

l'autographe

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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

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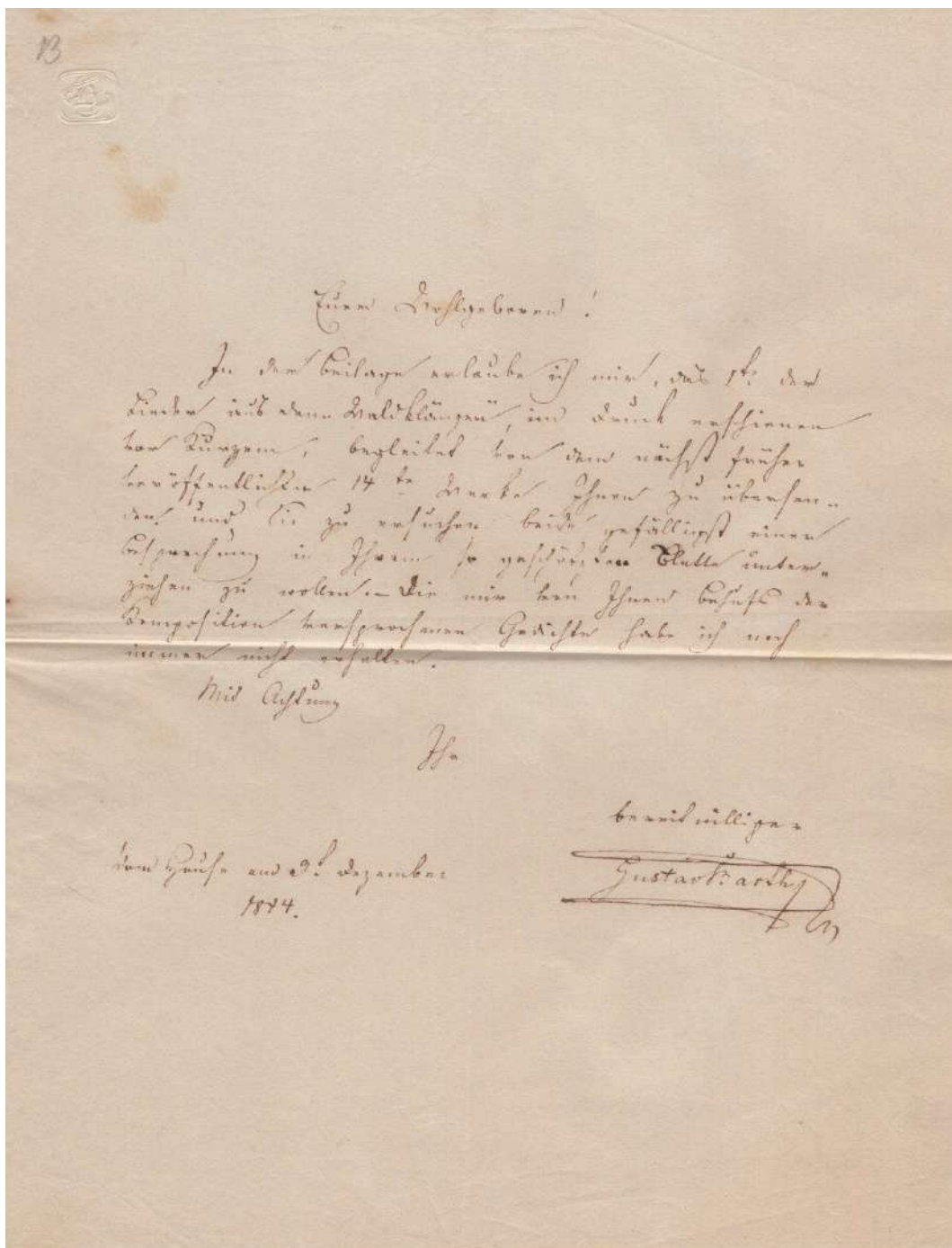


Music autographs of the nineteenth century

1. **Gustav Barth** (Vienna, 1811 - Frankfurt am Main, 1897)

Johann Nepomuk Vogl

Autograph letter signed, dated "3 Dezember 1844". Austrian composer, conductor and choir director of the Wiener Männergesang-Verein. Very influential in Viennese musical life, correspondent at "Allgemeine Wiener Musik-Zeitung", he was in close contact with Schuman, who addressed numerous letters to him. Barth addresses a gentleman director of a newspaper (Allgemeine Wiener Musik-Zeitung?): "...Enclosed herewith I take the liberty of sending you the first of the songs "Waldklänge" (op. 15 - Johann Nepomuk Vogl) recently published in print, accompanied by the already published 14 works. Please submit it for consideration in your esteemed journal. I have not yet received the promised poems to set them to music..." 1 p. In-4. € 180

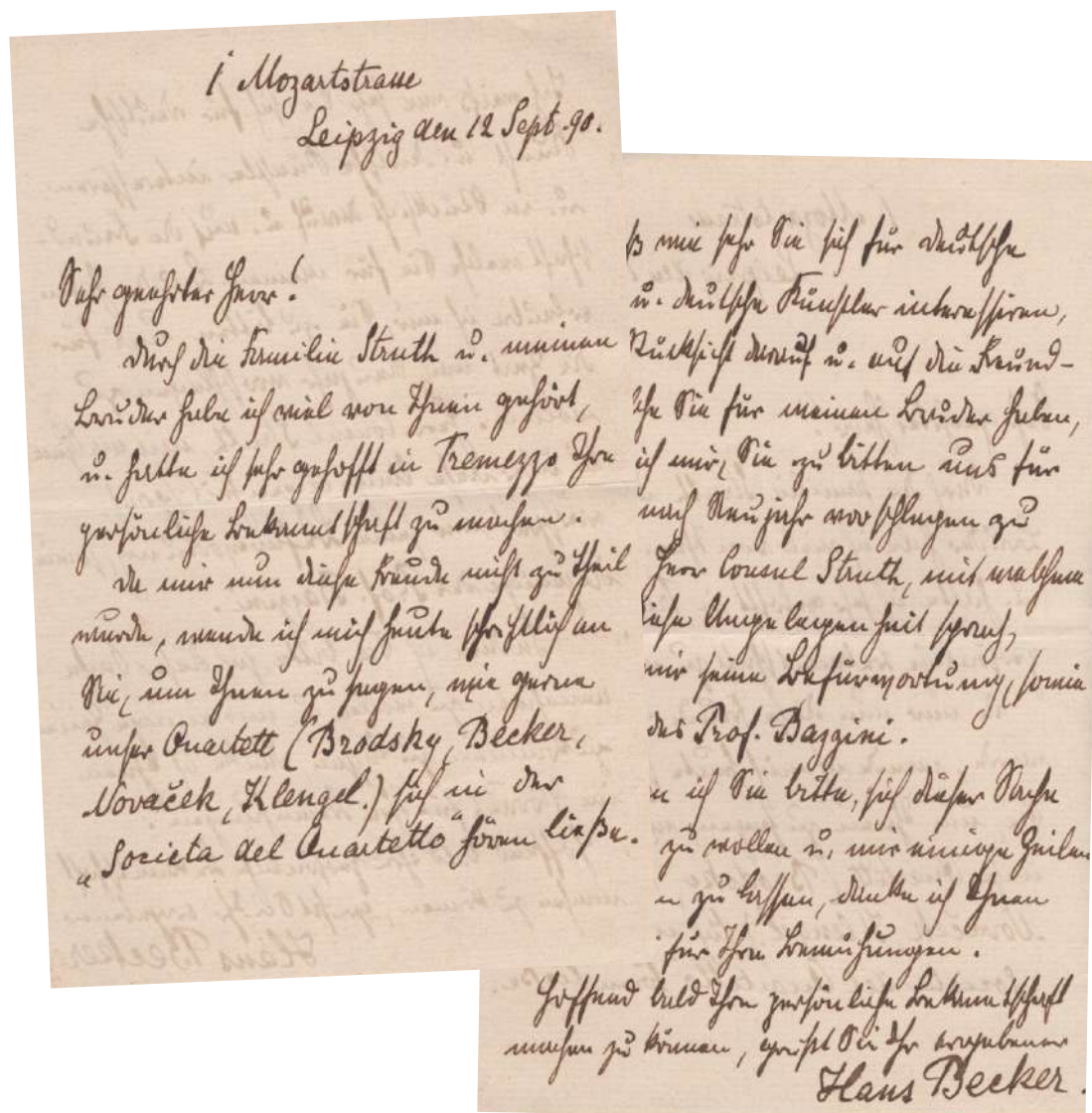


2. Hans Becker (Strasbourg, 1860 - Leipzig, 1917)

Hugo Becker

Autograph letter signed, in German, dated "Leipzig, am 12 Sept 90" by the German violinist, son of Jean Becker (1833 - 1884). Becker addresses a gentleman in German, (translated): "...through the Struth family and my brother (Hugo) I have heard a lot about you, and I had very much hoped to make your acquaintance in Tremezzo. Since this brotherhood was not granted to me, I would like to write today because I would like you to hear our quartet Brodsky, Becker, Novacek, Klengel) in the Società del Quartetto...". 2 pp. In-8.

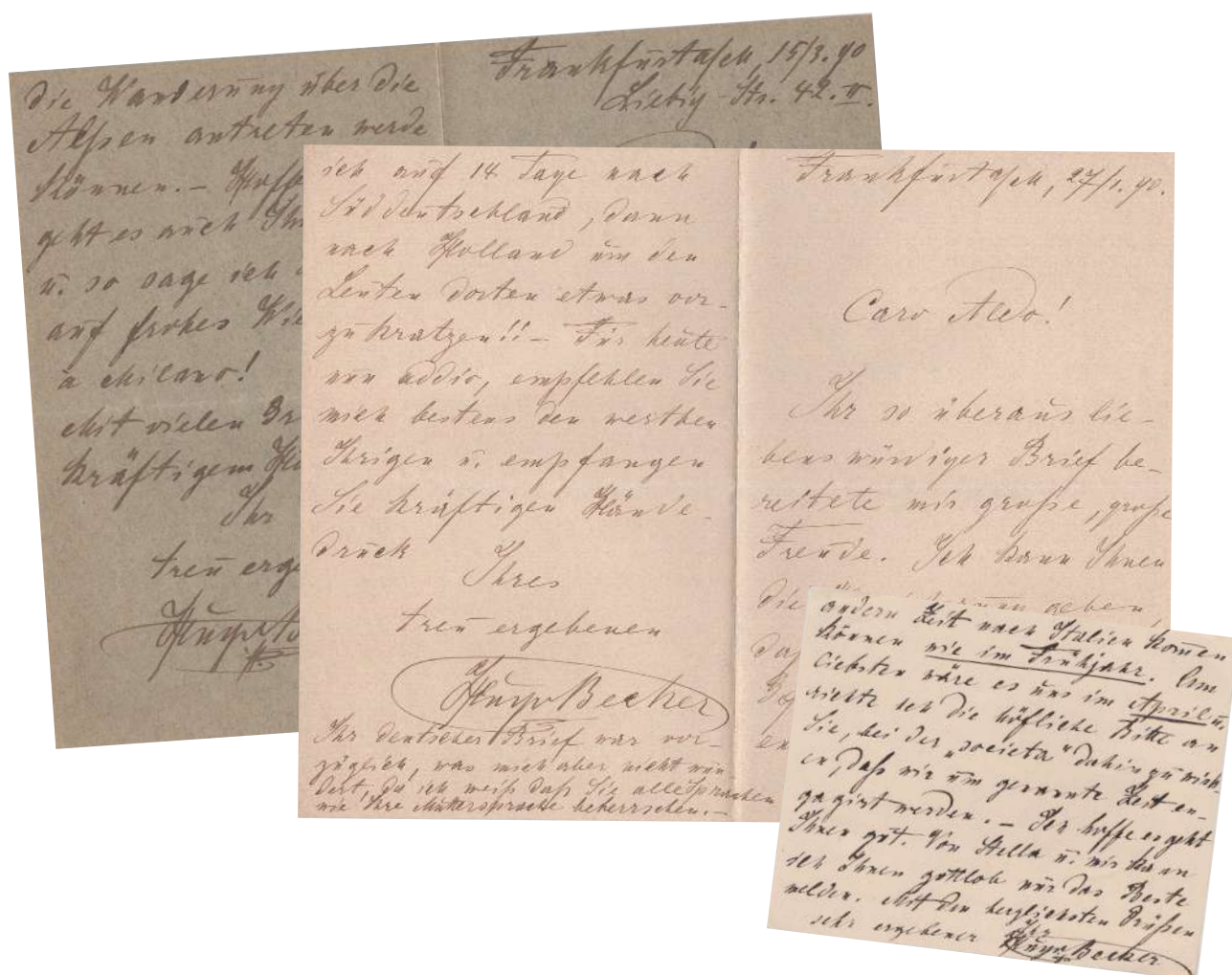
€ 150



3. Hugo Becker (Strasbourg, 1864 - Grünwald, 1941)

Cello Music

Three fine autograph letters signed, dated between 1889 and 1890 by the German cellist and composer, pupil of Carlo Alfredo Piatti. He was brother of the violinist Hans. All letters, addressed to Aldo Nosedà, concerns music, concert programs and other related matters. We report two extract as a sample in German, (translated): "...It is now time to send you the programs. I would have done so earlier, but I wanted to wait for your possible wishes. I wanted to wait for your wishes regarding this, which I asked you for, dear friend, but which have not yet been received! - When drawing up the program, we had an interesting and varied one in mind. I believe you can accept it as it is without hesitation, because with the exception of my own works, they are all musical gems and we will have the opportunity to be judged in every direction, from the elastic to the virtuoso. However, should you have any further wishes, we will be happy to accommodate them..." ; "...Durchmann is out of town and it is therefore with pleasure that I take the pen to thank you for your kind message. I would also like to point out ... that we cannot come to Italy at any other time than in the spring. We would prefer to come in April, and I ask you politely to work with the "società" so that we can be engaged at that time...". For a total of 8 pp. In-8 and on cardboard. € 350

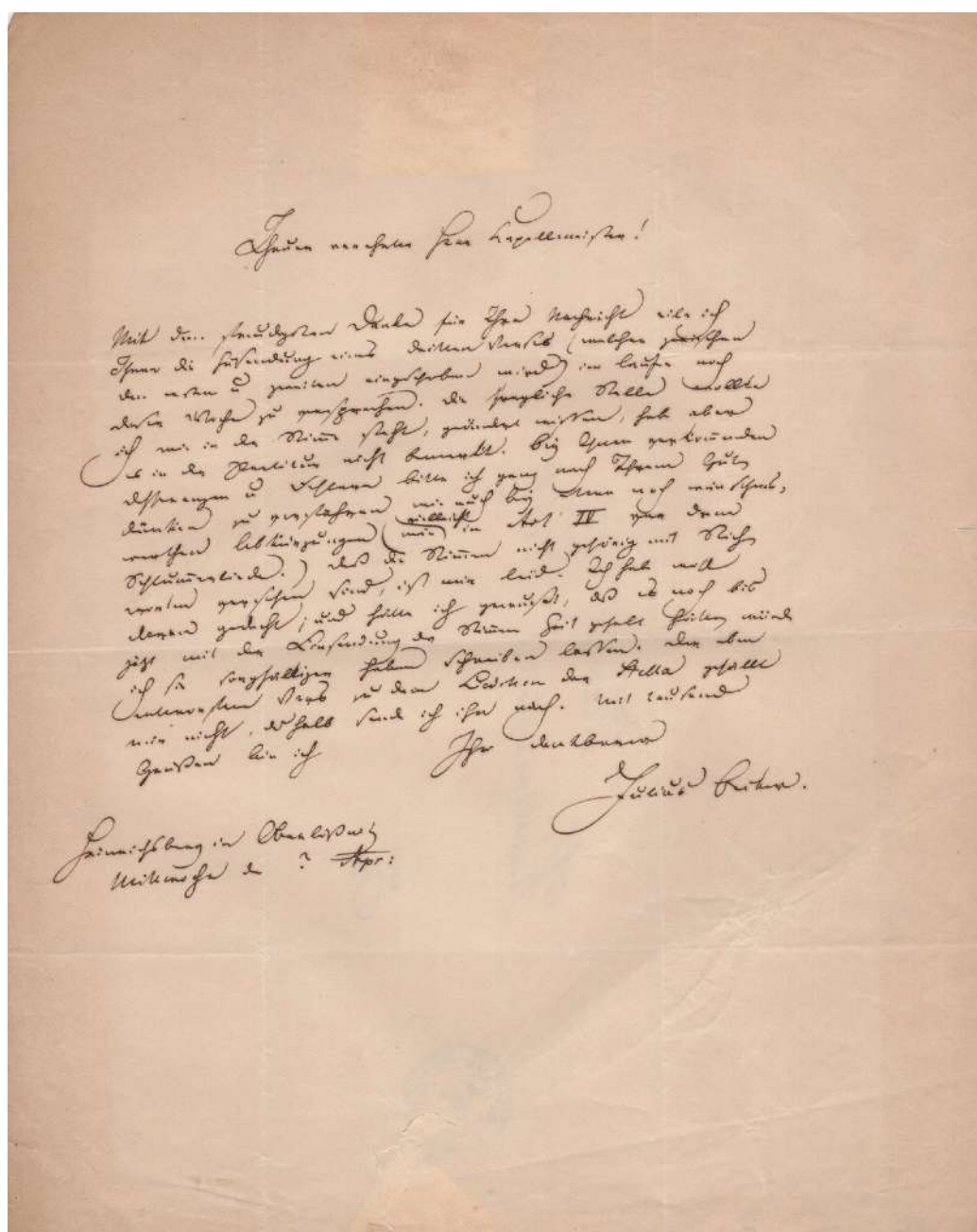


4. Julius Becker (Freiberg, 1811 - Oberlößnitz, 1859)

Robert Schumann's "Doge und Dogaresse"

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

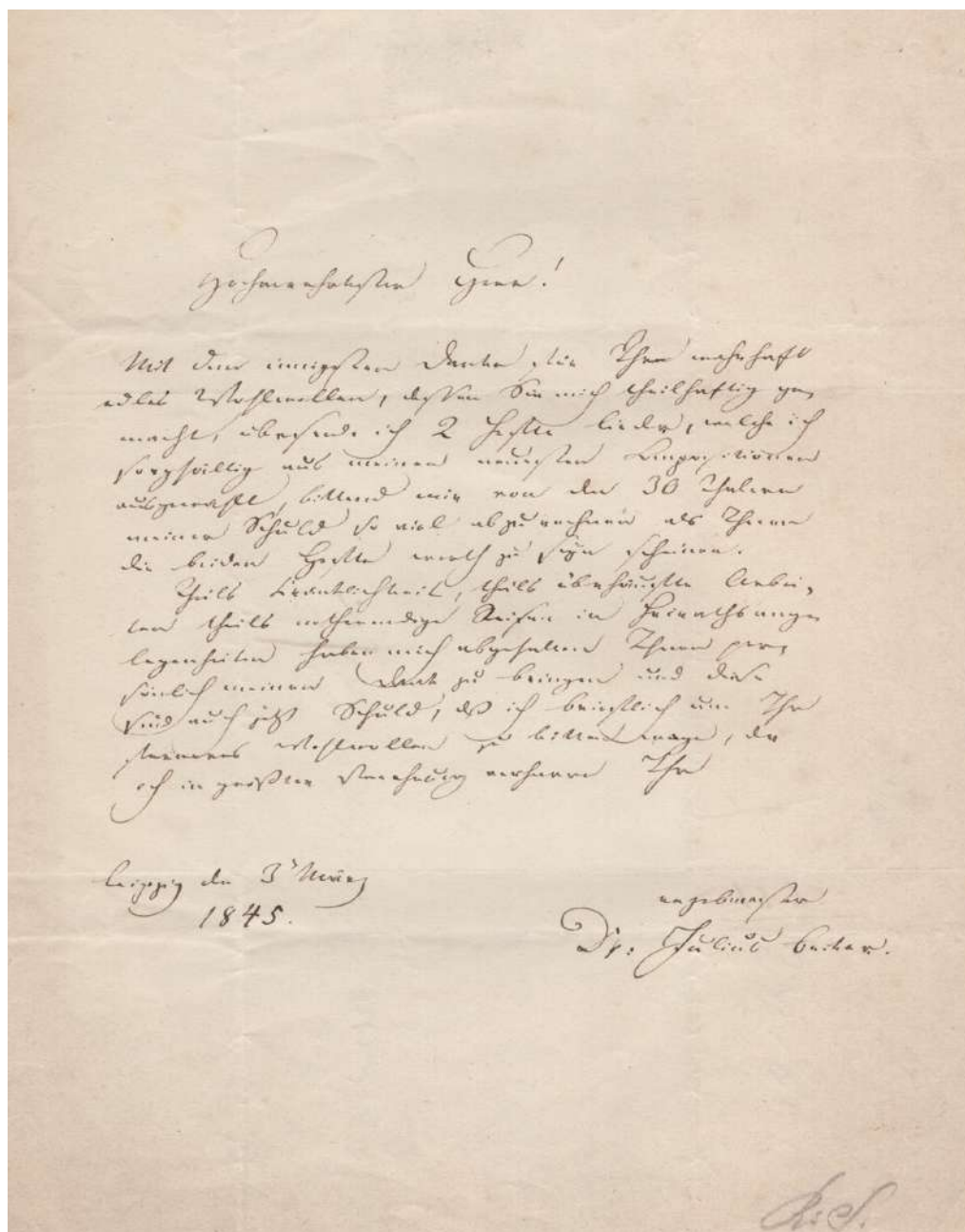
€ 450



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

Johann August Böhme

Autograph letter signed, dated "Leipzig d. 3 März 1845" by the German composer and music theorist. Addressed to the music publisher Justus Eduard Böhme, sending him 2 booklets with his latest compositions. Becker deducts 30 thalers from his debts as he thinks the two booklets are worth. 1 p. In-4. € 150



6. Isaia Billé (Fermo, 1874 - ib., 1961)

Double bass music

Autograph music score signed and dated "Roma, 15 Nov 1930 IX" titled "Danza Satanica: Frammento dopo l'introduzione" for piano and double bass by the celebrated Italian double bass player and composer. 1 p. € 450

Danza Satanica: Frammento dopo l'introduzione.

double bass
(Effetto reale)

Contrabbasso 2/4

Pianoforte Moderato

pizz: e chitarra *Bucchette* *esau*

rit ... *trampis e ostentato*

b.e. *f* *9* *ecc.*

Isaia Billé

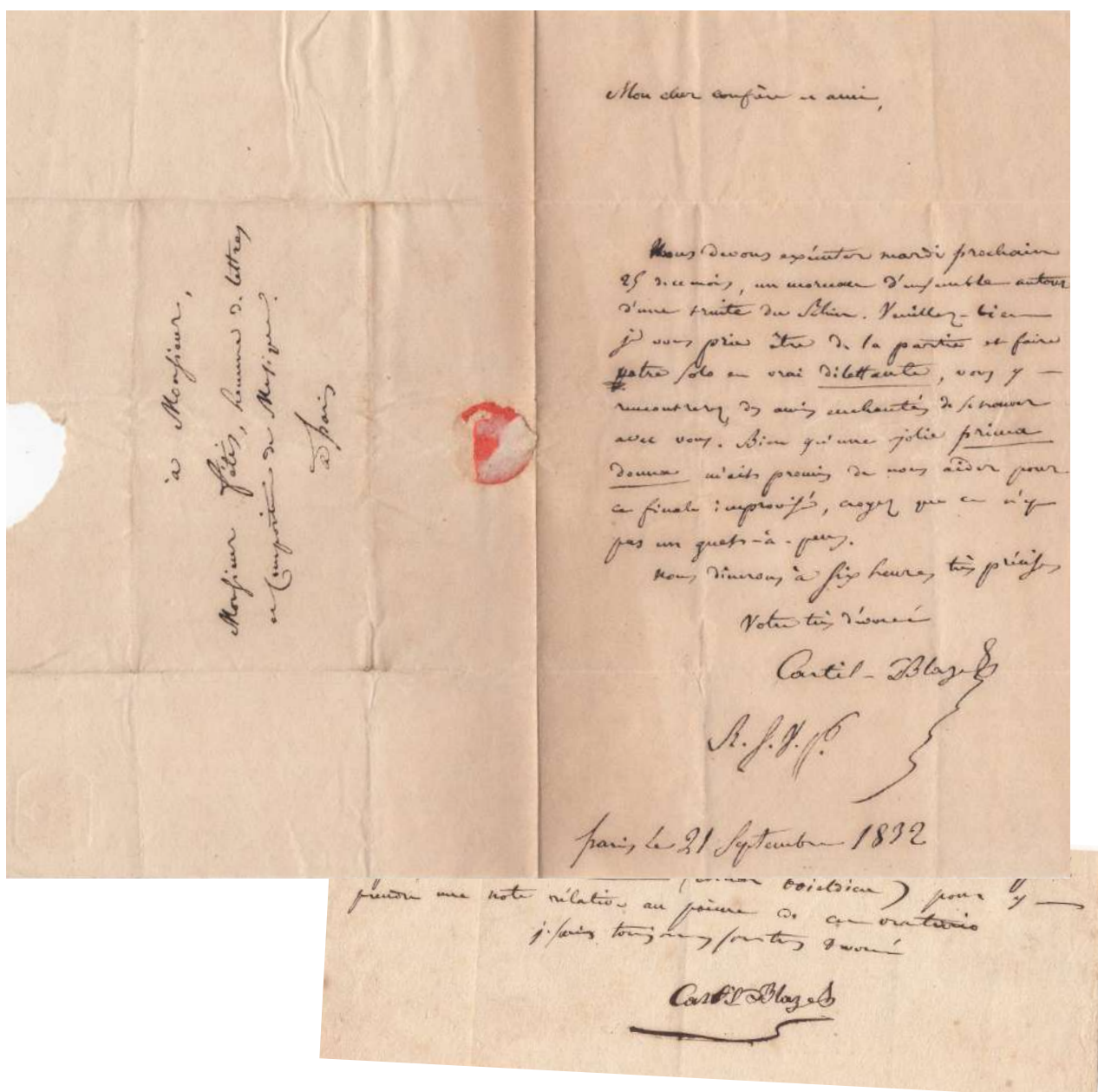
Roma, 15 Nov: 1930 - IX

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

Fétis and Rossini

Autograph letter signed, dated "Paris, le 21 Septembre 1832" by the French musicologist, music critic, composer, and music editor. He is the author of various books and articles on the theory of music, music history, and the history of the theater. He started a series of three works dedicated to three great lyric theaters of Paris: the Opéra National de Paris, the Comédie-Italienne, and the Opéra-Comique. He was only able to finish and publish the first two before his death; the third remains in manuscript at the Bibliothèque nationale de France and was published for the first time in 2012. Castil-Blaze addresses the Belgian composer and musicologist François-Joseph Fétis (1784-1871): "...Nous devons exécuter mardi prochain 25 de ce mois, un morceau d'ensemble autour d'une truite du Rhin. Veuillez-bien je vous prie être de la partie et faire ... solo en vrai dilettante, vous y rencontrerez des amis enchantés de se navrer avec vous. Bien qu'une jolie prima donna m'ait promis de nous aider pour ce final improvisé...". 1 p. In-8. Loss of paper at the fourth caused by the opening of the wax seal.

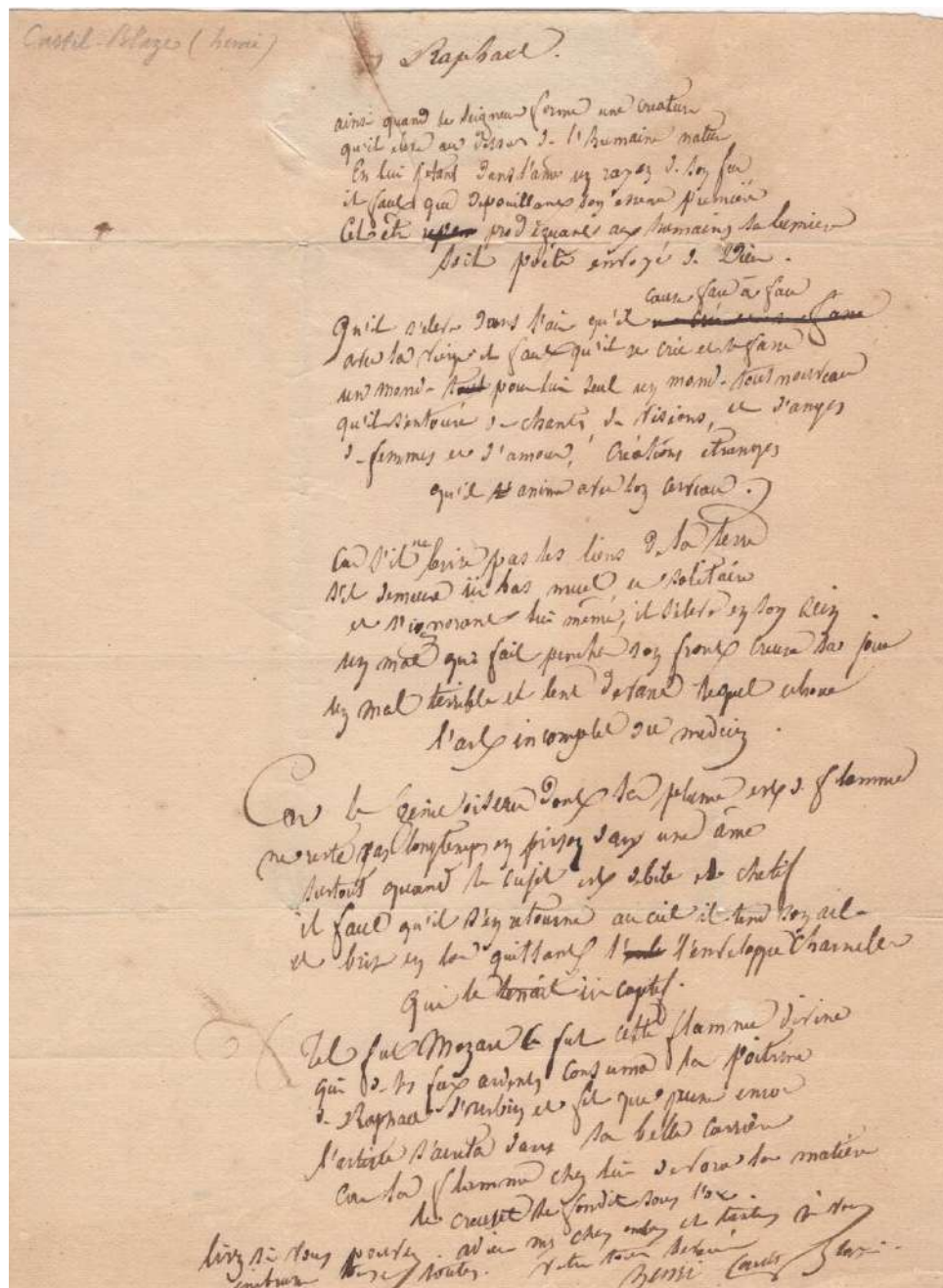
Included: End of a letter signed: "Je prie l'ami Pacini de vouloir bien communiquer à Mr. Hapdé la partition de Mosé (édition Boieldieu) pour y prendre note relative au point de cet oratorio...". (23 x 6 cm); printed copy of the "Chronique musicale" no. 49 of the 1th of July 1875 concerning Castil-Blaze. 126 pp. In-8; printed caricature (Dantan, 1829) applied on passepartout depicting Castil-Blaze on Rossini's shoulders. € 350



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

Rapahel

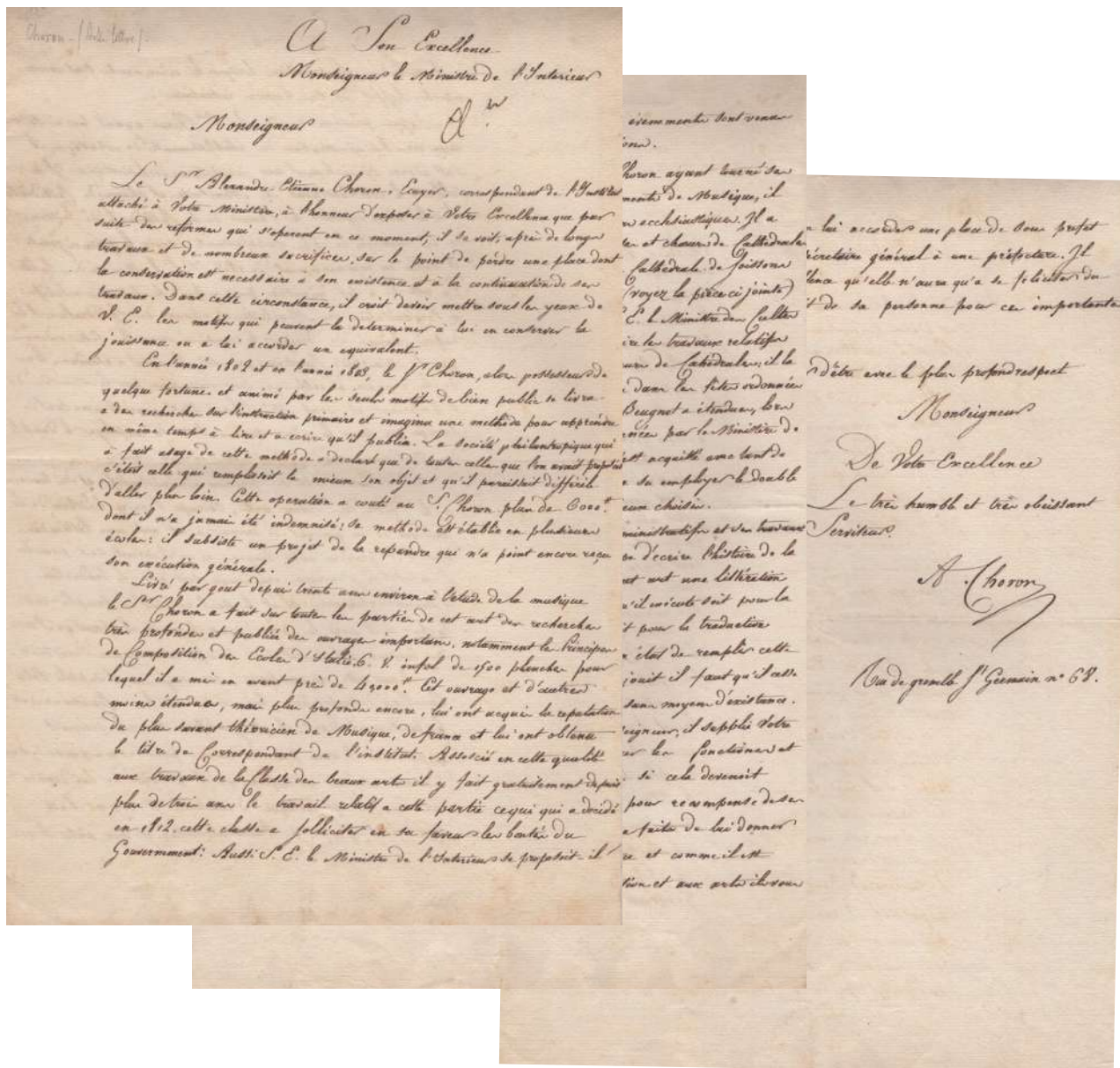
Autograph poem signed titled "Rapahel" by the French musicologist, music critic, composer, and music editor. Castil-Blaze pens five sestets around the figure of the famous Italian Renaissance painter: "Ainsi quand le Seigneur forme une creature/qu'il élève au dessus de l'humaine nature/En lui jétant dans l'âme un rayes de son feu/il faut que depouillant son essence première/Cet être prodiguant aux humains sa lumière/soit poète envoyé de Dieu...". 1 p. In-4. € 250



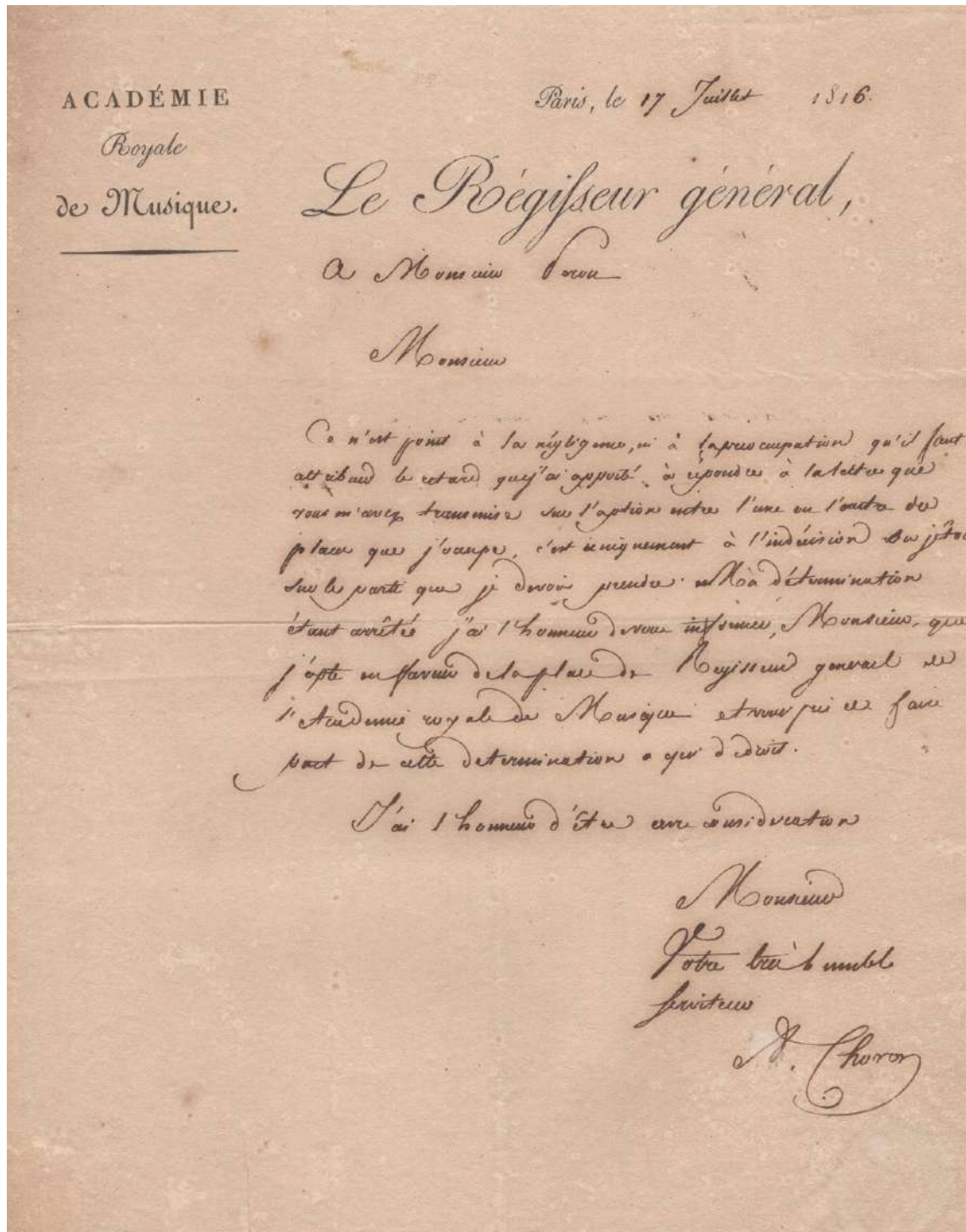
9. Alexandre-Étienne Choron (Caen, 1771 - Paris, 1834)

First French Restoration (1814)

Very important autograph letter signed, dated "Paris le 23 Juin 1814" by the French musicologist. For a short time he directed the Paris Opera. He made a distinction between sacred and secular music and was one of the originators of French interest in musicology. Choron addresses the Minister of the Interior Jacques Claude Beugnot (1761-1835), concerning some rights on works he needs to obtain: "Le S.r Alexandre Étienne Choron, ecuyer, correspondant de l'Institut attaché à votre Ministère, à l'honneur d'exposer à votre Excellence que par suite des reformes qui s'opèrent en ce moment, il se voit, après de longs travaux et de nombreux sacrifices, sur le point de perdre une place dont la conservation est nécessaire à son existence et à la continuation de ses travaux. Dans cette circonstance, il croit devoir mettre sous les yeux de V. E. les motifs qui peuvent la déterminer à lui en conserver la jouissance ou à lui accorder un équivalent..." 2 pp. 1/2. In-4. € 300



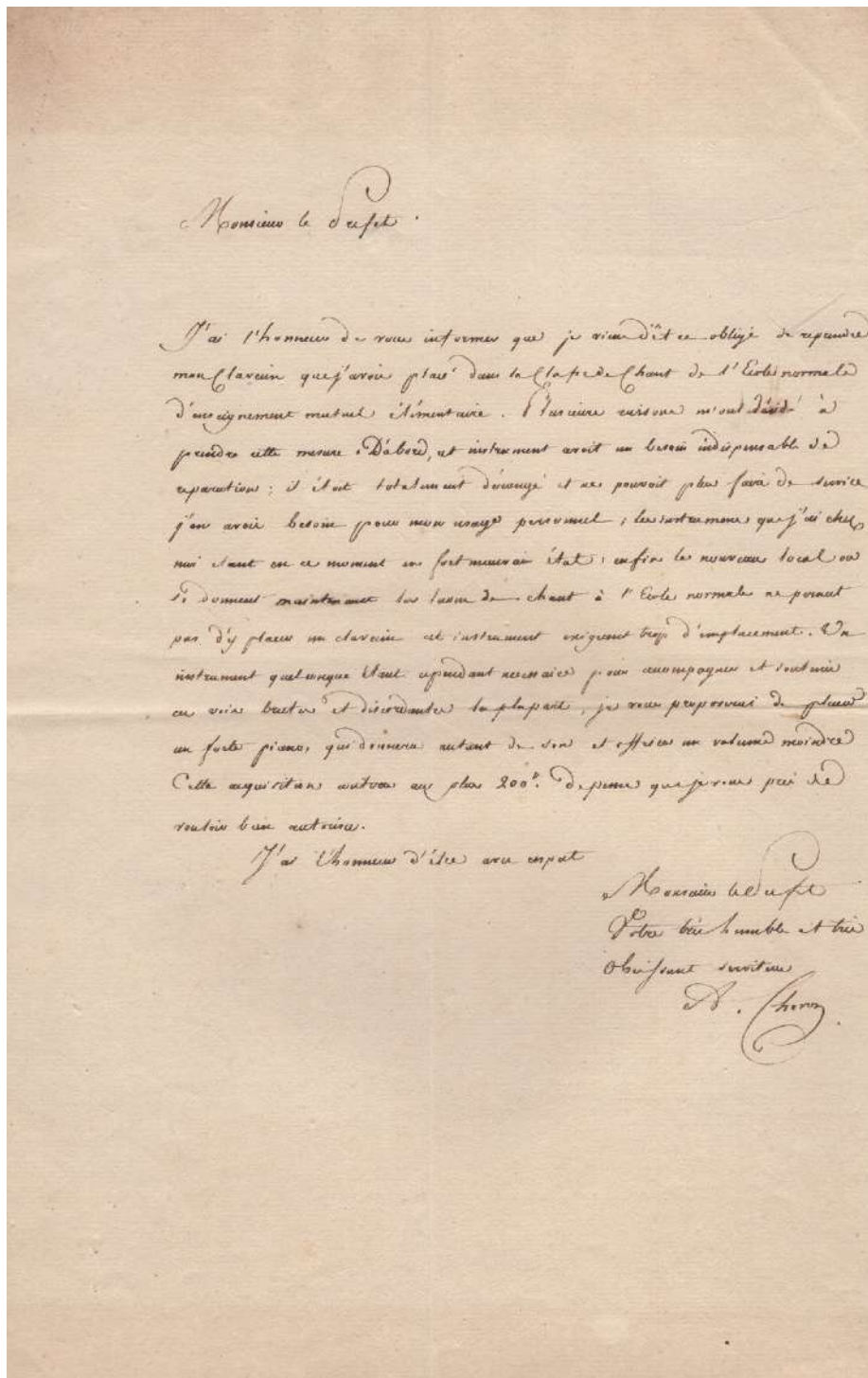
10. Alexandre-Étienne Choron (Caen, 1771 - Paris, 1834) *Regisseur general de l'Academie Royale de Musique*
 Autograph letter signed, dated "Paris, le 17 Juillet 1816" by the French musicologist. A unique voice among nineteenth-century French musical thinkers, Alexandre-Etienne Choron devoted himself wholeheartedly to disseminating information about and models of earlier musical practices. He was an influential administrator of musical institutions, an editor of significant repertoire, a translator of major eighteenth and early nineteenth-century treatises. Addressed to M. Feron, concerning: "...la lettre que vous m'avez transmise sur l'option entre l'une ou l'autre des places que j'occupe (...) j'ai l'honneur de vous informer, Monsieur, que j'opte en faveur de la place de Regisseur general de l'Academie Royale de Musique...". 1 p. In-4. With letterhead "Academie Royale de Musique". € 150



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

Le clavecin de Choron

Autograph letter signed, not dated by the French musicologist. Choron addresses a gentleman: "...j'ai l'honneur de vous informer que j'e viens d'être obligé de reprendre mon clavecin que j'avais placé dans la classe de chant de l'École normale d'enseignement mutuel élémentaire. Plusieurs raisons m'ont décidé à prendre cette mesure. D'abord, cet instrument avait un besoin indispensable de réparation; il était totalement dérangé et ne pouvait plus faire de service. J'en avais besoin pour mon usage personnel; les instruments que j'ai chez moi étant en ce moment en fort mauvais état; enfin le nouveau local où se donnent maintenant les leçons de chant à l'École normale ne permet pas d'y placer un clavecin cet instrument exigeant trop d'emplacement...". 1 p. In-4. € 180



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

François-Joseph Fétis

Autograph letter signed, dated "Paris le 28 août 1861", by the French composer and organist. On Halévy's advice, his parents brought him early to Paris to study at the Conservatoire national de musique et de déclamation, where, as a pupil of Marmontel, Benoist and Halévy, he did brilliantly, winning successively, while still very young, first prizes in piano, organ, fugue and harmony. He became a teacher at a relatively young age, and at the same time, on Auber's recommendation, became the official Kapellmeister at the Tuileries. Addressed to François-Joseph Fétis: "...Je ne saurais vous dire combien je suis touché de l'honneur que avez bien voulu me faire, en insérant dans votre biographie universelle une notice sur moi et sur mes modestes ouvrages. (...) permettez moi seulement de signaler une légère inexactitude. Vous m'avez vieilli de 5 ans; je suis né en 1835 et non en 1830...". 1 p. 1/2 in-8.

