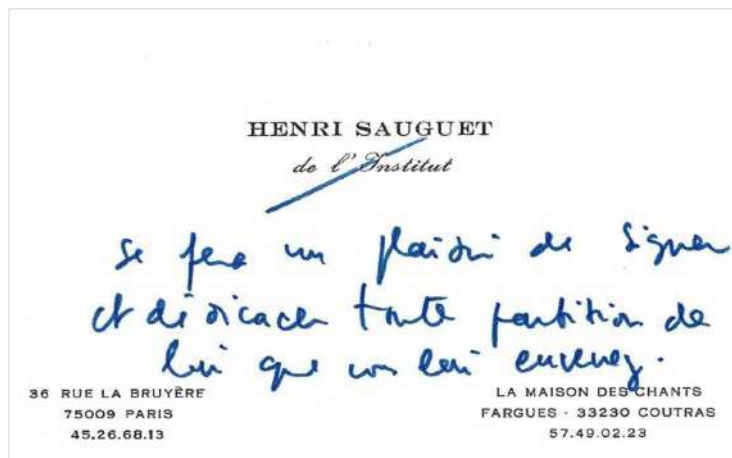
Clarinet

Typed letter signed in German, dated *Wien, am 27. Februar 1960* by the Austrian clarinetist, composer and conductor. Salmhofer answers back to a friend thanking him for his best wishes for his 60th birthday. 1 p. with letterhead. € 50



67. Henri Sauguet (Bordeaux, 1901 - Paris, 1989)

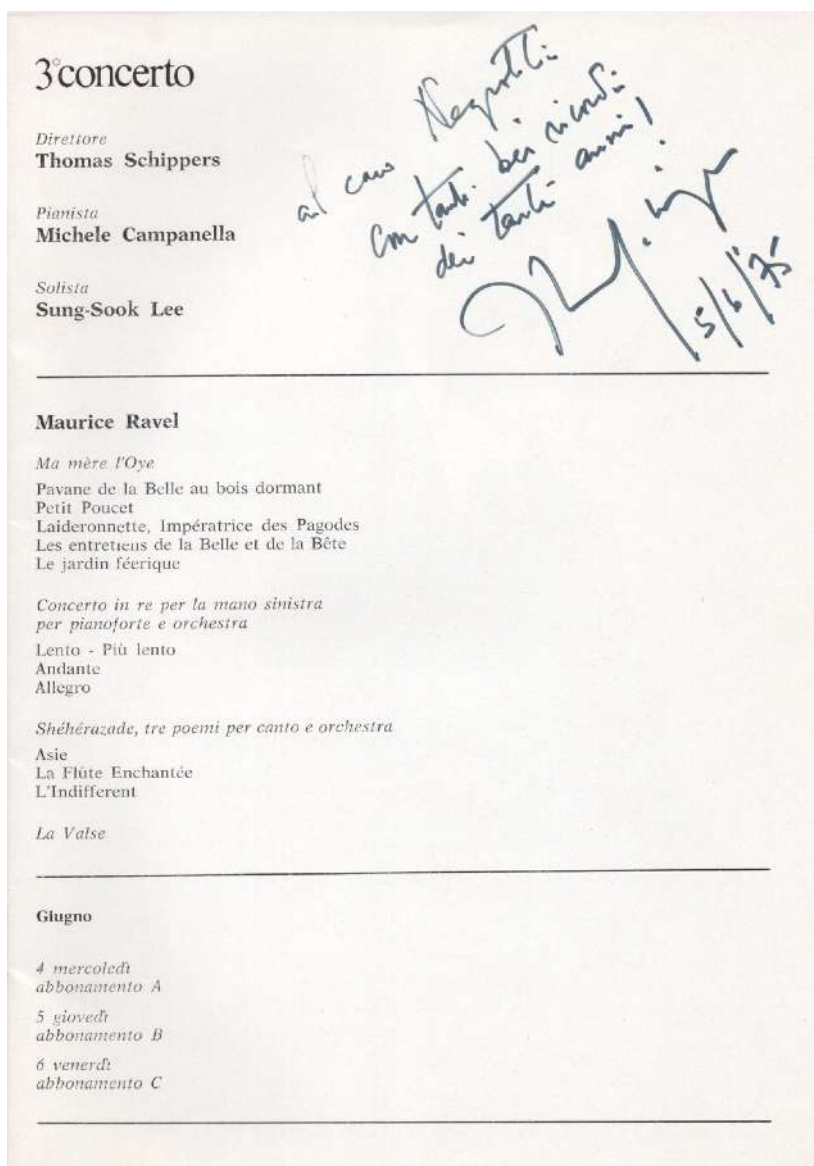
Autograph letter by the French composer, engaging himself to sign and dedicating his partitions if sent to him. 1 p. On visiting card. € 50



68. Thomas Schippers (Portage, 1930 - New York, 1977)

La Scala

Autograph dedication signed, dated 5/6/75 by the American conductor on a booklet of the 3rd concert of the 1975 Symphonic season at Teatro alla Scala, featuring Italian pianist Michele Campanella and Korean soprano Sung Sook Lee in Maurice Ravel's *Ma mère l'Oye*. For a total of 35 pp. In-8. € 100

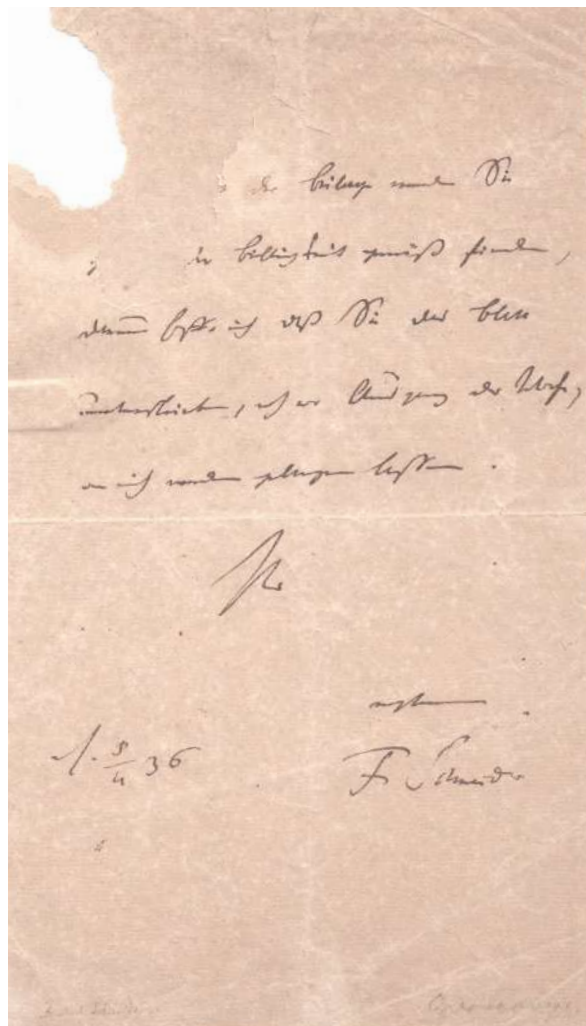


69. Friedrich Schneider (Waltersdorf, 1786 - Dessau, 1853)

Beethoven's Piano Concerto No. 5

Very rare autograph letter signed, dated 3/4 36 by the German pianist, composer and conductor, He became organist at St. Thomas Church, Leipzig in 1812, and was named conductor in Dessau in 1821. It is thought that Schneider premiered Ludwig van Beethoven's Piano Concerto No. 5 in Leipzig on 28 November 1811. On music matters. 1 p. In-8. Damaged with loss of paper on the upper left margin.

€ 280



70. **Teresina Singer** (Olomouc, 1853 - Florence, 1928)

Meyerbeer - *Le Prophète*

Fine autograph letter signed, dated 10/3/90 by the Slovakian mezzosoprano who toured throughout Europe and South America with an extensive repertoire from Meyerbeer to Verdi. To her "gentile amico Sigaretta" (a nickname): "...Come era lungo faticoso il viaggio dalla mia bella Firenze, in questa nevicata triste Odessa - ma come l'onde del mare si seguono così sull'altra con vertiginosa velocità - così la mia vita artistica (...) Ora con febbrile ansia studio la Fede (Fidès), la provo, e presto la canterò, e spero di sollevare non le montagne ma il pubblico...". 2 pp. In-8. € 120

Odessa Hotel du Nord 10/3/90
Mio gentile Amico
Singer Sigaretta
Come era lungo faticoso il viaggio dalla mia bella Firenze, in questa nevicata triste Odessa - ma come l'onde del mare si seguono così sull'altra con vertiginosa velocità - così la mia vita artistica - e mentre ancora sentivo il mio patirò bravo intenerimento la mia dopo 5 giorni scheggiato di arrivare qui - il debutto solo per russo per l'annunzio, ragione ed suo e fu un vero trionfo - Spero di che io qui ottene mi nella Foronessa!!
ma vorrà un vero regalo per me - Con mille saluti di Lei Dev. Teresina Singer

71. Max Staegemann (Bad Freienwalde, 1843 - Leipzig, 1905)

Wagner

Autograph letter signed, dated 4 Dec 1867 Hannover by the German baritone and theater director. To a gentleman, Staegemann refuses to sing for three nights because of too little pay offered. 1 p. In-8. € 90

Großes Jann!

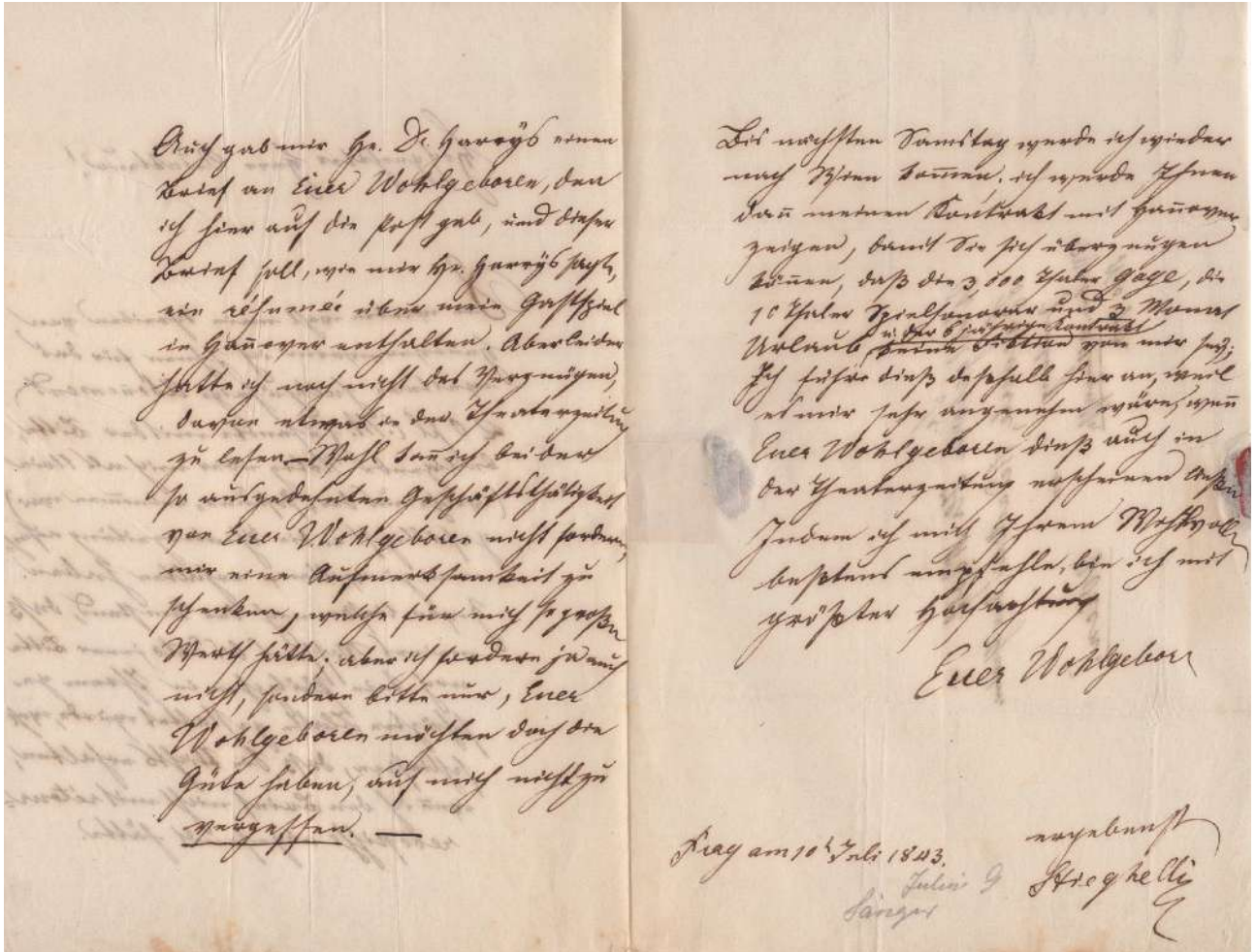
Auf eine Garantie von nur 100 Th
für 3 Abende bedacht ist nicht möglich.
Jann zu können, daß Mein: mein
empfehlend für 50 Th pro Abend.
N. haben muß die Jinde Jann Holstmann
entschieden daß es so empfangen
wird mit dem Benefiz. Skullars
N. um 150 Th für den Vorteil gewon-
nen so die Jann mit ein Kolvent
empfangen. Max besten für
sorgsamkeit voll

Max Staegemann.

4 Dec 1867
Hannov.

72. **Giorgio Stighelli** (Julius Georg Stiegele - Ingstetten, 1820 - Monza, 1868)

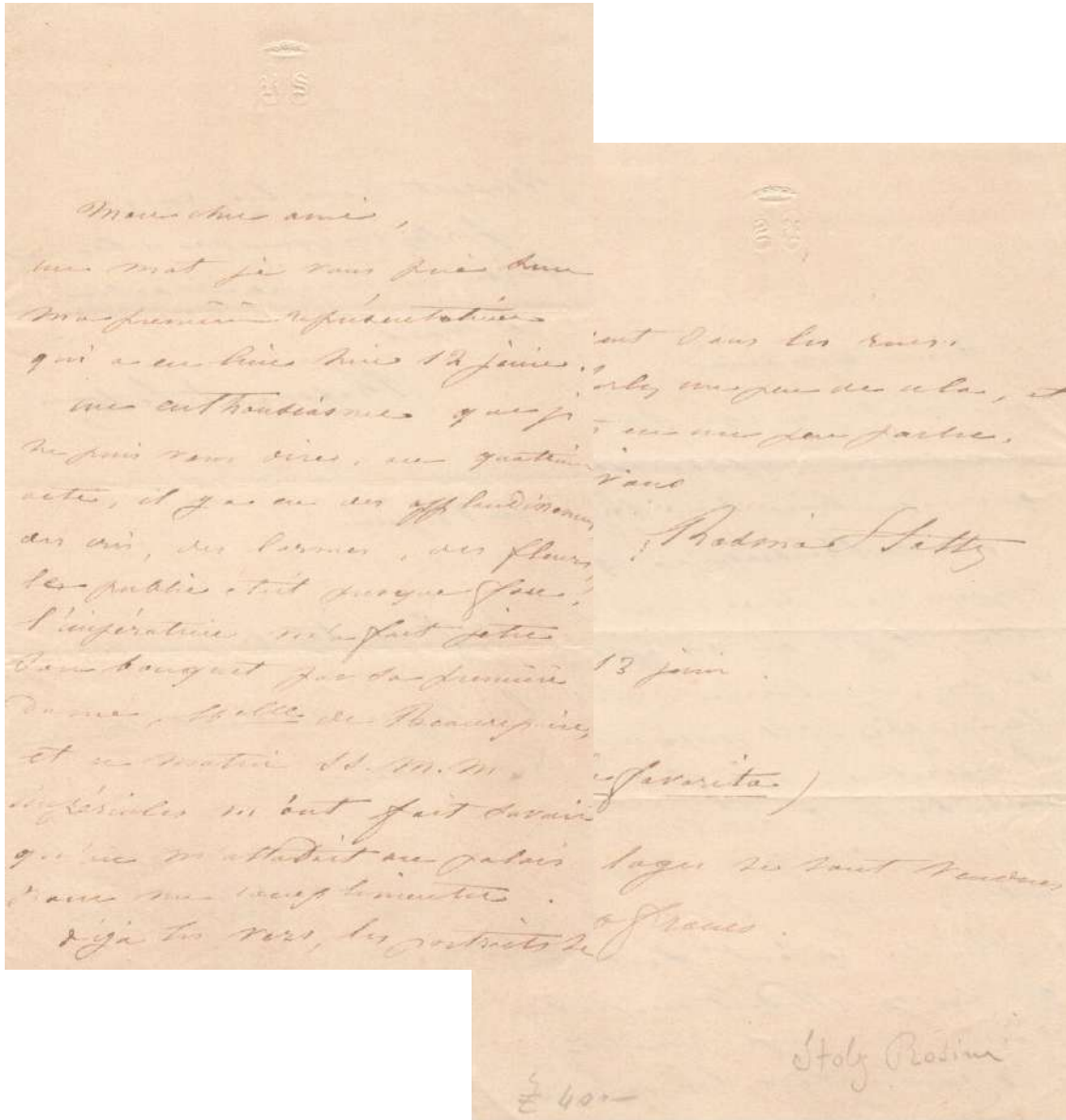
Rare autograph letter signed, dated *Prag am 10 Juli 1843* by the German-born tenor who sang in several world premieres, including Paolo Serrao's *La duchessa di Guisa* (1865), Saverio Mercadante's *Virginia* (1866), and Giovanni Pacini's *Berta di Varnol* (1867). Stighelli addresses the writer **Adolf Bäuerle** (1786-1859), asking to write about him in his newspaper. 3 pp. In-8. With wax seal. € 200