Included: Autograph letter signed dated "dimanche matin". 1 p. In-8.

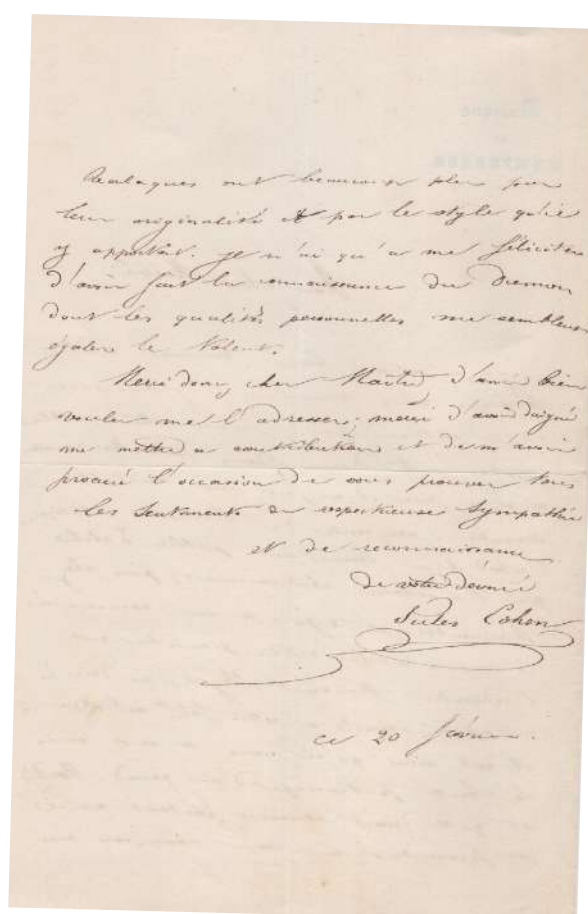
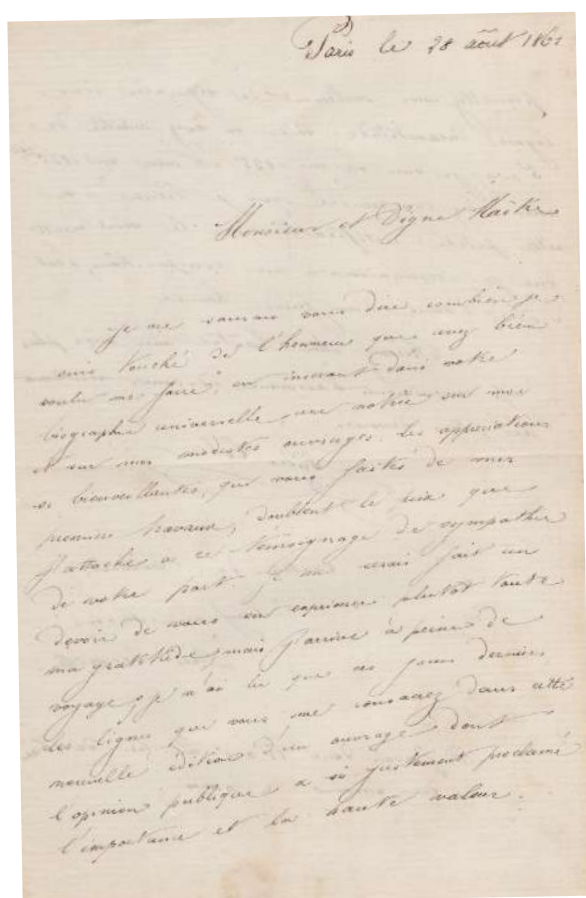
€ 150

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

Madame Pleyel

Autograph letter signed dated "Ce 20 Janvier" by the French composer and organist. To a Maître: "...Je m'estime bien heureux de pouvoir vous annoncer le grand succès qu'a obtenu parmi nous votre aimable protégé Mr. Dumont dans toutes les réunions ou il a joué, il a fait une véritable sensation au cercle de l'union artistique d'abord, il a trouvée un public d'élite qui l'a acclamé chaleureusement puis, chez Marmontel, et enfin, à son concert, où le concours de la célèbre pianiste, de l'adorable Madame Pleyel a donné un éclat inusité à cette fête artistique..." 2 pp. In-8. With letterhead "Musique de l'Empereur". **Included:** Autograph letter signed dated "vendredi". Cohen takes an appointment: "...présentez vous demain samedi à 10h moins 1/4 au palais de l'industrie à la porte vitrée à gauche du bureau de tabac et vous serez le bienvenu!...". 1 p. In-8.

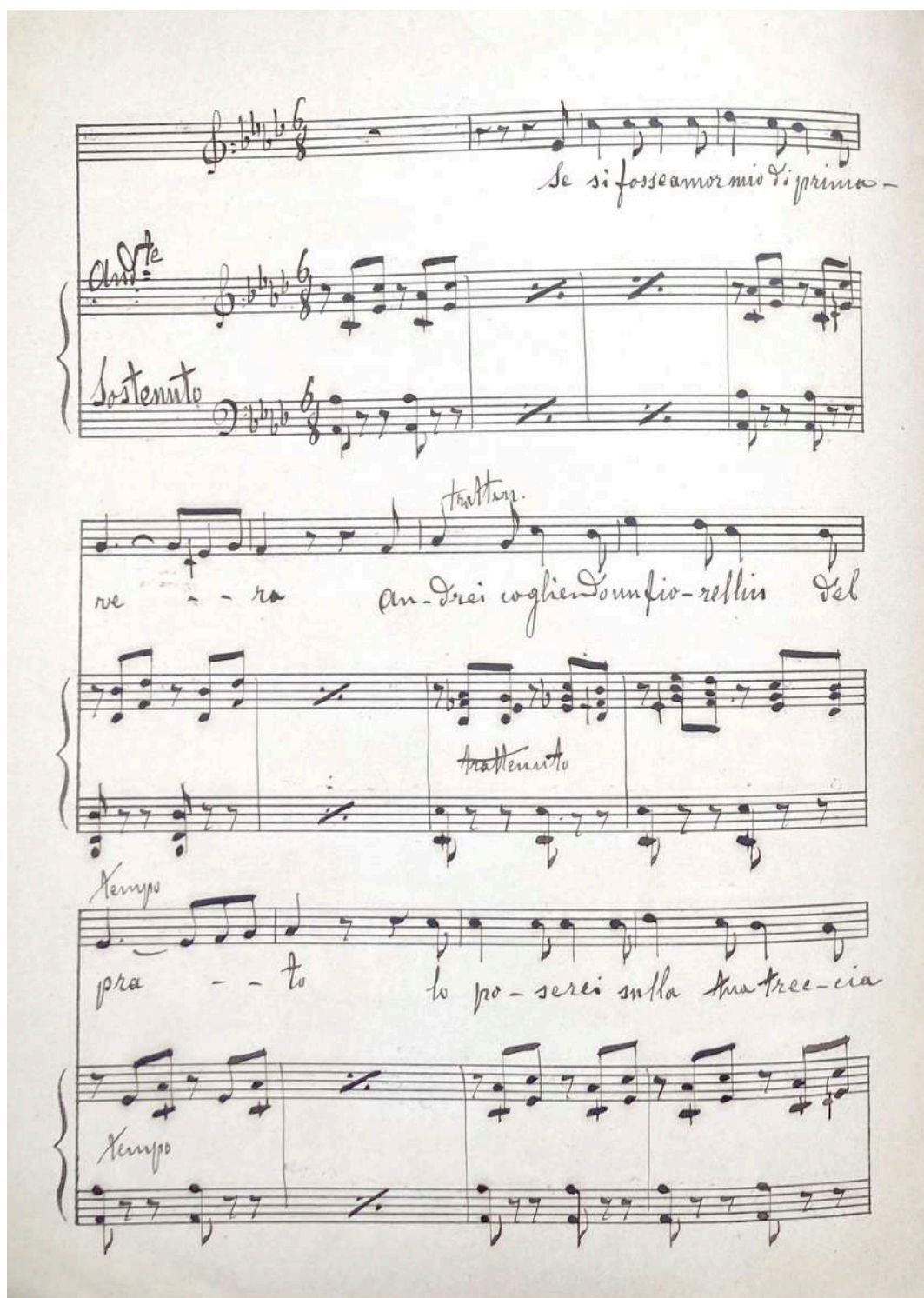
€ 150



14. Filippo Coletti (Anagni, 1811 - ib., 1894)

Unpublished song by Filippo Coletti

Manuscript music score titled "Il Bacio/Serenata invernale" for voice and piano by the Italian baritone the favorite of Giuseppe Verdi. He created two Verdi roles: Gusmano in *Alzira* and Francesco in *I masnadieri*. Verdi revised, for Coletti, the role of Germont in *La traviata*, and his interpretation redesigned the part as it is still known today. 6 pp. The daughter of the composer Valeria pens a dedication to the singer Emma Gorin Marchisio on the first page. On pentagrammed paper. In-4. € 280



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

Unpublished song by Cor de Las

Autograph music score signed titled "Lied/pour chant et piano", dated "Lugano, December 1920" by the Spanish composer, pupil of Anton Rubinstein. Cor De Las puts in music the poem "Mein Aug' ist schwarz", dedicated to his pupil Héria Bollain. 4pp. In-4. Water spot on the 4th page. € 400

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

Canto. Mein Aug' ist schwarz und schwarz mein Haar,

Piano-forte. *mp*

Hein ist das Land, das mich ge-bar; Ich flich die

poco cres.

Nacht, flich den Ver-druss, und such nach Glück mich und Ge-nuss -

ten. p dolciss.

ruhiger.

nich suchst du? Sprich! o nein, nicht dich!

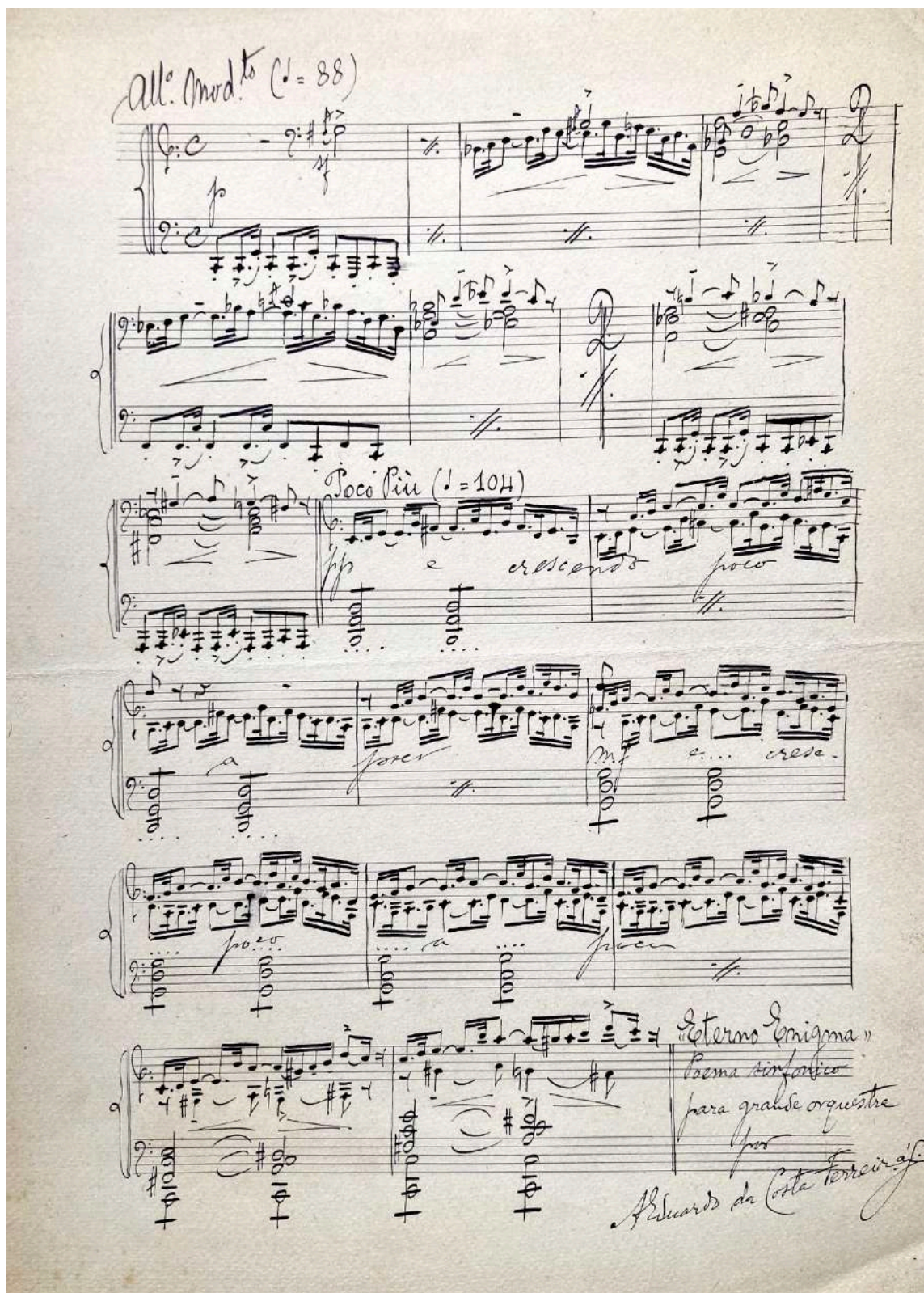
dolce ruhiger p/p dim. dolce

16. António Eduardo da Costa Ferreira (Setubal 1875 - Ib. 1966)

Portuguese music

Autograph music score signed titled "Eterno Enigma/Poema sinfonico para grande orquestra"
arranged for piano by the Portuguese composer. 1 p. In-4.

€ 180



17. Vincenzo De Michelis (Rome, 1825 – ib., 1891)

Unpublished and unknown score for flute

Autograph music score titled "Preludio" for flute by the Italian flutist and composer. A valiant concert flutist, he held the position of first flute at the Apollo Theater in London for many years and was also a professor at the Accademia di Santa Cecilia in Rome. 7 pp. In-4. € 450



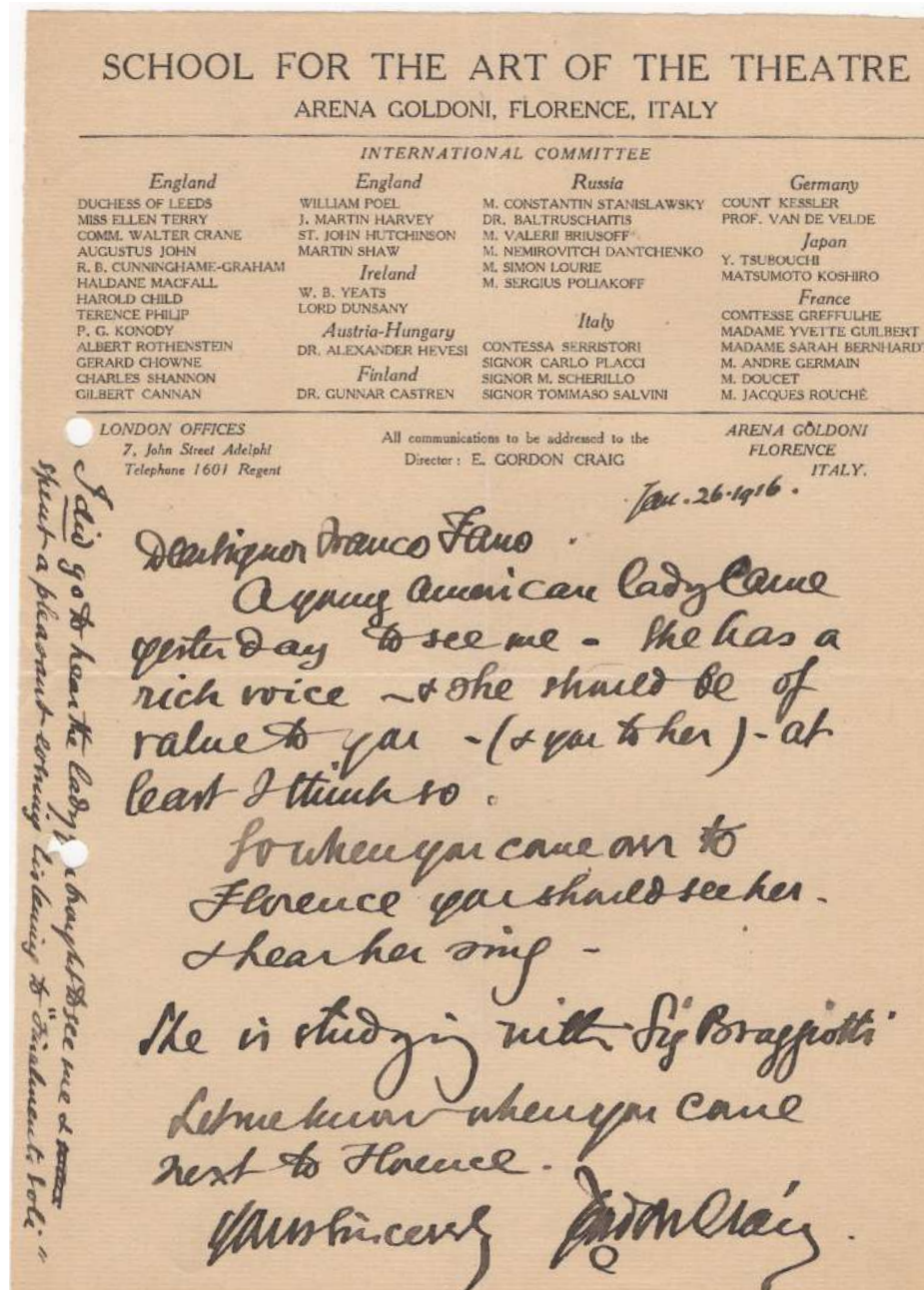
18. Edward Gordon Craig (Stevenage, 1872 - Vence, 1966)

English stage

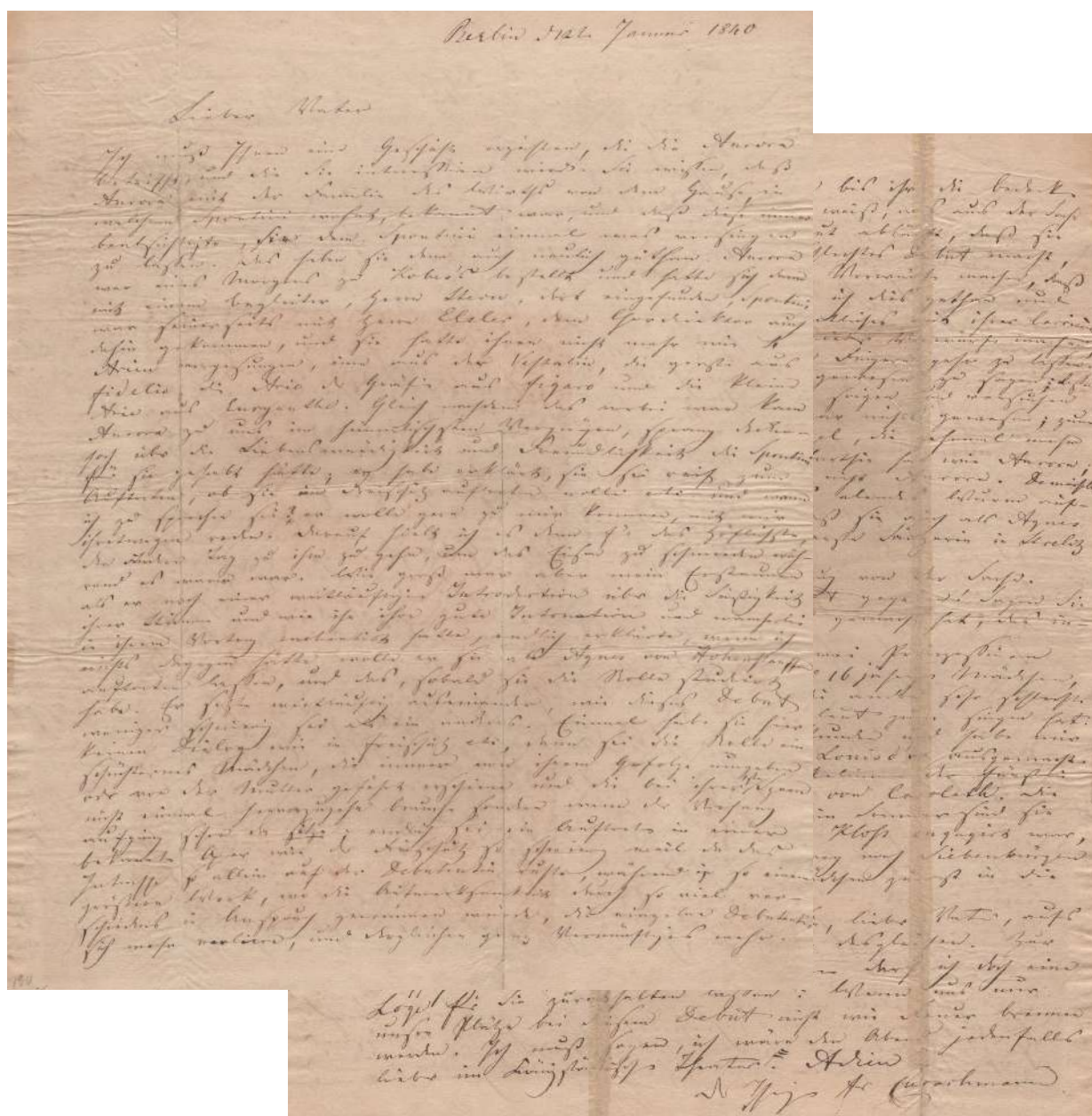
Autograph letter signed, dated "Jan 26. 1946". Craig was an English actor, theatre director-designer, producer, and theorist who influenced the development of the theatre in the 20th century. Addressed to the impresario Franco Fano: "...A young American lady came yesterday to see me. She has a rich voice – and she should be of value to you (and to her) – at least I think so. So when you come to Florence you should see her and hear her sing. She is studying with Sig. Braggiotti. I did go to hear the lady you brought to see me and spent a pleasant evening listening to "Finalmente soli". 1 p. In-8. Archive holes. With letterhead "School for the Art of the Theatre/Arena Goldoni, Florence, Italy".

Included: two autograph letters signed and one typed letter signed, dated between 1914 and 1915 by Dorothy Nevile Lees (1880-1966), author and journalist, who longly collaborated with Craig on the magazine *The Mask* (1908-29). For a total of 4 pp. In-4. Archive holes.

€ 180



19. Karl Friedrich Curschmann (Berlin, 1805 - Langfuhr, 1841) *Aurora Hoffkunz and Gaspare Spontini*
 Autograph letter signed, dated "Berlin d. 22 Januar 1840" by the German song composer and tenor, pupil of Louis Spohr. Curschmann wrote 83 songs, many to the poems of Goethe, Schiller, Heine and Rückert. Curschmann writes this long and beautiful letter to his father telling him about his pupil Aurora Hoffkunz's debut, which will take place on Berlin stages in Gaspare Spontini's opera 'Agnes von Hohenstaufen'. This fortunate offer was made by Spontini; who, having heard Aurora, was impressed by the sweetness of her voice, intonation and poise. We transcribe an excerpt as an example in German, (translated): "...I have to tell you a story that concerns Aurora and that will interest you. You know that Aurora was acquainted with the family of the landlord of the house in where Spontini lives, and that they always intended to have something sung to Spontini once. They did just that the other day. Aurora had been ordered to Kobess one morning and had arrived there with a companion, Mr. Stern; Spontini had in turn come there with Mr. Elsler, the choir director, and she had sung no more than 4 arias to them, one from Vestale, the large one from Fidelio, the Countess's aria from Figaro and the small aria from Euryanthe. Immediately after that was over, Aurora came to us in the most heavenly of moods, jumping for joy at the kindness and friendliness of Spontini...". (February 18, 1840 - "Agnes von Hohenstaufen" Mlle Hoffkunz sing Agnes as her first theatrical attempt. She is a student of Mr. Curschmann. AMZ,1840) 4 pp. In-4. € 400



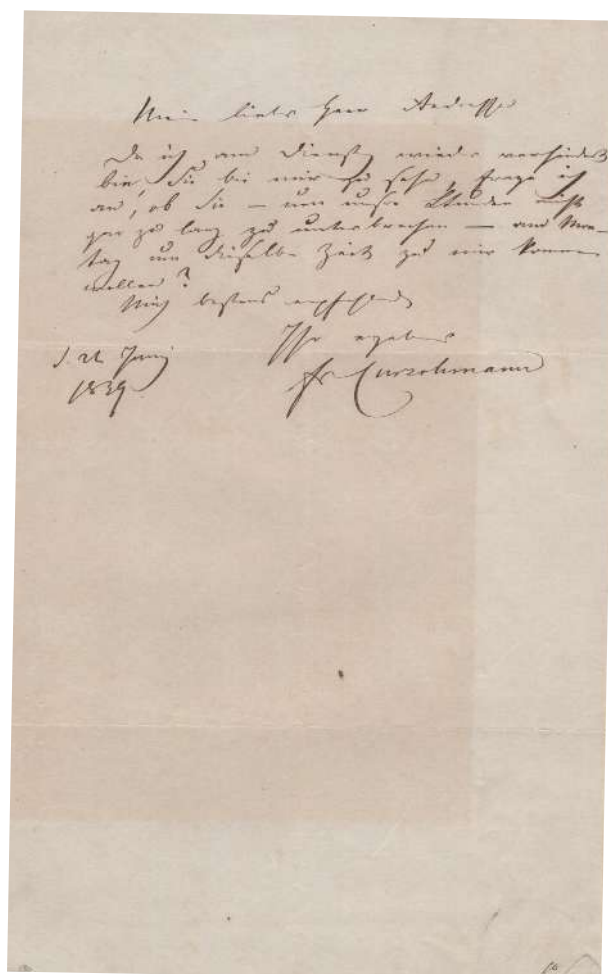
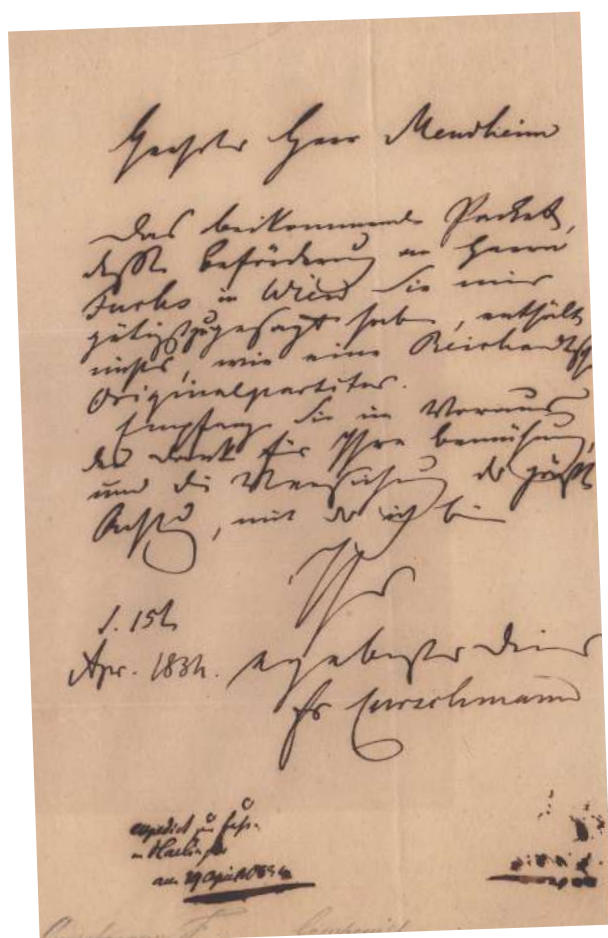
20. Karl Friedrich Curschmann (Berlin, 1805 - Langfuhr, 1841)

Antonin Reicha

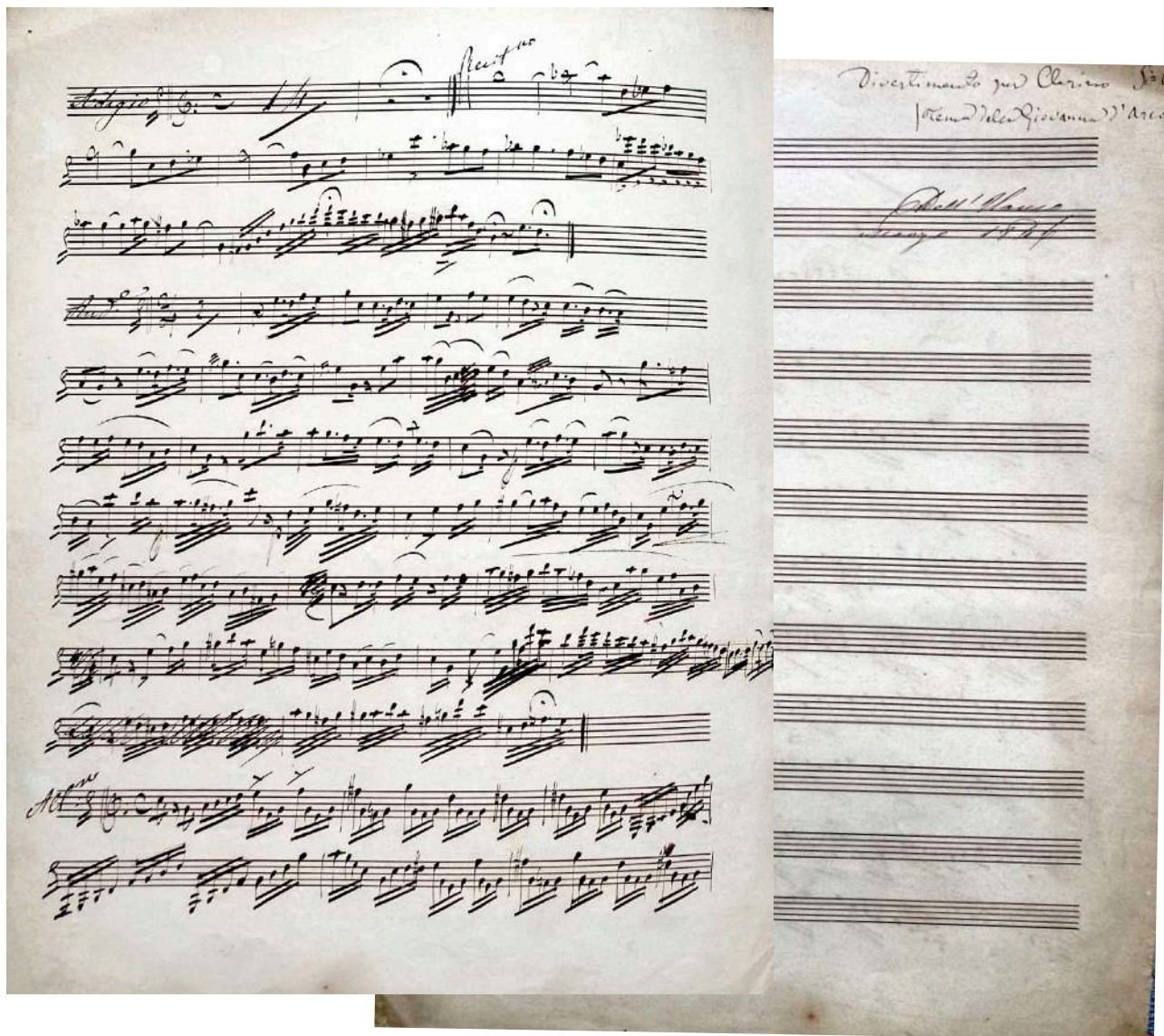
Autograph letter signed, dated "15te Apr. 1834" by the German song composer and tenor, pupil of Louis Spohr addressed to the German music publisher Samuel Ferdinand Mendheim (1786-1860): in German, (translated): "...The enclosed parcel, which you have kindly sent to Mr. [Aloys] Fuchs in Vienna, contains nothing but a copy of the original score by [Antonin] Reicha. Thank you in advance for your efforts...". With a short autograph note by the addressee. 1 p. In-8. € 240

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

Autograph letter signed, dated "22. Juni 1839" to Mr. Andresse in German, (translated): "...Since it is not possible for me to have you come on Tuesday, please tell me if, in order not to interrupt our classes too long, you could come on Monday at the same time...". ½ p. In-8. € 150



22. Serafino Dell'Uomo (Milan 1817 - Abbiategrasso 1849) *Unpublished and unknown score for clarinet*
 Autograph music score titled "Divertimento per Clarino ... (tema della Giovanna D'Arco)" signed and dated "Dell'Uomo/Marzo 1846" by the Italian clarinetist. The sad episode of the shooting of Serafino Dell'Uomo took place in the Lombard town of Abbiategrasso on 1849. The young Milanese patriot, Dell'Uomo was a well-known composer and clarinet professor. 4 pp. . In-4. € 450



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

Bernhard Scholz

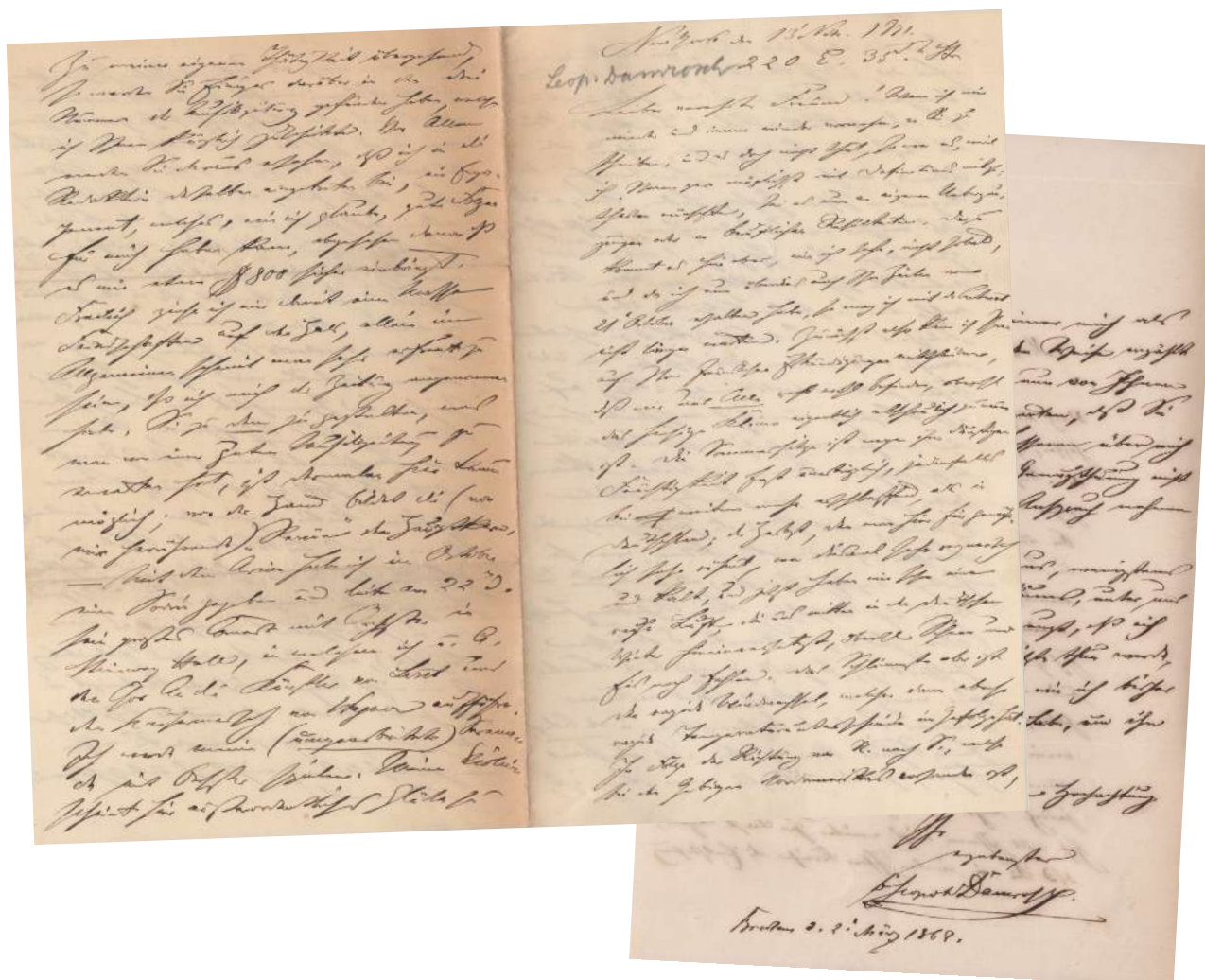
Autograph letter signed, dated Breslau d. 2 März 1862", by the German-American orchestral conductor, composer, violinist. He went to Weimar, and was received by Franz Liszt, who appointed him solo-violinist in the Ducal orchestra. He was the patriarch of the Damrosch family, which includes Frank Damrosch and Walter Damrosch.

. To a colleague (probably Bernhard Scholz). Damrosch hopes that a recent conversation was worthwhile to dispel the friction that arose between them, through no fault of his own, regarding the 'Orchesterverein'. He begs him, as a man of honor, to correct, in the circles concerned, certain unfavorable opinions he had expressed about it. 2 pp. 1/2 in-8. € 200

23/b. Leopold Damrosch (Poznan, 1832 - New York, 1885)

Damrosch new life in America

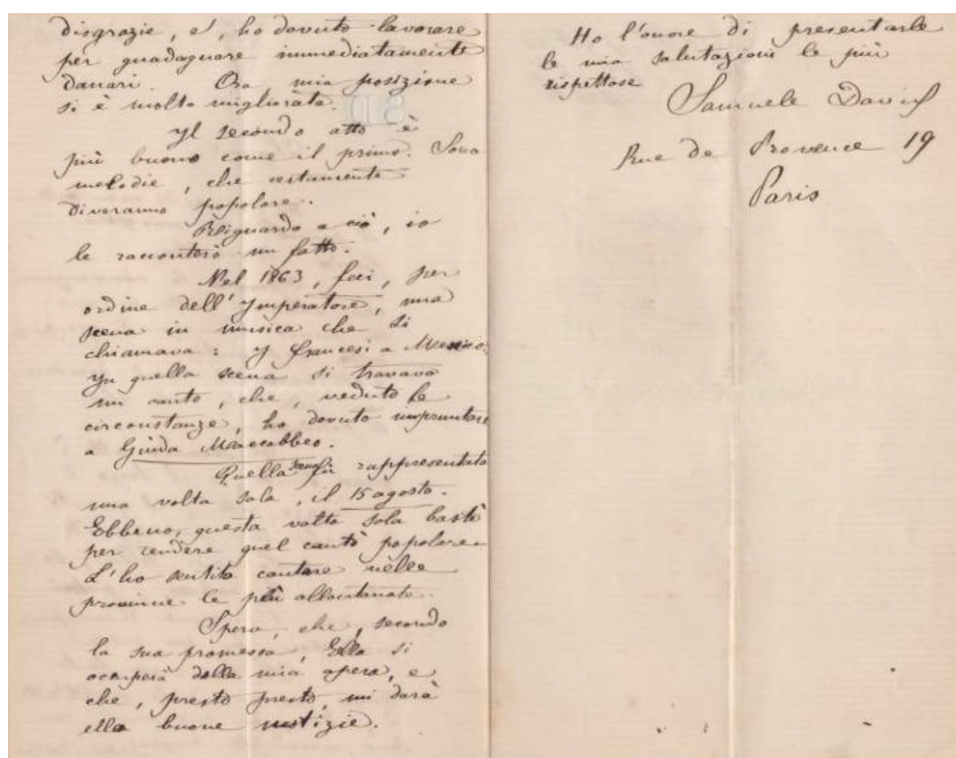
Beautiful autograph letter dated "New York d. 13 Nov 1871". To a friend, he writes about his new life in America. He talks about the climate, his children and their studies in English and in American schools different from their own. He says he sent three copies of the Musical Newspaper, where he talks about his artistic activities. Meanwhile, he has joined the Editorial Board of the same Newspaper and that is a good thing for him, because they pay him well even though he has attracted enemies. He gave a concert in October and another will take place in Steinway Hall on the 22nd, where he will play Wagner. 4 pp. In-8. € 300



24. Samuel David (Paris, 1836 - ib., 1895)

Giuda Maccabeo

Lot of three autograph letters signed, two of them dated 1865 and one 1874 by the French composer. A student of Halévy (counterpoint, fugue, composition), he won a first prize of fugue in 1855, before winning the first prize of Rome three years later. A resident in the Villa Médicis in Rome in 1859 and 1860, he went back to Paris the following year. Meanwhile, he became choir director in 1856 at the Théâtre-Lyrique, and got to perform at the Théâtre des Folies-Nouvelles his operetta in one act, entitled "La peau de l'ours". Samuel David never stopped composing during his whole life. He is the author of four symphonies and many vocal works, but it is most of all stage music that attracted him. He created many operettas, operas or comic-operas, of which most of them remained in manuscript, and were never performed. It was only the comic-opera Mademoiselle Sylvia that was performed, on April 17, 1868. Despite the approval of the audience, it was never performed again! At an international choir festival in Paris, in which 6000 singers took part, his composition "Le Génie de la terre" was performed in 1859 and awarded a gold medal. But it is when he was appointed "director of the music of the consistorial temple" in 1870, that Samuel David showed his best. This position, newly created by the consistory during the construction of the great synagogue of rue de la Victoire, was established to unify the liturgical repertoires. We report three extracts as a sample: "...J'ai vu M. Ragier hier matin. Il est tout-à-fait résolu à ne pas faire d'engagements nouveaux pour votre pièce. (...) Il montera votre ouvrage de suite si nous acceptons sa distribution; autrement nous serions exposés à attendre... trois mois peut-être? (...) à mon humble avis, serait de saisir l'occasion que nous avons d'être joués, depuis quatre ans, et qui ne le retrouvera peut-être pas..."; "...Ho l'onore di mandarle il primo atto della mia opera Giuda Maccabeo (...) Il secondo atto è quasi finito, e il terzo è a mezzo fatto; il quarto è anche lui principiato. (...) Il secondo atto è più buono del primo. Sono melodie, che certamente diverranno popolare. Riguardo a ciò, io le racconterò un fatto. Nel 1863, feci, per ordine dell'Imperatore, una scena in musica che si chiamava: I francesi a Messico. In quella scena si trovava un canto, che, vedute le circostanze, ho dovuto improntare a Giuda Maccabeo. Quella scena fu rappresentata una volta sola, il 15 agosto. Ebbene, questa volta sola bastò per rendere quel canto popolare..."; "...Sul consiglio del signor Leon Escudier, uno dei miei, e secondo la sua raccomandazioni, le mando il libretto dell'opera Giuda Maccabeo (...) Ho una notizia da darle, è che il direttore dell'Opera-Comique di Parigi sta per affidarmi il libretto di una opera importante affinché io ne faccia la musica. Desidererei che il mio Giuda vada in scena prima di quell'opera. Perciò, faccio capitale della sua promessa e spero che l'avvenire proverà che non avrà servito un ingrato...". For a total of 8 pp. In-8. One with printed letterhead. € 350

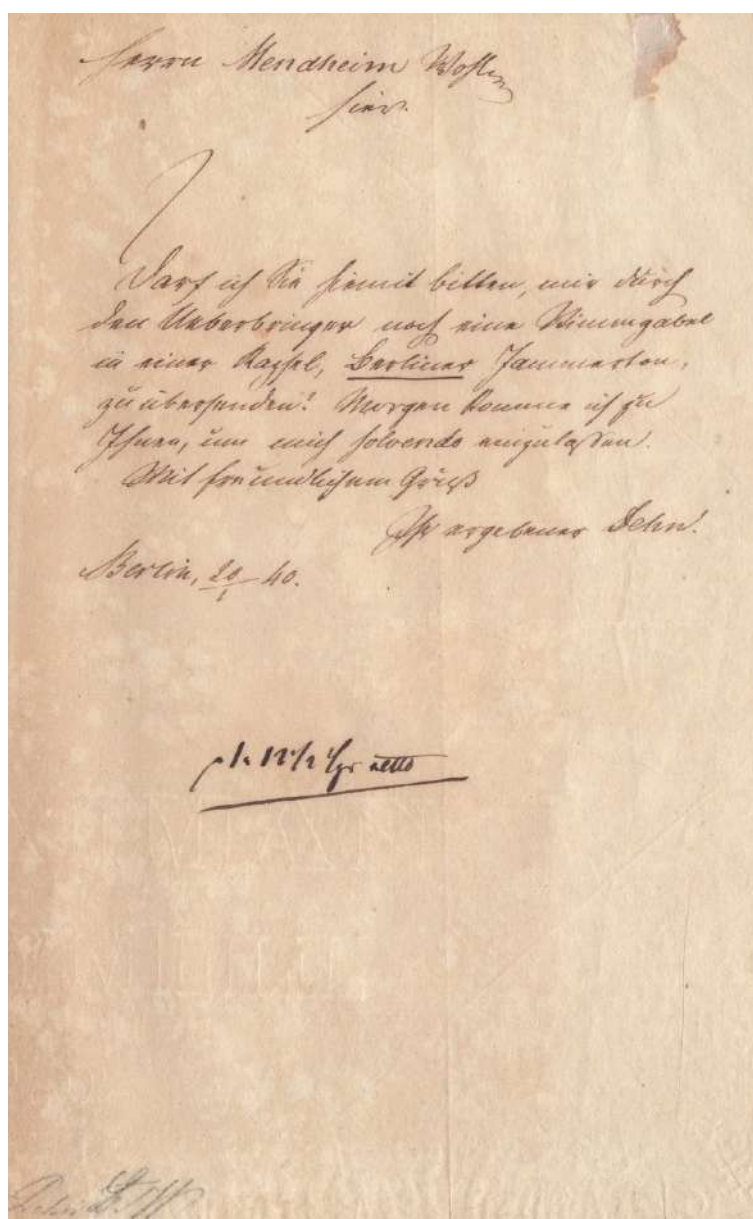


25. Siegfried Dehn (Altona, 1799 - Berlin, 1858)

Bach revival in Germany

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

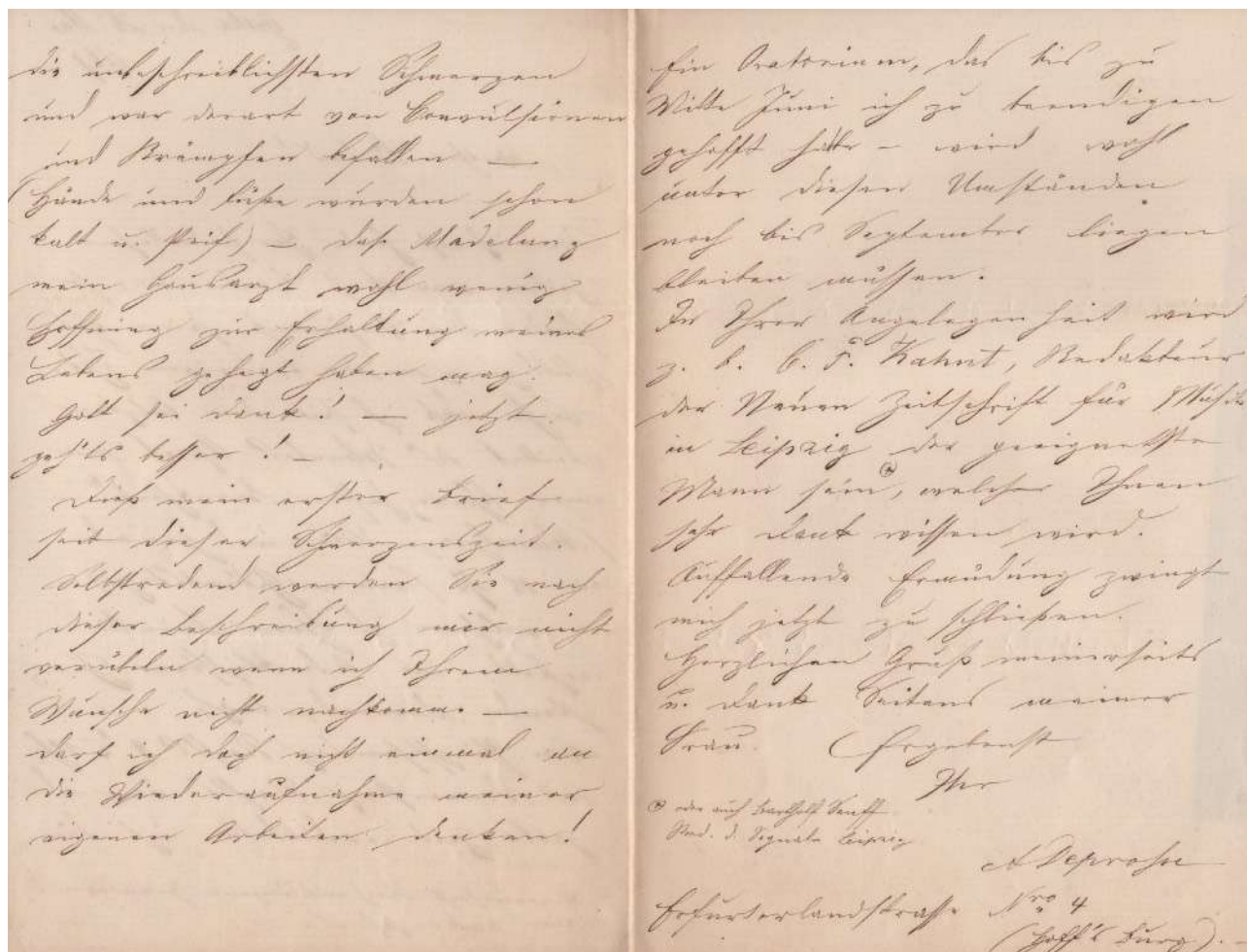
€ 120



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

Pianist and piano maker

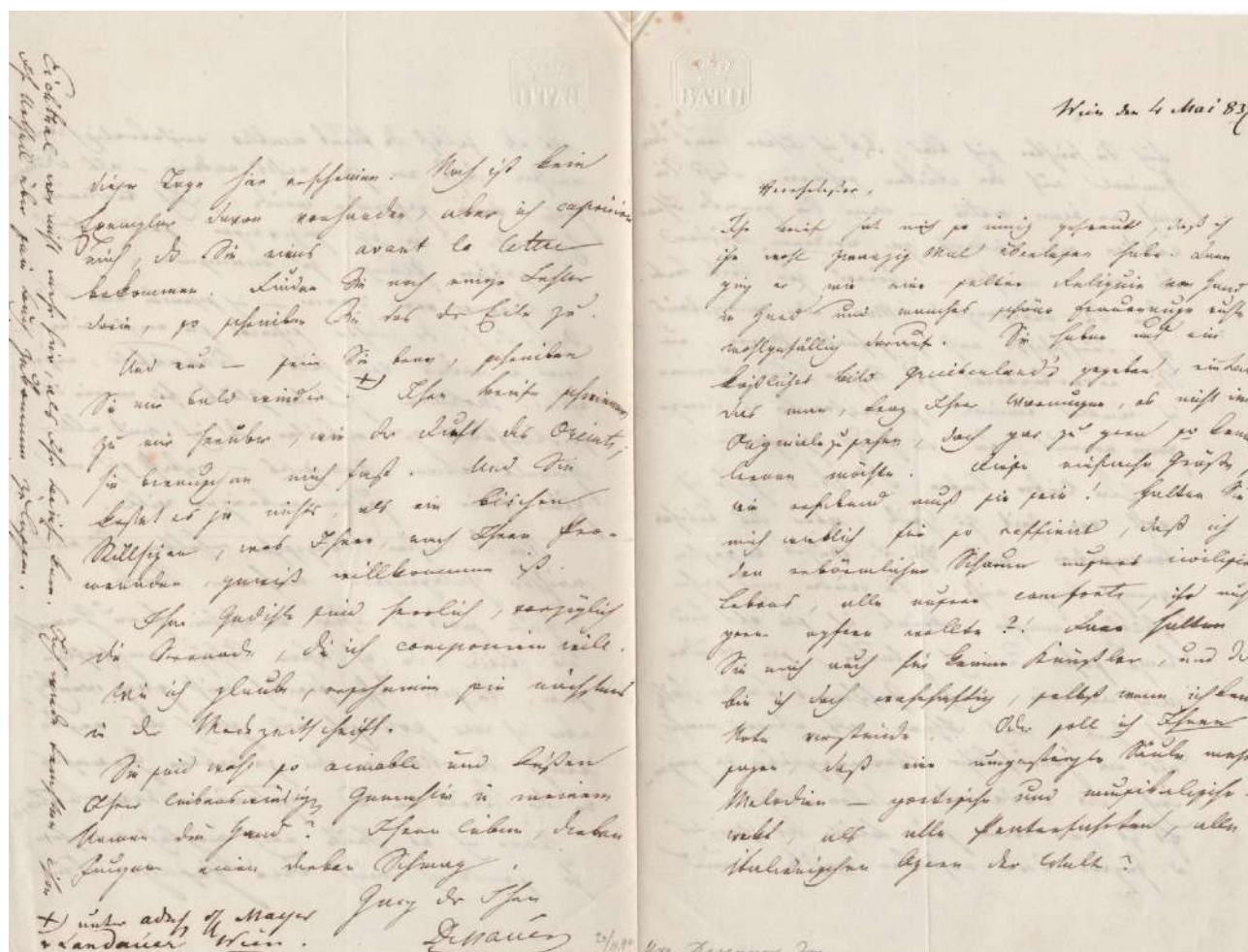
Lot of three autograph letters signed, one dated 1859 the other two 1869, by the German pianist and composer From 1861 to 1864 Klavierlehrer an der Königlichen Musikschule in München. Letters concerns music publications, an Oratorio and a Cantata, which will have to be published but are delayed because of Deprosse many health problems. For a total of 8 pp. In-8 and in-4. € 300



27. Joseph Dessauer (Prague, 1798 - Mödling, 1876)

Paquita - Romantische Oper in 3 Akten

Lot of six autograph letters signed, dated between 1832 and 1852, Dessauer was born into a wealthy Jewish family, and studied piano in Prague with Bedřich Diviš Weber and composition with Wenzel Tomaschek. Dessauer began as a song composer, but later began composing operas. In 1821 he settled in Vienna, from which he made many European tours as pianist. He was a friend of many composers of his time, such as Gioachino Rossini, Franz Schubert, Hector Berlioz, Felix Mendelssohn, Franz Liszt and Frédéric Chopin, who dedicated some pieces to him. He was also a friend of George Sand. The six letters are addressed to music publisher Maurice Schlesinger and other friends and relates on concerts, music publishing and projects of programs. We report an extracts as a sample in German, (translated): "...I already sent you the desired variants for the Paquita in January and remain without any receipt from you, probably your many commissions have kept you from doing so.. The new overture is finished and I will carve it for you by the ladies Salomon, who are in Ischl, in about 8-10 days. You can decide for yourself whether it is better than the first one, just as you are free to choose one or the other at your discretion..." (Paquita - Romantische Oper in 3 Akten by Otto Prechtler, Music by Joseph Dessauer. Created on January 30 1851 at Wiener Staatsoper). For a total of 20 pp. In-4. € 800

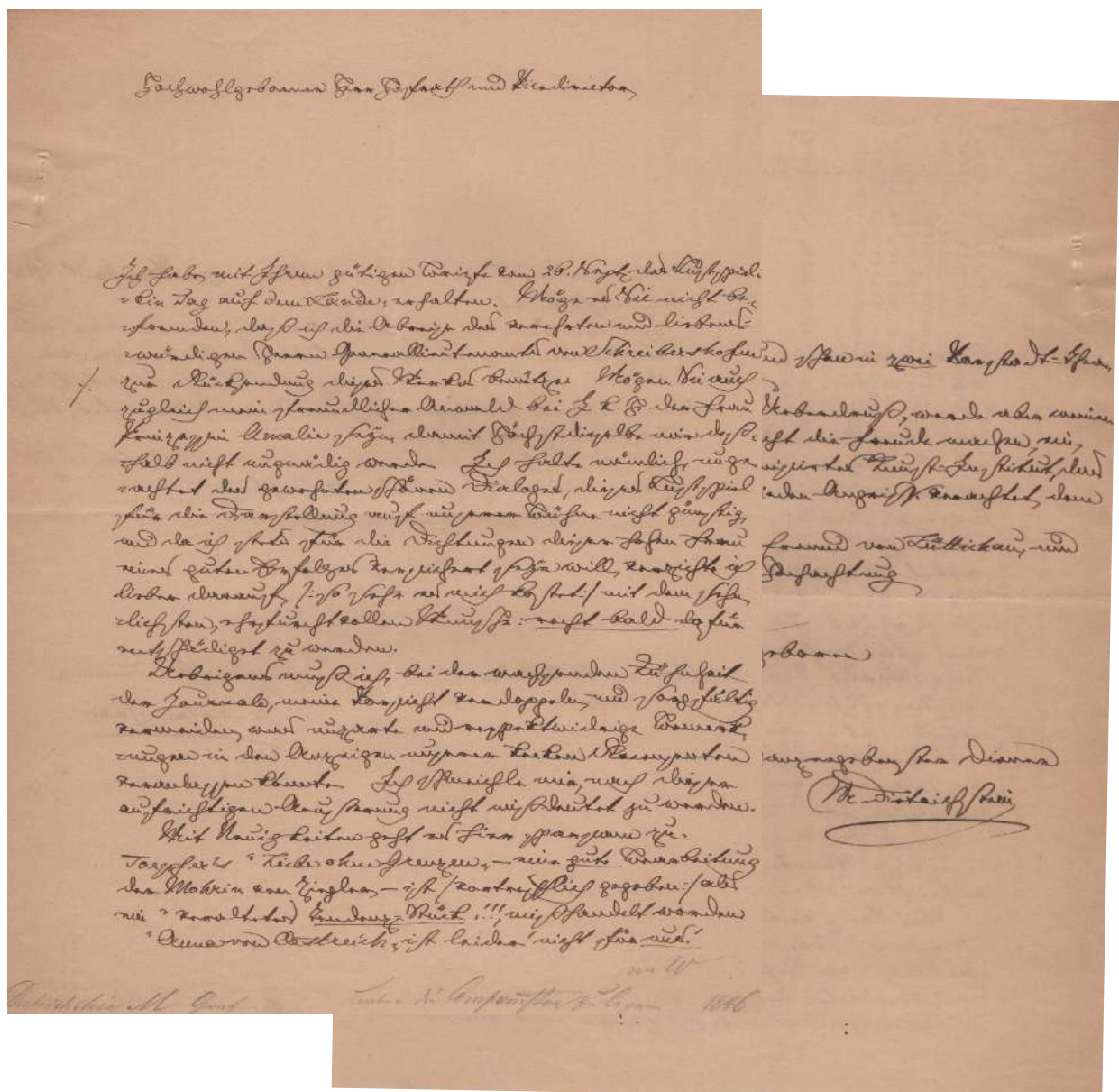


28. Moritz von Dietrichstein (Vienna, 1775 - ib., 1864)

Amalie, Prinzessin von Sachsen

Very fine autograph letter signed, dated "Wien am 10 Oktober 1846" by the German prince and composer. Like his older brother, Prince Franz Joseph, he was an opponent of Metternich politics. Beethoven was very encouraged by him. In 1838 Moritz acquired for the Imperial Court Library the autograph score of Mozart's Requiem. Even as a Director of the Coins and Antique Cabinets (Münz- u. Antikenkabinetts) during 1833-1848 he rendered great services, composing songs, dances and minuets. Writing to a court councillor, Dietrichstein is forced to inform him that the play 'Ein Tag auf dem Lande', written by Princess Amalia, cannot be performed. (Ein Tag auf dem Lande - Lustspiel in zwey Aufzügen; Der Arme lebt vom Pläne schmieden - Lustspiel in vier Aufzügen frey nach Calderon dela Barca by Amalie, Prinzessin von Sachsen). The bearer of the rejected manuscript is General Von Scheibreshofen, who will also deliver the missive in which the sender regrets not being able to favour the august lady, whose benevolence he would not wish to be deprived of. As justification for his decision, he cites the irreverent nonchalance of the gazetteers, who with ever-increasing ends try to make fun of everything in art, and that he is therefore forced by circumstances to spare H. I. the taunts of public ridicule, knowing, however, that they would be undeserved. He lists a number of valuable works that have been harshly criticized and says he is plunged into the circles of hell because of this state of affairs. 2 pp. In-4.

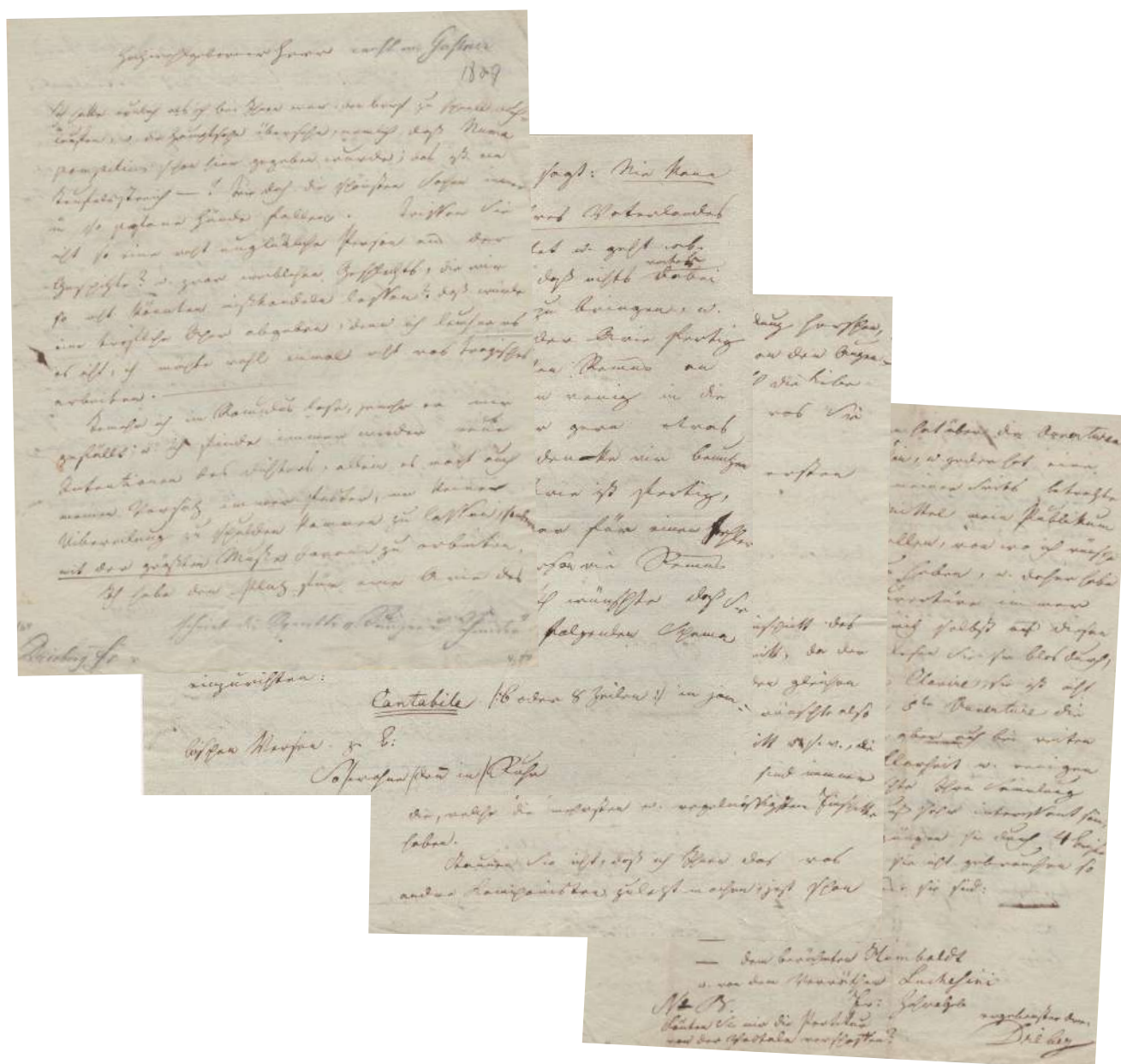
€ 400



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

Ferdinand Simon Gaßner

Lot of two autograph letters signed, dated between 1809 and 1817 by the German composer. In 1812 he presented his first opera, Don Tacagno, with texts by David Ferdinand Koreff, which was received with great acclaim. It was such a great success that Driberg was appointed Royal Prussian Chamberlain by King Frederick William III. He was the illegitimate child of Carl Friedrich von Driberg, captain in the Regiment of the Gardes du Corps and Maria Charlotta Grunow. In 1791 he was legitimized by King Frederick William II. One of the letters is addressed to Ferdinand Simon Gaßner and concern music programs, including music by Méhul, Fioravanti and Lucchesini, and performance of his music works "Romulus", "Numa pompilius" and other music matters. We transcribe an excerpt as an example in German, (translated): "... I had happily sent you three letters to and overlooked the main message, which was that Numa pompilius had already been given here..." For a total of 5 pp. In-4. € 500



30. Friedrich Johann von Drieberg (Charlottenburg, 1780 - ib. 1856)

Magdalena Treitschke

Autograph letter signed, not dated, by the German composer. To the Italian composer Gaspare Spontini (1774 - 1851): "...Il m'est un vrai plaisir de pouvoir contribuer un peu à vous faire faire la connaissance de Madame de Treitschke qui vous remettra cette lettre. Elle est la première danseuse de Vienne, son mari, duquel je vous ai parlé souvent, est le traducteur de Milton, l'accoucheur de la Vestale et 'auteur de mon Romulus, dont vous avez vu le premier acte...". 1 p. In-4. Loss of paper at the fourth page following the opening of the letter. 1 p. In-4. € 350

Mon cher ami

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

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

Un très heureux et parfait salut à votre ami

Drieberg

Vienne
Fingergasse
N° 357

31. Friedrich Johann von Driberg (Charlottenburg, 1780 - ib., 1856)

Hoffmeister

Autograph letter signed, dated "4 Februar 1802" by the German composer. To the music publisher Hoffmeister & Kühnel in German, (translated), requesting some printed music works from his catalogue in German, (translated) "...You have sent me the catalog of the musical works from which I have searched: Catalogue Thematique des tous' Oeuvres de M. Hoffmeister, u. Theme favorite de Mozart varié pour le flute de Müller". 1 p. In-4. € 200

Fr. Hoffmeister

1802

Haben mich der Catalog von den Musikalienwerken überreicht,
woraus ich mir gewünscht habe:

Catalogue thematique des tous' Oeuvres de M. Hoffmeister, u.
Theme favori de Mozart varié p.l. Flute de Müller.
auf bitte ich mich die andern Catalogen von Herrn
Hoffmeister.

Ich habe darauf will genau mich nach u. gute Stücke,
welche haben, ich überlassen ob Ihnen mich zu verschaffen
u. die mich zu überreichen. Auf falls mich nicht
Stückes, welche vorhanden sind, die überreichen ist, so ist es
den mich auch; die neu zu kaufen habe ich oben schon.
Sobald ich diese haben verschicken kann, werden ich
nicht den Rest von was auch immer, welche ich
verfügen.

Driberg

Karlstadt den 4^{ten} Februar
1802

B. H.

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

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

€ 1200

Aug 26 Aug der 16. July 1827.

Libby's Sonnet!

[illegible]

Mein aller Besten

Stall der Frau

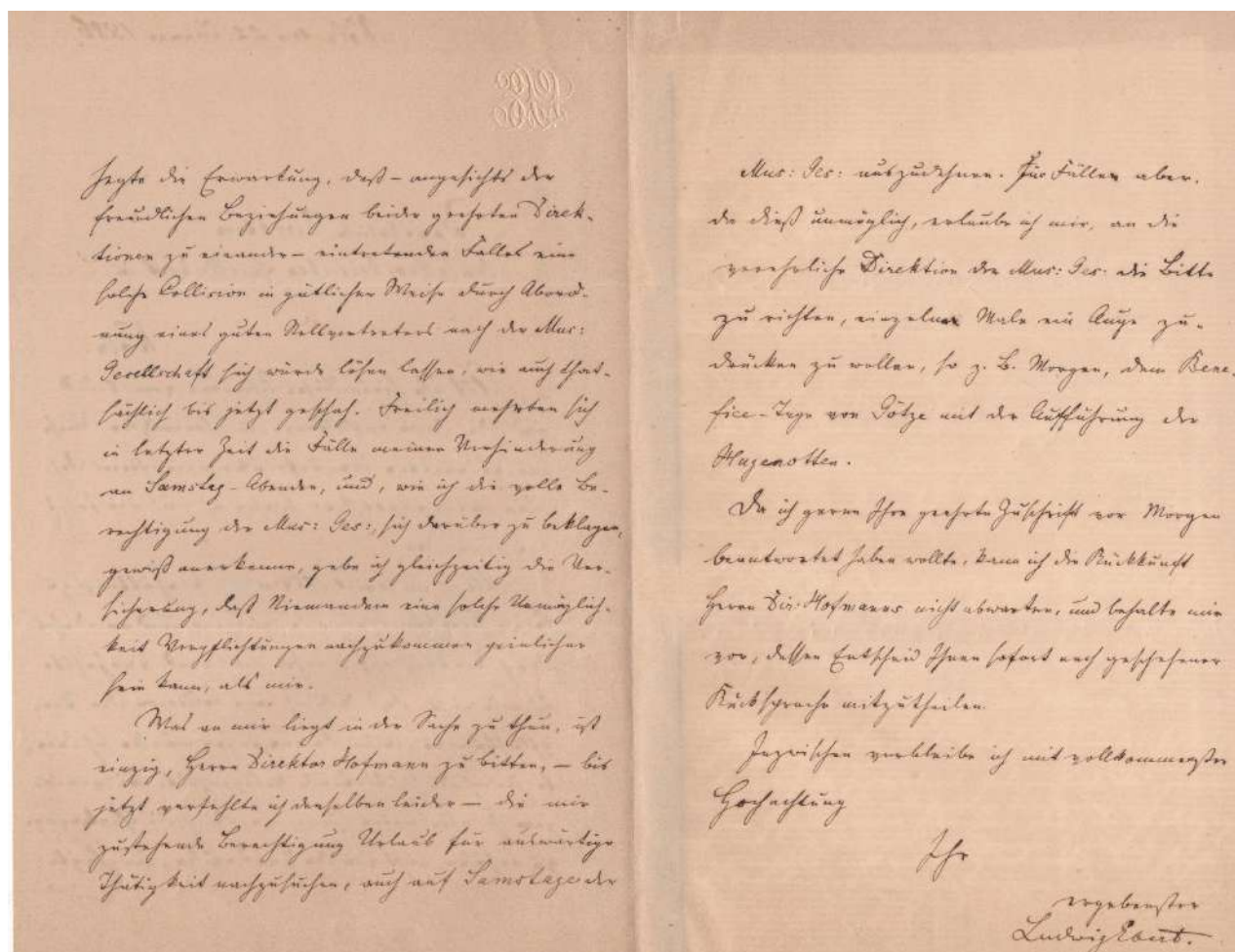
L. L. Drabish

Die Familien Semler sind im Allgemeinen bei ihrem
Brüder, Frau Augustin Semler in Lindau am Bodensee. Entschuldig so wurde ich
Inzwischen um eines Jahr zu verbleiben. Ihren Brief gleich wieder zu beantworten.

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

Cello Music

Lot of three long autograph letters signed, two of them dated 1886, by the Austrian cello virtuoso, he was pupil of Johann August Goltermann at the Prague Conservatory. Since 1852, he was cellist in the theater orchestra in Temesvár and between 1854-1874 he was first cellist of the Oldenburg court orchestra. In 1875 he went to teach at the conservatory in Cologne, where he was also a member of the Heckmann Quartet until 1878. In 1889, he founded Koblenz conservatory together with Konrad Heubner. Letters are addressed to the Musical society in Köln. We transcribe an excerpt as an example in German, (translated): "...I had the expectation that - in view of the friendly relations between the two honored directors - it would be possible to resolve such a conflict amicably by appointing a good deputy to the Music Society, as has in fact been the case to date. Of course, there have recently been an increasing number of cases of members leaving on Saturday evenings, and, as I fully justify the Mus: Ges: to complain about this, I also give the assurance that no-one can be more aware of such an inability to fulfill obligations than I am. The only thing for me to do in this matter is to ask Mr. Hofmann, the director, to extend my entitlement to request leave for external activities to Saturdays of the Mus: Ses. as well. However, for cases. since this is impossible, I take the liberty of sending a request to the management of the Bus: Ges: to turn a blind eye to individual cases, such as tomorrow, the Benefice day of Pötze with the performance of the Hugenotten. As I would like to have your kind letter answered before tomorrow, I cannot wait for the return of Mr. Dir. Hofmann's return, and I reserve the right to inform you of his decision as soon as I have consulted him...". For a total of 9 pp. In-8. € 450



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

Emil Claar

Autograph letter signed, dated "Ansbach 23 Juli 79" by the German conductor and composer. To the theater director, actor and poet Emil Claar (1842 - 1930) just appointed director in Frankfurt. in German, (translated): "...I take the liberty of recommending Mr Franz Mannstaedt to you quite urgently for the first conductor's position at your theater (...) He is a very excellent musician, knows the opera repertoire very well and knows the later operas by heart. I had the opportunity to get to know him better musically during the rehearsals of Die Meistersinger and Tristan, as he was my adjutant during the rehearsals of the singers, and would rightly be held in very high regard by Niemann and Betz. He conducts confidently and skillfully and is above all indispensable in the rehearsals. I would be sincerely pleased if you were to hire this young very talented artist...". 1 p. In-8. € 150

An Herrn Emil Claar.

Hochgeachteter Herr Direktor.

Sehr viele Grüße von mir, wenn aber
die erste Angelegenheit Ihres Theaters mich
nicht sofort zu Ihnen führt, Ihre Frau Mannstaedt
für dieselbe mich dringend zu empfehlen. Er ist
ein ganz vorzüglicher Künstler, kennt das Opera-
Repertoire genau und besonders meisterhaft die
späteren Opern Wagner's. Ich habe Gelegenheit
bei Aufführung der Meistersinger und des
Tristan genauere musikalisch kennen zu lernen,
da er beim Aufführen der Wagner'schen Opern
war, und von Niemann und Betz und auch sehr
hoch gehalten wurde. Er dirigiert sehr gut und genau
und ist vor Allen vornehmlich beim Aufführen.
Ich würde es sehr gern wissen, wenn Sie ihn jemals
für irgend einen Künstler engagieren, was Sie gewiss auch zu
bemerken haben werden. — Mit vorzüglicher Hochachtung
Ansbach 23 Juli 79 Ihr ergebener Carl Eckert
am Karabengasse

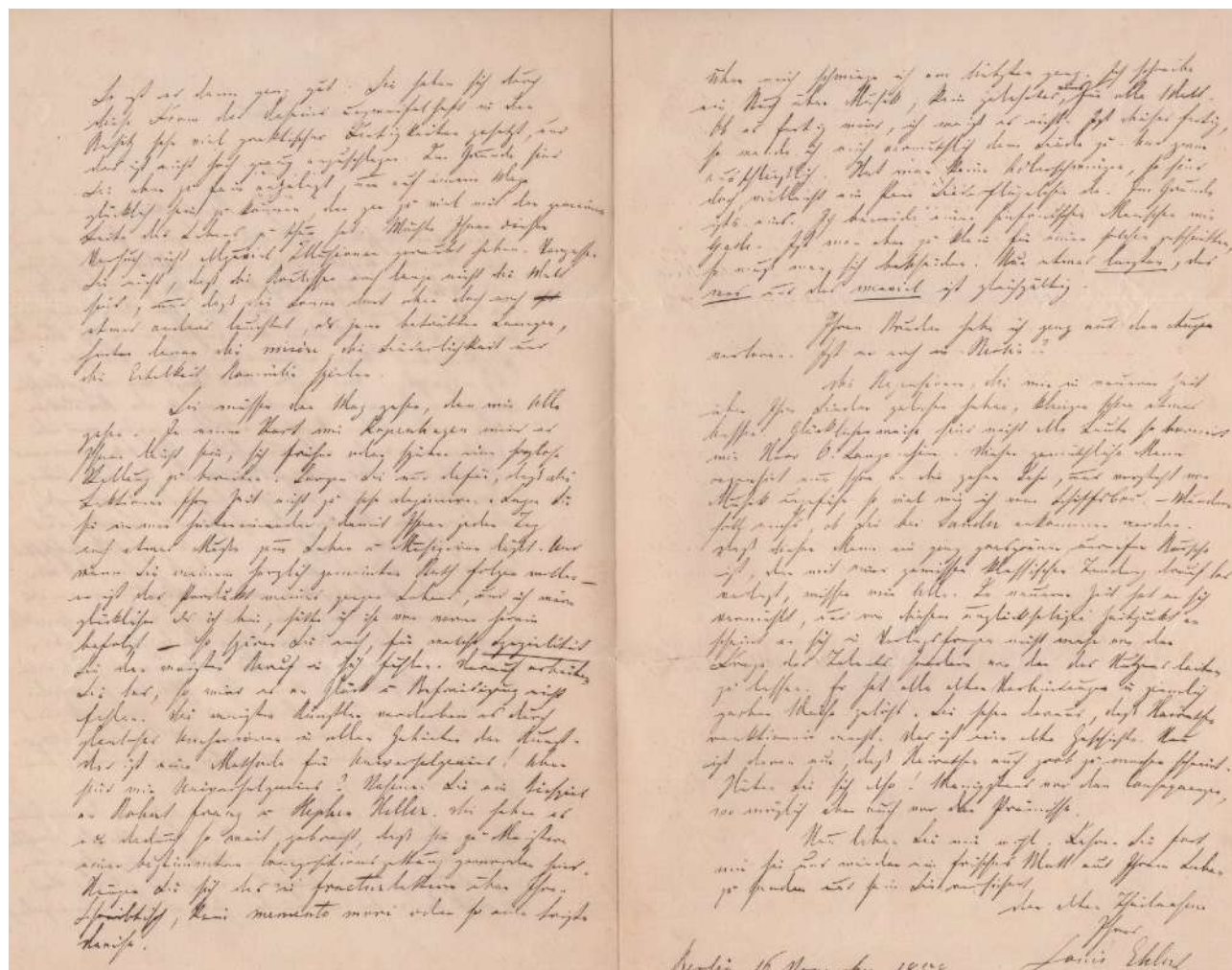
Emil, Claar Comp. in 1820

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

Niels Gade

Autograph letter signed, dated "Berlin 16 Noevember 1858" by the German composer and music critic. He entered the Leipzig Conservatory in 1845, where he studied under Robert Schumann and Felix Mendelssohn. In 1850 he moved to Berlin where he was also a critic and teacher. From 1869 until 1871 he taught at the Schule des höheren Klavierspiels founded by Carl Tausig. To a friend, he congratulates his personal and artistic relationship with Niels Gade, whose influence on him in the field of music can only be excellent. He is pleased that he has decided to pursue a career in the theater; however, he warns him of the illusions that practicing life in such an environment will bring him. He advises him not to get too caught up in lessons, but to 'live by making music.' And do not scatter his strength here and there in the various fields of art, for it is better to choose a specialty at once and work in that - under pain of failing at nothing. Very interesting letter. 3 pp. In-8.

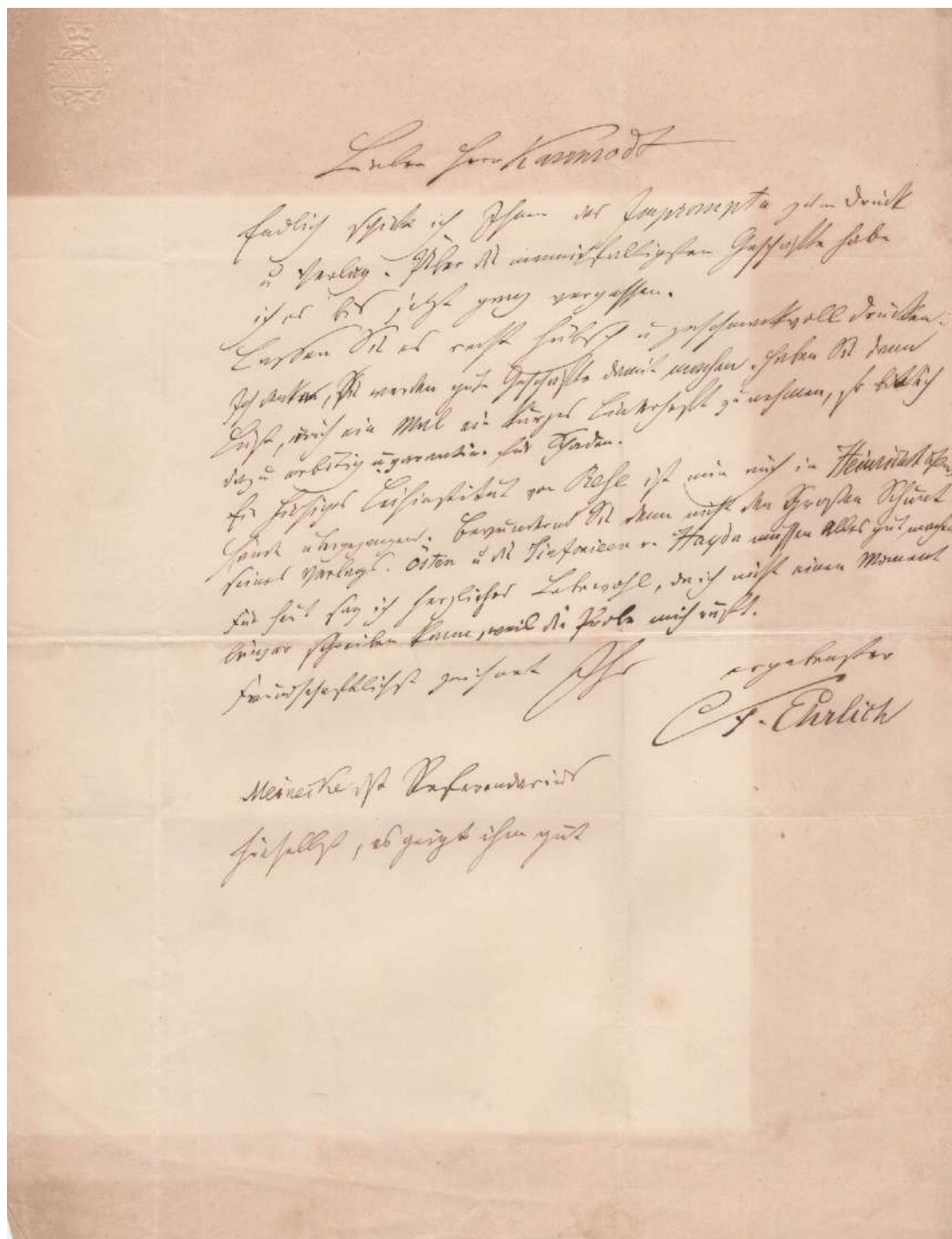
€ 250



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

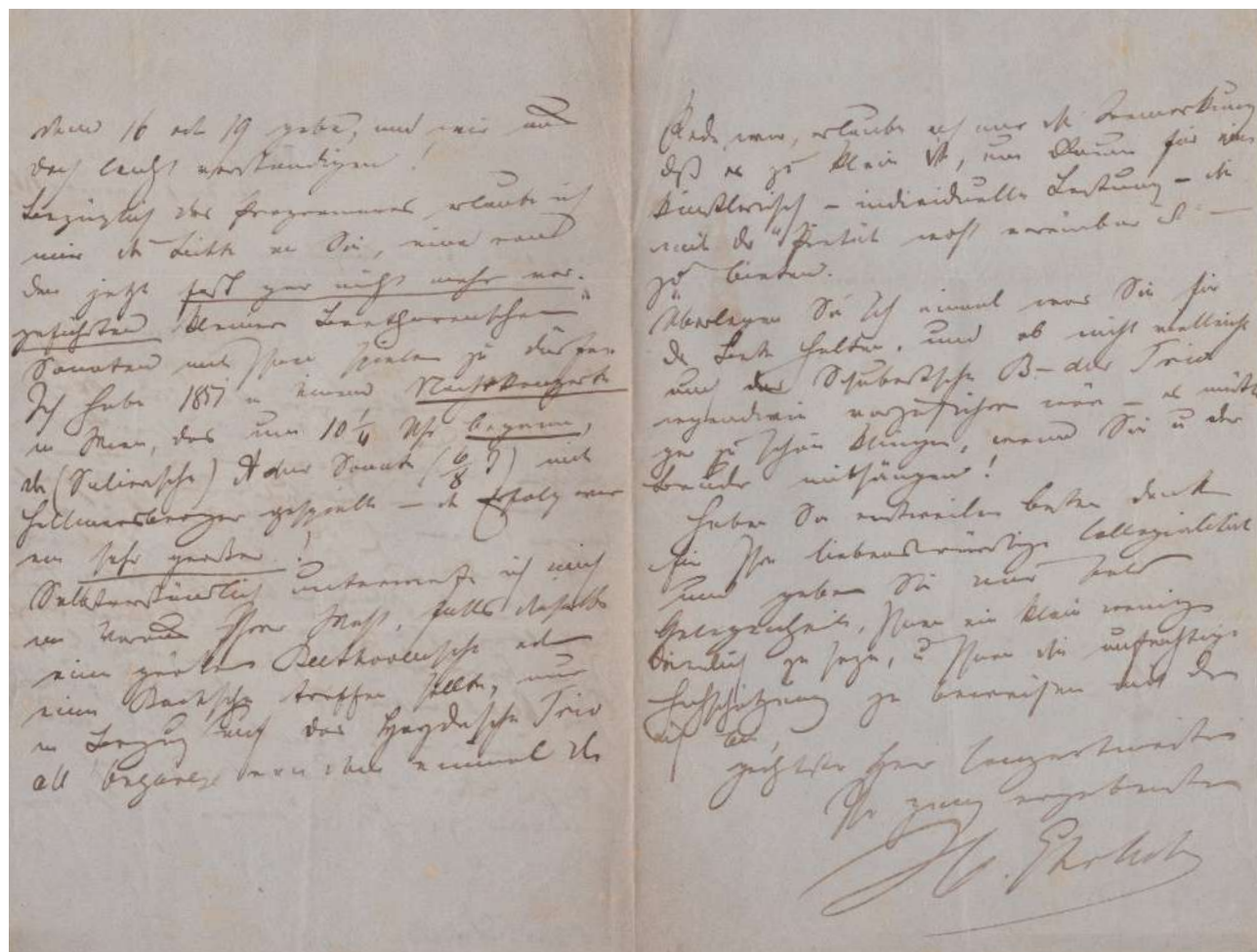
Impromptu for piano

Autograph letter signed, not dated, by the German pianist, music teacher and composer. studied piano with Johann Nepomuk Hummel in Weimar in 1827 and then moved to Johann Christian Heinrich Rinck in Darmstadt. From 1828 he worked as a musician in Magdeburg. From 1840 until his death he was a music teacher at the Pädagogium of the Kloster Unser Lieben Frauen. Here he founded a school choir with which he gave regular concerts. Addressed to Mr. Kamrodt, concerning the printing of his 'Impromptu' and other related matters. 1 p. In-4. Fadings due to light exposure. € 150