73. Rosine Stoltz (Paris, 1815 - ib., 1903)

Eugenie de Montijo at the Paris Opera

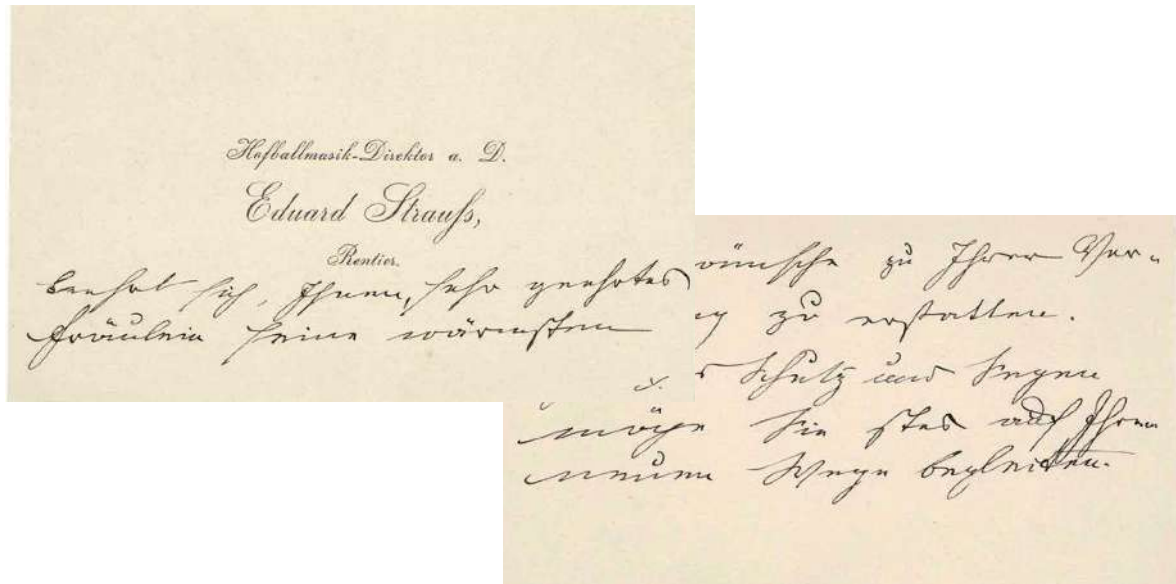
Autograph letter signed, dated *ce 13 Juin* by the French mezzo-soprano, she was a prominent member of Paris Opera, creating leading roles such as Marguerite in Auber's *Le lac des fées*, Léonore in Donizetti *La Favorita* and Zayda in *Dom Sébastien*. To a friend: "...*un mot je vous prie dire ma première représentation qui a eu lieu hier 12 Juin. Un enthousiasme que je ne puis vous dire, au quatrième acte, il y a eu un applaudissement des cris, des larmes, des fleurs, le public était presque fou, l'impératrice (Eugenie de Montijo) m'a fait jeter un bouquet par sa première dame, M.elle de Beaurepaire...*". 2 pp. In-8. € 140



74. **Eduard Strauss** (Vienna, 1835 - ib., 1916)

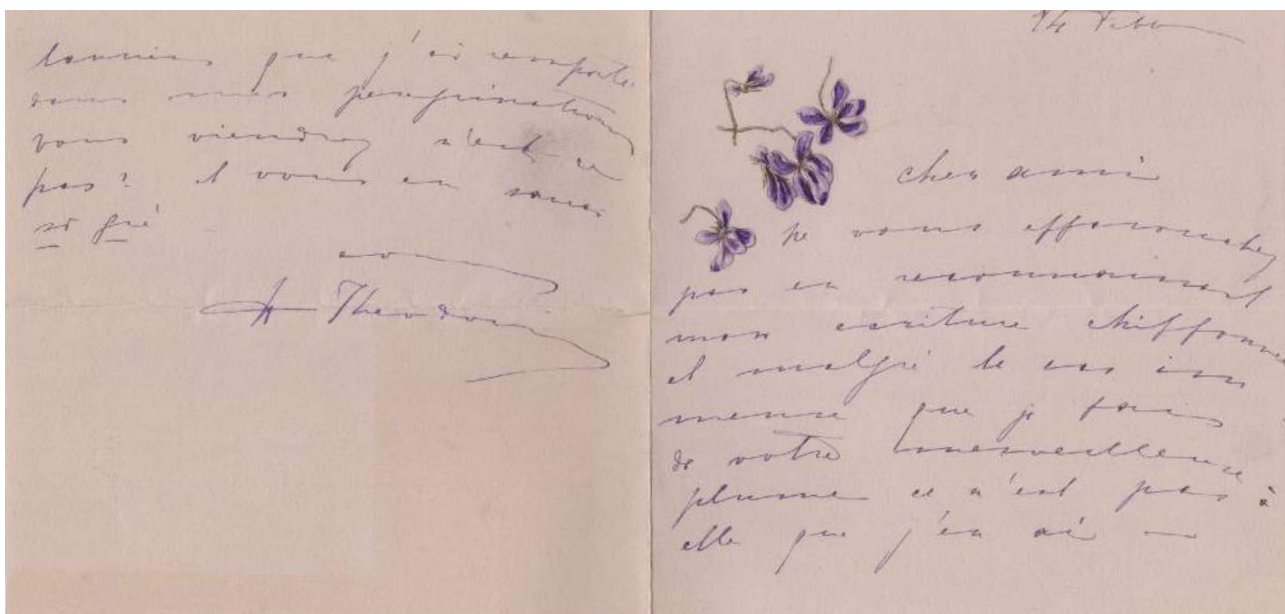
Vienna

Autograph letter by the Austrian composer. To a gentleman, on personal matters. 1 p. 1/2. On visiting card. € 120