Piano Music

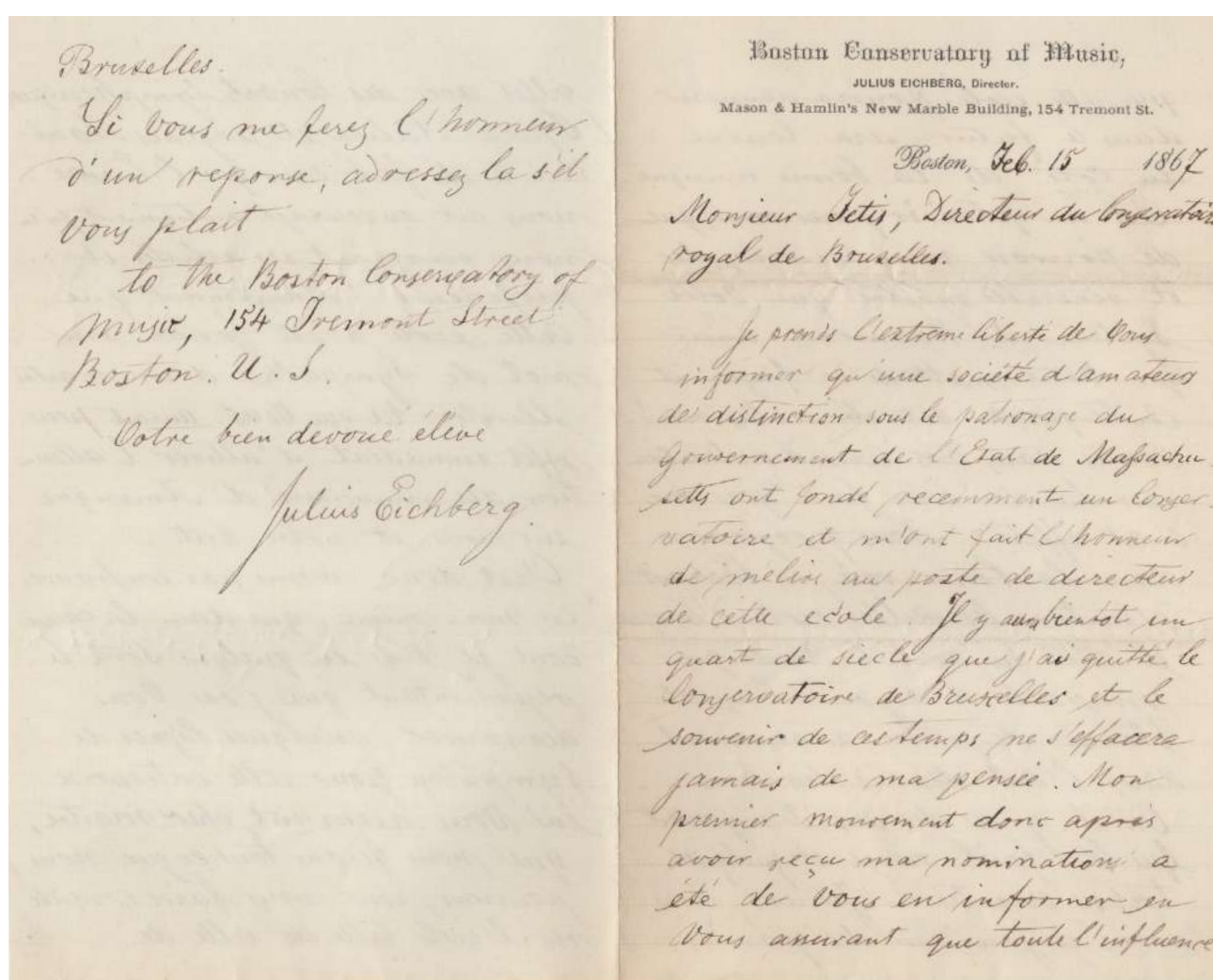
€ 180



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

Music in Boston

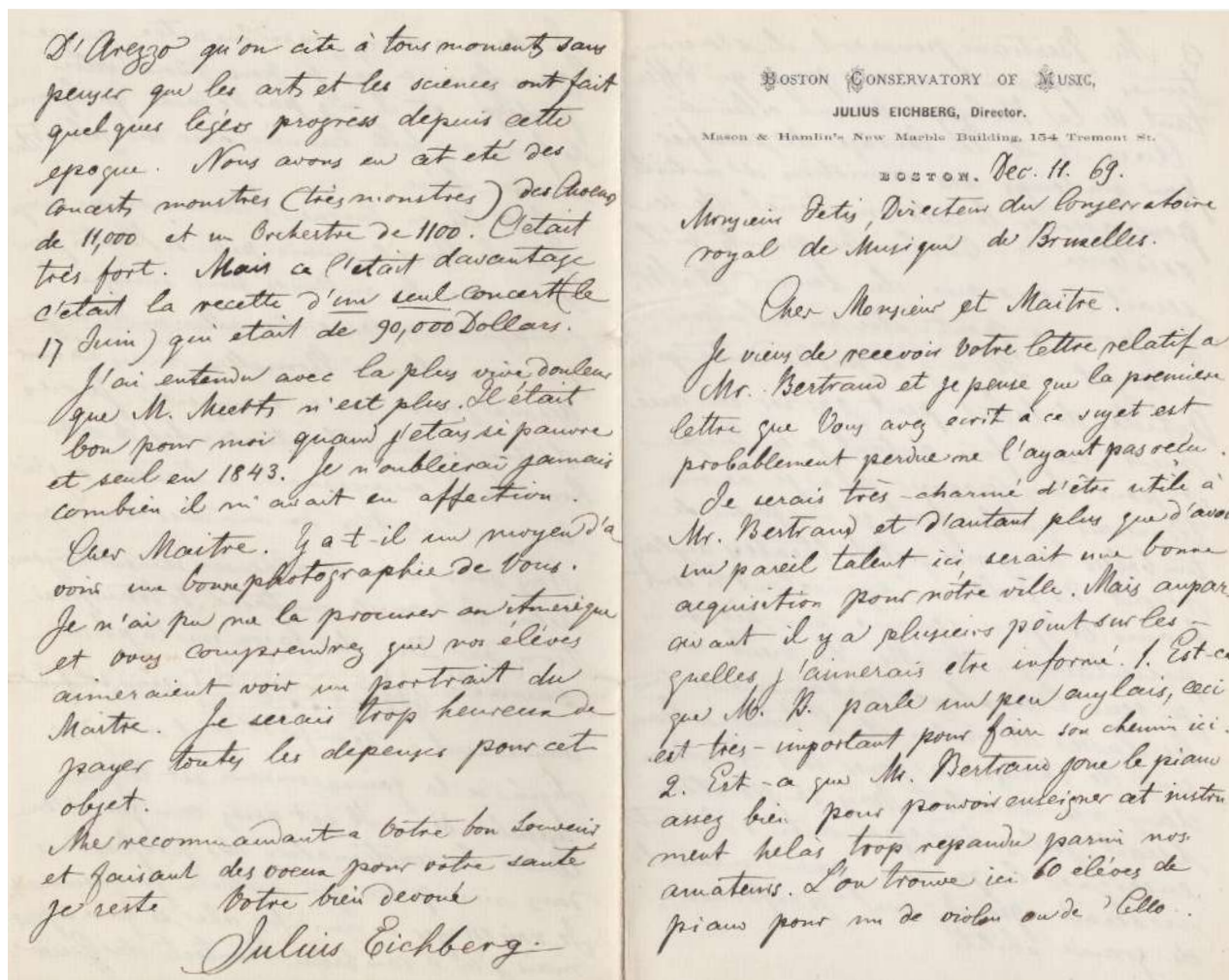
Beautiful and long autograph letter signed, dated "Boston, Feb 15. 1867" by the German-born violinist, composer and musical director who worked mostly in Boston, Massachusetts. Upon the recommendation of Felix Mendelssohn, he entered the Brussels Conservatoire at the age of nineteen, where he took first prizes for violin playing and composition. He was a pupil of Belgian composer Charles Auguste de Bériot, studied composition under François-Joseph Fétis, and studied violin under Lambert Joseph Meerts. For eleven years he occupied the post of professor in the Conservatoire of Geneva. To François-Joseph Fétis: "...Je prends l'extreme liberté de vous informer qu'une société d'amateurs de distinction sous le patronage du Gouvernement de l'État de Massachusetts ont fondé récemment un Conservatoire et m'ont fait l'honneur de m'élire au poste de directeur de cette école. Il y aura bientôt un quart de siècle que j'ai quitté le Conservatoire de Bruxelles et le souvenir de ces temps ne s'effacera jamais de ma pensée...". 3 pp. 1/2. In-8. With letterhead "Boston Conservatory of Music". **Included:** printed leaflet dated "Monday, February 11th 1867" with presentation of Boston's Conservatory of music in occasion of its opening. € 500



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

François-Joseph Fétis

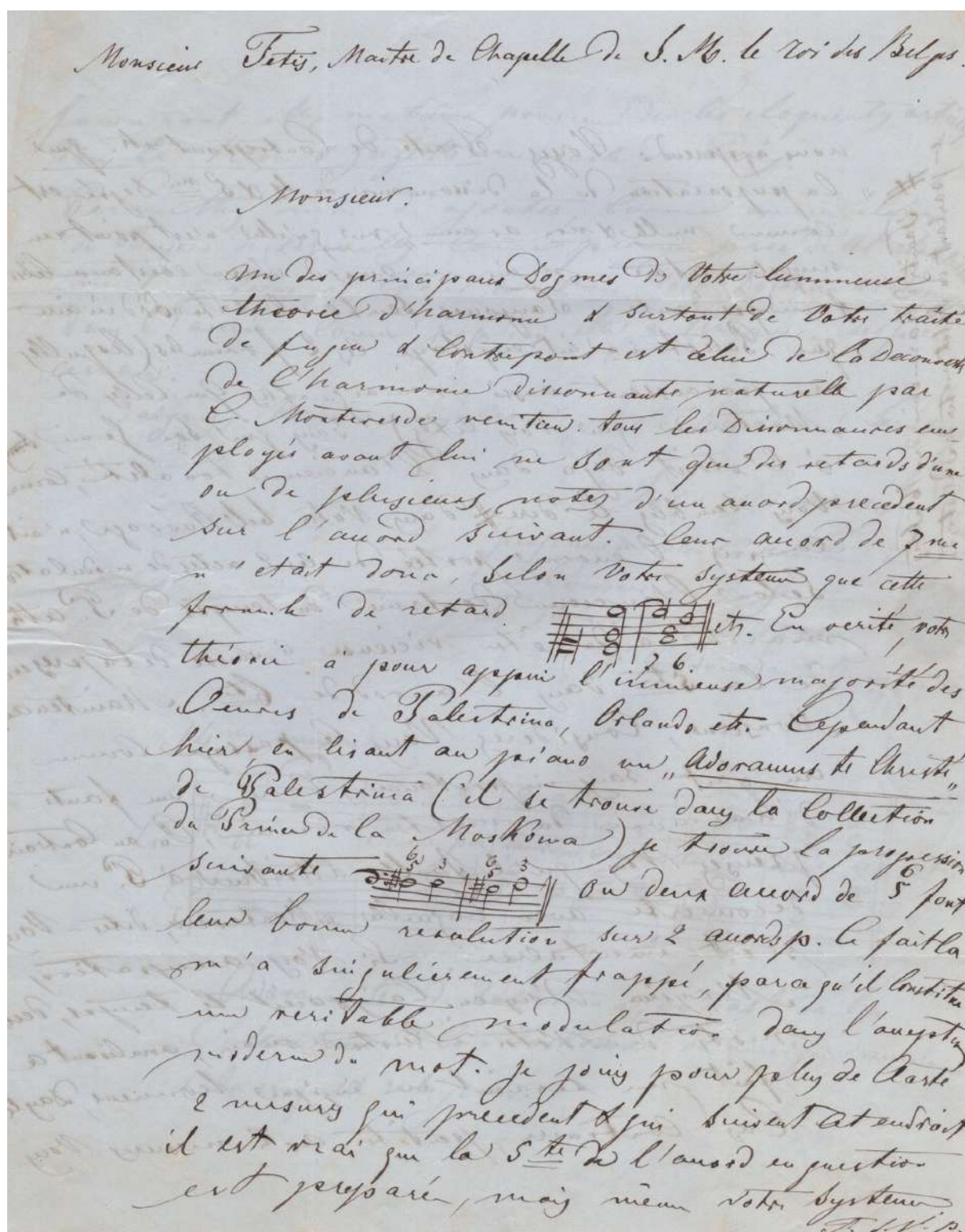
Autograph letter signed, dated "Boston, Dec 11. 69" by the German-born violinist. To François-Joseph Fétis, concerning the composer Gustave Bertrand (1834-1880) who will leave for America: "Je viens de recevoir votre lettre relatif a Mr. Bertrand et je pense que la première lettre que vous avez écrit à ce sujet est probablement perdue (...) Je serai très charmé d'être utile à Mr. Bertrand et d'autant plus que d'avoir un pareil talent ici serait une bonne acquisition pour notre ville. Mais auparavant il y a plusieurs point sur lesquelles j'aimerais être informé...". 4 pp. In-8. With letterhead "Boston Conservatory of Music" and autograph musical notes at the 3rd page. € 400



41. **Julius Eichberg** (Düsseldorf, 1824 - Boston, 1893)

François-Joseph Fétis

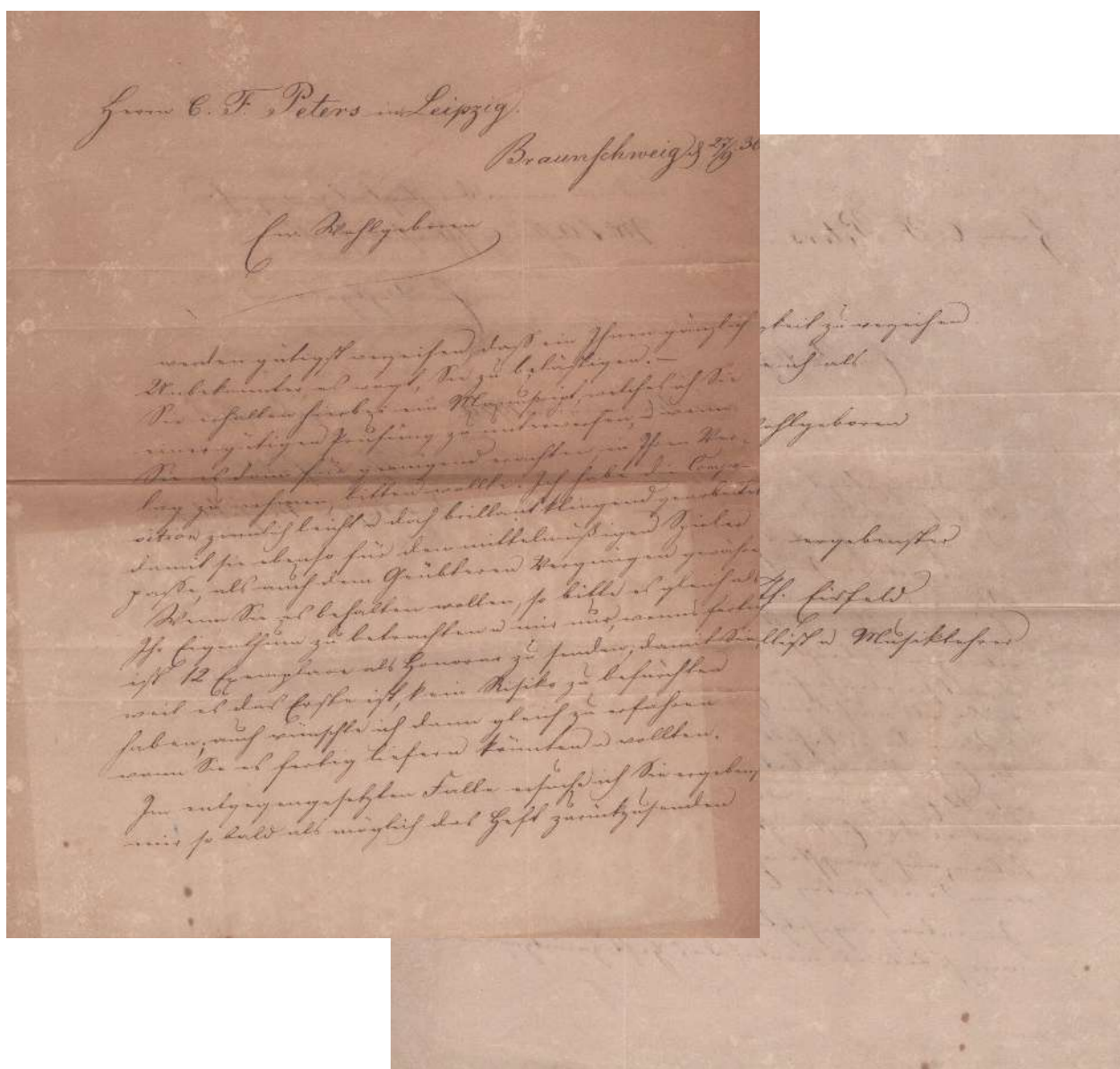
Beautiful autograph letter signed, not dated, by the German-born violinist. To François-Joseph Fétis, about Fétis' music theory: "...Un des principaux dogmes de votre lumineuse théorie d'harmonie et surtout de votre traité de fugue et contrepoint est celui de la découverte de l'harmonie dissonante naturelle par C. Monteverde vénitien. Tous les dissonances employés avant lui ne sont que des retards d'une ou de plusieurs notes d'un accord précédent sur l'accord suivant (...) En vérité, votre théorie à pour appui l'immense majorité des Oeuvres de Palestrina, Orlando, etc...". 2 pp. 1/2. In-4. With autograph musical notations. € 400



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

New York Philharmonic Society

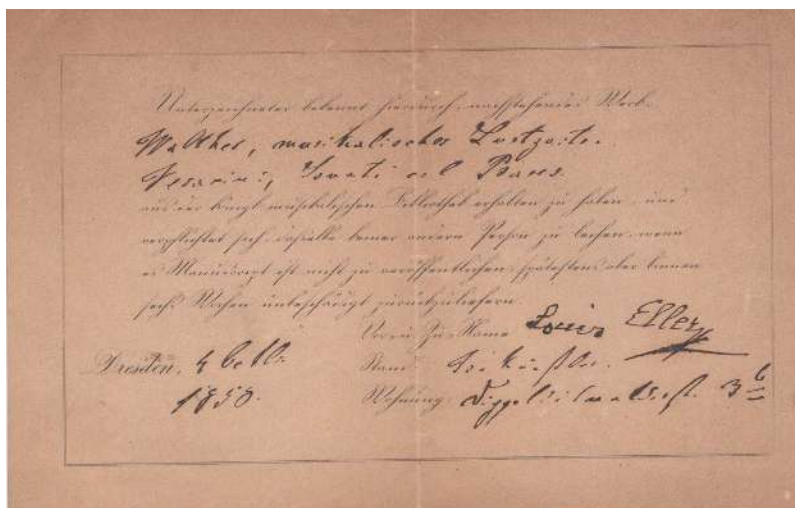
Autograph letter signed, dated "Braunschweig 27/9 36" by the German conductor. He is best known for conducting the New York Philharmonic Society. Eisfeld was also the first conductor of the Brooklyn Philharmonic Society, which was founded in 1857. To Peters music publisher in Leipzig. Although still unknown, he allows himself to send him one of his own brilliant and medium composition, so that he may want to examine it and publish it in his editions, if he thinks it is suitable. In that case he will be glad to relinquish ownership of it and any fee, contenting himself that 12 copies be favored to him. 1 p. 1/4. In-4. € 240



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

Guarneri del Gesù

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



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

Deutsche Soldatenlieder

Autograph letter signed, dated "Mecklenburg-Schwerin d. 15 Novbr. 1854" by the German actor and composer. Ellmenreich sends him some of his latest compositions begging him to communicate his tastes and begging him to dwell particularly on the "Soldiers' Songs," whose easy and accessible lyrics would follow. Three of his songbooks, published by J. A. Boehme of Hamburg, will appear in the coming week. After doing a bit of self-promotion by saying that his works are already known in Breslau, Cologne, Königsberg, etc., he asks that the fee he would like to be, for the 'Soldiers' Songs' about 60 in all, for each six-numbered notebook, 3 Gold Louis and for the quartet, another 3 Gold Louis and for the whole work 6 Gold Louis.. 1 p. In-4. **Included:** Autograph letter signed "Schwerin d. 13 Dezbr. 1854". Ellmenreich sends some of his compositions begging him to want to tell him his opinion and particularly points out to him the "Song of the Soldiers," the lyrics of which he also brings. As the price of publication he would ask for 6 gold Louis divided 3 for the "song" and 3 for the "quartet." The publication will be edited by Boehme of Hamburg. 2 pp. 1/2 In-8. € 300

45/b Albert Ellmenreich (Karlsruhe, 1816 - Lübeck, 1905)

Julius Rietz

Autograph letter signed "Schwerin d. 4 Jan 49". Addressed to the composer Julius Rietz (1812 - 1877), chapelmaster at Leipzig theatre. In connection with their old acquaintance, he turned to him and, after telling him a bit of his story, told him that for years he had dedicated himself to the study of composition, beginning under the guidance of Maestro Görger. After many applications and studies, he finished a composition that was also mentioned in the local newspapers. He needs some support, because amidst the satisfactions, there are many enemies. He sends him a score, begging him to recommend it to the management, and he will be happy if he wants to play it himself. 2 pp. 1/2 In-4. € 300

Mecklenburg - Schwerin D. 15. 2. 1854.

Gen. Mostyaborne

überaus viele neue unverschnittene Compagnon (sagte
 Mennig) und alle die angebliche Freigeier, ob sie auch
 selbst sich die gelben Haut einziehen lassen, die als Zeichen
 für ihr Nachbargeschlecht zu erkennen sind durch ihre
 ungeschulten Hände zu machen. Hieraus ist ersichtlich
 die Forderung der neuen Art, dass sie alle
 zu einem blauen oder roten oder gelben oder
 in billigen Freigeier für die Freigeier und die
 für die Freigeier der Freigeier.

[illegible]

Gen. Molyneux

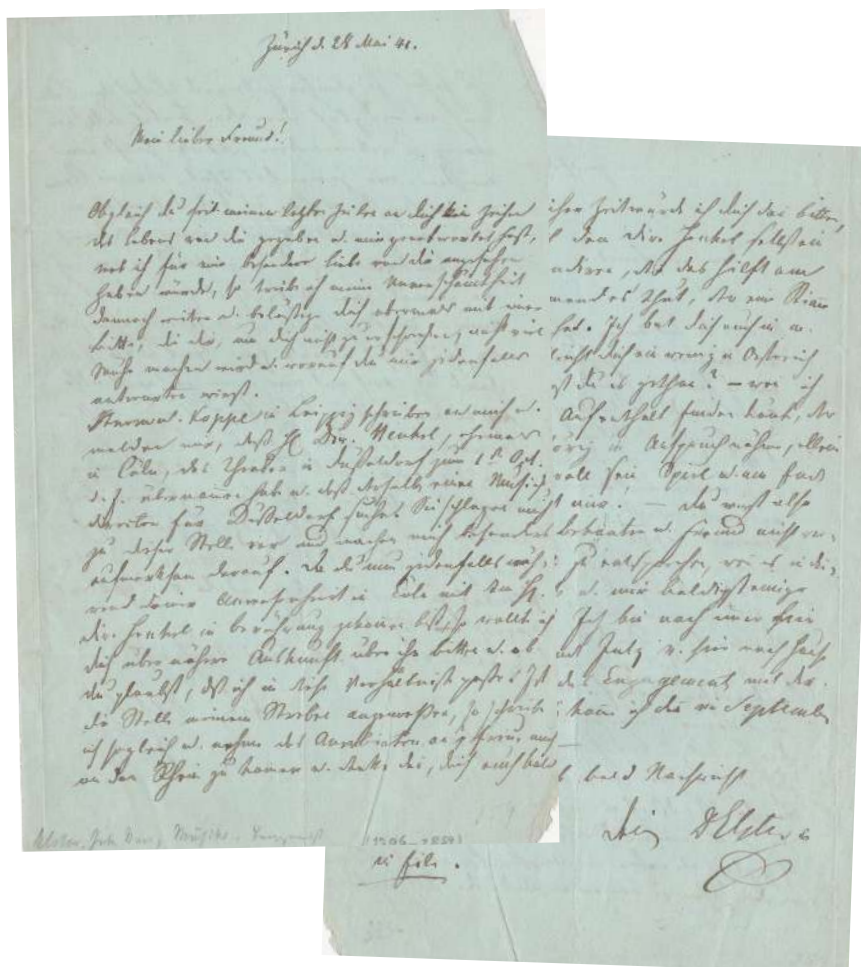
Задачами вольного искусства

Albert Ellmenreich

Mitglied des Großherzogl. Hoftheaters.

P.S. Spouženi, Polodrabavci a nářadí nabývají die
31 + vyzvolčení a nářadí 2 šití a nářadí 400, 400, 400.

46. Johann Daniel Elster (Benshausen, 1796 - Wettingen, 1857) *Ludwig Bechstein's Fabren eines Musikanten*
 Three autograph letters signed by the German composer and choirmaster. Elster also studied theology in Leipzig. He continued his studies in Jena, but later moved to South America and joined Simón Bolívar's liberation movement. He later returned to Europe and moved to Würzburg where he continued his studies. Early 1822 he travelled to Greece with other Philhellenes to fight with the Greeks in the Greek War of Independence. He took part in the bloody Battle of Peta (July 1822) where many Philhellenes were killed. **A.** "Bamberg d. 19 December 1837". Elster wrote to Ludwig Bechstein and vented that he could no longer stay where he was because the conductor was unbearable and there were irreconcilable differences between them that also made the orchestra undisciplined. He complained to Mr Stein and expressed to him his decision to leave. But the latter opposed his departure until the end of the theatre season, i.e. after another six weeks. But Elster wrote that he wanted to leave anyway, as he had never entered into any contract with Stein and as the latter did not have enough energy to remove the obstacles between him and this conductor Maurer. I can no longer continue to waste time and effort preparing the orchestra during the week and then on Sunday hand over the conductorship to Mr Maurer. 3 pp. 1/2. In-4. **B.** "Zürich d. 28 Mai 41". Strom and Koppe in Leipzig inform him that the former Cologne conductor Heinrich Henkel will take over as director of the Düsseldorf Theatre by 1 October, and he immediately seeks a music director for the same post. The offer is made to him, but Elster wants to know the details first. He asks his friend to ask Heinrich Henkel and at the same time begs him to give him information and to recommend him. 2 pp. In-8. **C.** "d. 8 Mai 1857". To a colleague. He informs him that one of his recommenders (a fellow named Bleschmidt) is not very likely to get a position, as others are already much more highly rated, and adds minute details about this. He gives thanks for a Wagnerian autograph, which he passes on to the candidate, Mr Bechstein. 4 pp. In-8. Included: Printed obituary of Dr. Daniel Elster with eight octaves of the poem "Wohl die Schatten werden länger". 3 pp. In-8. € 1000



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

Neuer Singverein

Autograph letter signed, dated "Darmstadt 21. 5. 74" by the German composer and pianist. He was Kapellmeister at the Magdeburg City Theatre (1878-1879). He then moved to Stuttgart, where he was conductor of the Neuer Singverein from 1889. To a gentleman, concerning a meeting in German, (translated): "...May I visit you for ½ hour during the course of today, or rather "visit", so I would be greatly indebted to. You know that I will not write a letter until you have seen and approved it. Any time is fine with me. (except 5-2 7 where I have a therapy I hope the good weather has had a favorable effect on your suffering...). 1 p. In-8. € 120

Darmstadt. 21. 5. 74.

Yours truly
Das ist im Laufe des heutigen Tages
vi. auf ½ Stunde bescheiden, oder
besser "frühstücken", so wie ich Ihnen
zu grossem Dank verpflichtet bin. Sie wissen,
es ist nicht sehr mein Wunsch, so
mit Sie gesehen zu gebilligt haben. —
Mir ist sehr Leid. (und wenn man
5 - ½ 7 nur ein wenig (haben)
zu sehen, das gute Wetter hat auf Ihr
Leiden sehr günstig gewirkt!
Mit freundlichen Grüßen
R. Emmerich.

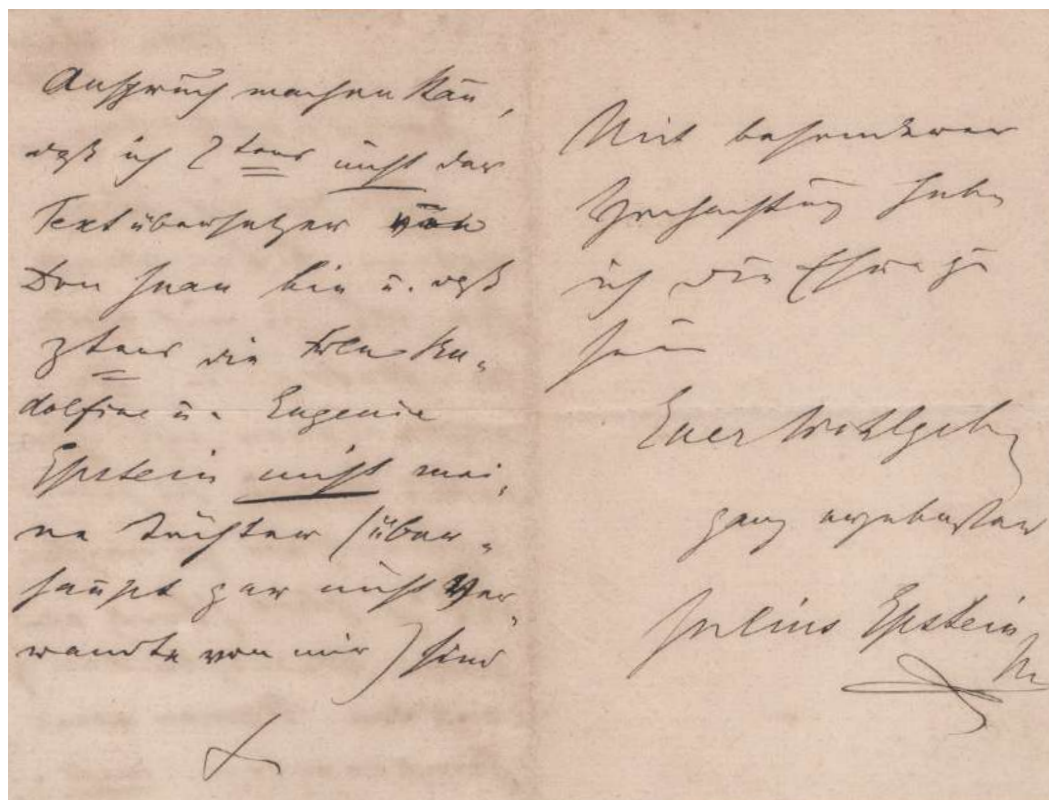
Emmerich, Rob., Hanau.

48. Julius Epstein (Zagreb, 1832 - Vienna, 1926)

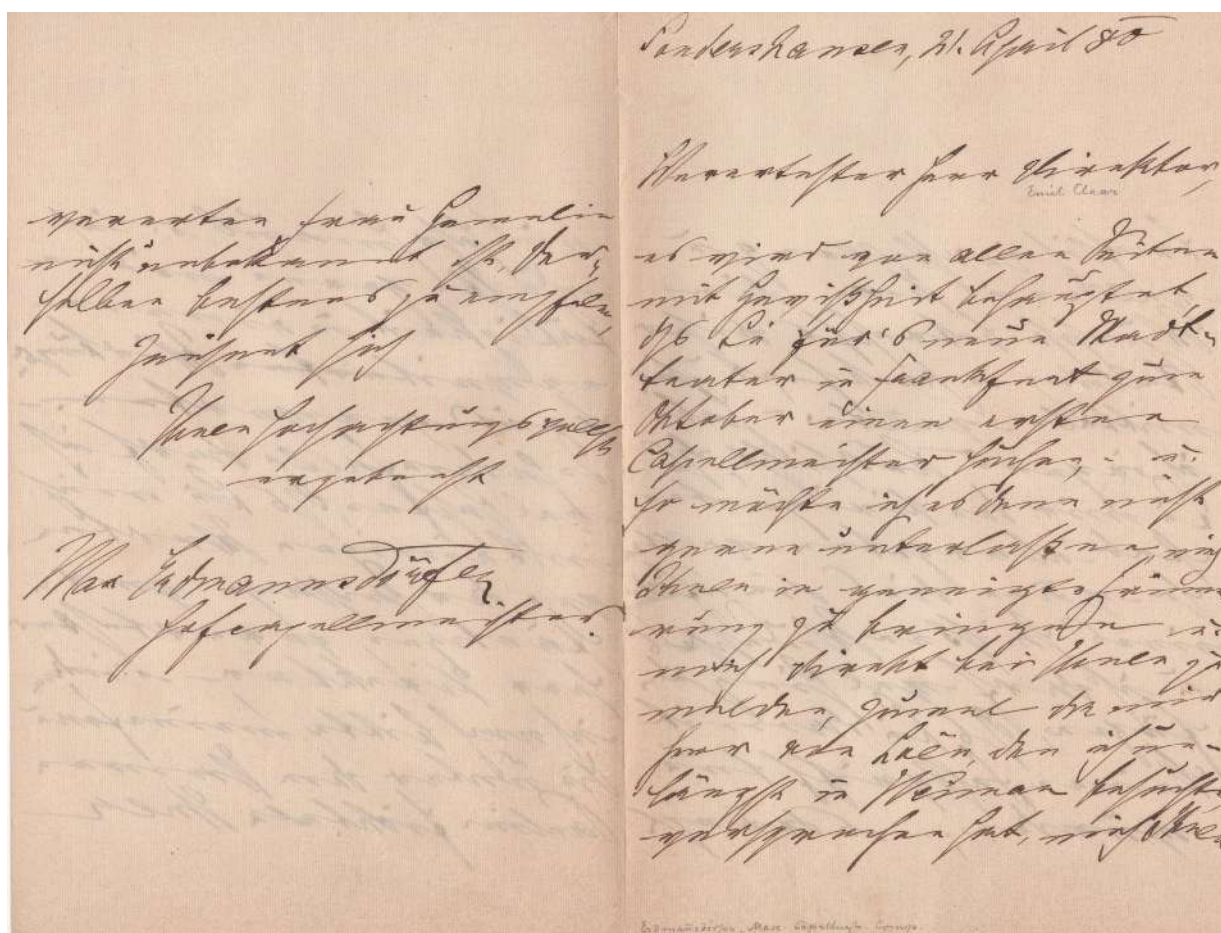
Piano Music

Autograph letter signed, dated "Wien 21 Juli 1878" by the Austro-hungarian pianist. He is thankful for being mentioned in a music dictionary, but allows himself to correct some mistakes made by the compiler about him. From 1867 to 1901, Epstein was a professor of piano at the Vienna Conservatory, where Ignaz Brüll, Marcella Sembrich, Mathilde Kralik, Gustav Mahler, Benito Bersa and Richard Robert were among his pupils. He edited Beethoven's piano sonatas, Mendelssohn's "Sämmtliche Clavierwerke" and Schubert's "Kritisch Durchgesehene Gesamtausgabe", among others. 3 pp. In-16.

€ 150

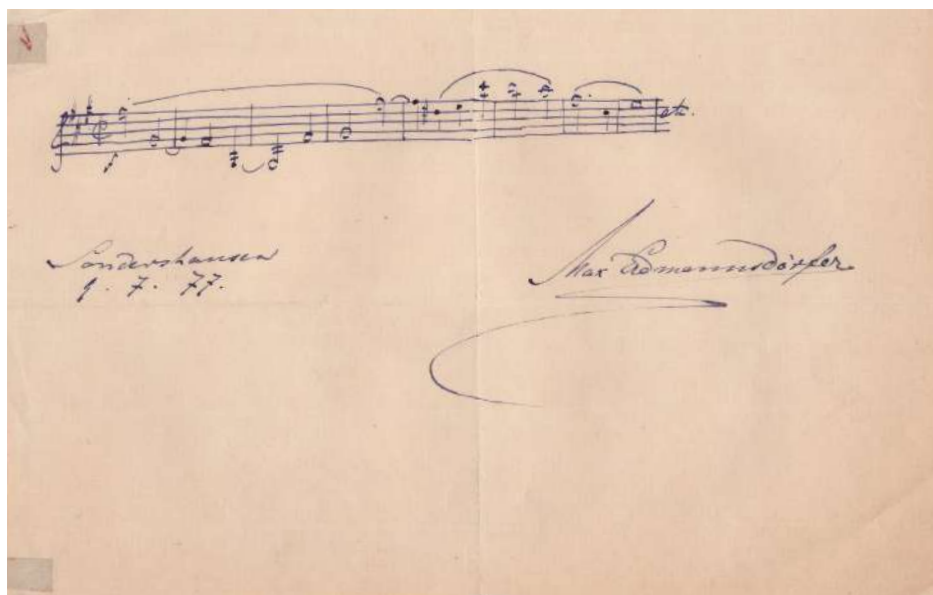


49. Max Erdmannsdörfer (Nuremberg, 1848 - Munich, 1905) *Franz Liszt - Pyotr Ilyich Tchaikovsky*
 Autograph letter signed, dated "Sondershausen, 21. April 80" by the German conductor, pianist and composer. He studied at the Leipzig Conservatory, becoming concertmaster at Sondershausen. In 1874 he married the pianist and composer Pauline Fichtner, a student of Franz Liszt. Erdmannsdörfer corresponded with Liszt, and he premiered Liszt's symphonic poem Hamlet at Sondershausen on 2 July 1876. He also owned parts of the score of Liszt's lost Piano Concerto No. 3, which was finally brought together only in 1989 from dispersed manuscript pages. He had a significant association with Pyotr Ilyich Tchaikovsky. While Tchaikovsky wrote that Erdmannsdörfer was "inclined to indulge the public's taste of exaggerated nuances" and "offhanded in his attitude to Russian music (except my own)", he nevertheless considered him "a very skilful, experienced and expert conductor". Tchaikovsky permitted him to conduct the following premiere performances of his works, all in Moscow: Symphony No. 1 (revised version, 1 December 1883). Festival Overture on the Danish National Anthem (1 December 1883). Suite No. 2 (16 February 1884. Concert Fantasia (6 March 1885). Manfred symphony (11 March 1886). To the theatre director Emil Claar (1842 - 1930). Since it is given as certain that he is seeking a first chapel master for the New Civic Theater in Frankfurt, he is warmly recommended to him, convinced that his own merit, activity and musical passion meet the requirements in the post he desires.
 4 pp. In-8. € 240



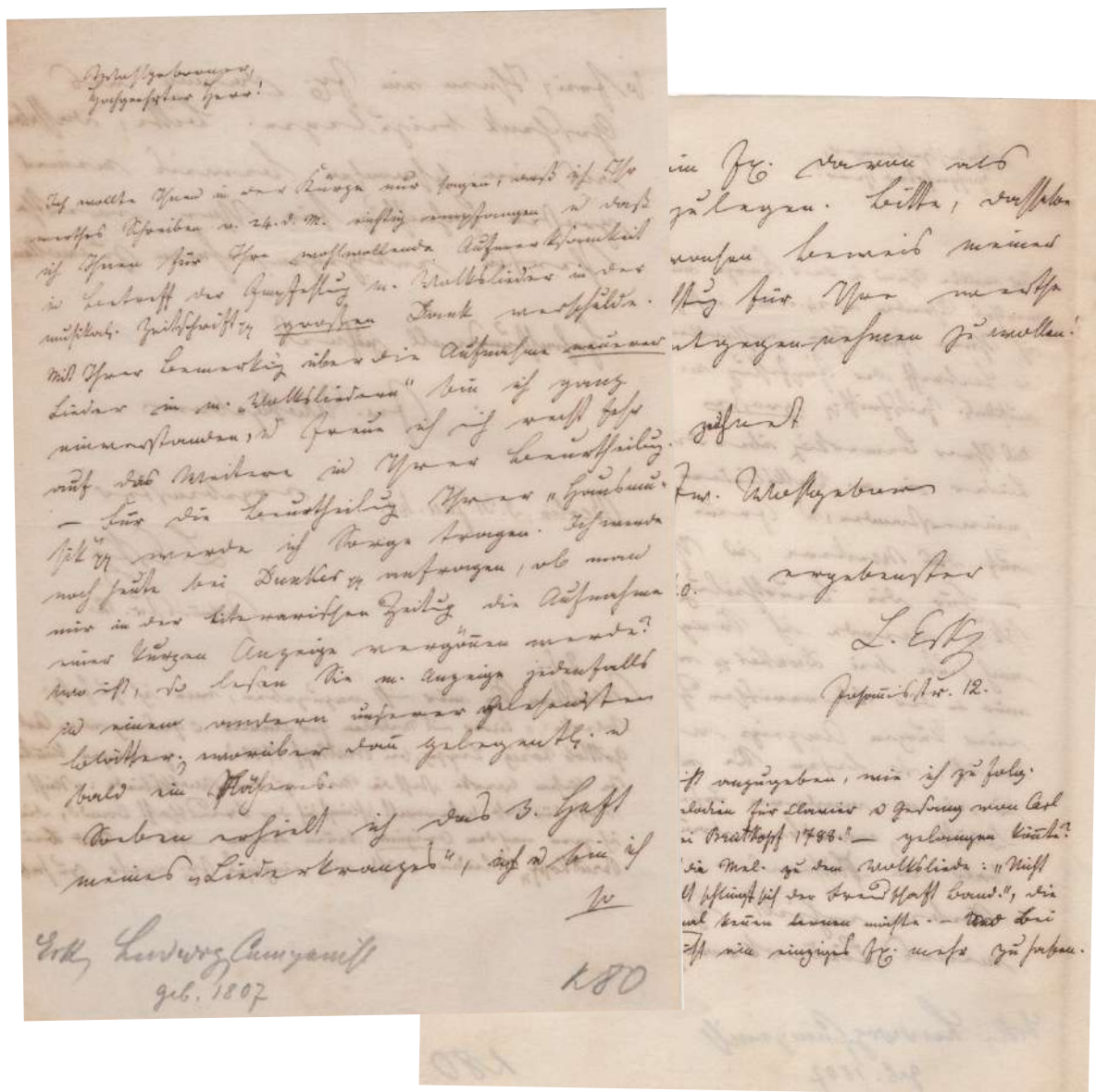
50. Max Erdmannsdörfer (Nuremberg, 1848 - Munich, 1905)

Autograph musical quotation signed, dated "Sondershausen 9. 7. 77". Erdmannsdörfer pens 8 bars of composition. 1 p. In-8 obl. **Included:** printed leaflet with program of a concert of the 6th of January 1901 in Madrid. 4 pp. In-8. € 300



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

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



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

Friedrich Hofmeister

Lot of three autograph letters signed, dated in Winterthur between 1853 and 1854, by the Swiss composer and pianist. He took piano lessons with Alexander Müller in Zurich and later studied with Felix Mendelssohn Bartholdy and Ignaz Moscheles in Leipzig. Eschmann maintained acquaintances with leading musicians of his time such as Louis Spohr, Theodor Kirchner and Richard Wagner, who dedicated a serenade to him. The piano teacher Carl Eschmann-Dumur was his cousin and piano student. Letters are addressed to the music publishers Friedrich Hofmeister in Leipzig and Bartholf Senff in Friedrichshall and concerns future publications. We transcribe an excerpt of the letter as an example, (translated): "...Finally, I would like to take the risk of proposing some compositions to you and ask you to kindly include them in the catalogue of your excellent publishing house. I am aware of your great caution in accepting manuscripts, I have observed that all your editorial works have as authors famous composers, who partly because of their talent and prestige are able to attract attention, partly also, very often, because of the depth of their truly poetic content." (Marschner, Gade, Bargial, Reinecke, Brochens, whose pieces are truly wonderful, whose Sonata op. 5 is one of the most brilliant that has appeared in a long time, but very difficult). Following this observation, for a long time I was afraid to offer you anything, even though I had long wanted to do business with you, because I could not find anything among my things that I considered suitable for you. Now, however, I have found something that was composed in recent times (and which does not seem to be so bad), so I finally dare to propose it to you....". For a total of 7 pp. In-4. € 600

Winterthur d. 18. May. 1854.

Gelehrter Herr!

Es ist mir sehr lieb, dass Sie von meinem neuen Gesangs- und
Compositionalen Werke Kenntnis nehmen wollen, & darauf ich
Namen glücken, dass Sie es hören, das Sie auch mitteilen
(Freundlichkeit) das ich es auch singen ist, da und da
ganz Manches auch sehr ablesend ist, und ich, bei
und wenigstens, nicht gescheit; ich sollte mich so gescheit, weil
ich in Gesangs- und Compositi- onen zu stehen, & ich würde Sie
nicht zuviel & bedanken gäbe ich, dass Sie auch davon sind
alle Zeit das mit Ihnen besprochen, und von Sie zu werden,
da auch ich nicht meine Kompositionen zu bedanken?
Ich würde Sie sehr bedanken zu fordern, dass Sie können auch
glücken, dass ich die betreffende Compositi- onen nicht in einem
langen Raum; ich habe sie häufig abgeschrieben, und ich würde
langes Zeit liegen lassen, & ich würde einmal abgeben, &
ich würde einmal abgeben zu geben, dass ich Sie Manches
zu Ihnen fälle, & ich würde Sie fällen auf sehr viele
gucken, singen! Mein Gott! Altes Sie auch nicht nicht
von und nicht wollen, so würde ich Sie freundlich, die
beiden Misse nicht in irgendein Brief von Sie. Hoffentlich
zu übergeben.

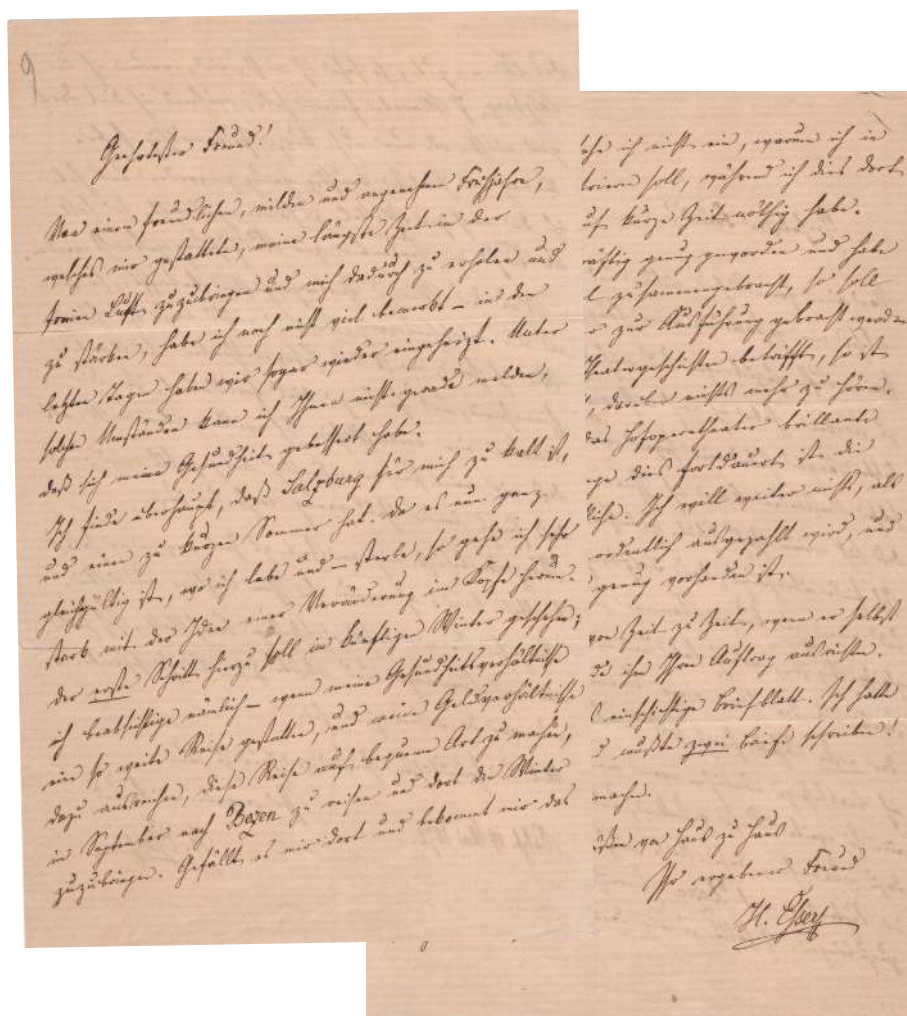
Respektvollst. angehängt J. Carl Eschmann

53. Heinrich Esser (Mannheim, 1818 - Salzburg, 1872)

Vienna Philharmonic

Autograph letter signed, dated "Salzb[urg] 14 Mai 1872" by the German violinist, influential conductor and composer. Pupil of Franz Lachner who was court conductor in Mannheim from 1834. In 1840, he had a position as court conductor at the National Theatre Mannheim, but left for his new appointment as a conductor of the singing society in Mainz during the following year. During his time in Mainz, Esser was teacher in music composition of Peter Cornelius. In 1847, Esser became conductor at the Vienna Court Opera which he directed temporarily in 1860/1861. He also became an honorary member of the Vienna Men's Choral Association in 1859 and conducted concerts of the Vienna Philharmonic. In the course of his activities as a consultant for the publisher Franz Schott. Esser addresses a gentleman in German, (translated): "...We have a good, mild and pleasant spring here which allows me to spend most of my time outdoors and thus to recharge and strengthen myself, so far I have done very little; in the last few days we have actually heated the house. Having said that, I cannot therefore announce to you that my health has improved. I also find that Salzburg is too cold for me and has too short a summer. Since it is now very indifferent where one lives or dies, I persist in the idea of a change. I would begin it next winter. That is to say, I have the idea, if the state of my health will allow me such a long journey and my financial circumstances are sufficient to make this journey comfortably, to go to Bolzano in September and spend the winter there. If I am well there and the climate is good for me, I do not see why I should freeze for seven months in Salzburg, when I have no need to stay there, or at most for a short time. If I am sufficiently strengthened during the summer and have collected the necessary means, the thing should be put into execution in September. As for the affairs of the Vienna theater, it is desirable that I should hear no more about it. I hear that the court opera is making brilliant box office receipts; as long as it lasts, the management can only be happy. Margareth comes to see me from time to time, when he too can drag himself along. I will carry out his errand for him. Forgive me for this halved paper; I have only one left and I have to write two letters; how can I do that?..." 2 pp. In-8.