75. Elena Teodorini (Craiova, 1857 - Bucarest, 1926)

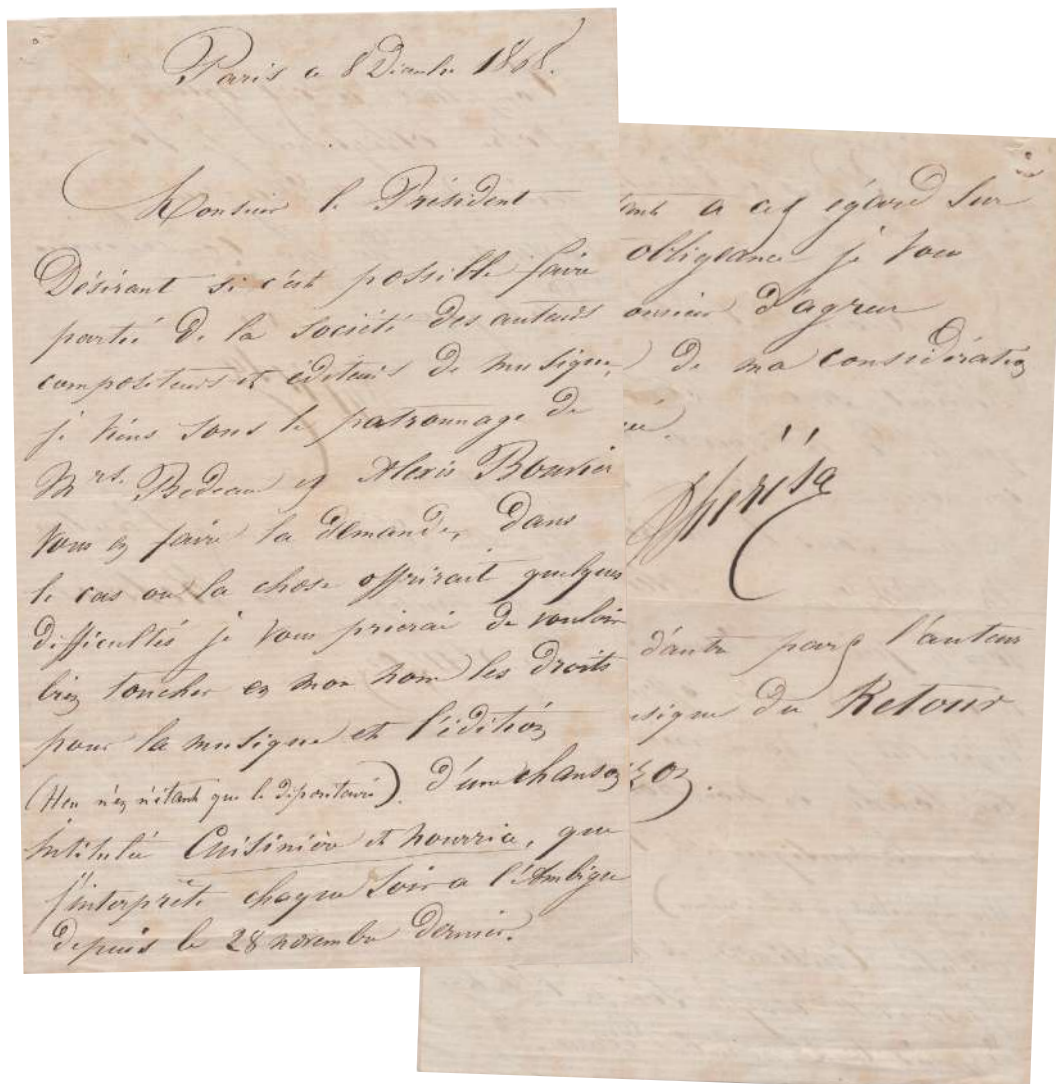
Four autograph letters signed dated between 1879 and 1906 by the Romanian mezzo-soprano. In 1880, she made her debut at La Scala in the role of Marguerite in Faust. She was the first Romanian singer to appear on stage at La Scala, and remained with the company until 1893. In 1884, she debuted at the Teatro Colón in Buenos Aires, next to Francesco Tamagno. Teodorini addresses theater directors and impresari, concerning upcoming engagements, performances fees and private matters. We report two extracts as a sample: "...Il 26 corr[ente] sarà a Milano dunque trovo inutile lo spedire i contratti (...) quale sarebbe l'opera destinata pel mio debutto? Mia madre aveva detto il Ruy-Blas..."; "... Je m'adresse à l'ami d'antan qui m'a vue fillette et que je voudrais tant avoir près de moi demain soir. Car c'est une rude bataille que je dois livrer et si j'ai le bonheur d'en sortir voir que en j... victoire ne me rende plus fière et heureuse – Être consacrée par le public qui m'a crée c'est un rêve d'or...". For a total of 12 pp. In.8 and in-16. € 200



76. Thérèse, a.k.a. Emma Valladon (La Bazoche-Gouet, 1836 - Neufchâtel-en-Saosnois, 1913)

Autograph letter signed, dated *Paris ce 8 Décembre 1868* by the French singer. Some of her most successful songs' choruses were sung by many people, including *La gardeuse d'ours* del (1863), *Rien n'est sacré pour un sapeur!* (1864) and *La femme à barbe* del (1865). She was "admired" by Alexandre Dumas, Théodore de Banville, Pauline von Metternich and Napoleon III. She was financially very successful; earning around 100,000 francs a year. Theresa addresses the President of the Société des auteurs et compositeurs dramatiques (SACD), **Henri de Saint-Georges** (1799-1875): "...*Désirant si c'est possible faire partie de la société des auteurs compositeurs et éditeurs de musique, je viens sous le patronage de Mrs. Bedieu et Alexis Bouvier [1836-1892, dramatist] vous en faire la demande, dans le cas ou la chose offrirait quelques difficultés je vous prierais de vouloir bien toucher en mon nom les droits pour la musique et l'édition (...) d'une chanson intitulé cuisinière et nourrice, que j'interprète chaque soir à l'Ambigu depuis le 28 novembre dernier...*". 2 pp. In-8.

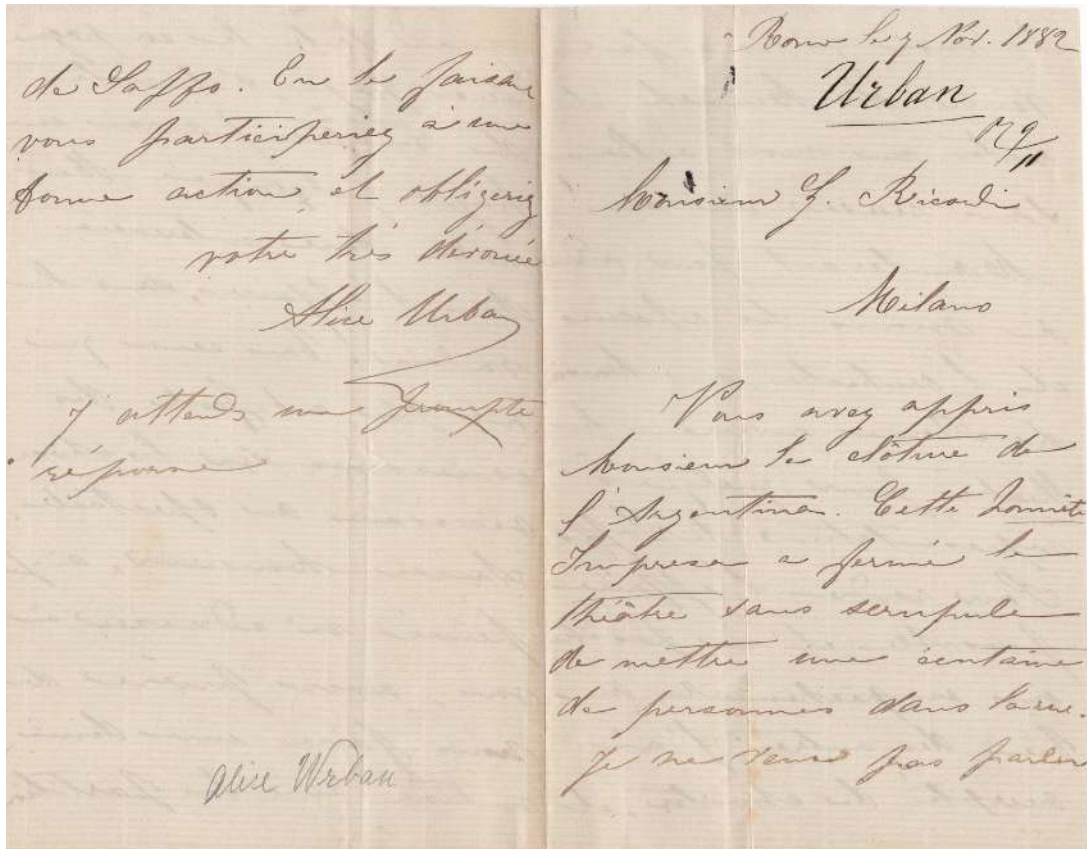
Included: lithographic portrait from a photograph by Étienne Carjat. in-4, a typed article from the "Comédie Illustrée" for the death of the singer in 1913. 2 pp. In-4. € 120