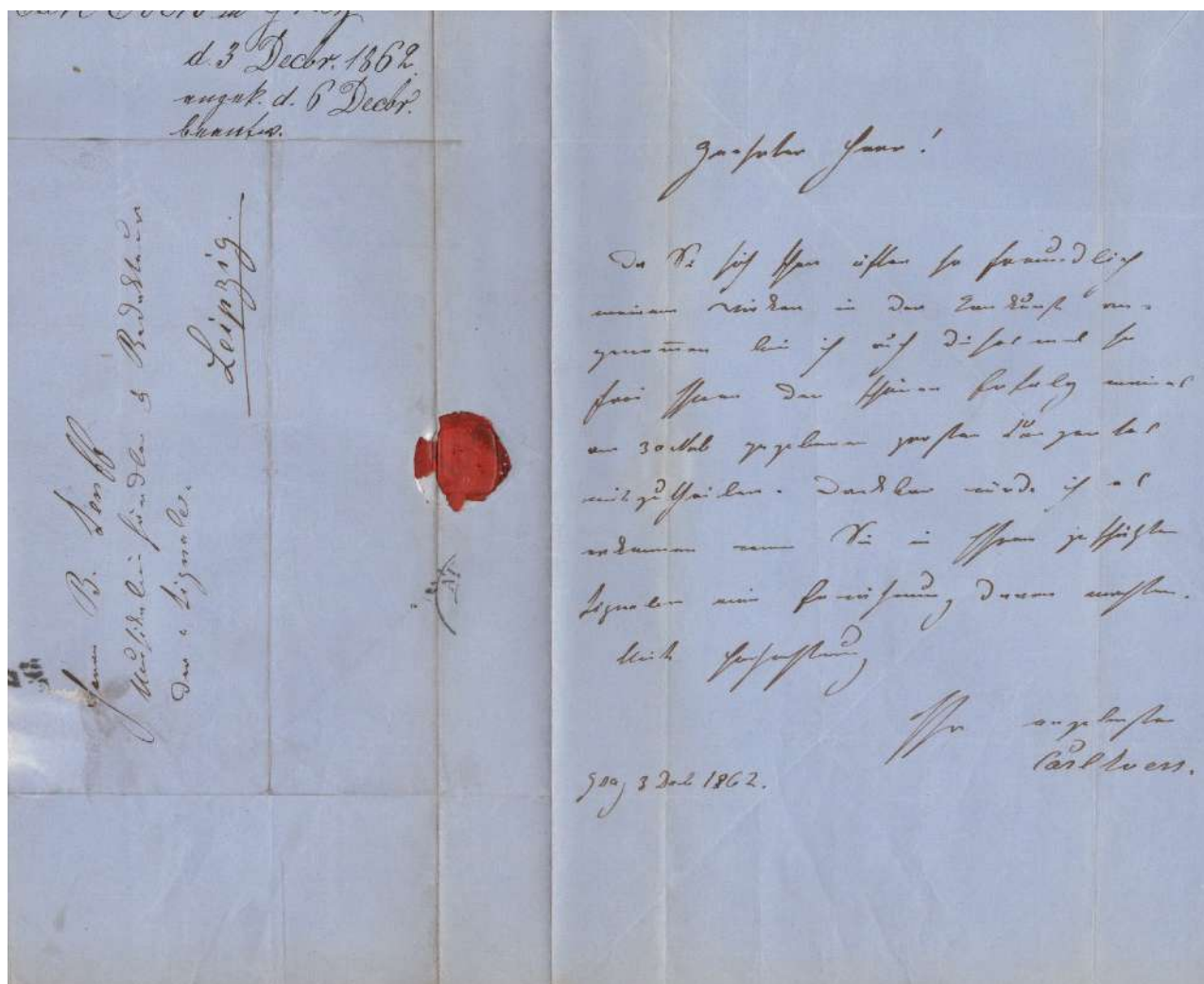
€ 450



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

Piano Music - Mendelssohn - Chopin

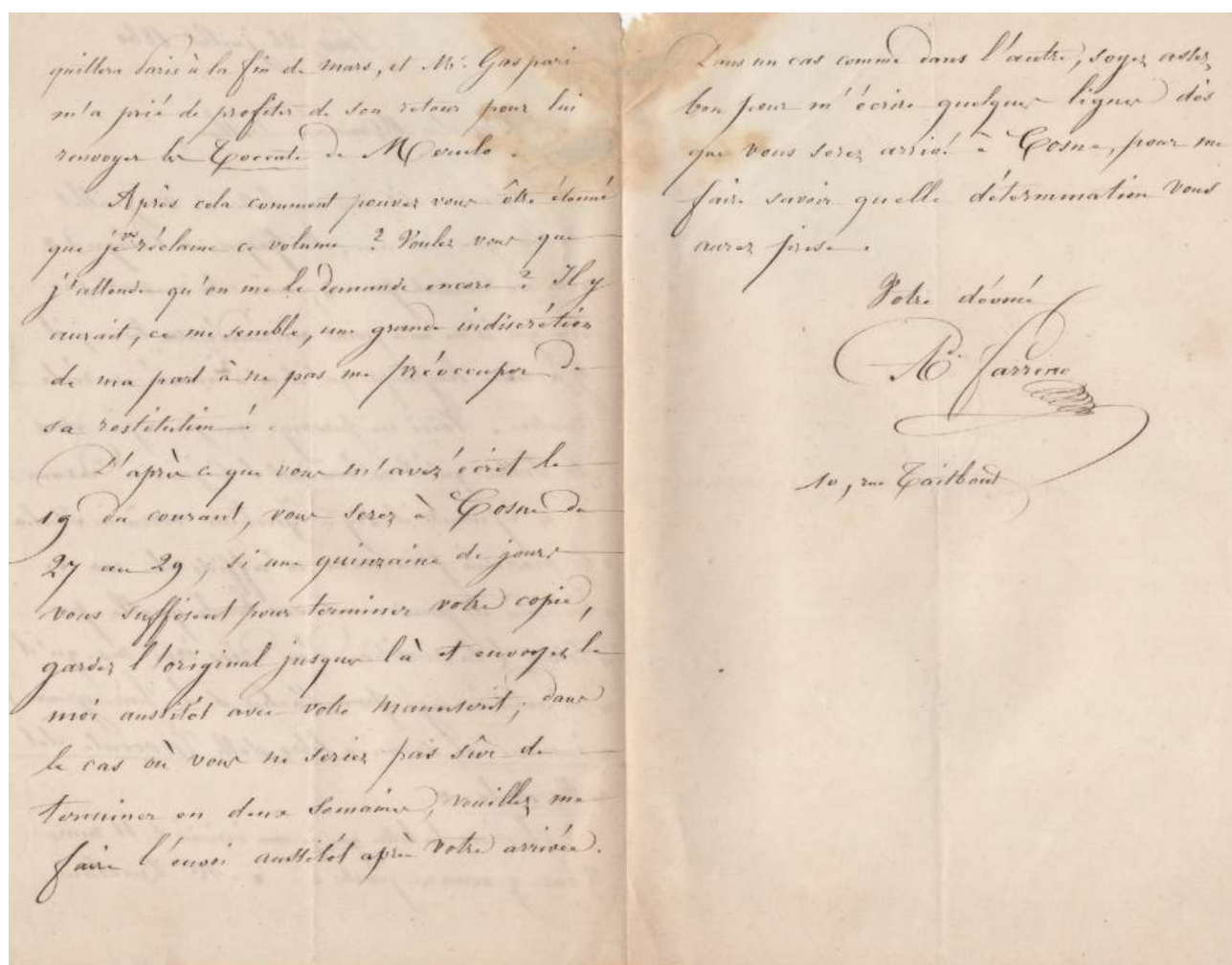
Lot of nine autograph letters signed, dated between 1857 and 1867, by the celebrated German pianist, composer and music publisher, pupil of Mendelssohn in Leipzig and Chopin in Paris. Four letters are addressed to Bartholf Senff founder of the publishing house who publish many first edition of Mendelssohn, Brahms, Gade, Hiller and Rubinstein and edited "Signal für die musikalische welt", the other letters are addressed to the flutist Karl Doppler and other musicians concerning recent concerts, music programs and publishing of compositions. We report a brief extract of one of the letters as a sample in German, (translated): "With this being my my latest opus for your consideration (...) I would ask you to include it in your newspaper a joyful reminder" For a total of 11 pp. in-8 and in-4. € 1400



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

Flute Music

Autograph letter signed, dated "Paris, 26 Juillet 1860" by the French flutist, musicologist and music publisher. In collaboration with his wife the virtuoso pianist Louise Farrenc, he published the "Trésor des pianistes" in 20 issues (1861–1872), containing many works of early music for harpsichord (Couperin, Bach, Haendel, Scarlatti, Rameau, etc.), and sonatas for pianoforte such as those by CPE Bach, Haydn, Mozart, Clementi, Hummel, Dussek, Weber, Beethoven, and Chopin. To Adolphe Dethon. "...Je vous ai dit dans ma lettre du 1er juillet dernier que mon ami (M. Gaspari de Bologna) « ne me tourmente pas »; mais cela ne veut pas dire qu'il ne m'a point redemandé son livre (...) Voici un passage qui je copie dans la lettre qu'il m'écrivait le 6 janvier dernier: « Quando il Sig. Zucchini verrà in Italia la prossima primavera m'affido che non si ricuserà di prender nel suo baule quella partitura (la partition d'un Dies irae ms. qu'il m'avait envoyé pour tâcher de le faire graver) insieme al secondo libro delle Toccate del Merulo »...". 2 pp. 1/2. In-8. € 150



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

Rossini e Catalani

Autograph letter signed "Paris, le 6 Mai 1862". To the composer Angelo Catalani (1811 - 1866): "J'ai reçu, dans le temps l'article imprimé que j'ai sous les yeux et dont voici le titre: Necrologia del Maestro Antonio Gandini estratta dal N. 136 del foglio di Modena 20 Ottobre 1842 (...) Au bas del 3ème page de l'article nécrologique imprimé et signé: Conte Mario Valdrighi (...) La composition intitulée Les Titans de l'immortel Rossini n'est point publiée. Je n'ai presque pas vu le grand maître: nous sommes pourtant tout-à-fait voisins; j'irai lui faire visite ces jours-ci pour lui parler de vous; ce sera pour moi une nouvelle occasion de lui témoigner mon respect, mon admiration pour son immense génie et la reconnaissance dont je sui pénétré pour l'amitié dont il m'honore...". 2 pp. 1/2. In-4. € 180

Paris le 6 Mai 1862.

Cher Monsieur Catalani,

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

J'ai reçu, dans le temps l'article imprimé que j'ai sous les yeux et dont voici
le titre: Necrologia del Maestro Antonio Gandini estratta dal N. 136 del
foglio di Modena 20 ottobre 1842, ecc. ecc. — Sur ce feuillet
imprimé, après le mot: il nobil. sig. Antonio Gandini, qui se trouvent
la 2^e ligne, j'en ai ajouté (par un renvoi +), nato in Modena li 26 agosto
1786. — Ce renseignement manquait sur l'imprimé; j'en ai demandé,
et vous m'en avez donné, par P. de, au bas de votre lettre du 17 avril 1860.

Au bas de la 3^e page de l'article nécrologique imprimé et signé: Conte Mario
Valdrighi, se trouve écrit de votre main l'article biographique suivant:
Alessandro Gandini, figlio di Antonio, nato in Modena li 26 febbrajo 1807, fu
istruito nella musica dal padre e prese la prima maestria in musica a pieve archetto
nella chiesa votiva di Modena il giorno di S. Cecilia dell'anno 1827, ecc. ecc.

Le 11 avril 1862 j'écrivais à M. Fétis: — « J'ai reçu, il y a deux jours,
de M. Catalani, pour vous le faire parvenir; »

1^o Un exemplaire de son opuscul sur les recueils A et B imprimés par Detmold.

2^o Un exemplaire de sa notice sur Orazio Vecchi.

3^o Un article nécrologique sur Guglielmo Andreotti, jeune pianiste mort le
13 mai 1862 à Nice.

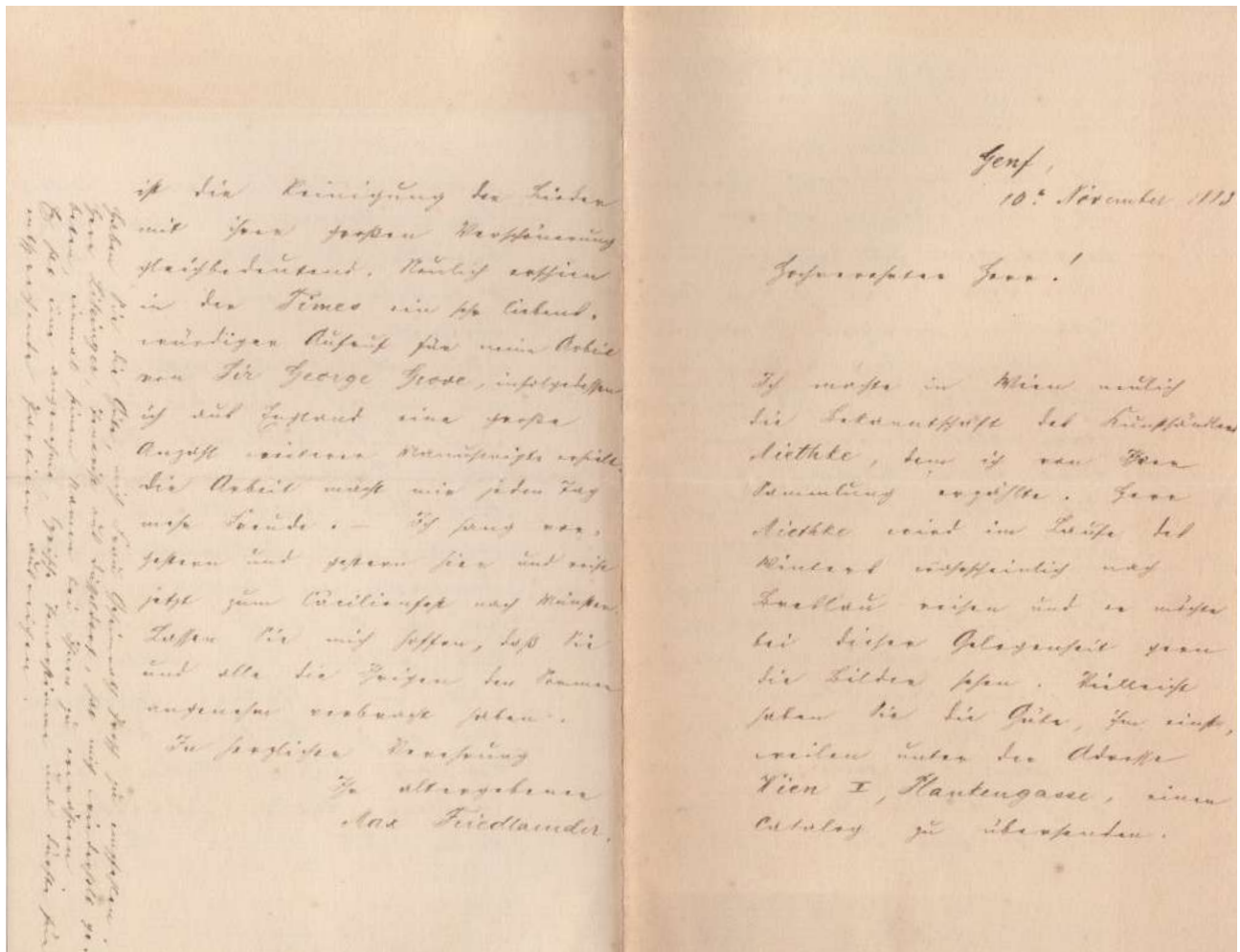
J'ai remis ce matin chez M^{rs} Brandes et Dufour (Éditeurs de musique à Paris) ces divers articles,
encadrés ensemble, ils vous parviendront par l'entremise de M^{rs} Schott frères
(Éditeurs de musique à Bruxelles); j'y ai joint ce qui suit:

4^o Un article biographique sur M. Catalani. Il m'a adressé les renseignements
que vous y trouvez, mais le éloge que j'ai ajouté d'après l'opinion de Mons^{rs}
Gaspard et la mienne propre.

5^o Un article sur Antonio Gandini. Je l'ai traduit et arrangé (pour lui
donner, à peu près, la forme biographique), d'après un article nécrologique, me

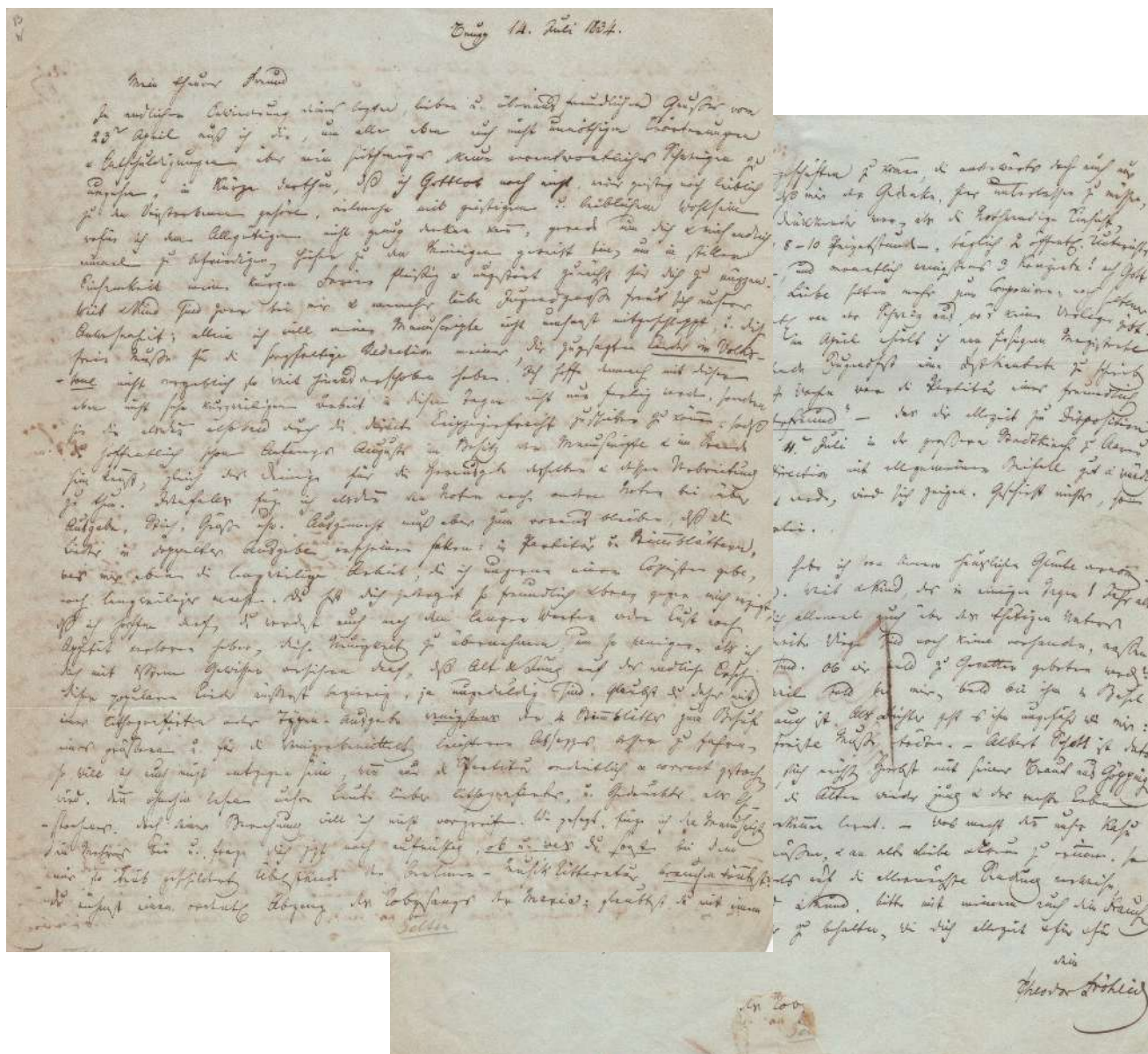
57. Max Friedlaender (Brzeg, 1852 - Berlin, 1934)

Autograph letter signed, dated "Genf 10. November 1883" by the German baritone, music publisher and musicologist. To a gentleman, who wished to sell a gallery of old paintings: the art dealer Miethke and the Grand Duke's advisor in Dessau might be interested in this, and begs him to send them the catalog of the collection. He is always concerned with Schubert, and his work is known and appreciated in an ever-widening circle; a favorable article published in the "Times" brought him numerous requests for manuscripts from England. He recommends the tenor [Franz] Litzinger from Düsseldorf. 4 pp. In-8. **Included:** autograph letter signed dated "Berlin, 3. Januar 1896". To Mr. Lampe. Sends him holiday greetings apologizing for the delay. 1 p. In-8. € 150



58. Friedrich Theodor Fröhlich (Brugg, 1803 - Aarau, 1836)

Autograph letter signed, dated "Brugg 14. Juli 1834" by the Swiss early Romantic composer. His work consists of over 700 compositions, of which more than 300 were for piano and more than 300 for choir. Fröhlich addresses a gentleman in German, (translated): "...In final response to your last, dear and extremely friendly greeting of April 12th, I must now, in order to avoid all unnecessary discussions and excuses about my sudden and responsible silence, briefly explain that, thank God, I do not yet belong to the deceased, neither spiritually nor physically, but rather with spiritual and physical well-being, for which I cannot thank God enough. physical well-being, for which I cannot thank the Almighty enough, precisely in order to finally satisfy you and myself, I have traveled here to the Meiningen, in order to spend my short vacation in solitude, diligently and in a distracted manner, initially for you. My wife and child are with me and many a loved one ... I don't want to have dragged my manuscripts with me for nothing, and I don't want to have postponed this free time for the careful editing of the songs I promised you like "Volkstone" in vain! I therefore hope that with this not very short-willed? work in these days, but to send it to you as soon as possible via the direct Leipzig freight, so that you can hopefully be in possession of the manuscripts by the beginning of August and in a position to do what you can for the publication of the same with its distribution...". 3 pp. In-4. € 800



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

Der Deserteur

Autograph letter signed, dated "Frankf. 15/11/1809" by the German tenor. Between 1792 and 1822 he performed as a tenor on many opera stages in Germany, after which he became a theater director. His son was the composer Carl Gollmick. Addressed to a friend in German, (translated): "...I enclose an article on Frankfurt's musical events. I could not put it all in, because it would possibly be unfortunate issues. But I think on the whole, it may be of interest. Please do not have the end printed in italics (i.e., the last 8 lines) in italics, in fact I would beg you to even delete them, because they seem to me too full of perfidy, and since the article is signed with my initials I may have annoyances! In any case I would like the publication to be done in this way: In the "News" find a suitable place for the two heterogeneous starlets. The paper containing the biography of our conductor will be pleasing to you and will be of interest to many readers, especially since in addition to his person it will also deal in biographical form with Aufaly and Roger. I heard from Mr. Albert Conrad that our Diserteur, will be represented in Lipsia with great probability. What does he say about it? I would be glad to hear a judgment that has the value of his expertise...". 1 p. In-4. € 280

Lieber Freund.

Entschuldige mir mein Frankf. Mus. gestandenes Recht ich nicht länger halten
 der sich selbst freigeht. Das ist es, was ich in dieser Abhandlung nur noch zu bezeichnen.
 Wenn die zwei Aufsätze (die Aufaly & Roger) nicht früher von meinem Hohen
 mit Einfluss, so wie ich sie nicht aber nicht mit dieser Abhandlung, mit in der
 in der die Perfidie ungeschicklich, und auch so mit in dieser Aufsatz veränderlich
 ist.

Indem ich Entschuldige die den Abdruck folgende.

In der Neuzeit mögen die beiden heterogenen Holzgen ein ganz andere Stelle finden.
 Die Letzte von der Biographie unserer nächsten Capellmeister wird Ihnen willkommen
 sein, wie die erste Aufsatz nicht uninteressant, & der ausdruksvollste, und auch
 Namen, Aufaly & Roger biographisch aufleuchten.

Ich bin von einem Albert Conrad, der in der Zeitung in Leipzig in seine Aufsatz
 werden sollen? Auf was für eine Zeit? Ich würde sehr gerne von Ihnen ein
 angenehmes Wort hören.

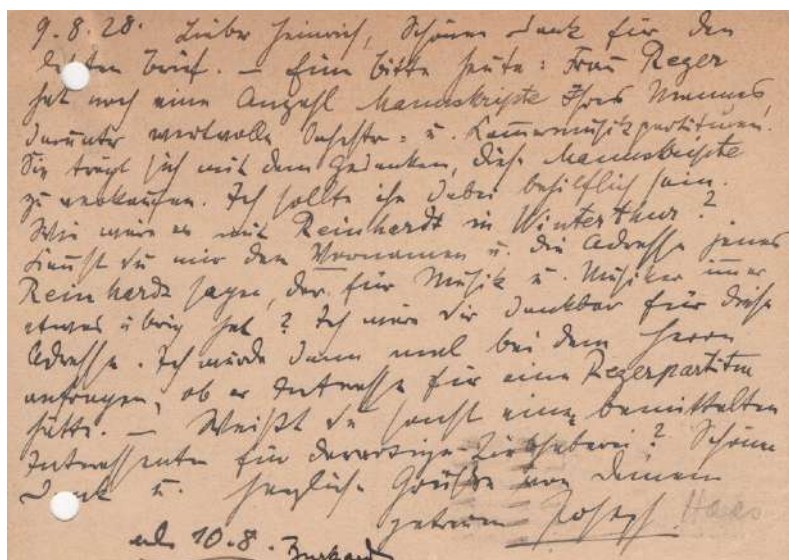
Ich bin noch - jetzt bin ich

Frankf. 15/11/1809.

K. Gollmick

Heinrich Burkard

Autograph letter signed, dated "9. 8. 28" by the German late Romantic composer and music teacher. In 1904 he met Max Reger, with whom he took private lessons in Munich. He later followed him to Leipzig in 1907 to study music at the Leipzig Conservatory. Among his teachers were Karl Straube and Adolf Ruthardt. From 1921 he taught at the Akademie für Tonkunst in Munich (today Hochschule für Musik und Theater München); he was professor there until 1950. To the musician the co-founder of the Donaueschinger Musiktage Heinrich Burkard (1888-1950) in German, (translated): "...Max Reger's wife still has some of her husband's precious manuscripts and wants to sell them. She asks me to help her...". 1 p. On postcard. € 100

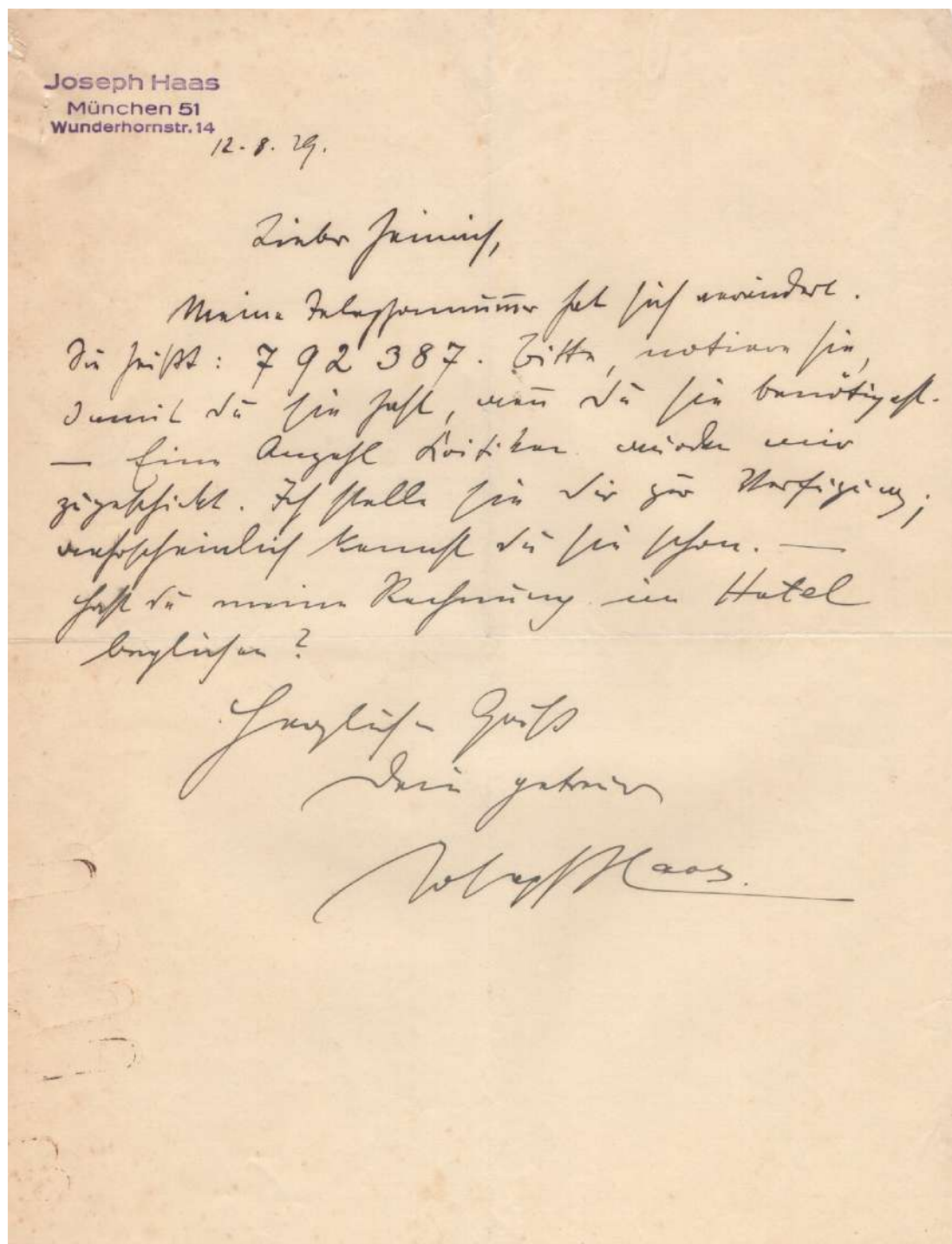


61. **Joseph Haas** (Maihingen, 1879 - Munich, 1960)

Heinrich Burkard

Autograph letter signed, dated "12. 8. 29" by the German late Romantic composer. To Heinrich Burkard (1888-1950) in German, (translated): "...the phone number has been changed. It is now ... please take note (...) I have received a number of reviews. I put them at your disposal...". 1 p. In-4. With stamped letterhead.

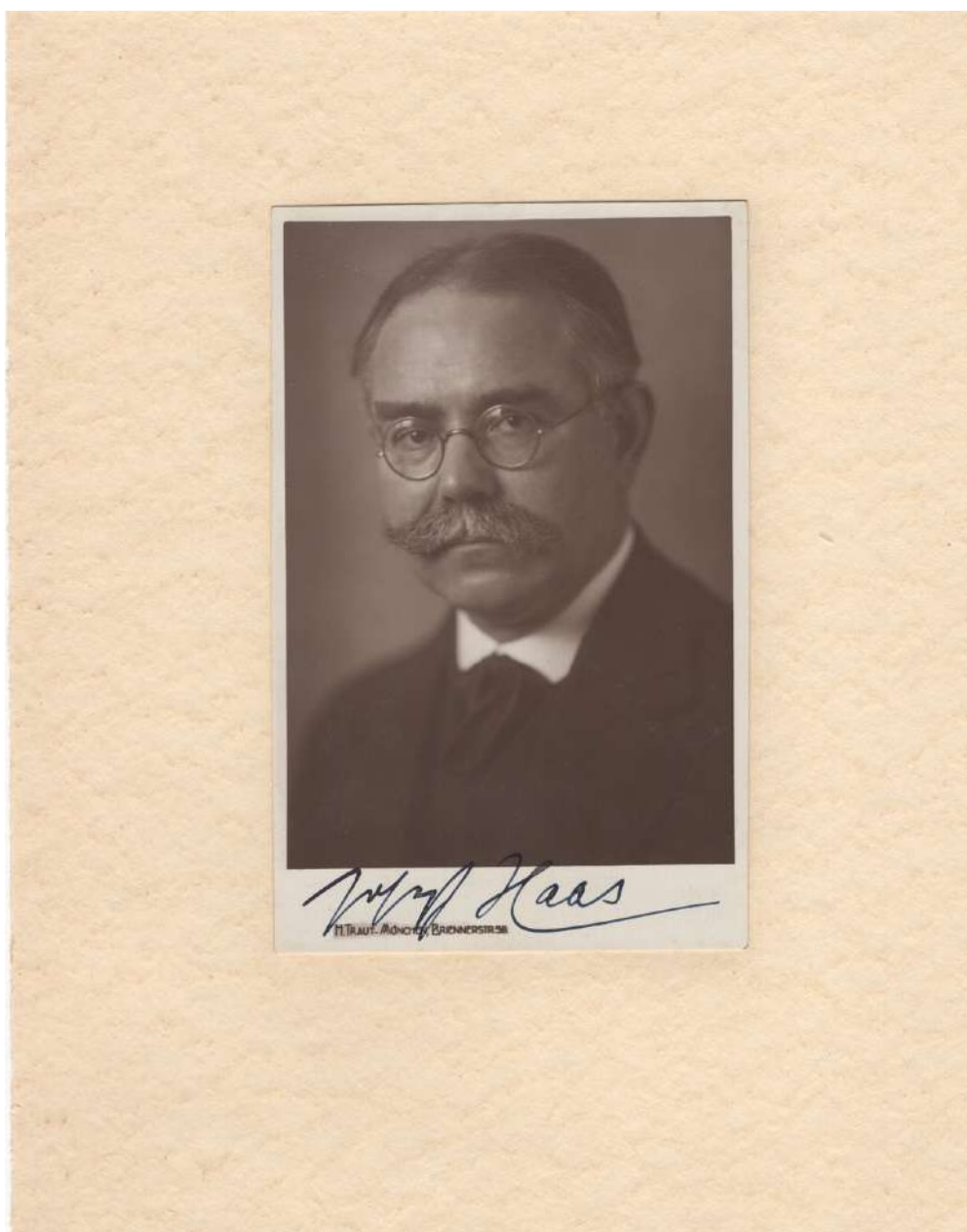
€ 100



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

Photograph by H. Traut in Munich

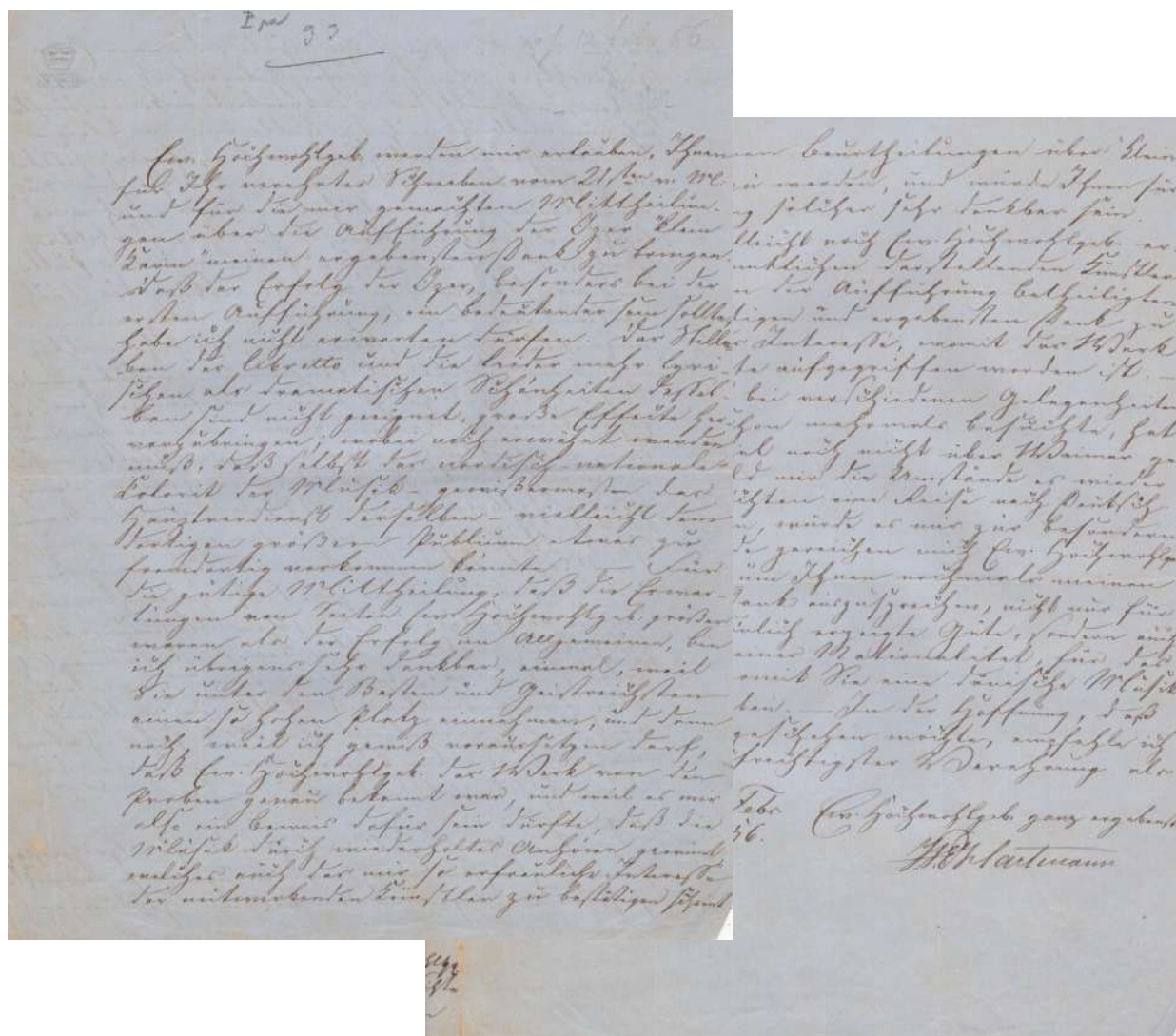
Photographic portrait with autograph signature of the German late Romantic composer and music teacher. Photograph by H. Traut in Munich. Mounted on passepartout. € 150



63. Johan Peter Emilius Hartmann (Copenhagen, 1805 - ib., 1900)

Hartmann and Gade

Lot of two autograph letters signed, dated 1846 and 1856 by the celebrated Danish composer. Together with his son-in-law Niels W. Gade, he was the leading Danish composer of the 19th century. Both letters are addressed to Heinrich Seest. We report an extract as a sample in German, (translated): "... Your Excellency will allow me to thank you for your esteemed letter of the 21st of M. and for the information you sent me about the performance of our "klein Karin" to express my most humble thanks that the success of the opera, especially at the the first performance, should be a significant one, I could not have expected. The style of the libretto and the lyrics are more lyrical than dramatic beauties that the same are not suitable for producing great effects. effects, although it must be mentioned...". For a total of 3 pp. 1/2. In-4. € 400

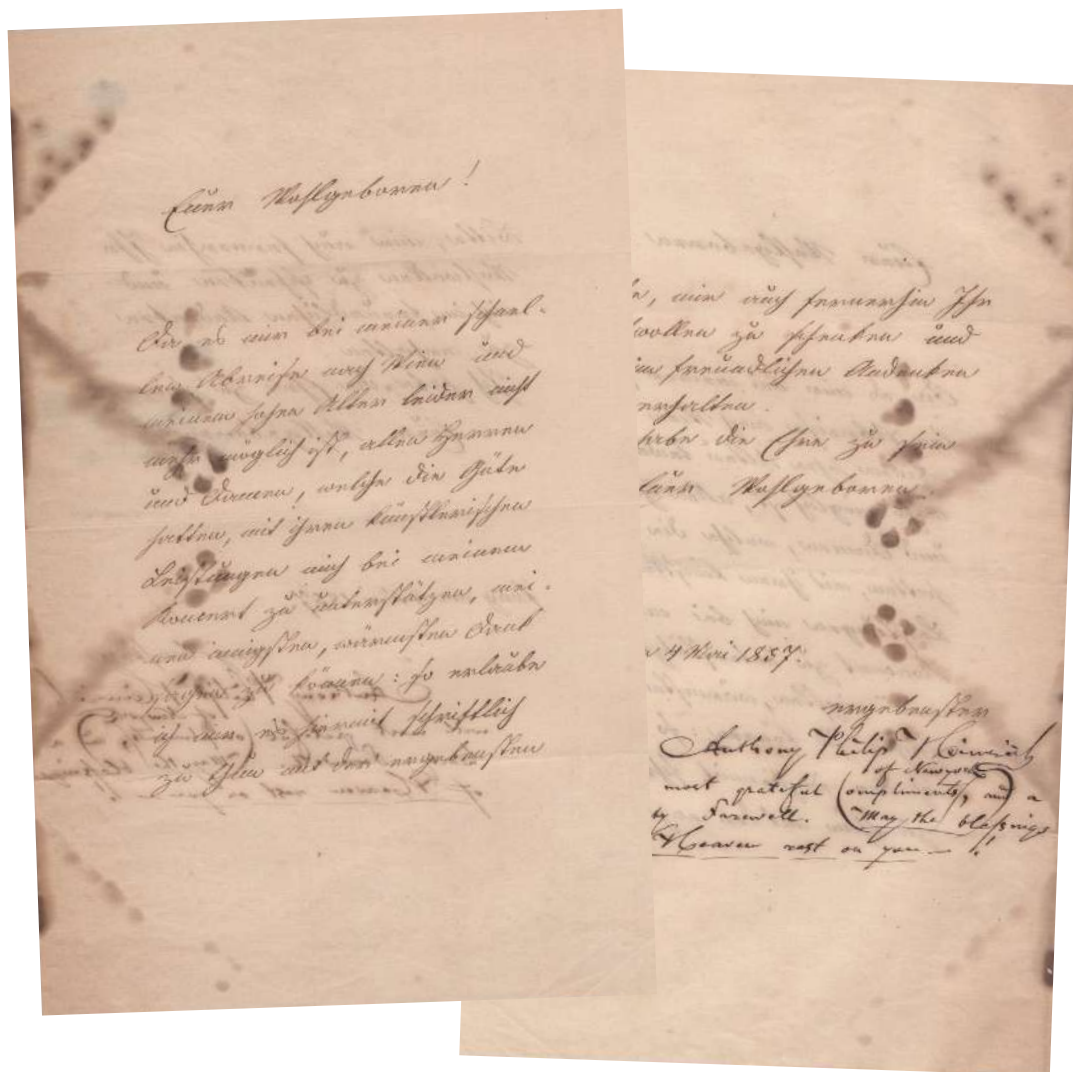


64. Anton Philipp Heinrich (Krásný Buk, 1781 - New York, 1861)

New York Philharmonic

Letter with autograph lines and signature, dated "Prag am 4 Mai 1857" by the Czech-born American composer. In 1842, he chaired the meeting that led to the setting up what was to become America's first symphony orchestra, the New York Philharmonic, in 1842. To a gentleman, thanking and praying to thank on his behalf those who already gave support for a concert in Vienna, also helping him with their artistic collaboration. 1 p. 1/2. In-8.

€ 100



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

Johannes Brahms

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

€ 200

Breslau, den 29. Dec. 89, an den Herrn
Herrn v. Henschel.
Glaubens, dass das
Hochwichtige Tagung von
Hochwichtigen - Gesellschaften
von neuen Händlern -
ist, dass ein Gentleman
von neuen Händlern einen
Hochwichtigen Händlern
von den Händlern für die
Händlern?
Da man in der Zeit
Ankunft in Mailand macht
ist man jedoch man möglich
in Mailand.
Sehr respektvoll
George Henschel

Rome,
den 29. Dec. 89
Ihrer sehr geehrten Frau!
Der Grund warum ich
den Tag an Ihrer Stelle
geschickt, ist einfach das,
dass wir Ihre Privat-
Adressen mit grosser Mühe
sucht, und ich die Findung
mit an den Club Unione
adressieren wollte, weil
ich auf der Fahrt, dass
ein Freund mit der Frau
des Herrn Henschel an der

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

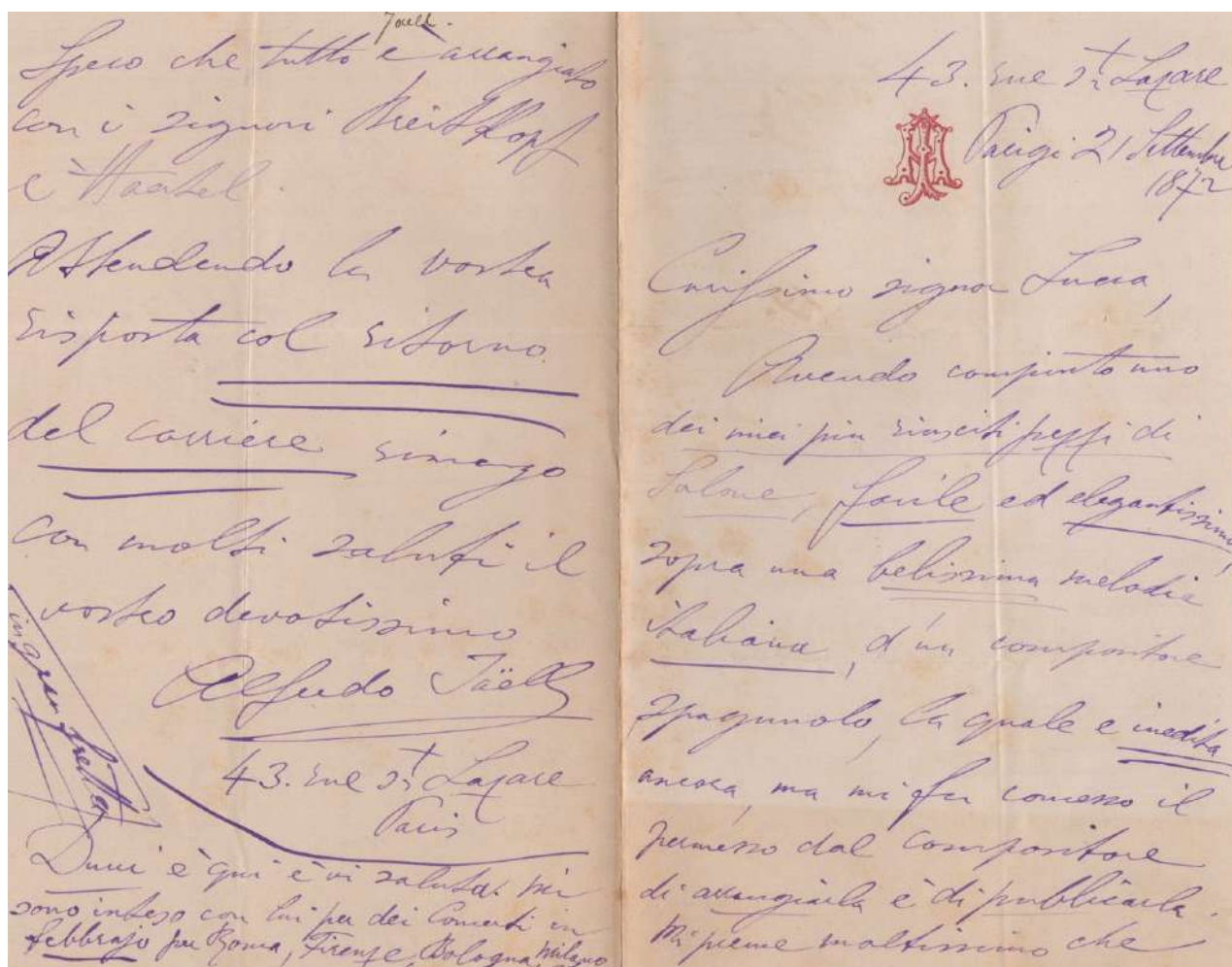
Piano Music

Autograph letter signed, dated "Parigi 12 Settembre 1872" by the Austrian pianist. He studied under Carl Czerny and began his public career at the age of 11, appearing at the Teatro San Benedetto, Venice, in 1843. Both letters are addressed to the music publisher Giovannina Lucca. "...Ricevo una lettera dei Sig. Breitkopf & Haertel di Lipsia, i quali sono desolatissimi dell'errore che hanno commesso annunciando il mio Capriccio - Boléro nel Guarany di loro proprietà anche per l'Italia. Senza dubbio avrete già ricevuto la loro lettera nella quale vi pregano di annunciare in loro nome che la proprietà esclusiva per tutta l'Italia della mia opera 141, vi appartiene...". 3 pp. In-8. € 150

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

Piano Music

Autograph letter signed, dated "Parigi 21 Settembre 1872" by the Austrian pianist. To the publisher Francesco Lucca in Milan: "...Avendo compiuto uno dei miei più riusciti pezzi di Salone, facile ed elegantissimo sopra una bellissima melodia italiana, d'un compositore spagnuolo, la quale è inedita ancora, ma mi fu concesso il permesso dal compositore di arrangiarla e di pubblicarla. Mi preme moltissimo che questa trascrizione fosse stampata al più presto possibile (...) se siete disposto di fare lo stesso per la mia opera 152, che anche fatto al tempo suo per il mio pezzo sul Rienzi (...) Duni è qui e vi saluta. Mi sono inteso con lui per dei Concerti in febbraio per Roma, Firenze, Bologna, Milano, etc..." 4 pp. In-8. € 150



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

Louis Victoire Papillon de La Ferté

Autograph letter signed, dated "14 Juin 1819" by the French pianist, composer and harpsichordist. Governor des Pages de la Musique. Although he embraced revolutionary ideals, he was denounced as a suspect for having served Louis XVI's music. Incarcerated at the Conciergerie, he owed his salvation to a former servant of his father's, employed at the prison, who helped him escape on the day he was to appear before Fouquier-Tinville. He found refuge, under the name of Louis Bourgeois, with friends who were great music lovers and who gave weekly concerts to a large society, including Fouquier-Tinville that was a regular guest, which made Jadin laugh. After teaching solfeggio (1796-1798), he took up a post as music teacher at the Conservatoire in 1802; following in his brother Hyacinthe's footsteps, he taught singing (1802-1804), then piano (1804-1816). He became musical director of the Théâtre Molière in 1806. Jadin addresses a le Baron Louis Victoire Papillon de La Ferté (1784-1847) Intendant des théâtres royaux: "...jeudi prochain 17 courant, Delacour, Duchaufour et Millaux, tous trois Pages de la musique, font leur première communion; aurez vous l'extrême bonté comme l'année dernière de leur faire donner à chacun un cierge et une paire de gands blancs?...". With an autograph text signed by the Baron de La Ferté 1 p. In-8. € 180

14 juin 1819.
 L'entente à M. Jadin
 pour fournir 3 cierges
 de gants et 3 cierges
 d'un livre p.
 L. de La Ferté Monsieur Le Baron.

Jeudi prochain 17 courant, Delacour,
 Duchaufour et Millaux, tous trois Pages de
 la Musique, font leur première communion;
 aurez vous l'extrême bonté comme l'année dernière
 de leur faire donner à chacun un cierge
 et une paire de gands blancs?

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

Agnez, Monsieur le Baron,
 l'assurance des sentiments respectueux de
 Votre très humble
 et dévoué serviteur.
 L. Jadin
 G^r. des Pages de la Musique du Roi

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

La Lega - Dramma lirico in quattro atti

Autograph letter signed, dated "Nice 17 Aout 77" by the Italian-born French opera composer. Addressed to Mr. Bianchi: "...Si vous avez quelque communication à m'adresser je demeure jusqu'au 15 septembre à Nice...". 1 p. In-8. **Included:** printed libretto of the work "La Lega/Dramma lirico in quattro atti/Tratto dal dramma/Enrico III e la sua corte/di Alessandro Dumas/Posto in musica da J.M.Josse". Milano. Tipografia C. Molinari e C. 1874. **Included:** Cabinet-card photographic portrait of the French opera composer. Photograph by "Stabilimento fotografico Pilotti & Poyssel" in Milan. € 150

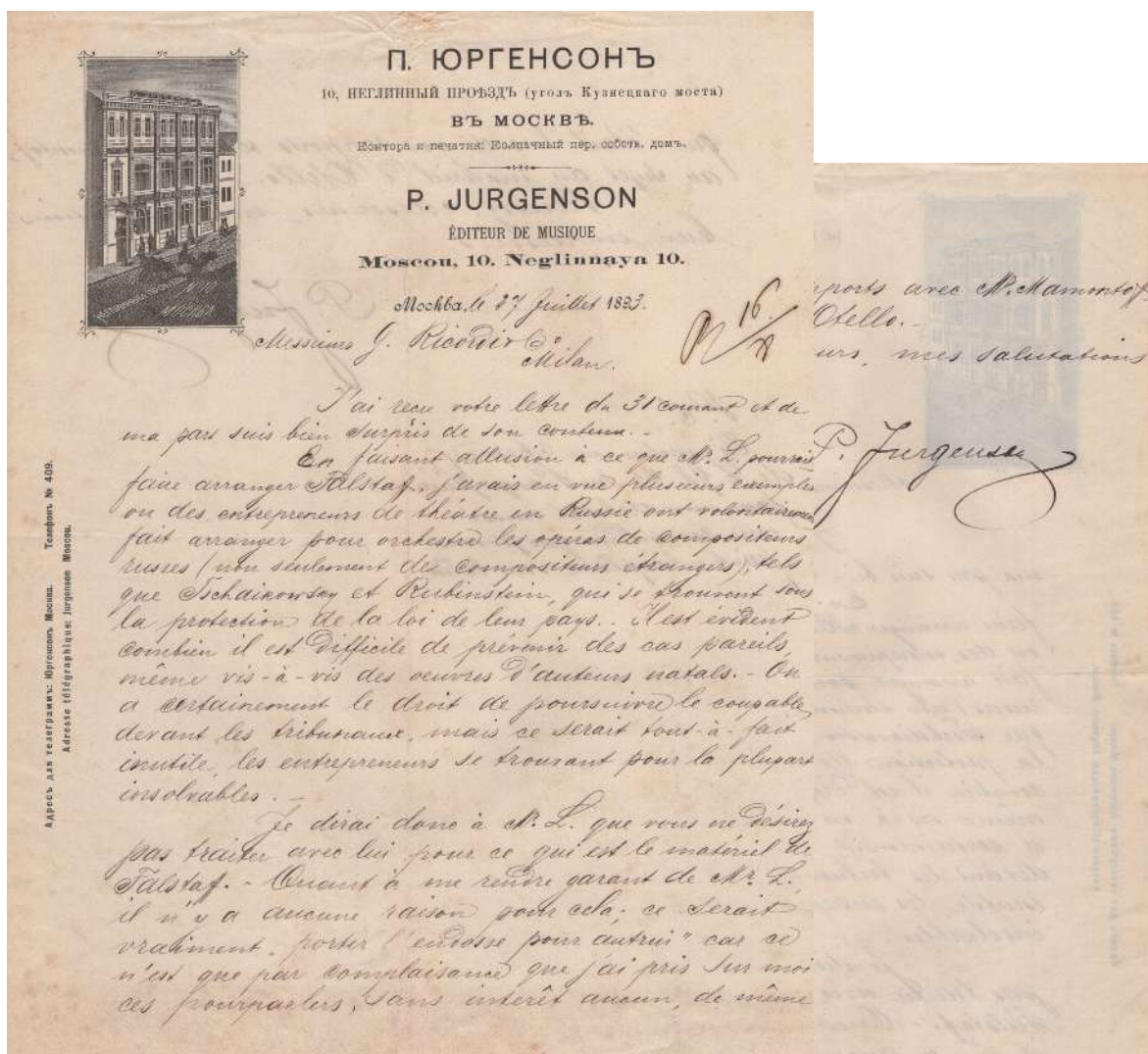


70. Pyotr Ivanovich Jurgenson (Reval, 1836 - Moscow, 1904)

Verdi's Falstaff

Autograph letter signed, dated "[Moscow], le 27 Juillet 1893" by the Russian music publisher. In 1868, Jurgenson published Tchaikovsky's first composition, and henceforth, nearly all of his other works. In Tchaikovsky's early career, Jurgenson gave him supportive commissions, including some for piano transcriptions, orchestrations, and translations of works by others. Jurgenson's zeal to publish Tchaikovsky's works, even when it involved taking on considerable financial risks, earned his loyalty. Addressed to the music publisher Ricordi: "...j'ai reçu votre lettre du 31 courant et de ma part suis bien surpris de son contenu. En faisant allusion à ce que Mr. L. pourrait faire arranger Falstaff, j'avais en vue plusieurs exemples ou des entrepreneurs de théâtre en Russie ont volontairement fait arranger pour orchestre les opéras de compositeurs russes (...) tels que Tchaikowsky et Rubinstein, qui se trouvent sous la protection de la loi de leurs pays. Il est évident combien il est difficile de prévenir des cas pareils, même vis-à-vis des oeuvres d'auteurs natals. On a certainement le droit de po Johannes Brahms. poursuivre le coupable devant les tribunaux, mais ce serait tout-à-fait inutile, les entrepreneurs se trouvant pour la plupart insolubles. Je dirai donc à Mr. L. que vous ne désirez pas traiter avec lui pour ce qui est le matériel de Falstaff...". 1 p. ¼. In-4. With printed illustrated letterhead. **Included:** typed letter signed, dated "[Moscow] 7 Juillet 1903. To the music publisher Ricordi, concerning singer Tagliabue: "...Je vous fais part, que Mr. Tagliabue a en effet occupé avec succès la place de professeur de chant au Conservatoire de cette ville, pendant plusieurs années..." 1 p. In-4. With illustrated letterhead.

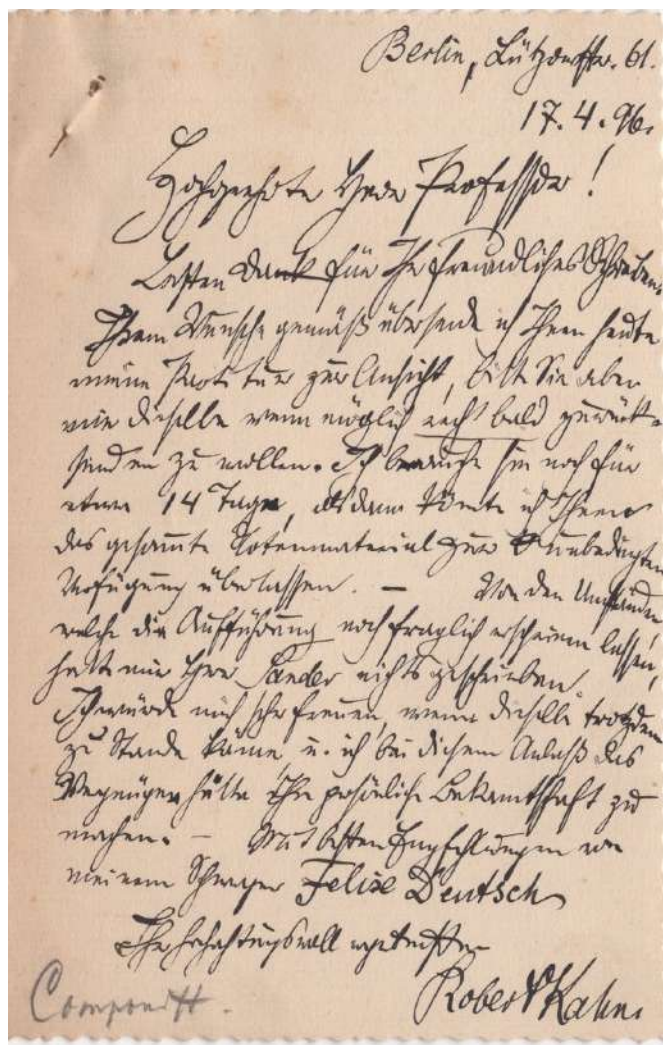
€ 170



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

Piano Music

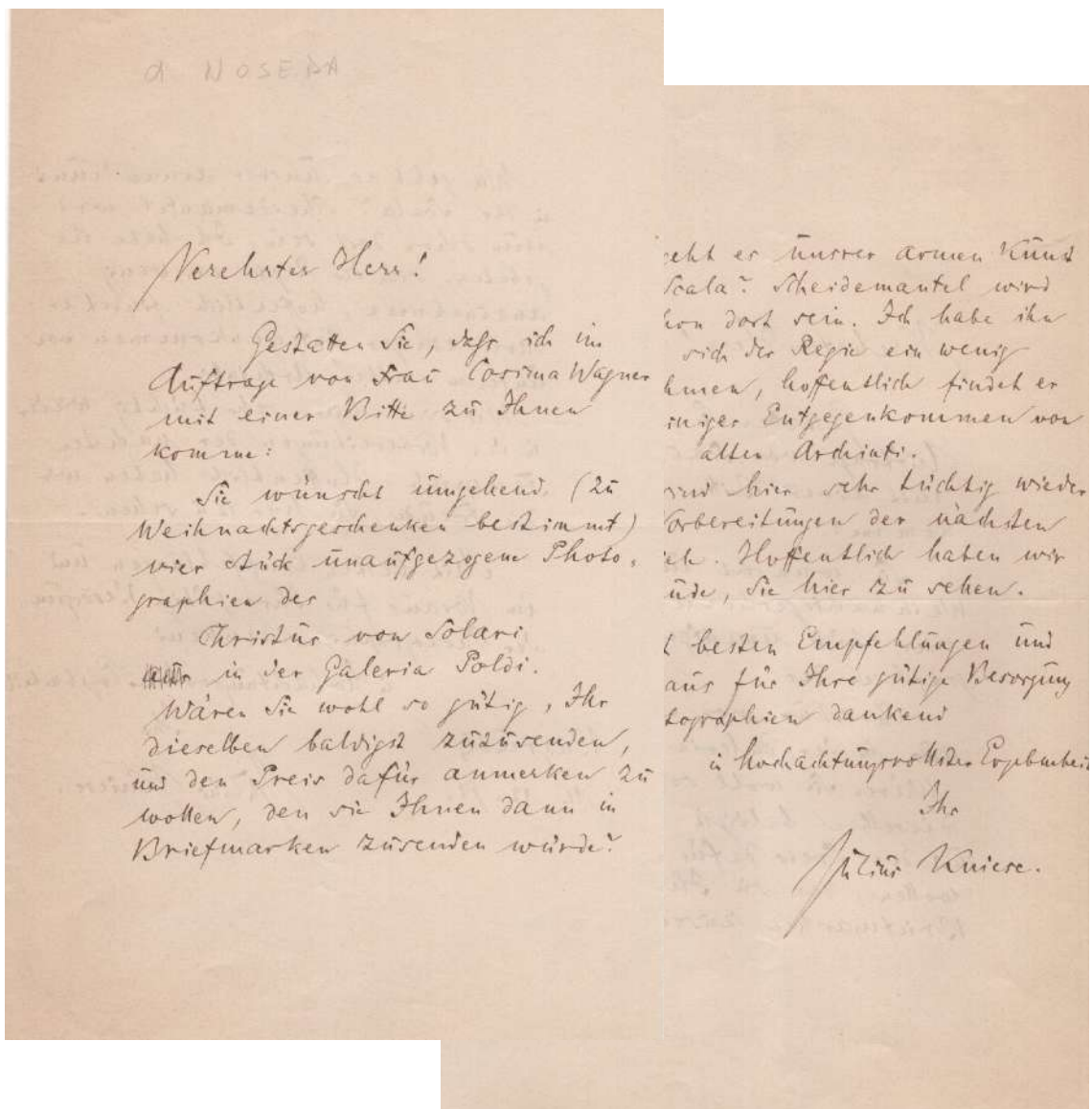
Autograph letter signed, dated "Berlin Lützowstrasse 17. 4. 96" by the German composer, pianist, and music teacher. Kahn composed a vast quantity of chamber music, writing in an intimate, lyrical style that is reminiscent of Felix Mendelssohn, Robert Schumann, and Brahms. Addressed to a professor in German, (translated): "...I am sending you the score for you to examine, but please send it back to me as soon as possible. I still need it for about two weeks, after that I could leave the score with her as long as she needs it. Constantine Sander had not written me anything about the eventualities that still cast doubt on the performance of the opera. I would be very glad, that this not therefore, the ship would reach port, and that on this occasion I would have the pleasure of meeting you personally. With best regards from my brother-in-law Felix Deutsch...". 1 p. In-8. € 150



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

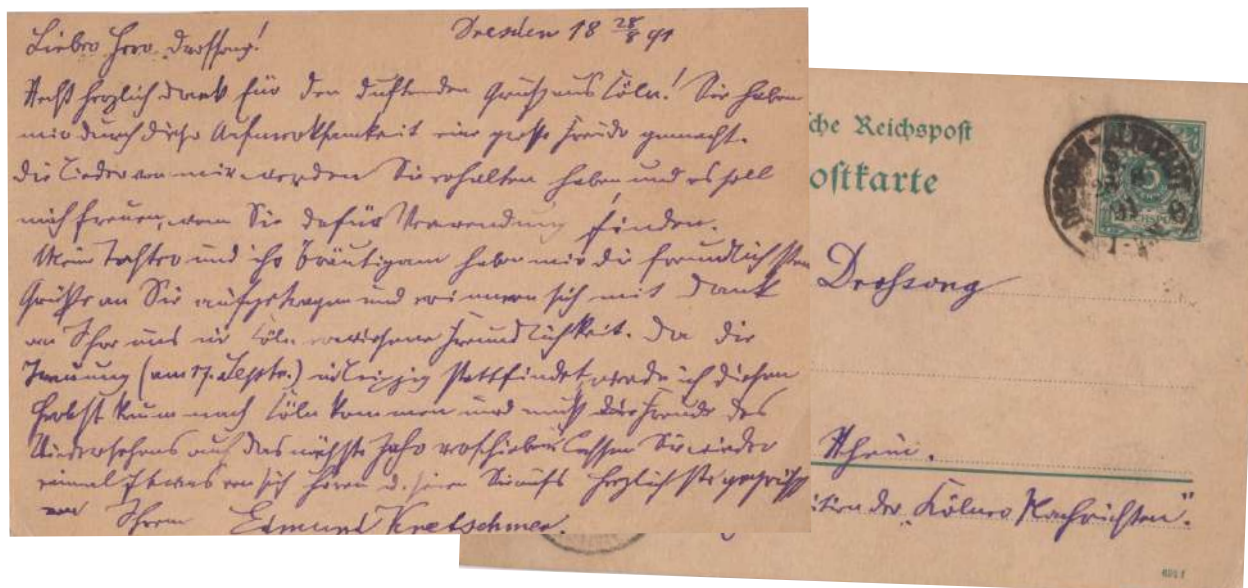
Bayreuth Festival - Cosima Wagner

Autograph letter signed, dated "Bayreuth 11. 12. 91" by the German choirmaster and conductor. He was municipal music director in Aachen and director of the Bayreuth Festival. Addressed to Aldo Nosedà in German, (translated): "...Please allow me to come to you with a request on behalf of Mrs. Cosima Wagner: She would like to have four photographs of Tristan by Solario in the Galeria Poldi (intended as Christmas presents). Would you be so kind as to send them to her as soon as possible, to indicate the price, which she would then send to you in stamps. How is our poor art at La Scala? Scheidemantel will already be there now. I have asked him to help the director a little, and I hope he will receive some kindness (...) We are very busy here again with the preparations for the next festival. Hopefully we will have the pleasure of seeing you here...". 2 pp. In-8. € 150



Organ Music

€ 120



Stuttgart - Soldatenabschied

Autograph music score for piano and voice, dated "Schwerin d. 29. Debr 1862" by the German composer and first conductor at the court theatre in Stuttgart. He was mainly known for light and melodious songs, although he has also written works for the stage and for orchestra. Kücken pens the "Tempo di marcia" with words from his op. 74 "Soldatenabschied" (1863). 1 p. In-4. On decorated pentagrammed paper.

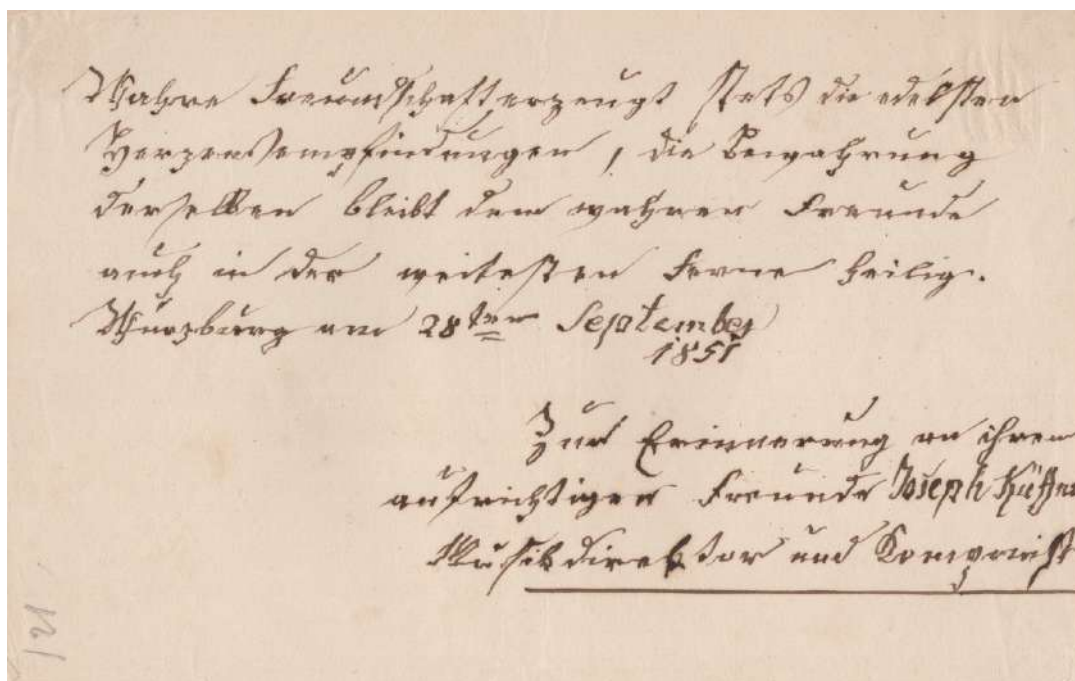
€ 240



75. Joseph Küffner (Würzburg, 1776 - ib., 1856)

Guitar Music

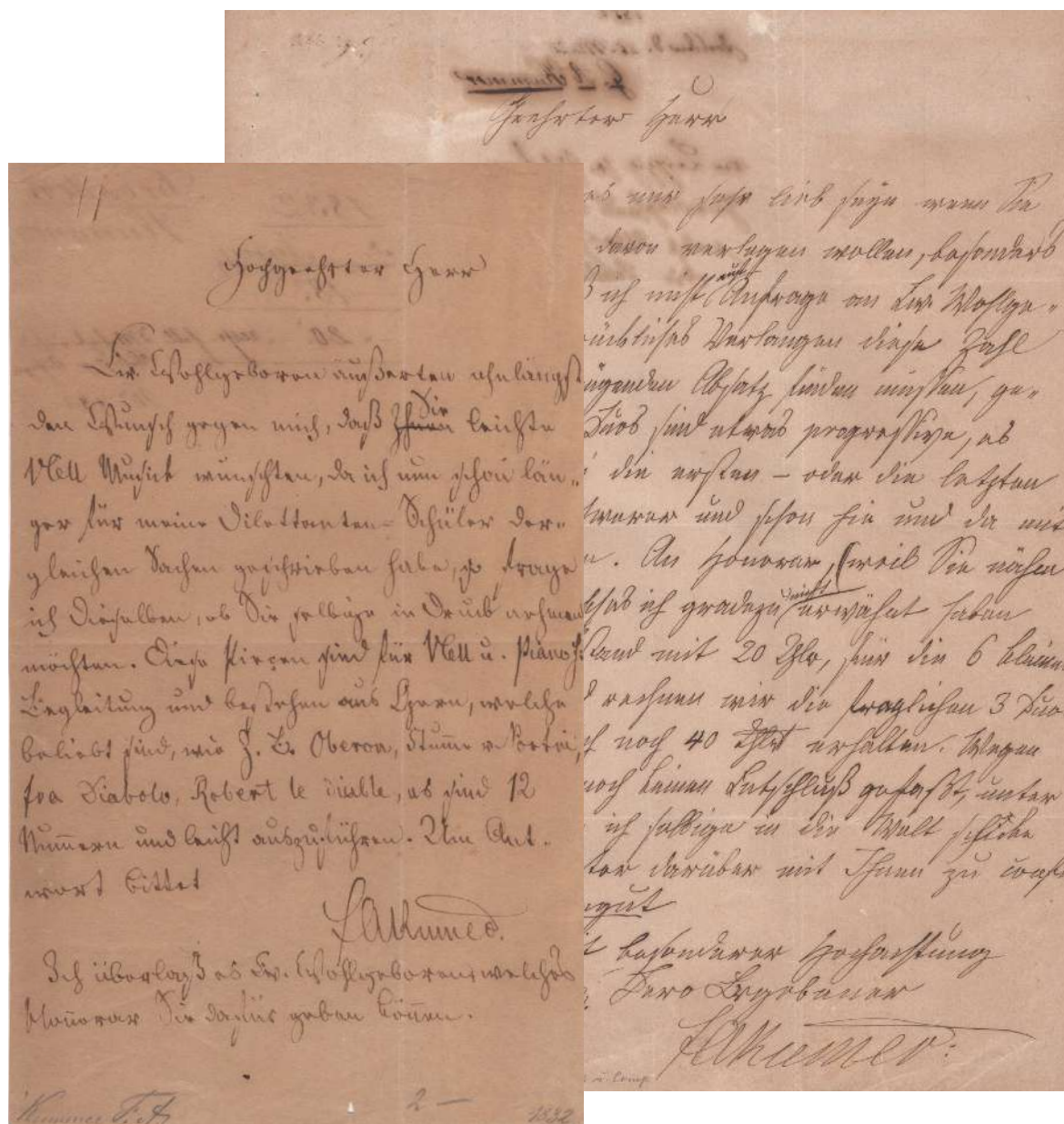
Fine autograph dedication signed, dated "Würzburg am 28ten September 1851" by the German composer. He contributed significantly to the guitar repertory, including chamber music. Küffner states in German, (translated): "True friendship always generates the noblest feelings of the heart, the preservation of the same remains sacred to the true friend even in the farthest distance...". 1 p. In-8 obl. € 150



76. Friedrich August Kummer (Meiningen, 1797 - Dresden, 1879)

Cello Music

Autograph letter signed, not dated [1832] by the German cellist and composer. He studied with notable performers Friedrich Dotzauer and Bernhard Romberg. To Breitkopf & Härtel. He offers light pieces for cello, highlighting his compositions for piano and cello written for his schoolchildren on well-known works such as Oberon, Fra Diavolo Robert the Devil, etc. They are 12 easy pieces. He asks what his compensation will be if they are published. 1 p. In-8. It's certainly about "Amusement pour les Amateurs de Violoncello and Piano" op. 18. **Included:** Another signed autograph letter, dated "Dresden 1852", concerning other musical publications. € 270



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

Comédie Italienne

Autograph letter signed by a great artist in disgrace at the end of her great career, not dated, by the French operatic mezzo-soprano, actress and dancer. She became a star of the Comédie Italienne (which became the Opéra-Comique), where she created over 60 roles. She was married to the actor Jean-Henri Gourgaud, who went by the stage name Dugazon. Lefebvre addresses M. Dufay: "...j'ai l'honneur de saluer Monsieur Dufay et le prie de vouloir bien me faire dire le jour au juste où je pourrai me présenter pour toucher le trimestre de mes pensions qui est échue (...) comme je n'ai ni chevaux ni voiture, ni maison à Paris je leverai le matin pour repartir le soir c'est pour cette raison que je le prie de m'éviter des causes inutiles et pourtant de hater si lui est possible le paiement que mes modiques revenus rendent très pressant...". 1 p. In-8.

€ 200

à M^r Dufay
 J'ai l'honneur de saluer Monsieur Dufay
 et le prie de vouloir bien me faire dire
 le jour au juste où je pourrai me présenter
 pour toucher le trimestre de mes pensions
 qui est échue le premier prochain comme j'ai
 ni chevaux ni voiture; ni maison à Paris
 j'irais le matin pour repartir le soir
 c'est pour cette raison que je le prie d'éviter
 des causes inutiles et surtout de hâter si lui
 est possible le paiement que mes modiques
 revenus rendent très pressant; je lui suis
 infiniment obligé; je lui envoie à l'adresse de ma
 lettre mes titres afin qu'il soyé en de saigner
 soit est nécessaire; je prie Monsieur Dufay
 d'agréer l'assurance de mon estime et de ma
 parfaite considération
 Louise-Rosalie Dugazon
 e R^{de}
 à M^r Dufay par M^r Morand

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

Piano Music

Autograph letter signed, dated "Berlin d. 25/1 83" by the German pianist and composer. His probably best known work is the extremely effective, very virtuoso piano piece *Étincelles* (Sparks) op. 36 No. 6, which was and is part of the repertoire of important pianists such as Vladimir Horowitz, Mikhail Pletnev, Ilya Petrov and Yeol Eum Son. To a gentleman in German, (translated): "...To my sincere regret, I see myself unable to respond to your honorable invitation, as an illness in my lousy arm has prevented me from practicing my profession as a pianist for some time now. In thanking you for your kindness, I will speak to you immediately. I also express the hope that I may be granted the opportunity to benefit from it in the coming year...". 2 pp. In-8. € 240

Sehr geehrter Herr
 Pianistischen Berufes verbindest.
 In meinem aufrichtigen Indem ich Ihnen für Ihre
 Bedauern sehr ist mich Freundschaft meinen besten
 ausser Stelle, Ihre mit Dank abstatte, spreche ich gleich,
 chenden Aufforderung Folge zeitig die Koffnung aus,
 leisten zu können, da mich das es mir vielleicht im fol.
 eine Krankheit meines linkenenden Fahren vergrößert sein
 Armes schon seit geraumer ioge, von derselben profitieren
 Zeit an der Ausübung meine können.
 Mit grösster Hochachtung
 Ihr ergebener
 Moritz Moszkowski
 Berlin
 d. 25/1 83.
 Moritz Moszkowski

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

Richard Wagner

Lot of three interesting autograph letters in German, signed by the Austrian composer and conductor. He was a pupil of Anton Bruckner: he made a name for himself as a conductor of Richard Wagner's operas and was Hans Richter's assistant in the preparations for the first performance of the first complete Ring in Bayreuth (1876); in 1886 he conducted Tristan und Isolde, which was performed for the first time at the Bayreuth Festival: from 1886 to 1906 in eleven editions of the Wagner Festival he conducted a total of 69 performances and was also the teacher of Wagner's son Siegfried. Two of them are dated 1890 and one is dated 1891 and concern wagnerian concerts and organization of musical rehearsals. We transcribe an excerpt as an example (translated): "...I would like to propose the following program. I. Ouverture Flying Dutchman. Siegfried Idyll. Funeral music at Siegfried's death. Karfreitagszauber, Prelude Parsifal (...) For the second concert, we could perhaps add Euryanthe Ouverture by Weber (...) I ask you, Sir, to arrange the order of the pieces entirely according to your discretion and also to take care of the necessary orchestral scores...". For a total of 8 pp. In-8. **Included:** printed personal visiting card with autograph lines signed in pencil. Envelope included. € 500

rollen, mit seinen Leuten
(Feststänzen) besetzt werden
können. Ich behalte es mir
vor, Ihnen nachdem Sie
mir die Reihenfolge der
bestimmten und ausführenden
Programme mit Erläuterungen
über, den auszugebenden
Programmen, beigedrukt werden
sollen, zu übersenden.
Indem ich, Ihnen weiteren
bestimmten Mitteilungen
entgegenstehe, bin ich in
Verhütung und Hochachtung.
Ihr dankbar ergebener
Felix Mottl.

(mit 3. u. 4. Siegfried'sches von Wotan - u.
u. 5. u. 6. Parsifal'sches)

(Bestatzt) Karfreitag 1. 11. 90.
Freud
Hochgeachteter Herr!

Ich freue mich unendlich,
dass es möglich wurde, die
Concerte zu Stande zu bringen.
Ich gebe die Weihnachtsstage
über, nach Wien, und gedanke
am 29. ^{ten} früh dort abzuwachen
nach Mailand, so dass am
30. die 1. Probe sein kann.
Ich möchte Sie bitten, diese
1. Probe so einzurichten, dass
ich extra Vormittags mit den
Streichern allein, und Nach-
mittags mit den Bläsern
allein probieren kann, da das

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

Pandore

Autograph letter signed, dated "Villa Noël Nice 19 X 1889" by the French composer and songwriter. Many of his songs were political; his *Pandore* and *Soldat du Marsala* were both forbidden under the Second French Empire. Nadaud addresses Monsieur Debus: "...Je reçois a Nice votre appel avec messes des Enfants de Noel. Vous voyez que je ne puis m'y rendre. Je suis retenu pour al maladie...je me... d'ajuster qu'elle est une bonne voix et que compte bien retourner à Paris mais assez tardement...".
1 p. On carte-lettre. € 100

Villa Noël Nice 19 X 1889

Cher monsieur

J'ai reçu à Nice votre appel au nom des Enfants de Noël. Vous voyez que je ne puis m'y rendre. Je suis retenu pour la maladie... Je compte d'ajuster qu'elle est une bonne voix et que compte bien retourner à Paris mais assez tardement, je vous prie de m'en excuser.

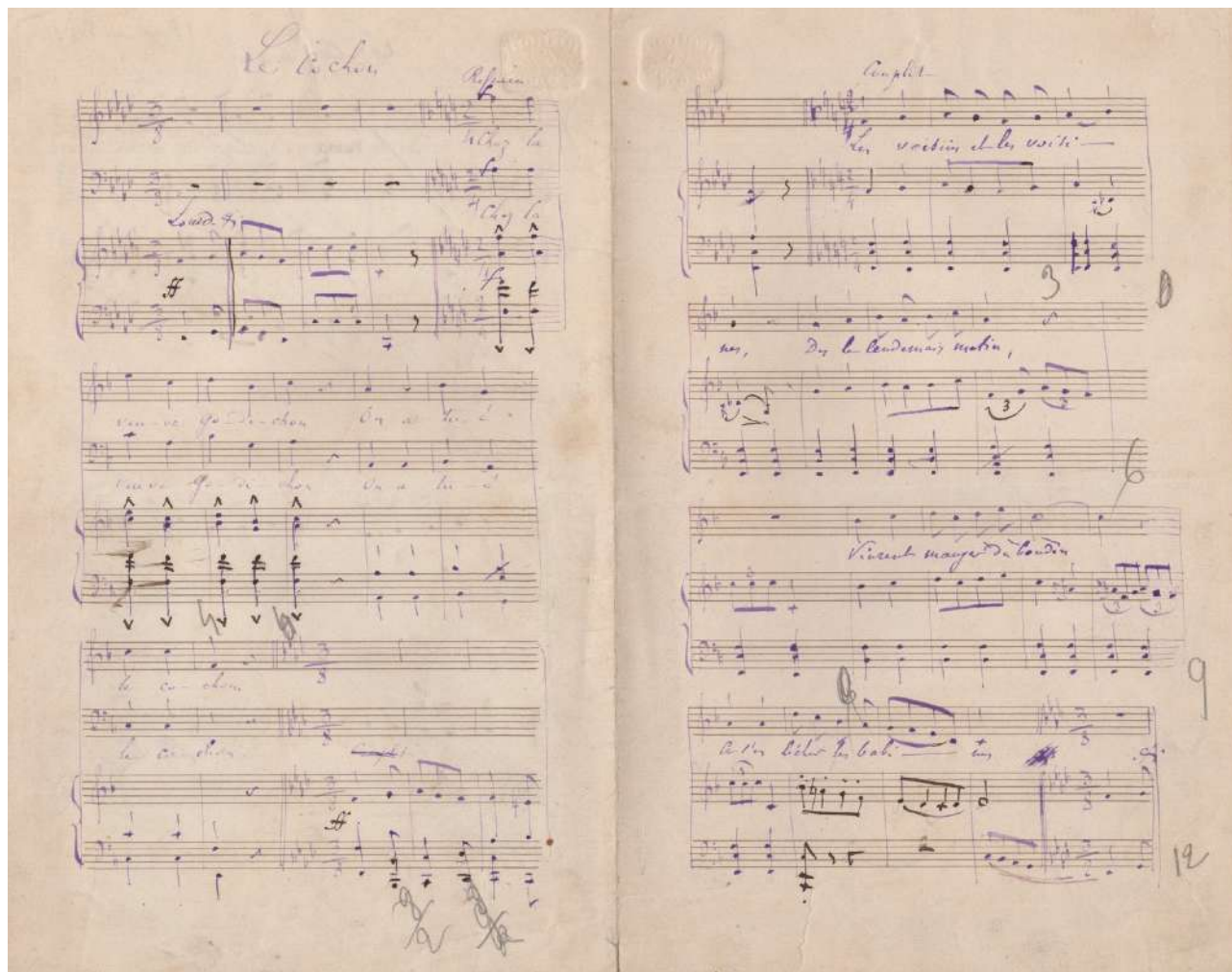
Salutations cordiales

Nadaud

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

Chansons légères

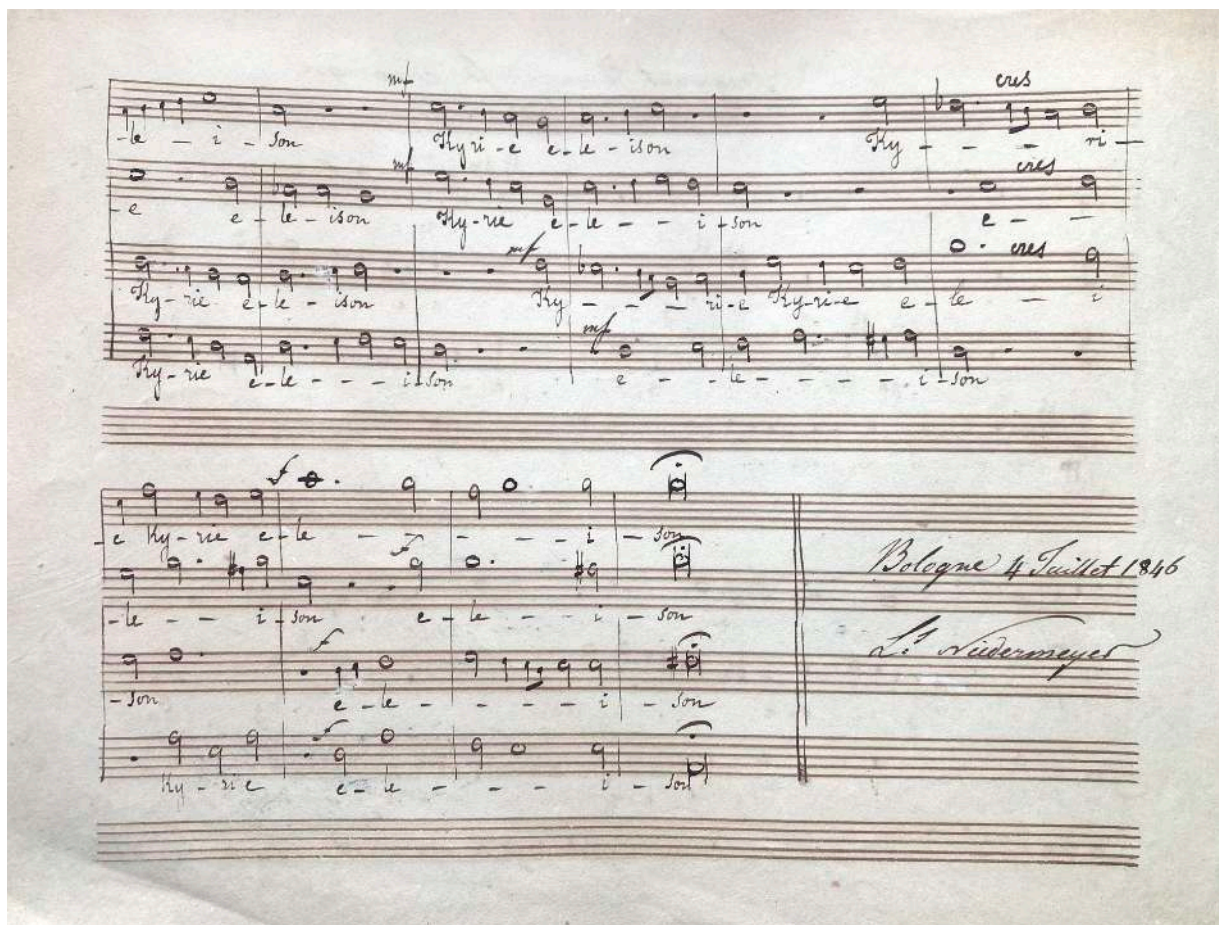
Autograph music score for voice and piano of the song "Le cochon" by the French composer and songwriter. Many corrections, additions and erasures. Number 6 of the album: *Chansons légères* / de Gustave Nadaud; ill. par ses amis. Date de l'édition originale: 1885. 3 pp. **Included:** autograph document with text of the song. 2 pp. In-8. € 350



83. Louis Niedermeyer (Nyon, 1802 - Paris, 1861)

Fragment d'une messe canonique

Autograph music score signed, titled "Fragment d'une messe canonique" for a cappella choir, dated "Bologne 4 Juillet 1846" by the Swiss composer and music teacher. As a young man, he managed to have a number of his operas performed at the Théâtre des Italiens and other theaters in Paris with the help of his friend Gioachino Rossini, including the most important "Stradella" (1837) and "Marie Stuart" (1844). Then turned his attention to the composition of sacred music. He reorganized Choron's Institute for church-music and, as the ficole Niedermeyer, it has become a flourishing institution. He founded the La Maitrise, a journal for church-music, and published a method of accompaniment for the plain-chant, and composed a number of masses, motets and hymns which were well received. 2 pp. 24 measures. in-4. € 300



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

Franz Liszt

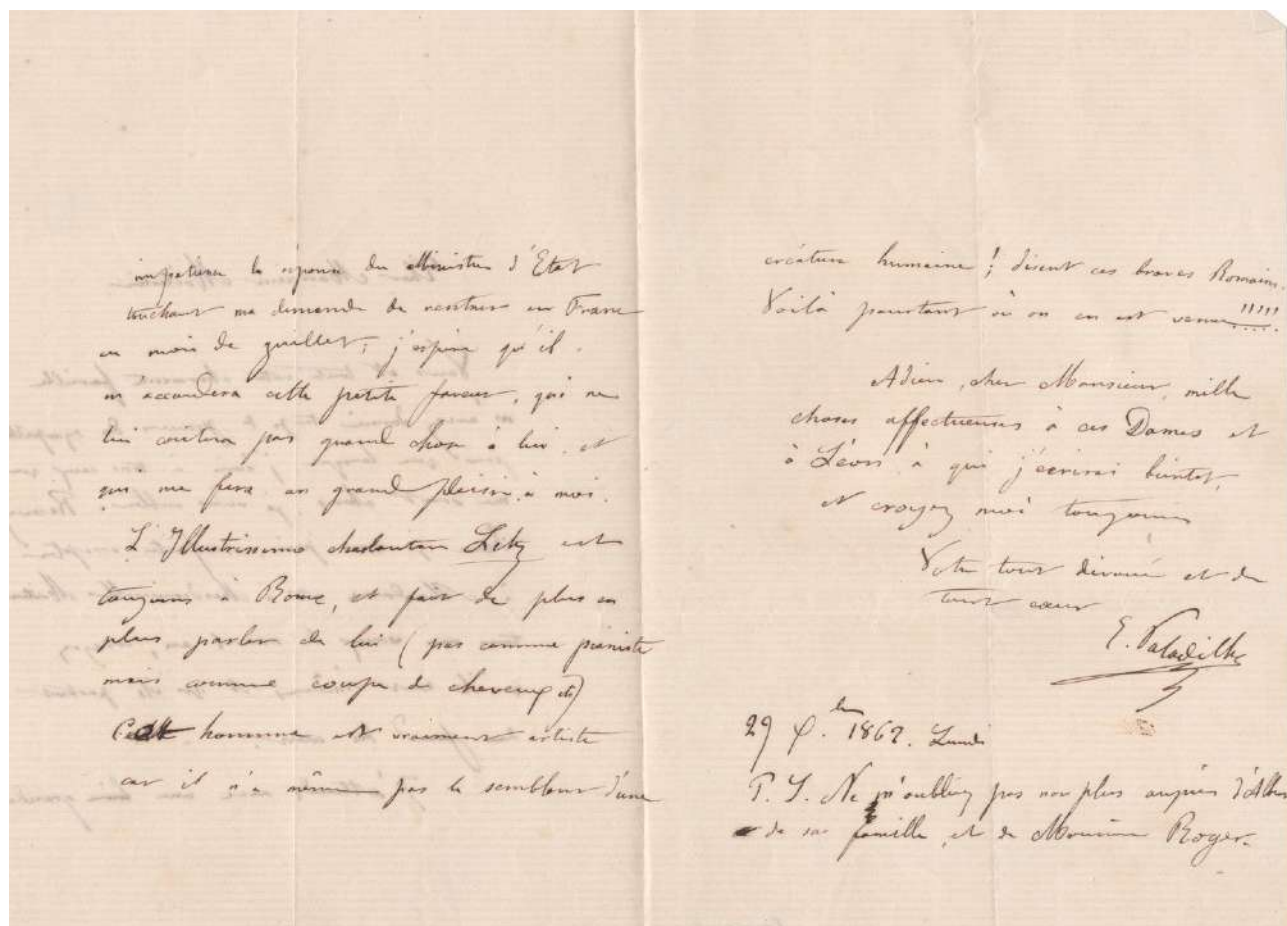
Paladilhe was the youngest winner of the Prix de Rome, three years after Bizet, in 1860. He married the daughter of the librettist Ernest Legouvé. He formed a friendship with the elderly Charles Gounod.