77. Alice Urban (New Orleans 1848 - d.)

To Giovanni Ricordi

Autograph letter signed, dated Rome le 7 Nov 1882 by the American-born singer. To the music publisher Giovanni Ricordi: "...Vous avez appris Monsieur la clôture de l'Argentina. Cette honnête Impresa a fermé le théâtre sans s... de mettre une centaine de personnes dans la rue. Je ne veux pas parler de moi qui m'a fait venir de Munich, et rester un mois à Rome sans recevoir un sou! Maintenant pour aider de moins les chœurs et l'orchestre, un Monsieur de Rome ouvrira le théâtre pour quelques représentations de Saffo...". 4 pp. In-8. € 100



78. Aline Vallandri (Paris, 1878 - ib., 1952)

Covent Garden

Long and fine autograph letter signed, dated *Londres 14 Nov. 1911* by the French soprano, pupil of Jacques Isnardon at Paris Conservatory. She made her debut in 1904 at the Opéra-Comique in Gounod's *Mireille*. To a gentleman: "...Mes engagements à la Monnaie m'ont empêchée de me rendre à Milan en avril comme j'en avais l'intention; d'autre part, en mai, je n'ai pu quitter Paris à cause des pourparlers que j'avais avec Mr. Dipper pour Chicago et avec Mr. Hammerstein pour Londres. L'ouverture du nouvel opéra a eu lieu hier avec Quo Vadis, qui a obtenu un vif succès et où je chantais Eunice. Je chante Adalgisa de la Norma vendredi et je jouerai ensuite: Faust, Roméo, Manon, Louise, Traviata, Thaï, les Contes d'Hoffmann, Aphrodite...". 7 pp. In-16. € 100

Londres 14 Nov. 1911

Cher Monsieur,

Excusez moi de n'avoir pas répondu plus tôt à votre aimable lettre du 2 Nov: mais, vous savez, j'ai été occupée ces jours-ci par les répétitions des premiers spectacles que j'ai pu en vraiment un moment à moi.

Mes engagements à la Monnaie m'ont empêchée de me rendre à Milan en avril comme j'en avais l'intention; d'autre part, en mai, je n'ai pu quitter Paris à cause des pourparlers que

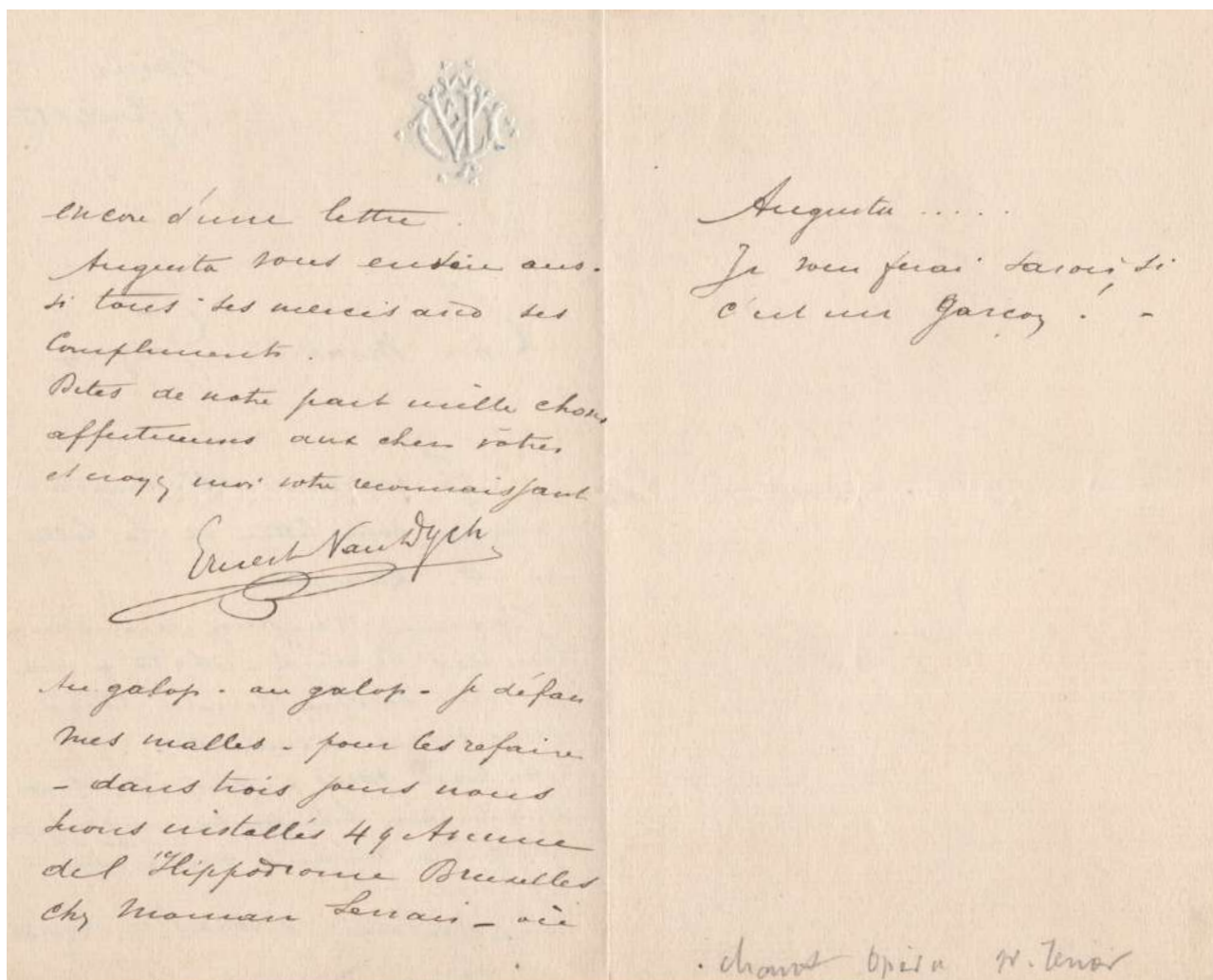
j'avais avec M^r Dipper pour Chicago et avec M^r Hammerstein pour Londres. L'ouverture du nouvel opéra a eu lieu hier avec Quo Vadis, qui a obtenu un vif succès et où je chantais Eunice. Je chante Adalgisa de la Norma Vendredi et je jouerai ensuite: Faust, Roméo, Manon, Louise, Traviata, Thaï, les Contes d'Hoffmann, Aphrodite... etc..