Autograph letter signed, dated "29 Xbre 1862 Lundi". Concerning his opinion on Franz Liszt: "... j'attends avec une bien grande impatience la réponse du Ministre d'État touchant ma demande de rentrer en France au mois de juillet; j'espère qu'il m'accordera cette petite faveur, qui ne lui coûtera pas grand chose à lui et qui me fera un grand plaisir à moi. L'Illustrissimo charlatan [Franz] Listz est toujours à Rome, et fait de plus en plus parler de lui (pas comme pianist mais comme coupe de cheveux etc) Cet homme est vraiment artiste car il n'a même pas le semblant d'une caricature humaine! disent ces braves Romains...". 3 pp. In-8. € 150

84/b. Émile Paladilhe (Montpellier, 1844 - Paris, 1926)

Premier Grand Prix de Rome

Autograph document signed to Prosper Antoine Moitessier French organ builder. "10 Juillet 1860". "...L'Académie des Beaux-Arts de l'Institut ad décerné, le 7 Juillet, le Premier Grand Prix de Rome à notre jeune compositeur qui le 3 juin vient de terminer sa 16ème année. (...) La distribution des Grands Prix de l'Académie n'ayant lieu que le 1er samedi d'8bre et la Cantate avec laquelle notre jeune artiste a merité son Grand Prix, chanté par Mlle Rey de l'opéra, et M.M Jourdan et Troy de l'opéra comique...". 2 pp. In-8. € 150



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

Autograph musical quotation signed, dated "4 Avril 78" by the French late Romantic composer. Paladilhe pens 4 bars of an Andante. 1 p. In-8. € 150

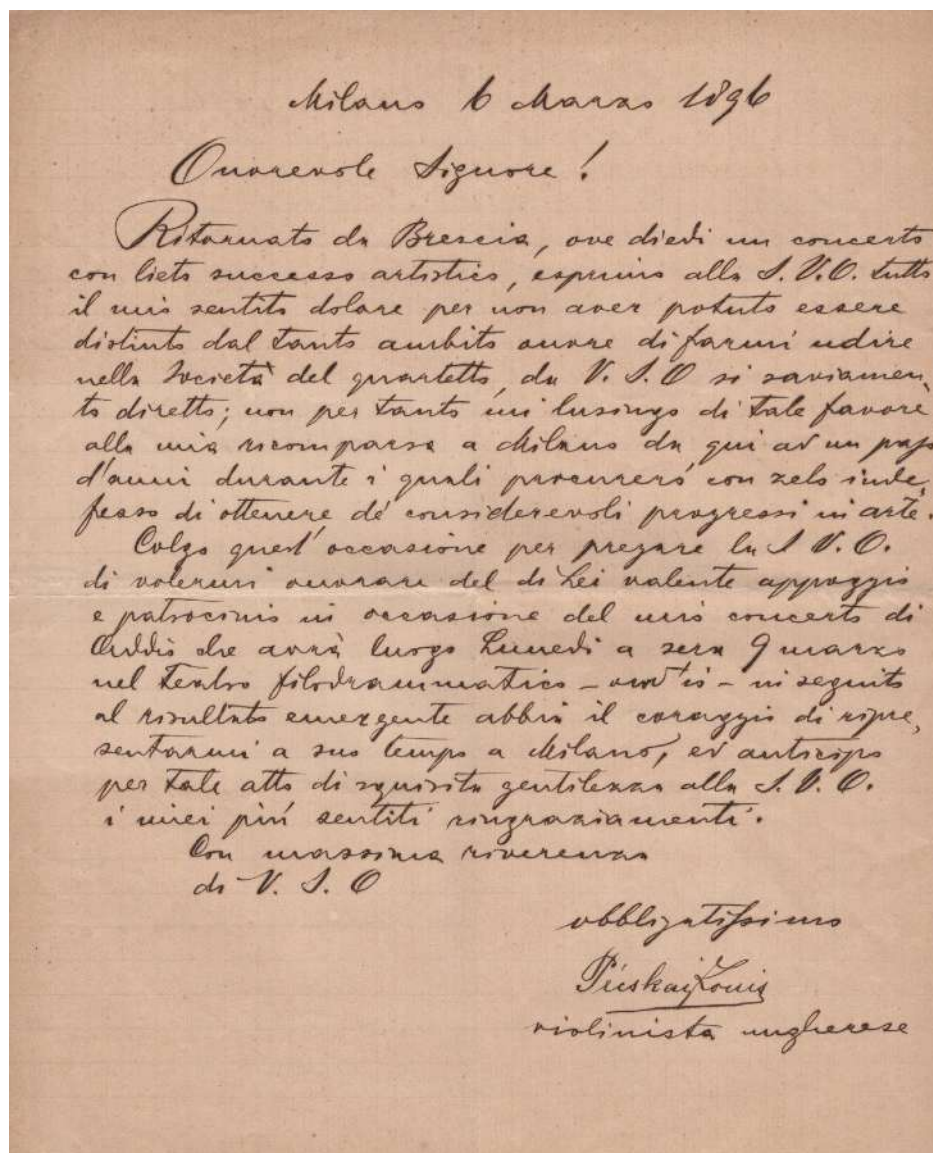


86. Lajos (Luigi) Pecsikai (Fiume 1880 - Thursley, 1944)

Ernst Dohnanyi

Autograph letter signed, dated "Milano 1 Marzo 1896" by the young Hungarian violinist. He was an Italian violinist of Hungarian origin bound to the composer Ernst Dohnanyi, with whom he performed several concerts. At the Royal Academy of Budapest, he studied with Jenő Hubay. He made his debut in Fiume as a child in 1886, and then appeared successively in London, Rome, Florence, Ancona, Torino, Budapest, Paris, Vienna, Berlin, Venice, Milan, Padua, Gratz, and in the main towns of Italy, Hungary, Switzerland and England, the country where he was to die. To the President of the Società del Quartetto Carlo Prinetti: "...Ritornato da Brescia, ove diedi un concerto con lieto successo artistico, esprimo alla S.V.E. tutto il mio sentito dolore per non aver potuto essere distinto dal tanto ambito onore di farmi udire nella Società del quartetto, da V.S.E. si saviamente diretto...". 1 p. In-4.

€ 140

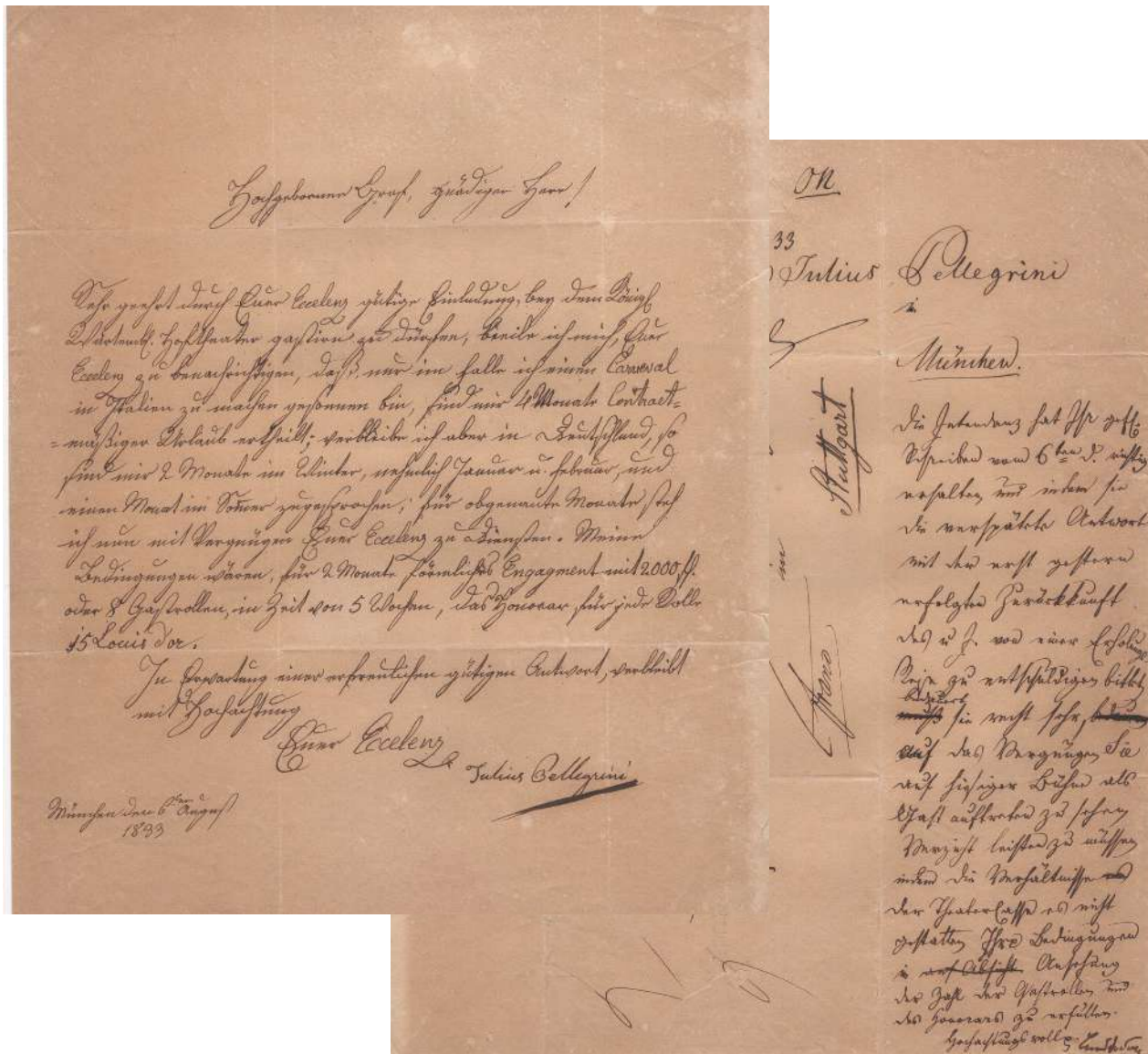


87. Julius Pellegrini (Milan, 1806 - München, 1858)

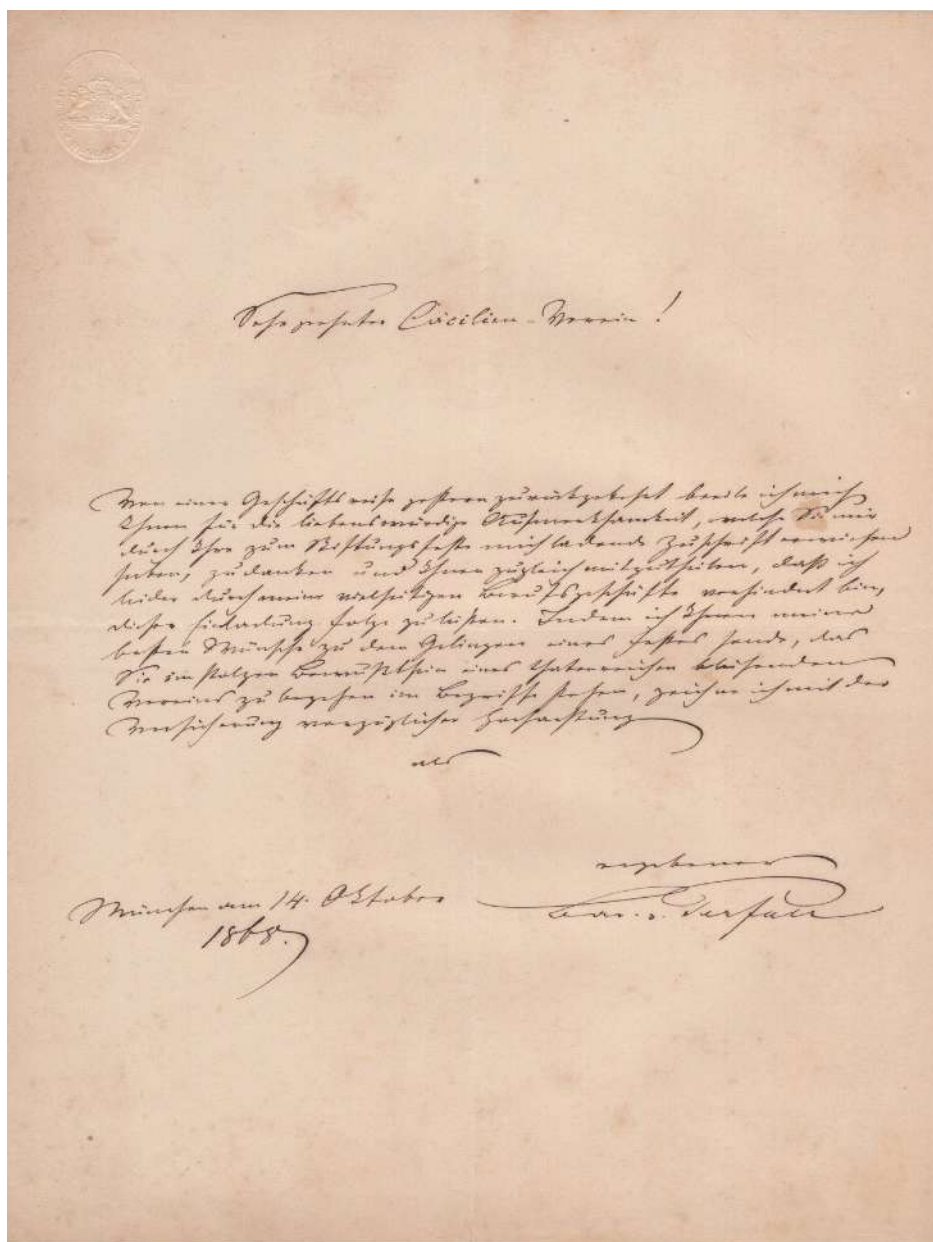
Royal Theatre in Munich

Autograph letter signed, dated "München, den 6 August 1833" by the Italian bass singer. He was engaged at the Royal Theatre in Munich at the request of Prince Maximilian I, who held him in high esteem, and was at the centre of Italian Theatre activity for decades, becoming one of the most famous singers in Germany. To an Excellency (the Prince?): "...I am writing to inform you that in the event that I intend to make a carnival in Italy, I will only be granted 4 months' contract leave. But if I stay in Germany, I will be granted 2 months in the winter, namely January and February, and one month in the summer, for the above-mentioned months. (...) My conditions would be, for 2 months formal engagement with 2000 f...". 2 pp. In-4. Notes at the verso.

€ 180



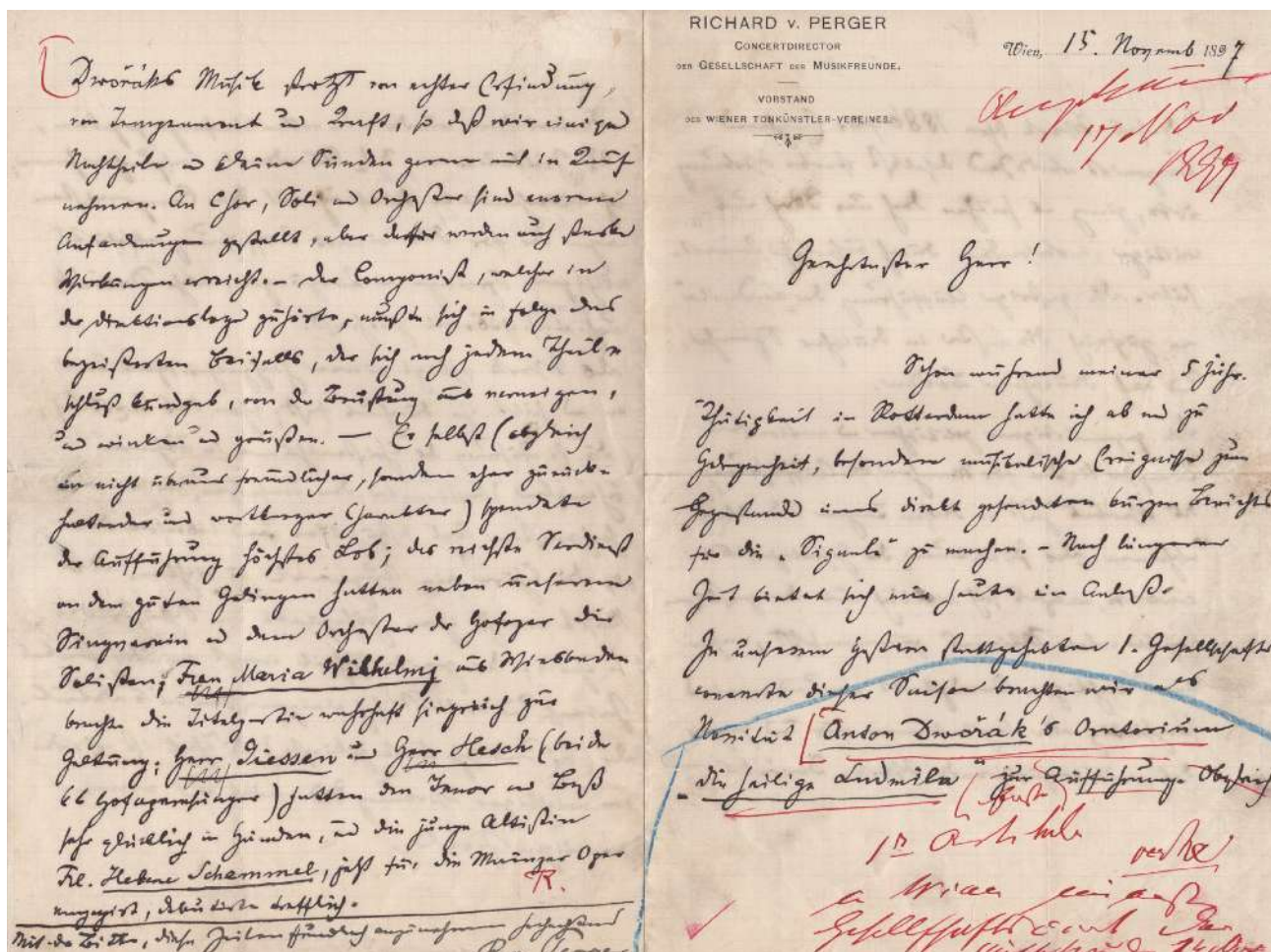
88. Karl von Perfall (Landsberg am Lech, 1824 - Haus Gierenfeld, 1907) *Richard Wagner and Ludwig II*
 Autograph letter signed, dated "München den 14. Oktober 1868" by the German composer and theater director. In 1867, he became director of the Royal Bavarian Theatre and in 1872 general director (until 1892). Faithful and loyal to King Ludwig II of Bavaria, he produced 742 performances of Richard Wagner's works, which contributed to the composer's fame. In 1870, Perfall bought the Theatre on Gartnerplatz. In 1881, he organised the first Wagner Festival there. *Tristan und Isolde*, *Die Meistersinger von Nürnberg* and *The Ring of the Nibelung* were performed there. Addressed to a gentleman, Perfall thanks for the invitation to host at the anniversary celebration of the founding of the "Cecilienverein". He apologizes for not being able to attend and wishes the best of success. 1 p. In-4. With embossed letterhead of the Royal stewardship of Court Theaters. € 180



89. Richard von Perger (Vienna, 1854 - ib., 1911)

Antonin Dvorák

Fine autograph letter signed, dated "Wien 15 November 1897" by the German composer and theater director. To the composer, conductor and pianist Isidor Seiss (1840-1905), concerning performances and performers (translated): "...In our 1st social concourse of this season, which took place yesterday, (...) performed Anton Dvorák's Oratorio and the "Holy Ludmila" (...) Although this work was already composed for England in 1886 and had a strong impact there, it has since been performed by worthy composers, in particular by Bohemian concert performers. The spiritual performance of Ludmila is also the first in the German language and on German soil...". 4 pp. In-8. With letterhead. Envelope included. € 180



90. Richard von Perger (Vienna, 1854 - ib., 1911)

German opera in Holland

Lot of five autograph letters signed, dated between 1891 and 1897, by the Austrian composer, conductor and teacher. As a scholarship holder, he was able to study with Johannes Brahms from 1880-82. From 1890 to 1895, he directed the Rotterdam Conservatory and was also conductor of the Rotterdam section of the Maatschappij tot Bevordering van Toonkunst. He returned to Vienna in 1895 and became concert director of the Gesellschaft der Musikfreunde, whose conservatory he directed from 1899 to 1907. Addressed to journalists and critics, concerns music performances and festivals. We report two quotations as a sample, (translated): "...Your idea of organizing guest opera performances in Rotterdam not only by now, but also by a large part of the local art lovers will be greeted with applause. There are unlikely to be any great difficulties to stand in the way. Above all, I would therefore like to take the liberty of suggesting that you send an authorized representative here as soon as possible, and to Amsterdam as well, in order to discuss all the modalities verbally. First of all, it is necessary to contact the owners of the owners of the "Groote Schouwburg as they alternately sell the stage to the Dutch theater company, as well as to the Dutch and French opera opera from the Hague..." ; "...in the last issue of the German weekly newspaper in the Netherlands and in in the last issue of the Deutsche Wochenetung in the Netherlands and in all major papers they were talking about this performance of Fidelio, which may have initiated a revival of German opera in Holland (...)

I therefore take the liberty of drawing your to draw your attention to the artistic event that took place on the 23rd...". For a total of 10 pp. In-8 and in-4. € 300

betreffs, so haben wir Sie beim „Kunstfest“, besonders die
Orchester-Improvisation Concerte ist besonders contrabassistisch, angeregt,
und besteht aus 9/16 fröhlicher und abson 1/16 aus würdiger
Musik, die von Haag, Utrecht etc. zu den Festen und
Aufsitzungen kommen müssen. – das findet aber nicht,
dass dieselbe Orchester von Ihnen angeregt wird; ist noch
dabei sehr gerne freier zu sein. – Jedemfalls
und einige vorerwähnte Aufstellungen notwendig,
falls die Leistung in würdiger Weise untergebracht werden
soll.

Jedemfalls darf ich für das Unternehmen jederzeit mit
Rath und That zur Verfügung, und werde alles Mögliche
thun, das Festessen das Festessen auszuführen. – Man
kann sich aber vorstellen: Warum Sie, festgesetzter
Gross, einem Familienfest, und nicht aufhört aufhört! Ich habe
dann in kurzer Zeit alle ordnen, und antwortet Correspondenzen
abgeben. – Besonders wichtig wurde ich als festes Stücken
und mich beschleunigt aufgeben über die Umstände
informieren.

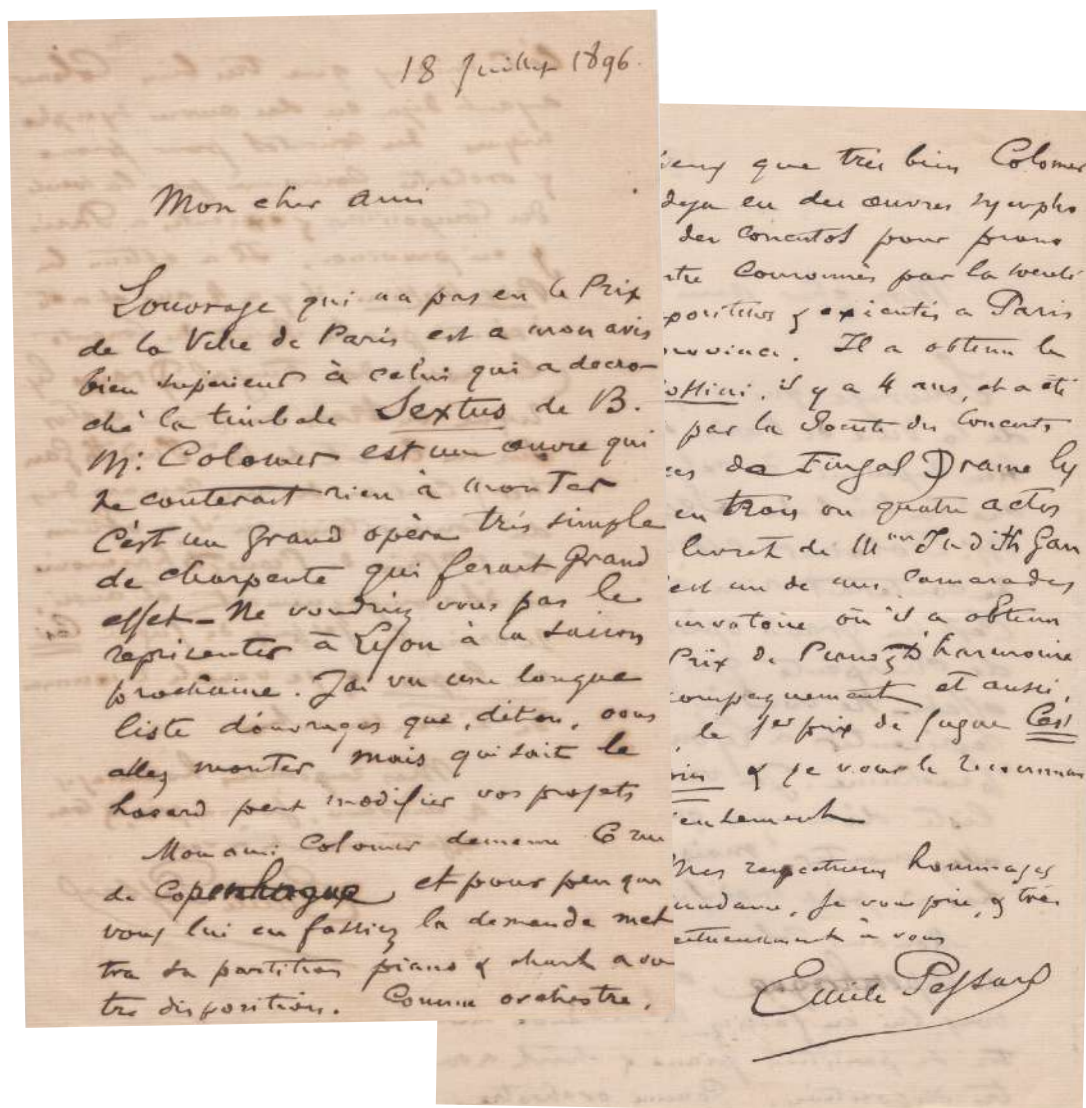
Ein geschickter Gebrauch ist, bis ich heute eine
Bitte der Ihnen, festgesetzter Gross, festlich und dankbar
angehen

Richard Perger

91. **Émile Pessard** (Paris, 1843 - ib., 1917)

Blai Maria Colomer

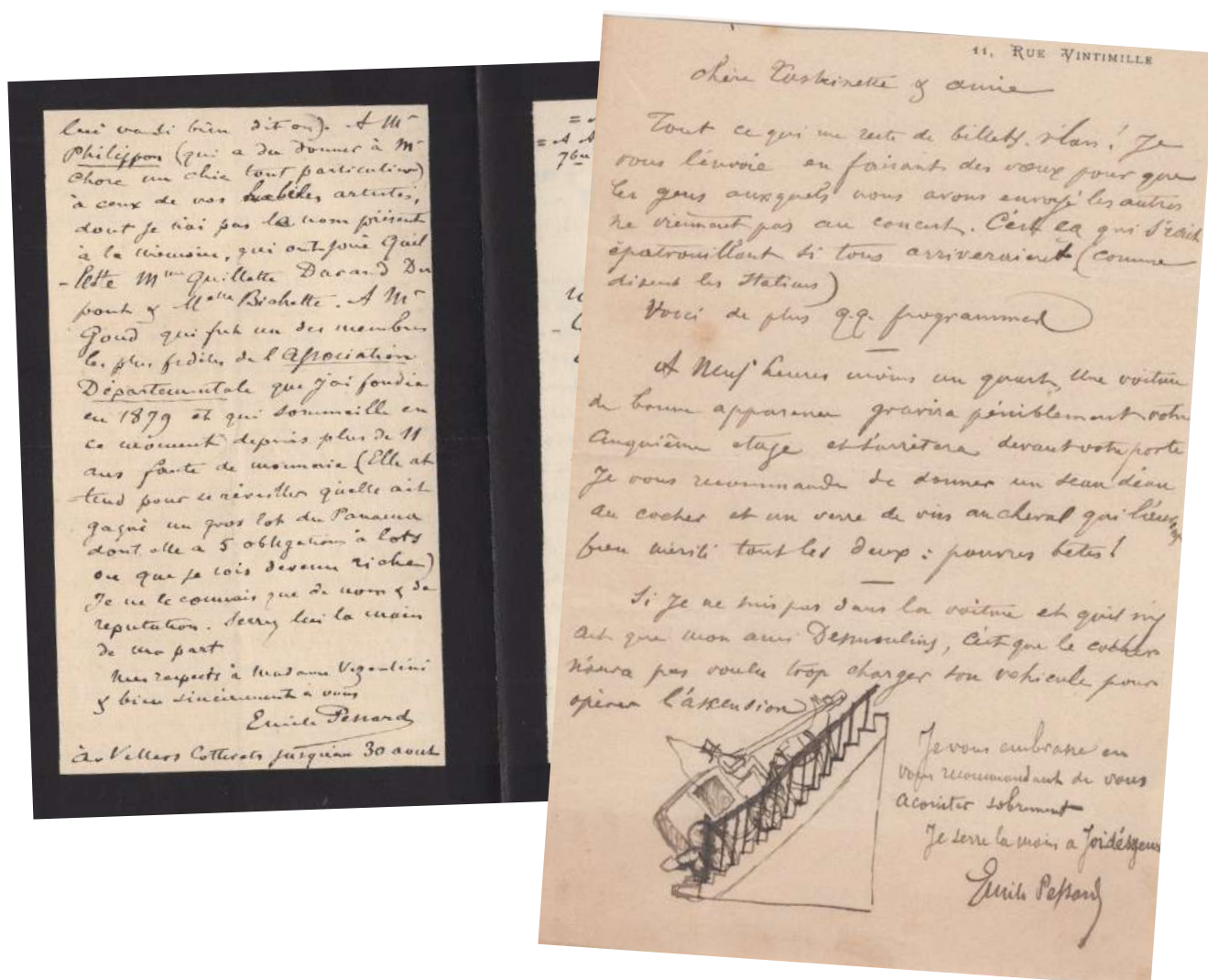
Two autograph letters signed by the French composer. In 1881 he became professor of Harmony at the Paris Conservatory. His students included Maurice Ravel, Jacques Ibert, William Molard, Albert Seitz and Justin Élie. After 1895 he was a critic and director. He composed many comic operas and operettas, as well as masses. **A.** "Jersey - 21 Aout 1892". To a friend: "...Oswald et de Courcelles vous ont ils apporté leur pièce? Je crois que les gredins se reposent? J'eusse été si content d'avoir à travailler pensant mes vacances pour enlever q.q. bons morceaux. Mais, d'autre part je serai désireux que vous visitiez la pièce entièrement finie avant de commencer à en faire la musique. Pressez les donc un peu s'il vous plaît et s'ils lèveront avant fin 7bre prévenez moi...". 1 p. In-8. With personal letterhead "La France d'abord/La France ensuite". **B.** "18 Juillet 1896". To a friend: "'L'ouvrage qui n'a pas eu le Prix de la Ville de Paris est à mon avis bien supérieur à celui qui a décroché la timbale Sextus de Blai Maria Colomer est un oeuvre qui ne couterait rien à monter. C'est un grand opéra très simple de charpente qui ferait grand effet. Ne voudriez vous pas le représenter à Lyon à la saison prochaine. (...) Mon ami Colomer (...) pour peu que vous lui en fassiez la demande mettra sa partition piano et chant à votre disposition. Comme orchestre c'est mieux que très bien Colomer ayant déjà eu des oeuvre symphoniques des Concertos pour piano et orchestre...". 2 pp. In-8. € 180



92. **Émile Pessard** (Paris, 1843 - ib., 1917)

Paris Conservatory

Autograph letter signed by the by the French composer. In 1881 he became professor of Harmony at the Paris Conservatory. Funny letter with autograph sketch to "Castainette": "...Tout ce qui me reste de billets, hélas! Je vous l'envoie en faisant des vœux pour que les gens auxquels vous avons envoyé les autres ne viennent pas au concert. C'est ça qui serait patrouillant si tous arriveraient (comme disent les Italiens). Voici de plus qq. programmes. À neuf heures moins un quart une voiture de bonne apparence gravira péniblement votre cinquième étage et s'arrêtera devant votre porte. Je vous recommande de donner un seau déçu au cocher et un verre de vins au cheval qui l'auront bien mérité tout les deux: pauvres bêtes! Si je ne suis pas dans la voiture et qu'il n'y ait que mon amis Demoulins, c'est que le cocher n'aura pas voulu trop charger ton véhicule pour opérer l'ascension...". 1 p. In-8. With printed letterhead. **Included:** A.L.S to a friend: "...En vous remerciant de m'avoir envoyé des nouvelles de ma Carabine je vous exprime toute la joie que j'ai ressentie a apprendre que vous aviez posé votre candidature au Grand Théâtre de Lyon...". 4 pp. In-8. On mourning paper. € 120

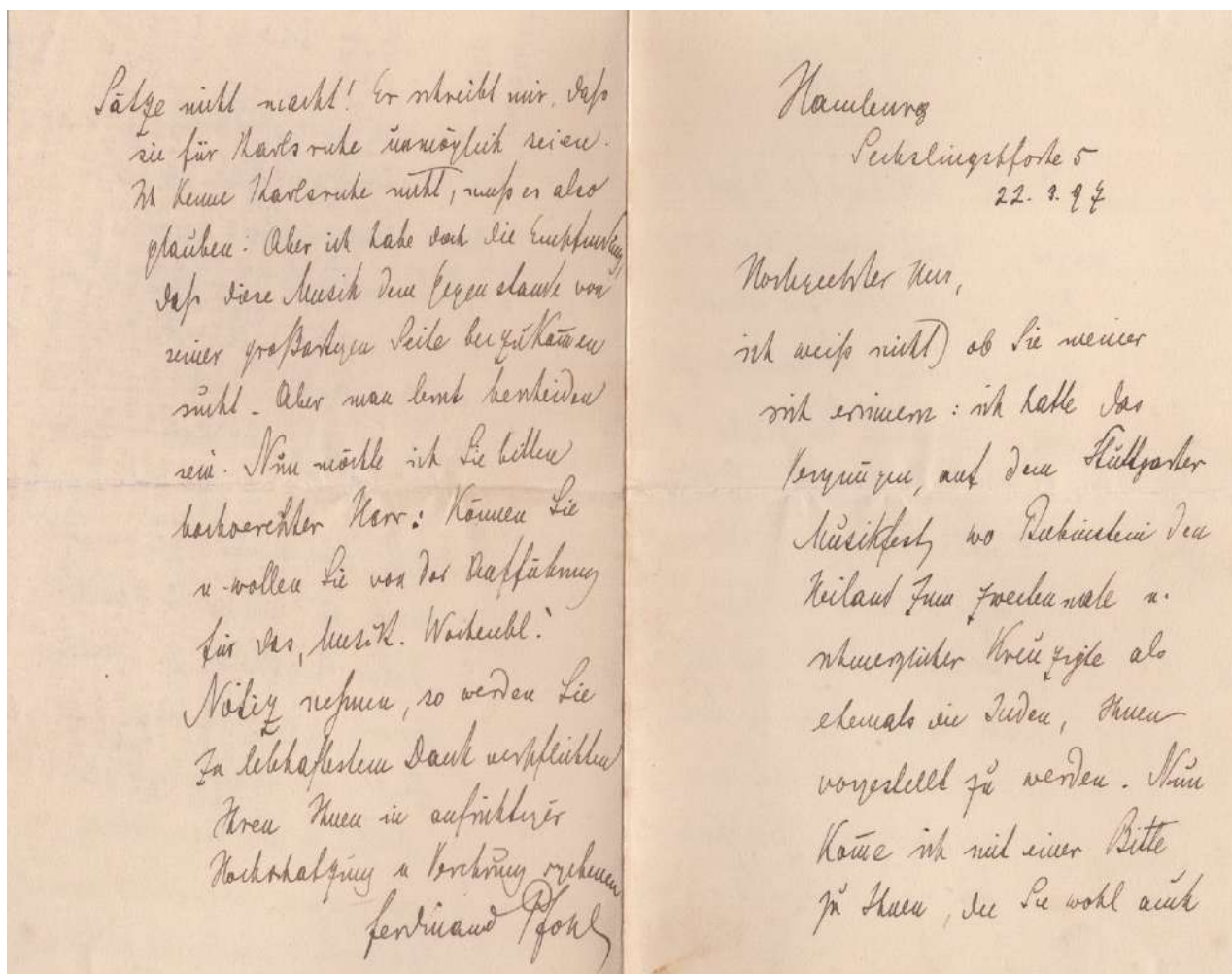


93. Ferdinand Pfohl (Elbogen, 1862 - Hamburg-Bergedorf, 1949)

The Enemy of Gustav Mahler

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

€ 250



94. Robert Planquette (Paris, 1848 - ib., 1903)

French operetta

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

€ 120

N'est-ce pas ? Si vous étiez ici vous
verriez votre belle Luzerne enfin,
j'espère que vous viendrez ici au
mois de juin avec Madame Micheau
et de elle Bébé puis après, notre voyage
à St Malo.

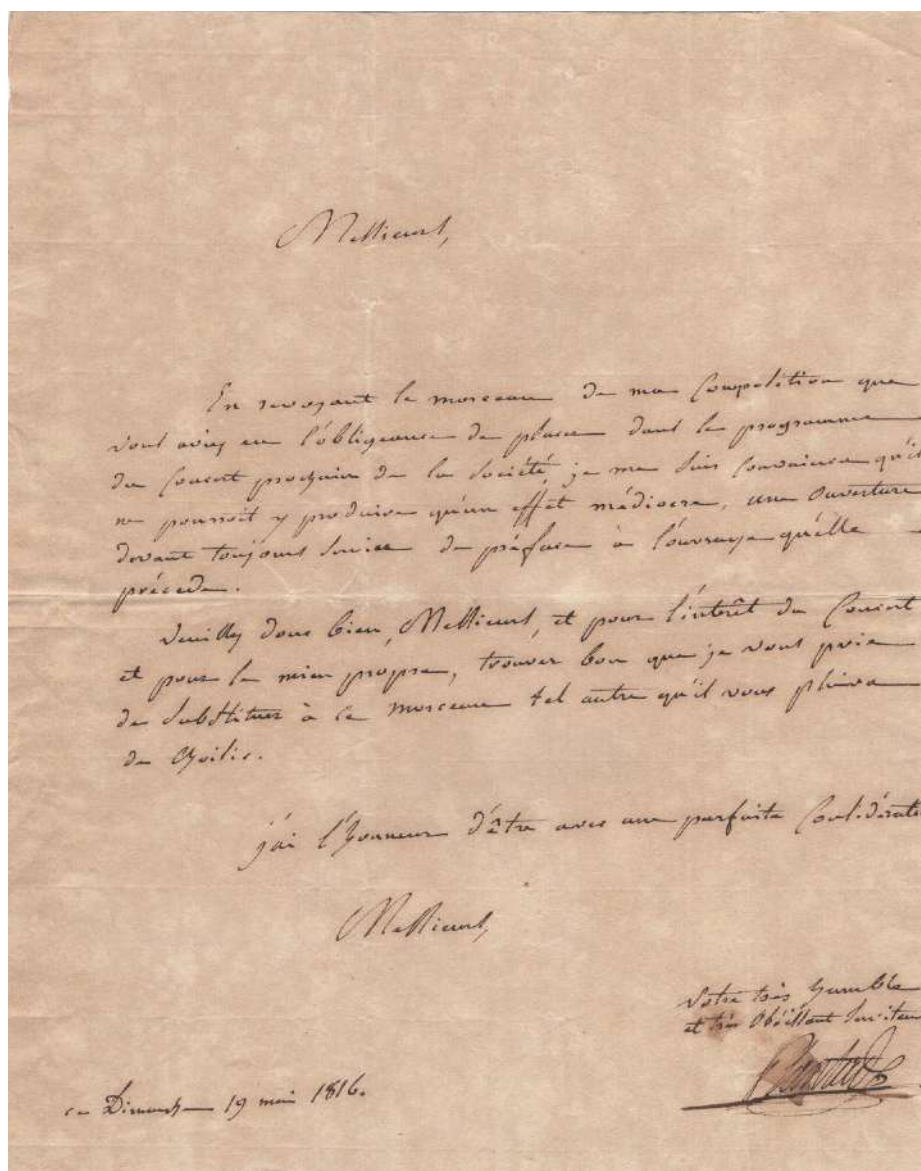
Alundi matin 11 h. $\frac{1}{2}$
Les meilleurs compliments de vos priés,
Madame Micheau bonne poignée
de main pour vous.