N'avais eu effet entendu dire que la saison de Pucier - Syres avait eu peu de succès; mais, vous le savez, on dit tant de choses

79. Ernest Van Dyck (Antwerp, 1861 - Berlaar, 1923)

Wagner

Three autograph letters signed by the Belgian dramatic tenor, often associated with the Wagnerian repertoire. He created the title-role in Massenet's opera *Werther* (1892). **A.** *Anvers 22 Juillet 87.* To the musician and journalist **Armand Gouzien** (1839-1892): "...j'accuse réception au directeur de Beaux-Arts - et je vous envoie encore tous mes remerciements..." 2 pp. 1/2. In-8. Embossed letterhead. **B.** *Paris 17ten Mai 93.* To a gentleman, concerning the recruiting of the choreographer and dancer **Josef Hassreiter** (1845-1940). **C.** *Wien 6. October 1893.* To the lawyer **F. Sieger**, concerning possible performances at the "Concerte der Frankfurter Museums Gesellschaft". 1 p. 1/2 In-8. On mourning paper. Envelope included. € 180



80. Pauline Vaneri, a.k.a. Pauline Colmache Filippi (London, 1833 - ib., 1916)

La Scala

Three autograph letters signed, dated between 1888 and 1912 by the English-French dramatic soprano, she made her debut in the title role of *Lucrezia Borgia* at Theatre Royal Drury Lane in 1858. She married the Milan Conservatory director Filippo Filippi. Letters are addressed to her friend and impresario Fano and concern private and music matters. For a total of 14 pp. In-4. Archive holes on one letter. € 120

con un pezzo non dietto e col peccato sotto
i miei piedi! Alla larga "diletti" contes-
giatori!
E' una nuova tassa che colpisce ogni qua-
drano fatto da ogni specie di "impicciati", d'arti-
stici, artisti, insegnanti &c. Individual-
mente non è forte, ma se tocca statali-
mente inapportanti di viene eccessiva, per-
cui oltrechè anche inopportuna, perchè
pagabile ogni settimana ed esposta al
controllo d'ispettori è estremamente impo-
polare benchè vi- diant, fatta per bene
piccola il popolo, assicurando pensioni
di vecchiaja, e soccorsi in caso di ma-
tia. Ed ecco come - si dirà l'oppo-
sizione. 1° Quei pochi
vecchi a cui è stata offerta l'offerta gran-
diosa di un franco al giorno preferiscono
il ricovero di mendicizia, adulo sicuro
se non agiato, all'immancabile povertà
d'un mantenimento incerto e squallido
2° I medici non hanno voluto accetta-
re i posti miserii offerti dal governo per
prestare la loro opera adducendo d'altrimenti
che vi sono gli ospedali per la povera gente,
ma quale prestano già la loro opera gratis
Bada che questa piccola tassa di 13 anni

Londra
17. 8. 912.

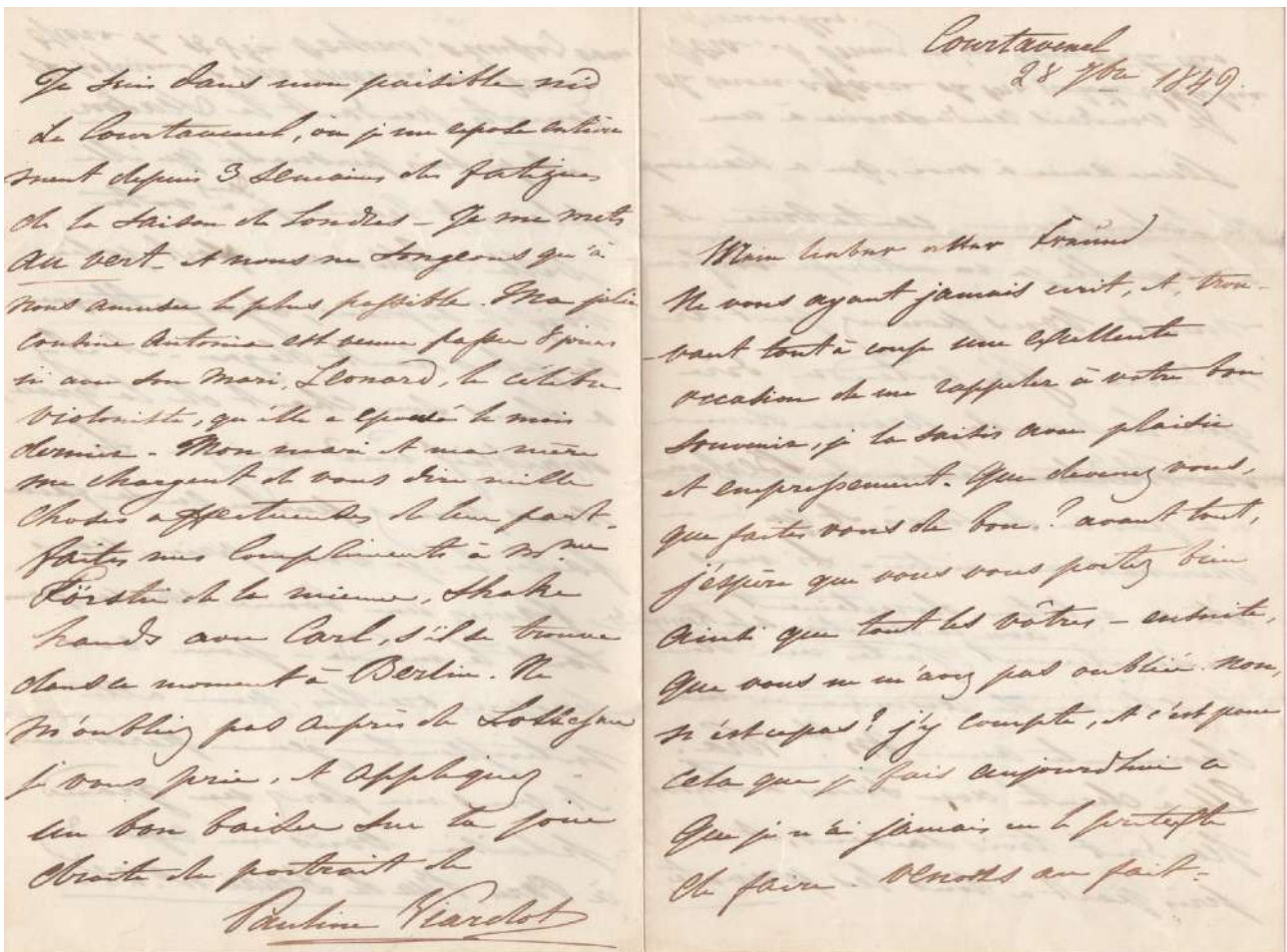
Caro Franco

Da molto tempo non ho le tue
notizie e da un po' di tempo ho accorto che
meccano le mie, sto per darti una
lettera, la quale ti farà rimpianciare il
mio lungo silenzio. Tu pueri ne ligne
les affaires sont les affaires et le
domando maud subit una voglia che
Credo coprirà anche le spese postali.
Grazie! perchè spero riceverlo presto
a Savigliana una piè della roja, pro-
curata da una stazione tanto malin-
conica quanto piovosa. Ma, ohrai in
una Londra di più tempo divertirsi di D. &
aridare a sentire le "Bavardi" negli
Halls. Pabbene andiamo a sentire il
più famoso dei "Comics". Traduco alla
meglio il "refrain" della sera più bella e più
conica canzone:
Non cesserò d'amare
Sicché il mio cagnolino
Di dietro il suo Codino
L'ostinere a menare,
Quanto spirito!
Comicità. Soprattutto
de tanto garbo, colui di
fatta a casa senza
sentire altro,

81. Pauline Viardot (Paris, 1821 - ib., 1910)

Courtavenal 1849

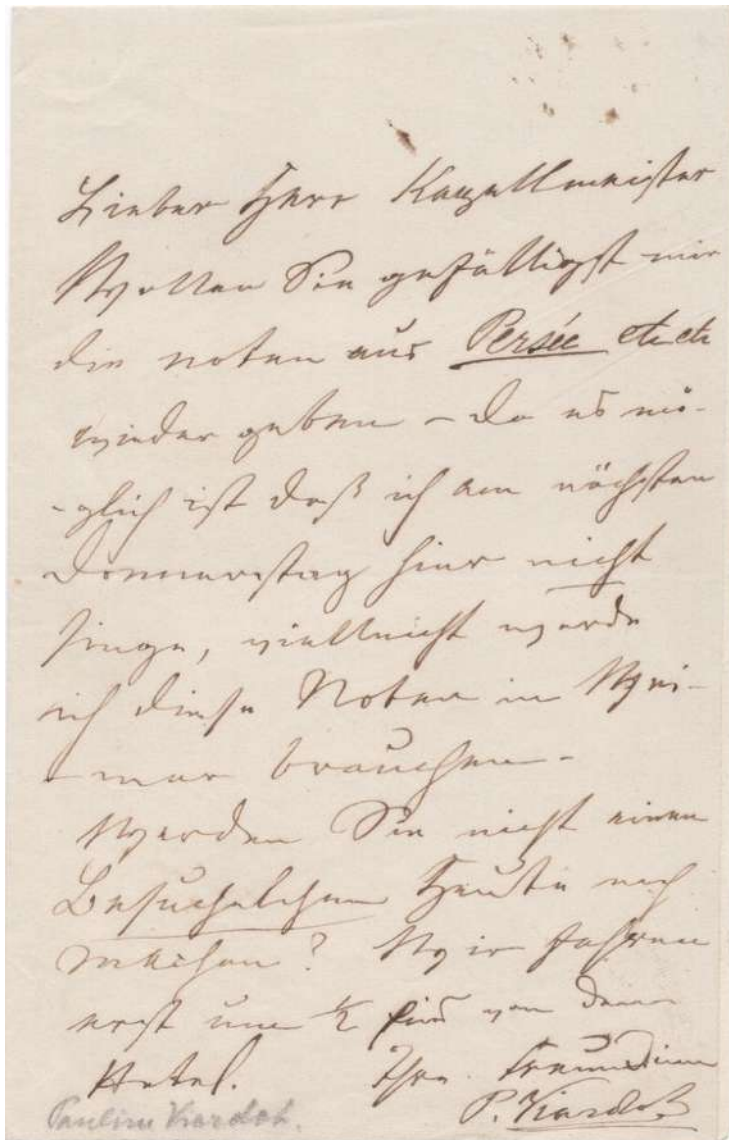
Beautiful autograph letters signed dated from Courtavenal 28 September 1849 by the celebrated French mezzo-soprano and composer. Sister of Maria Malibran, she created roles for Gounod and Meyerbeer. This splendid letter effectively frames the atmosphere of Courtavenal from where Turgenev had moved away for a few months to Paris and Berlin and then to Russia: "Mein lieber Freund, Ne vous ayant jamais écrit et trouvant tout à coup une excellente occasion de me rappeler à votre bon souvenir, je la saisis avec plaisir et empressement. Que de devenez vous que faites-vous de bon ? Avant tout j'espère que vous vous partez bien ainsi que tous les vôtres ensuite, que vous me m'avez pas oublié. Non, n'est ce pas ? J'y compte et c'est pour cela que je fais aujourd'hui ce que je n'ai jamais au le prétexte de faire. Venons au fait. Je voudrais rendre service à une jeune amie qui a beaucoup de talent comme cantatrice et à laquelle je m'intéresse infiniment. Vous pouvez, peut-être m'aider. J'ai entendu dire que la seconde Prima donna du Théâtre italien de Berlin n'a pas eu de succès et qu'on cherchait une autre. Si vous êtes en relation directement ou indirectement avec la direction de la Konigstadt, faites donc le plaisir de recommander ma charmante amie Mlle Vera. Elle a chanté avec succès à Londres pendant trois saisons et à pris part à toutes les private concerts pendant la Season et je suis persuadé que elle plaira beaucoup dans votre ville. Elle à une fort et jolie voix de soprano, sympathique au plus haut degré et il y a dans son chant de la grâce. Si vous pouvez parler en se faveur fait le, je vous prie. Vous feriez une bonne chose pour tout le monde, pour votre propres oreilles pour cette intéressante jeune personne et vous me feriez un grand plaisir. Vous me répondrez à Paris Rue de Douai n. 28. Je suis dans une paisible nid. La Courtavenal ou je suis en repos entièrement depuis 3 semaine de fatigue de la saison de Londres. Je me mets au vert et nous ne songerons que à nous amuser le plus possible. Ma jolie cousine Antonia est venu passer 8 jours ici avec son mari Leonardo, le célèbre violoniste qu'elle a épousé le mois dernier. Mon mari et ma mère me chargent de vous dire mille choses affectueuses de leur part. Faites mes compliments à Mme Förster et le miennes shake hands avec Carl s'il se trouve dans ce moment à Berlin. Ne m'oubliez pas après de L. je vous prie, et appliquez un bon baiser sur zone droite du portrait de Pauline Viardot...". 4 pp. in-8. € 1000



82. Pauline Viardot (Paris, 1821 - ib., 1910)

Fine autograph early letter signed, not dated about Lully's *Persée* aria "J'ai perdu la beauté", one of the favorite Viardot's arias: "Lieber Herr Kapellmeister Wollen Sie gefälligst mir die Noten aus *Persée* etc. etc. wieder geben - da es möglich ist daß ich am nächsten Donnerstag hier nicht singe, vielleicht werde ich diese Noten in Weimar brauchen. Werden Sie nicht einen Besuchelchen Heute noch machen? Wir fahren erst um 1/2 Ubr von dem Hotel. Ihre Freundin Pauline Viardot...". Translation: "Dear Herr Kapellmeister Will you kindly give me back the sheet music from *Persée* etc. etc. - since it is possible that I will not be singing here next Thursday, perhaps I will need this sheet music in Weimar. Will you not make a little visit today? We don't leave the hotel until half an hour. Your friend Pauline Viardot". The tenor aria for Meduse, "J'ai perdu la beauté," from Lully's *Persée* was definitely included in the Viardot's *École classique du chant* (1860). 1p in-8.

€ 500



Lieber Herr Kapellmeister
Wollen Sie gefälligst mir
die Noten aus Persée etc. etc.
wieder geben - da es mög-
lich ist daß ich am nächsten
Donnerstag hier nicht
singe, vielleicht werde
ich diese Noten in Weimar
brauchen -
Werden Sie nicht einen
Besuchelchen heute noch
machen? Wir fahren erst
um 1/2 Uhr von dem
Hotel.
Ihre Freundin
Pauline Viardot. P. Viardot

83. Francisco Viñas (Moià, 1863 - Barcelona, 1933)

Wagner

Two autograph letters signed by the Spanish tenor, often remembered for his Wagnerian performances. **A.** Napoli 6.2. 903. To the impresario Fano, concerning a subscription to his magazine. 4 pp. In-8. **B.** 20 Luglio 1907. To the impresario Fano, having to refuse an engagement for further business. 1 p. In-8. € 180

certa non trova ora
13
Moya - provincia di
Barcelona
20 Luglio 1907.
Caro sig. Fano.
Speravo che il sig. Pacini
avere messo all'impres.
d'operto che non avrebbe fatto
difficile per andare a calò.
ma ora è Torino. perché
non impieghi già prima
a Londra. ma a Barcellona
fino al 15 gennaio. e
il 15. debbo essere a Lisbona.
Sarò dunque per un'altra
anno.
Caramente lo saluto
e
Francisco Viñas

di occuparmi di me.
Faccio dunque per me,
come ho fatto per lui, un'ec-
cessione. e se gli affari
andranno meglio in avveni-
re potremo riformare
dette abbonamenti, a mag-
gior vantaggio suo.
Un'attesa d'un
nuovo impresario
riscontro.
Distintamente lo
saluta suo
D. V.
Francisco Viñas

84. Johann Georg Weixelbaum (Wallerstein, 1787 - Gotha, 1833)

Carl Maria von Weber

Very important lot of three rare autograph letters signed, dated 1809 by the German tenor, violinist and composer and friend of C. M. von Weber, to his father-in-law the tenor Angelo Fantozzi, tenore. In the year of his marriage to the celebrated soprano Josephine Marchetti Fantozzi (1786-d.). We report some extracts as samples: "...Ma femme m'a déjà assure plusieurs fois, que vous vous aviez proposé vous même, de vous donner la peine, si nous prendrons une fois l'idée de venir en Italie, de nous chercher un Théâtre pour une saison..."; "...La seule nouvelle que je peux vous donner et laquelle- quand'elle est vrai - sera une bonheur pour toute l'humanité, est: que la paix est fait, et qu'on attend l'empereur de France à chaque moment ici...". Weber composed the scene and aria from Demetrio for tenor and male choir "Qual altro attendi" for him in November 1811. For a total of 6 pp. In-8. € 450

admirer en le talent de vous rendre grand pere.
 je trouve inutile de vous rapporter ici tous ce que
 le Roi a fait pour nous dans a cette occasion;
 ma femme vous en parlant elle meme dans la
 lettre, qui renferme en saime fens' le montant
 de la petite dottes pecuniaires en vers vous -
 Comme votre gendre et membre de votre famille
 je vous demande votre amitié
 je desirerois écrire à ma cher' Mere pour lui
 annoncer notre Mariage et lui demander la meme
 grace, ma femme ayant perdue son adresse, je vous
 prie de vouloir bien me la donner dans votre
 réponse à celle-ci -
 agréez je vous prie l'hommage du plus
 parfait devouement et du très profond respect
 avec lequel je ne cesserois d'être
 Mon très cher Pere
 votre très humble et très
 dévoué fils Georg Weixelbaum

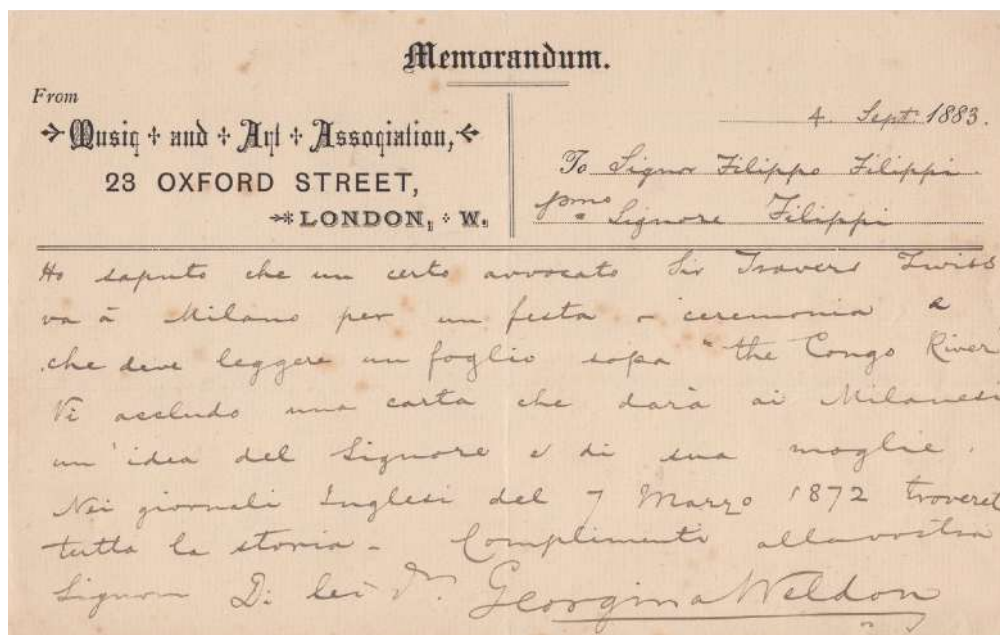
München le 8. April 1809.

...a, que je suis,
 petit le Con
 alors plus
 a elle a la
 a alors, que
 nous qu'elle
 notre direction,
 a meurt. -
 le certain-
 pondis-moi
 Italienne.
 Comission
 d moyen de
 vous penison
 un peu plus tard et
 items pour nous.
 vites bien arranger cela
 pères infiniment, et
 l'important l'important, de faire votre
 en personne et de pou
 brasier de font mon
 si je desiré déjà si long
 temps. ainsi - Si vous avez fait
 quelques choses - cher papa -
 ou si vous craigniez qu'il se laisse avan
 ger un engagement assez profitable.

85. Georgina Weldon (Clapham, 1837 - Brighton, 1914)

Charles Gounod

Autograph letter signed, dated 4 Sept. 1883 by the British soprano. She leased with her husband Tavistock House in Bloomsbury where she hosted Charles Gounod. It has been suggested that Georgina and Gounod were lovers, and that he had promised her the title role in his opera *Polyeucte* when it opened in Paris. Gounod became increasingly disturbed by gossip about the "Weldon Affair" and in June 1874 he returned to his wife in Paris. Feeling slighted by Gounod's departure, Georgina Weldon refused to send on his personal belongings, including the draft of his opera *Polyeucte*. When Gounod asked Georgina to return these belongings to him, she insisted that he return to London to claim them from her in person. Only when he had virtually reconstructed the musical score, nearly a year later, did she return the original draft to him with her name scrawled diagonally across each page in crayon. Weldon addresses the music critic Filippo Filippi (1830-1887): "...Ho saputo che un certo avvocato Travers Twiss [English jurist, 1809-1897] va a Milano per un festa o cerimonia a che deve leggere un folio sopra "The Congo River". (...) Nei giornali inglesi del 7 Marzo 1872 troverete tutta la storia...". 1 p. On cardboard. With letterhead. € 120



86. Emanuel Wirth (Luditz, 1842 - Berlin, 1923)

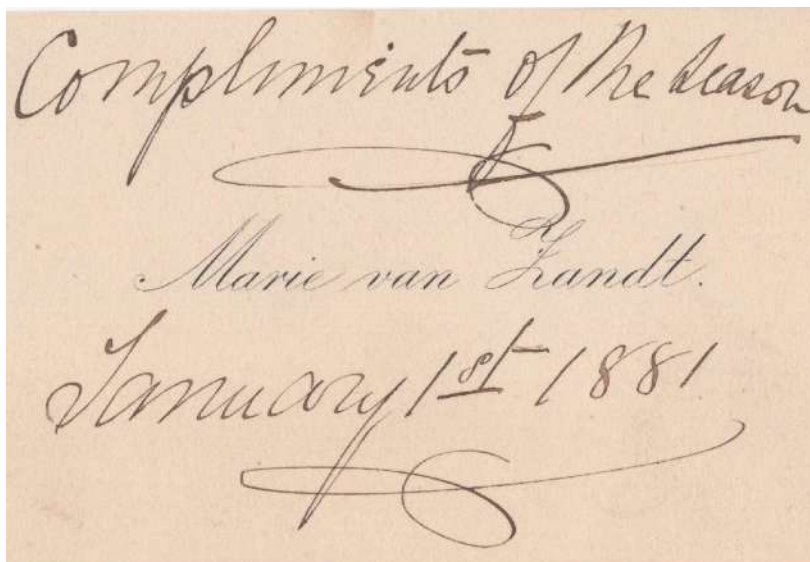
Nice autograph signature applied on black cardboard, dated "Berlin 11 März 1891", by the German violinist, pupil of Johann Friedrich Kittl and Moritz Mildner. In-32. € 50



87. Marie van Zandt (New York, 1858 - Cannes, 1919)

Autograph dedication signed, dated *January 1st 1881* by the American soprano. She was a good friend of Jules Massenet and used to sing for Parisian aristocratic salons, for example at Mme Lemaire's hôtel particulier, where Massenet, Marcel Proust, Countess Greffulhe, Camille Saint-Saëns, Reynaldo Hahn, etc. were frequent guests.. 1 p. On visiting card.

€ 30



Compliments of the season
Marie van Zandt.
January 1st 1881

Privacy

L' Autographe SA has created this privacy statement to assert his firm commitment to privacy:

Based on Article 13 of the Swiss Federal Constitution, the General Data Protection Regulation (GDPR) (EU) 2016/679, and the data protection laws of the Federation (Data Protection Act, DSG), everyone has the right to privacy and to protection from misuse of their personal data.

In cooperation with our hosting provider, we strive to protect the database as well as possible against unauthorized access, loss, misuse or falsification.

When you access our websites following data in log files are stored: IP-address, date, time, browser request and general information transmitted to the operating system, respectively. This usage data form the basis for statistical, anonymous evaluations, so that trends can be identified, by which we can improve our offerings accordingly.

The personal informations you exchanged with us will not be shared, sold or disclosed to third parties in any form, for any purpose, at any time. All contacts and sales informations, including the informations about services you purchased from us, will remain confidential.

L'autographe SA, Librairie Ancienne
rue du Cendrier 24, c/o BAUMER & CIE SA, 1201 Genève