Robert Planquette

95. Charles-Henri Plantade (Paris, 1764 - ib., 1839)

Hortense de Beauharnais - Enfants d'Apollon

Autograph letter signed, dated "ce Dimanche 19 mai 1816" by the French harpsichordist and composer. From the age of seven, Plantade entered the King's page school at Versailles. Chosen for their musical abilities, these young men, who were given a salary by Louis XV and uniforms by their families, trained under the guidance of a music master, enlivening the court with singing and orchestral practice. Appointed singing teacher at the Conservatoire³ in 1799, he was at the same time attached in this capacity to the girls' boarding school recently founded by Mme Campan in Saint-Germain-en-Laye. This position determined his fortune. It was there that he met Hortense de Beauharnais, Bonaparte's daughter-in-law and pupil, to whom he developed a lasting attachment and who supported him throughout his career. Addressed to the "Comité de Musique de la Société Académique des Enfants d'Apollon": "...En renvoyant le morceau de ma composition que vous aviez eu l'obligeance de placer dans le programme du Concert prochain de la Société, je me suis convaincu qu'il ne pourrait y produire qu'un effet médiocre, une ouverture servant toujours service de préface à l'ouvrage qu'elle précède (...) veuillez vous bien (...) trouver bon que je vous prie de substituer à ce morceaux tel autre qu'il vous plaira de choisir...". La Société des Enfants d'Apollon fut créée en 1741. Dès 1784, elle offrit au moins un concert public par an, exécuté par ses propres membres. L'inauguration eut lieu le 27 Mai 1784, Rue Dauphine, dans la Salle du Musée. Les concerts annuels étaient gratuits, mais nécessitaient la possession d'un billet. Elle ferma ses portes en 1790, mais fut r1 p. In-4. € 180

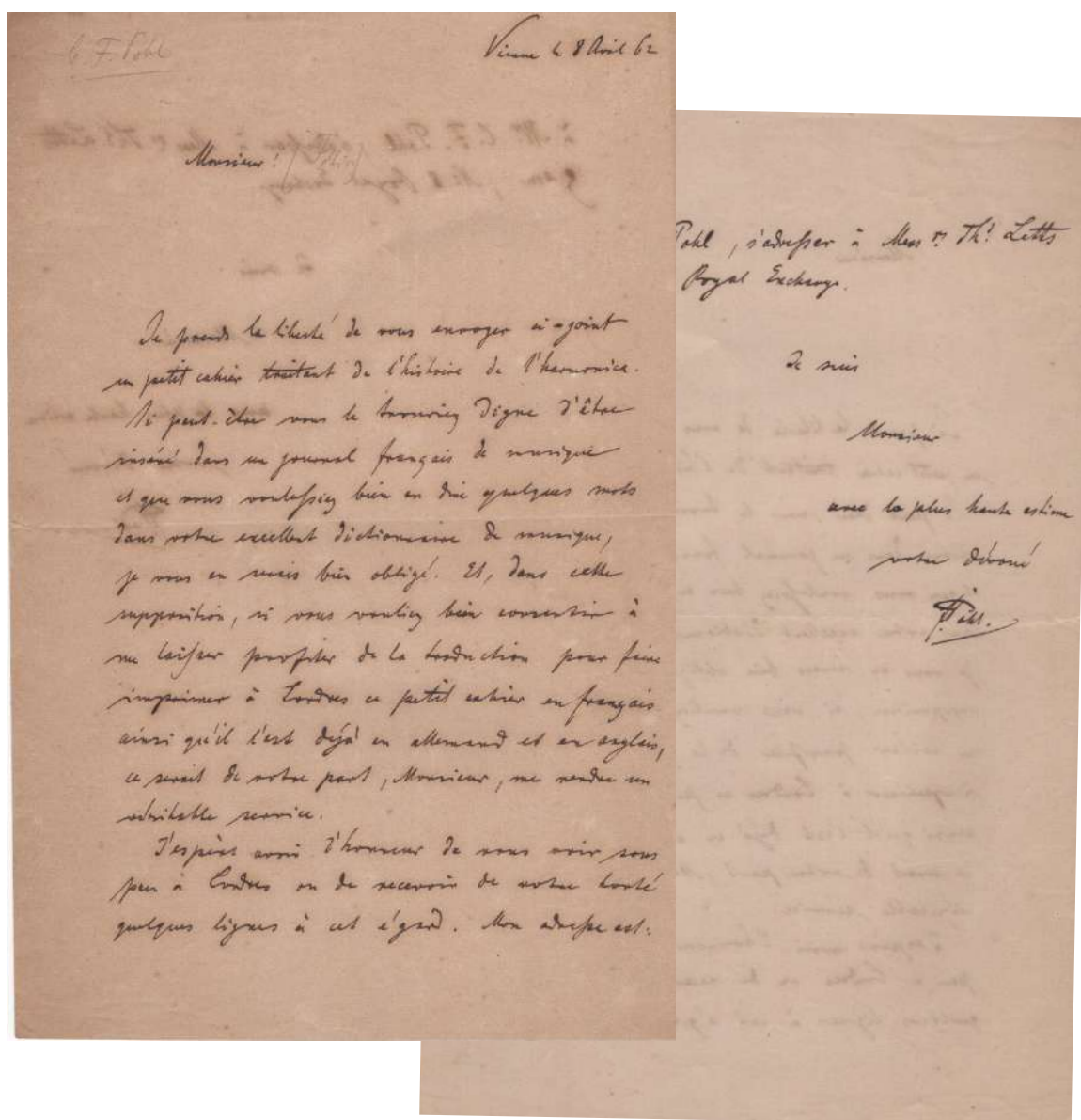


96. Carl Ferdinand Pohl (Darmstadt, 1819 - Vienna, 1887)

Glassharmonica

Beautiful autograph letter signed on Glassharmonica, dated "Vienne le 8 avril 62" by the German-Austrian music historian, archivist, and composer. From 1849 to 1855, he worked as an organist at the Protestant church in Gumpendorf. He then traveled. In 1866 he took over the post of archivist of the Gesellschaft der Musikfreunde in Vienna. Among his friends was Johannes Brahms, whom he encouraged to compose the Haydn Variations (Op. 56). Addressed to Belgian composer and musicologist François-Joseph Fétis (1784-1871): "...Je prends la liberté de vous envoyer ci-joint un petit cahier traitant de l'histoire de l'harmonica. Si peut-être vous le trouverez digne d'être inséré dans un journal français de musique et que vous vouliez bien en dire quelques mots dans votre excellent dictionnaire de musique, je vous en seriez bien obligé. Et, dans cette supposition, si vous vouliez bien consentir à me laisser profiter de la traduction pour faire imprimer à Londres ce petit cahier en français ainsi qu'il l'est déjà en allemand et en anglais, ce serait de votre part, Monsieur, me rendre un véritable service...". "Cursory Notices Of The Origin And History Of The Glass Harmonica". This book published on 1862 provides a brief overview of the glass harmonica, an instrument invented by Benjamin Franklin in 1761. Pohl explores the history of the instrument, tracing its origins back to ancient Greece and Rome. He also discusses the various improvements made to the instrument over the years, including changes to the design and the addition of new features.

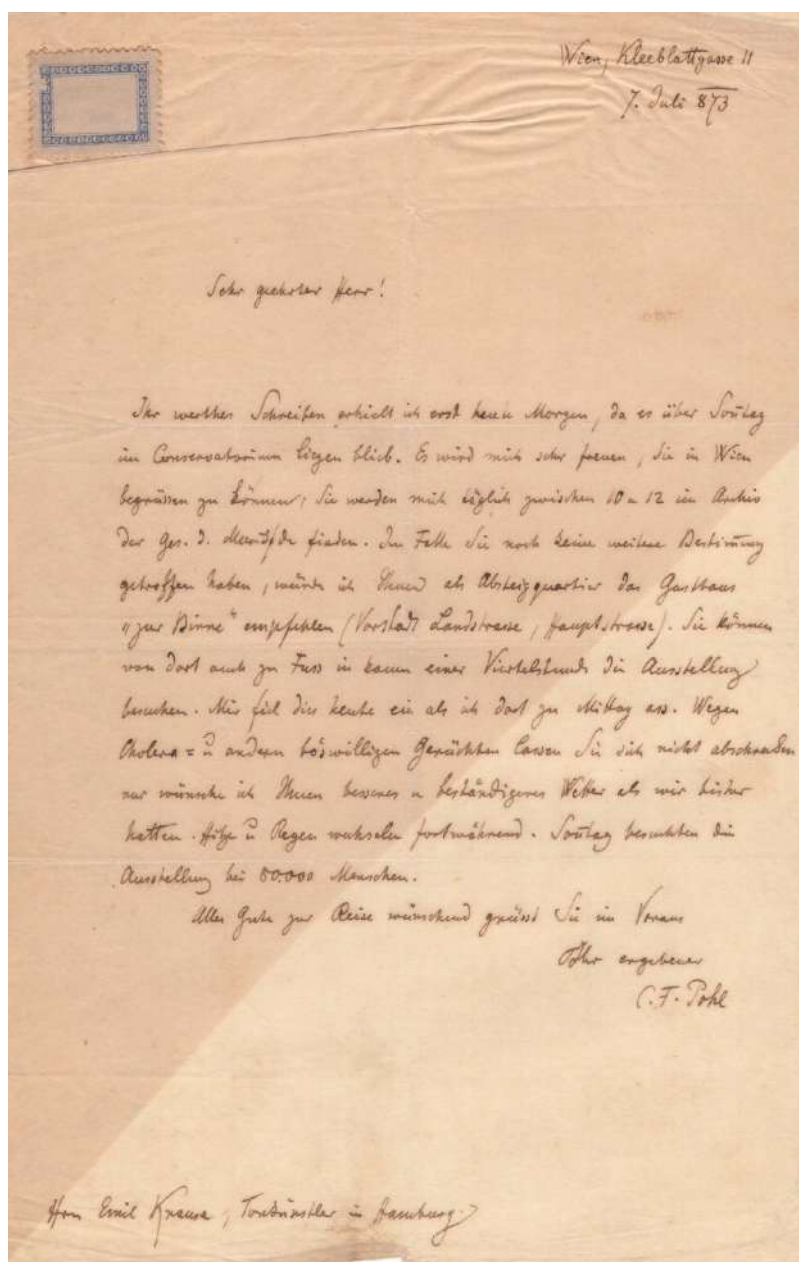
€ 200



97. Carl Ferdinand Pohl (Darmstadt, 1819 - Vienna, 1887) The 1873

Vienna World's Fair

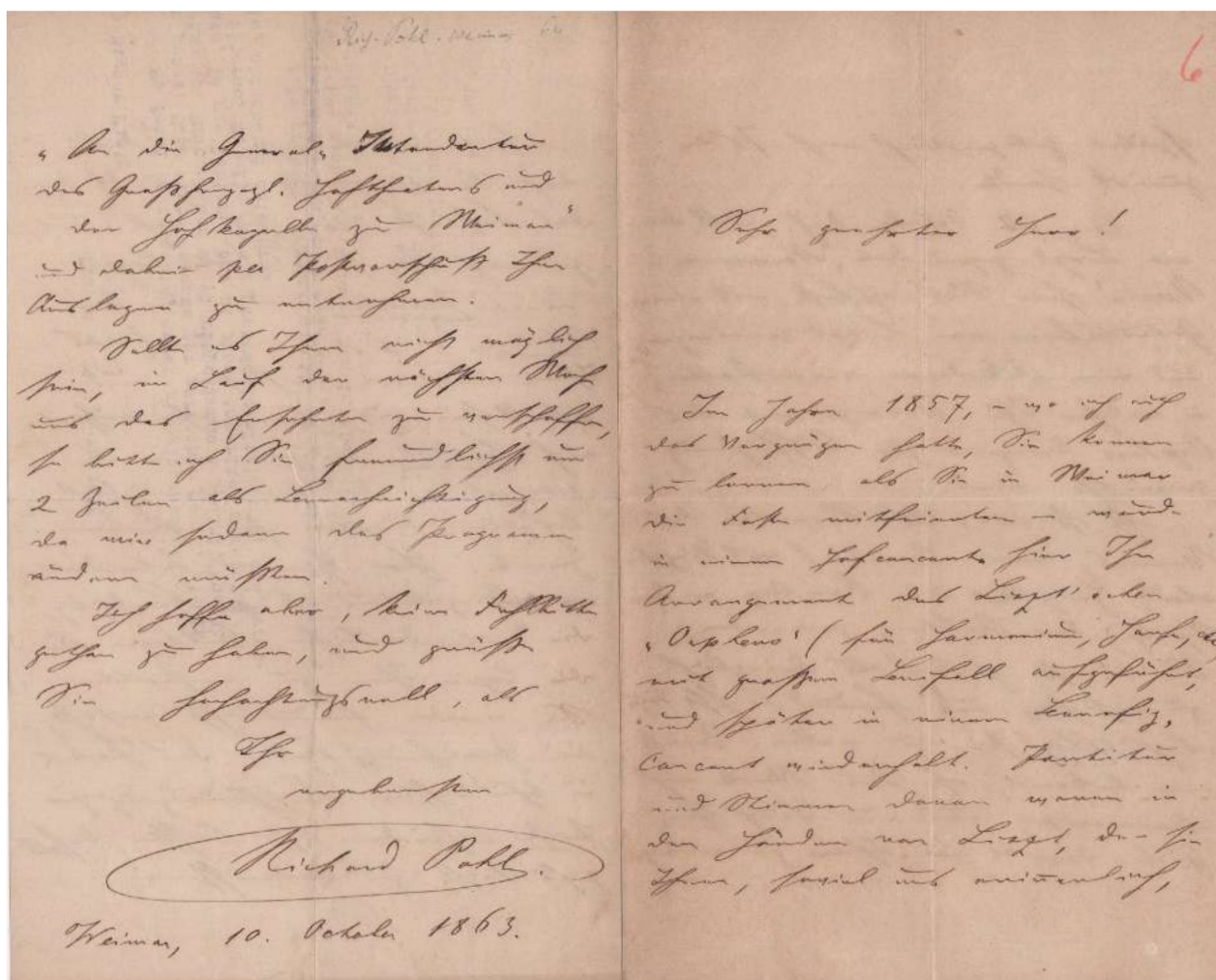
Autograph letter signed, dated "Wien, 7 Juli 873" by the German-Austrian music historian, archivist, and composer. Addressed to the pianist and organist Emil Krause (1840 -1916), on the occasion of his visit to the 1873 Vienna World's Fair, in German, (translated): "...I will be delighted to be able to greet you in Vienna; Ella will be able to find me every day at the Archives of the 1 Gesellschaft der Musikfreunde, between 0 a.m. and 12 p.m. (...) In case Ella has not already made up her mind, I would advise her to take lodging at the Hotel "alla Pera" (...). From there you can also walk to the Exposition, in only a quarter of an hour. I did it myself today by going there to eat at noon. Do not let yourself be frightened in the cause of cholera and other malicious rumors; only I wish you better weather than we have had so far: heat and rain continue to alternate. About 80,000 people visited the exposition on Sunday....". 1 p. In-8. Color difference caused by fading due to light. € 120



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

Alexander Wilhelm Gottschalg

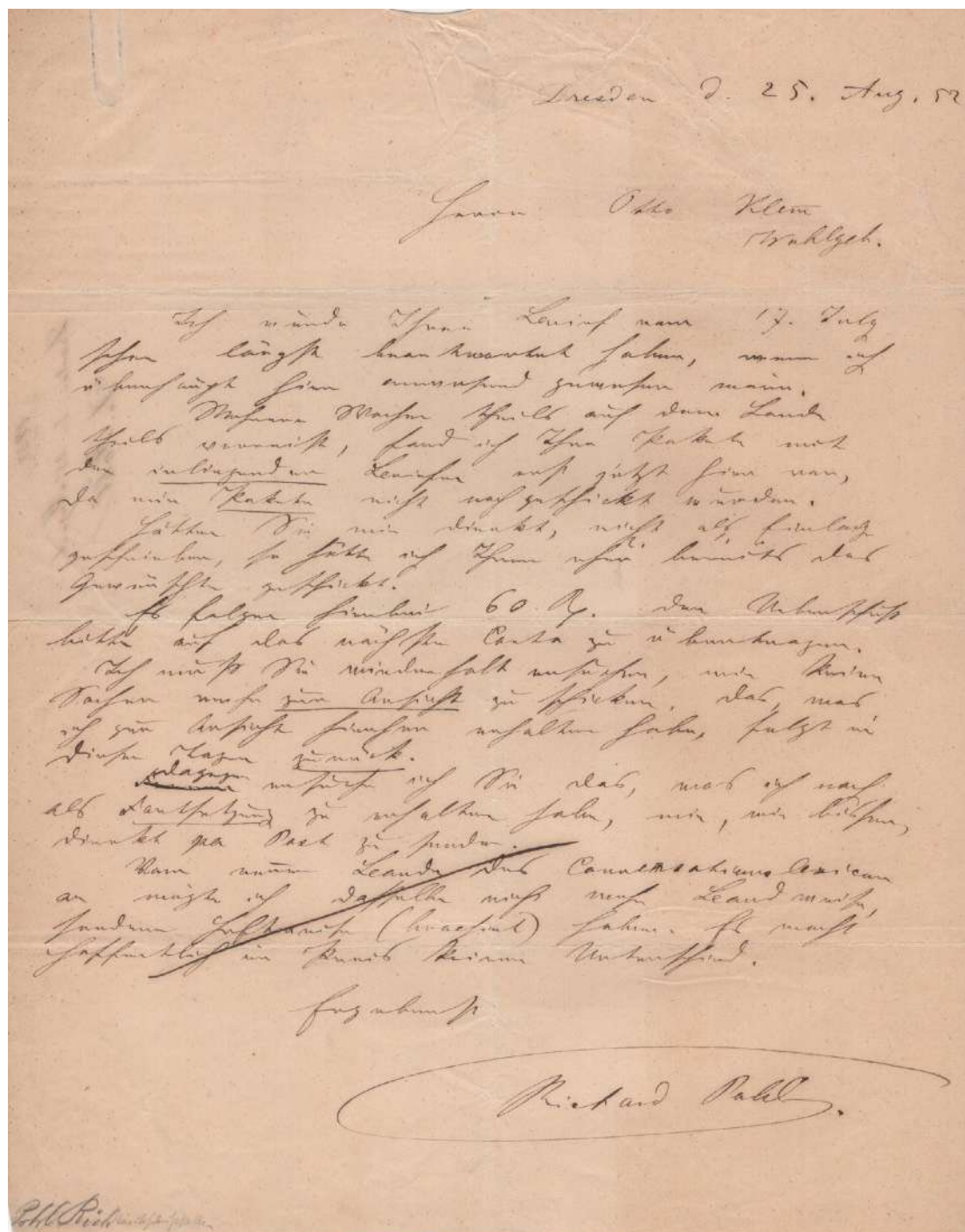
Autograph letter signed, dated "Weimar, 10 Oktober 1863" by the German music critic, writer, poet, and amateur composer. Between 1852 and 1854 he worked at the *Neue Musikzeitung*. During this period he became involved in the "War of the Romantics," the vitriolic controversy between the relatively conservative branch of the Romantic movement, represented by Brahms, Mendelssohn and others, and the progressive "Music of the Future" trend exemplified by the music of Franz Liszt, Hector Berlioz and especially by the music dramas of Richard Wagner. Pohl was solidly on the side of Wagner. The much more famous critic, Eduard Hanslick, championed Brahms from his post in Vienna as the critic for the prestigious *Neue freie Presse*. Addressed to Alexander Wilhelm Gottschalg in German, (translated): "...In 1857, when I had the pleasure of meeting you during the celebration of the Festivals in Weimar, the orchestration of Liszt's "Orpheus" was performed there with great success in a Court Concert, and repeated later in another concert. The relevant orchestral score and individual parts were in Liszt's hand, who, as far as we recall, later had occasion to send them to him on his return to Vienna. On the current October 20, the "Neu Weimar Verein" founded by Liszt will celebrate the anniversary of its founding together with Liszt's genetliac, and an academy will be organized for which a performance of your transcription of the Orpheus is insistently desired...". 4 pp. In-8. € 180



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

Otto Klein

Autograph letter signed, dated "Dresden d. 25. Aug. 52" by the German music critic, writer, poet, and amateur composer. Between 1852 and 1854 he worked at the Neue Musikzeitung. Addressed to Otto Klein, in German, (translated): "...This will be followed by 60 thalers; the excess will be deducted from the next invoice. However, I must insist on reiterating to you not to send me that books requested by me and not on view (...) instead I beg you to urge the sending of the "continuations" in progress. I would prefer that the non tome of the Encyclopedia instead of already collected and bound, be sent to me in dismissed fascicles....". 1 p. In-4. € 100



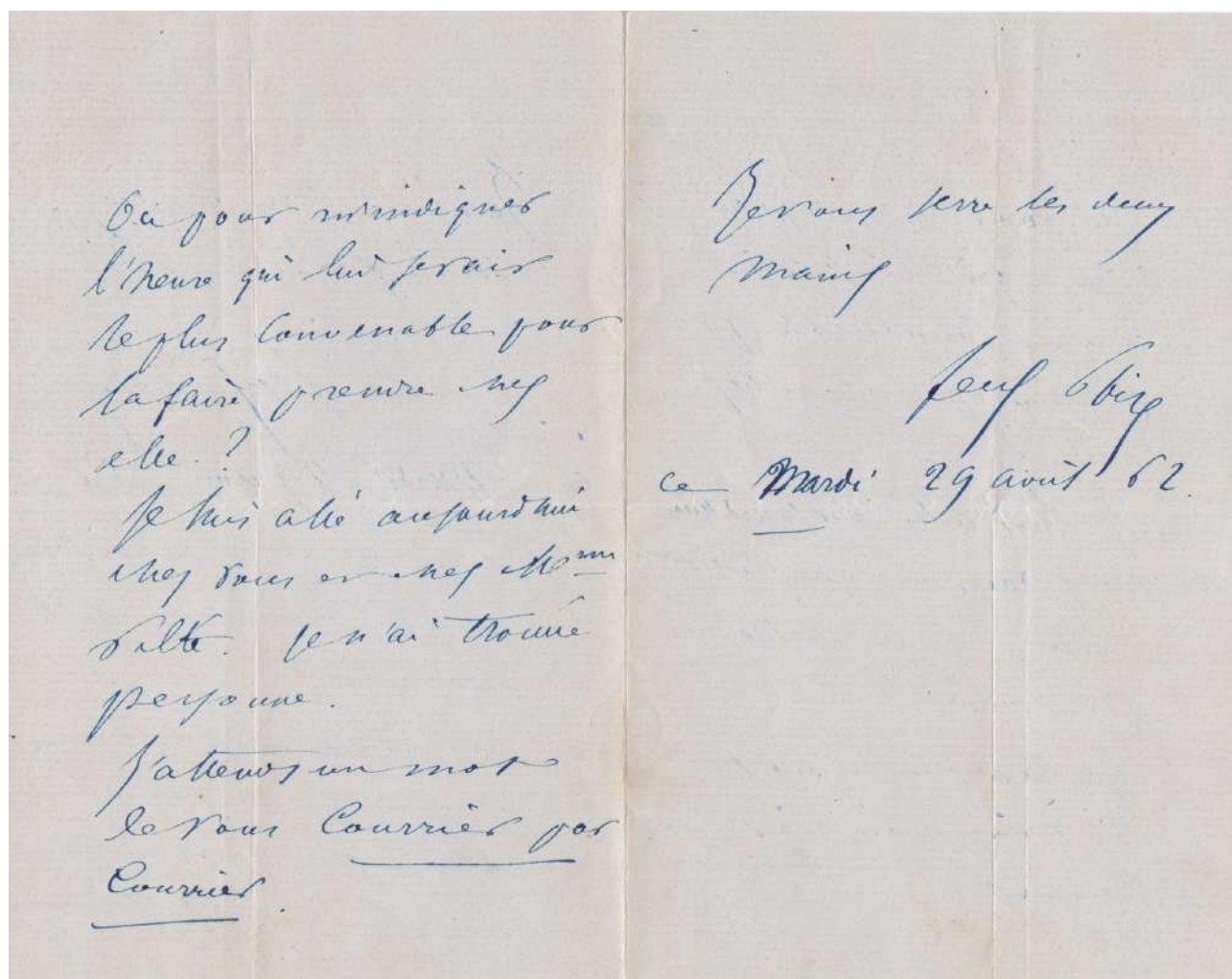
100. Ferdinand Poise (Nîmes, 1828 - Paris, 1892)

Adelina Patti

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

A. "ce mardi 29 avril 62". To a gentleman: "...Comme je vous le disais dans ma dernière lettre j'ai un billet de 250 f. à payer le 1er mai, et j'avais compté sur Mme. Balte pour cela. (...) Je suis allé aujourd'hui chez vous et chez Mme Balte. Je n'ai trouvé personne...". 2 pp. 1/2. In-8. **B.** "ce jeudi". To a gentleman: "...J'ai donné hier à Mme Patti le dernier morceau de son opéra comique...". 3 pp. In-8.

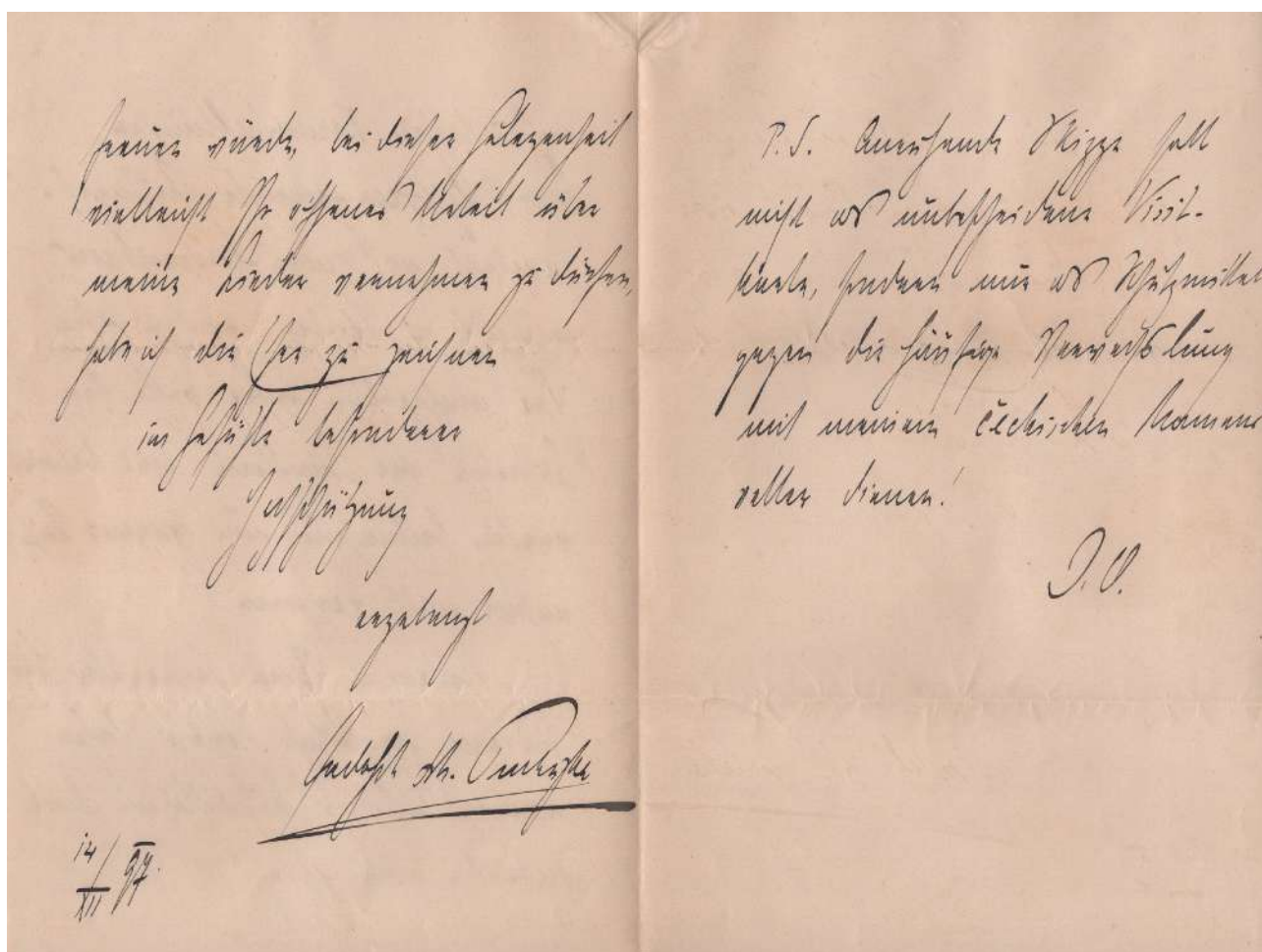
C. "samedi soir". To a friend: "...je suis très encouragé. Faites moi l'amitié de venir me causer le plus tôt possible...". 1/2 p. In-8. € 200



101. Rudolph von Procházka (Prague, 1864 - ib., 1936)

Liederabend in Berlin

Lot of six autograph letters signed, dated between 1883 and 1900, by the Czech opera composer and lawyer. He wrote under the pseudonym Leon Elms. His musical works show a strong mystical, almost esoteric reference. Initially, he orientated himself on Robert Schumann and Robert Franz, but then completely detached himself from his role models in terms of content and form. Six letters in German, (translated): "...On Friday, the current 17th, she will give an evening of songs (Liederabend) in Berlin by Mrs. Von Turk-Rohn, whom I know well and appreciate not only as a perfect interpreter of my Lieder, but especially as a very distinguished artist, especially as a singer of Schubertian music. (...) Unfortunately, last winter (on January 22 of this year), the Lady was a little imprudent by participating in the concert given in Berlino by the ungherese cellist Burger in an overly contagious manner, in spite of a momentary very sensitive indisposition and because of the lack of tact of the Berlin critics (who had welcomed her at the beginning of her career in 1894, when she sang without being as complete an artist as she is nowadays) her fame suffered, especially as a singer of Schubertian music. (...) Unfortunately, in the past winter (on January 22 of this year), the Lady was a little imprudent..." For a total of 19 pp. Envelopes and other fragments are included. € 350

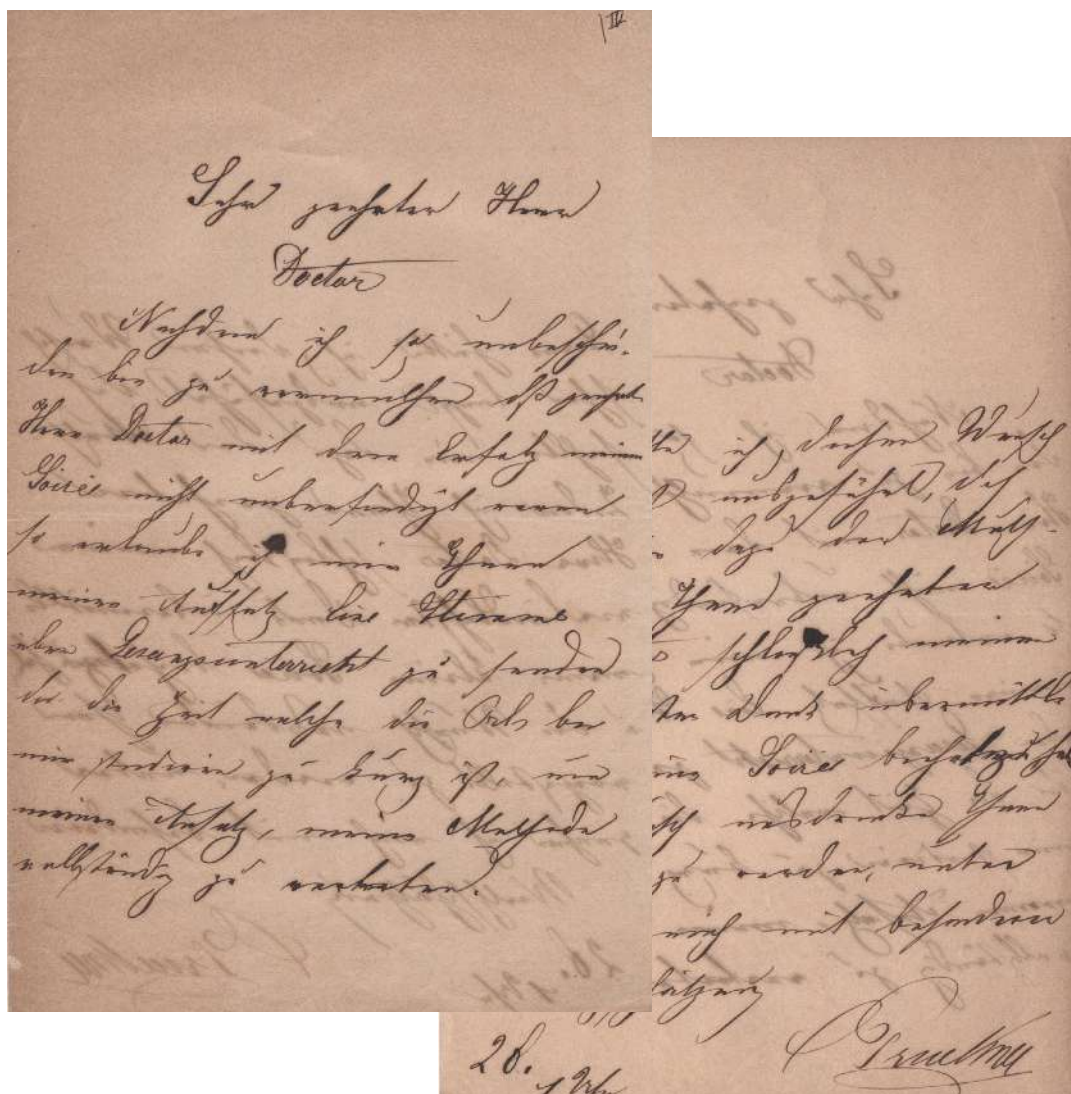


103. Caroline Pruckner (Vienna 1832 - Ib. 1908)

Exercices for voice

Autograph letter signed, dated "26. 1" by the celebrated singer and teacher. She composed musical treatises and vocal music. To her doctor, concerning an evening that he will miss and allowing his addressee to use his exercises for voice. 2 pp. In-8.

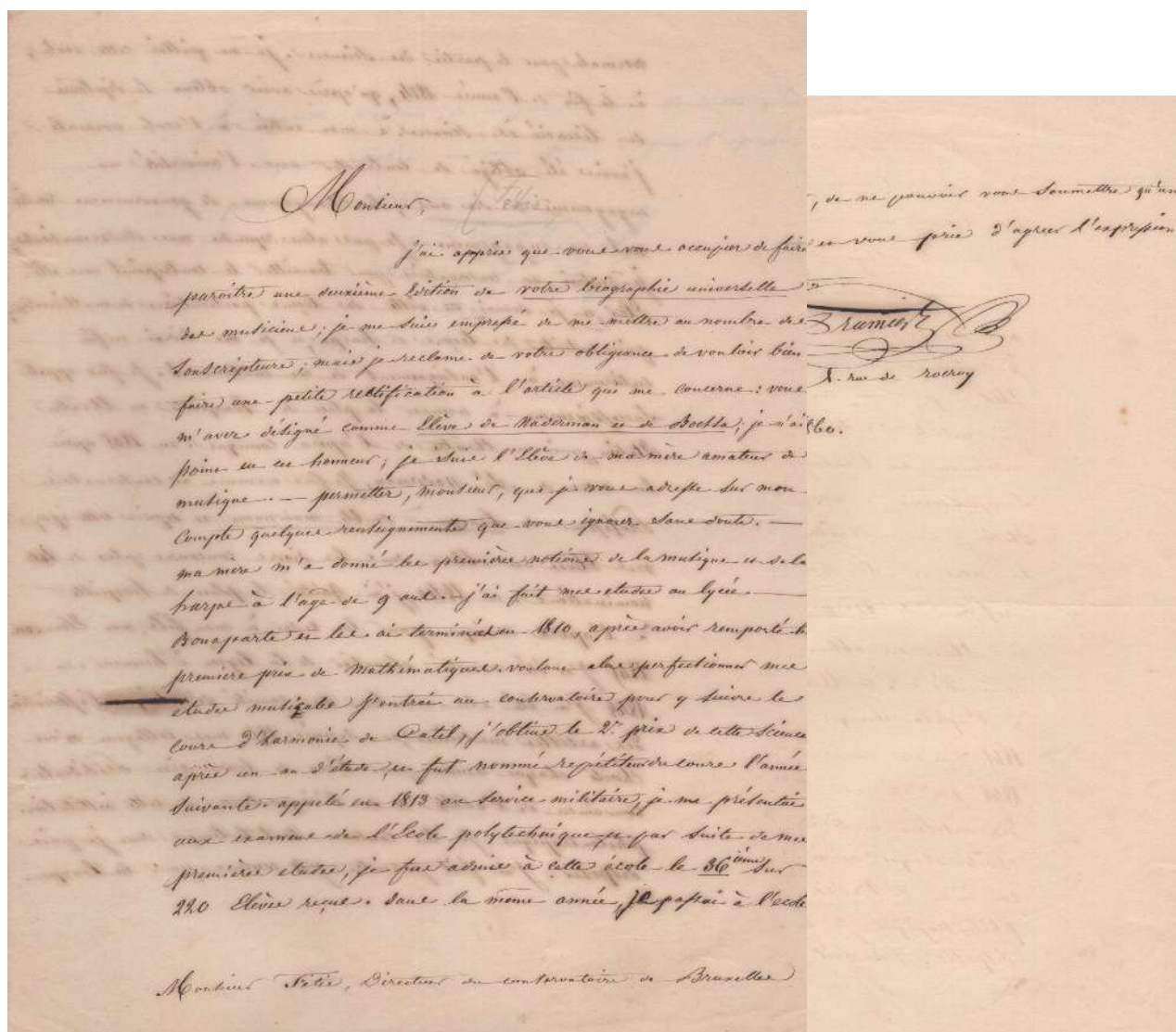
€ 100



104. Antoine Prumier (Paris, 1794 - ib., 1868)

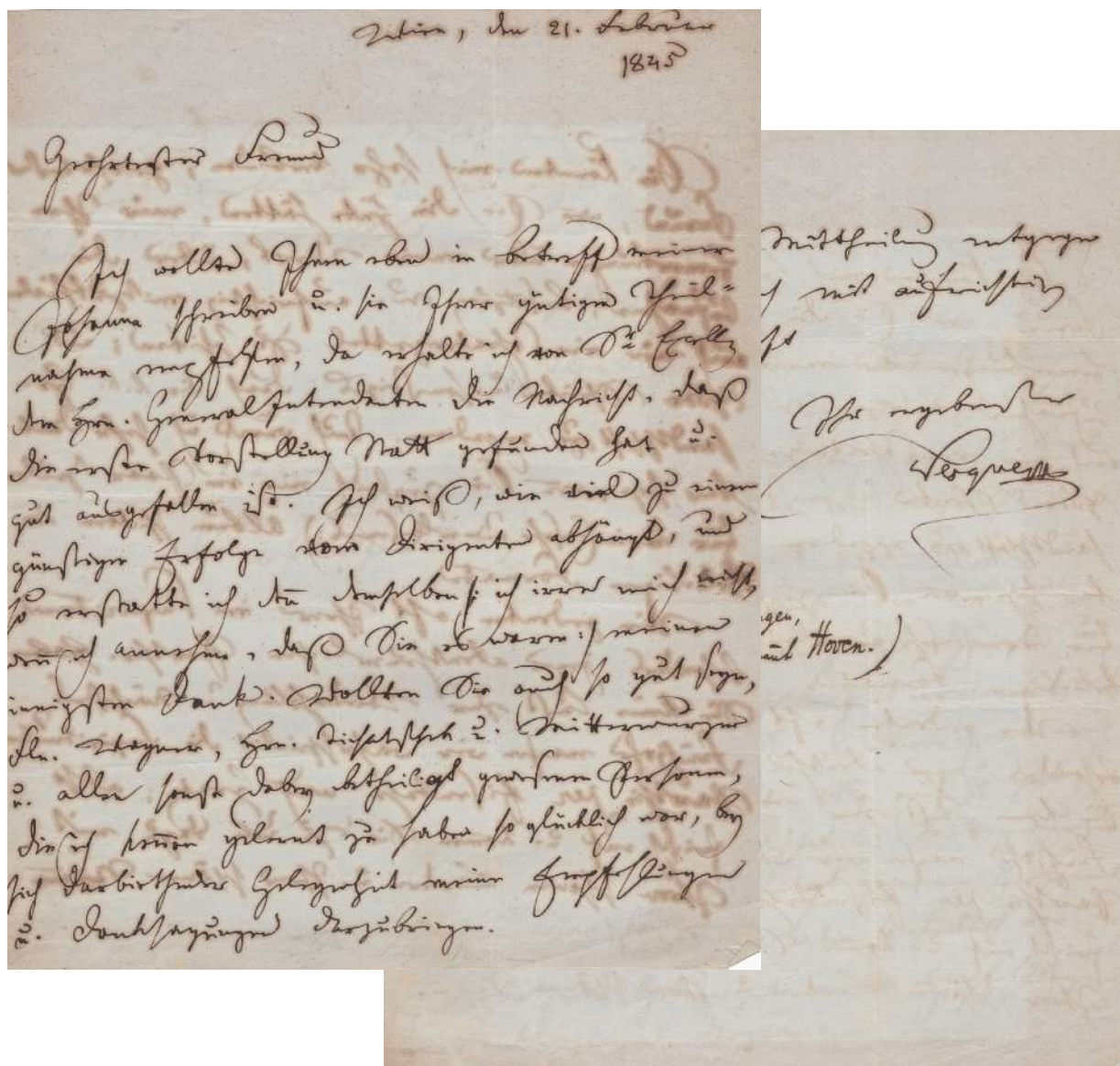
Harp Music

Two autograph letters signed by the French harpist. He studied at the Paris Conservatory and joined as a harpist in the orchestra of the Théâtre des Italiens, then in that of the Opéra Comique, and succeeded François-Joseph Naderman in 1835 as a professor at the Paris Conservatory. He left a large number of harp compositions. Autograph letter signed "Paris le 25 7bre 1860". To the Belgian composer and musicologist François-Joseph Fétis (1784-1871): "...j'ai appris que vous vous occupiez de faire paraître une deuxième édition de votre biographie universelle des musiciens (...) je reclame de votre obligeance de vouloir bien faire une petite rectification à l'article qui me concerne: vous m'avez désigné comme Élève de Nademan et de Bochsa; je n'ai point eu cet honneur; je suis l'élève de ma mère amateur de musique (...) ma mère m'a donné les premières notions de la musique et de la harpe à l'âge de 9 ans. J'ai fait mes études au lycée Bonaparte et les ai terminées en 1810 (...) j'entrai au Conservatoire pour y suivre le Cour d'harmonie de Catel, j'obtint le 2. prix de cette science après un an d'étude...". 2 pp. 1/4. In-4. **Included:** A.L.S. "dimanche 13 Juillet 1851". To Monsieur Michel: "...Je m'empresse de vous annoncer que votre reception est décidée pour le jeudi 24 courant. Je vous renvoie les papiers que vous m'avez confiés; j'y joins les règlements de notre loge...". 1 p. In-8. With embossed personal letterhead. € 180



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

Two very fine autograph letters signed by the celebrated Austrian composer and singer. He started piano lessons with Leidesdorf, a well-known pianist who was a friend (and publisher) of Schubert and Beethoven. He studied composition with Eduard von Lannoy, who came from Brussels like Johann's father, Jean Vesque; he got to know Schubert in 1827-8, and through him had singing lessons with the renowned baritone Johann Vogl. The critic Eduard Hanslick described his well-trained tenor voice: "The witty, lightly emphasised, almost French 'breathy' tone, which Vesque - especially in his recital of his humorous lieder - was aware of putting on, was quite unique. Starting in 1828, he published a number of his own compositions under the name 'J. Hoven', or later 'Johann van Hoven'. many of which - like the rest of his oeuvre - were contributions to the lyric vocal repertoire; over 100 of his songs were settings of Heinrich Heine. Among his contacts were numbered Robert and Clara Schumann, Hector Berlioz, Franz Liszt, Carl Loewe, Giacomo Meyerbeer, Felix Mendelssohn and Otto Nicolai. Four of his six operas were successfully produced at the Kärntnertortheater: Turandot 1838, Johanna d'Arc 1840, Liebeszauber 1845, Ein Abenteuer Carl des Zweiten 1850. A. "Wien, den 21. Februar 1845". To Anton von Perger, in German, (translated): "...I wanted precisely to write to you in regard to my 'Joan' and commend it to your benevolent interest, when news reached me from His Excellency the Intendant General that the first performance took place, and with excellent success. (...) Please also convey my grateful greetings to Miss Wagner, Messrs. Dichelschek and Mitterwuger, et all the other people who took part..." 1 p. In-4. B. "Wien 4 7bre 1846". Announces to his friend Anton von Perger in Mödling, the publication of the "Cosmopolitan," which took place on August 18, and apologizes for not being able, given his commitments, to go to give him the news personally. 1 p. In-4. € 2200



106. Friedrich Wilhelm von Redern (Berlin, 1802 - ib., 1883)

Berlin musical life

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

€ 300

819

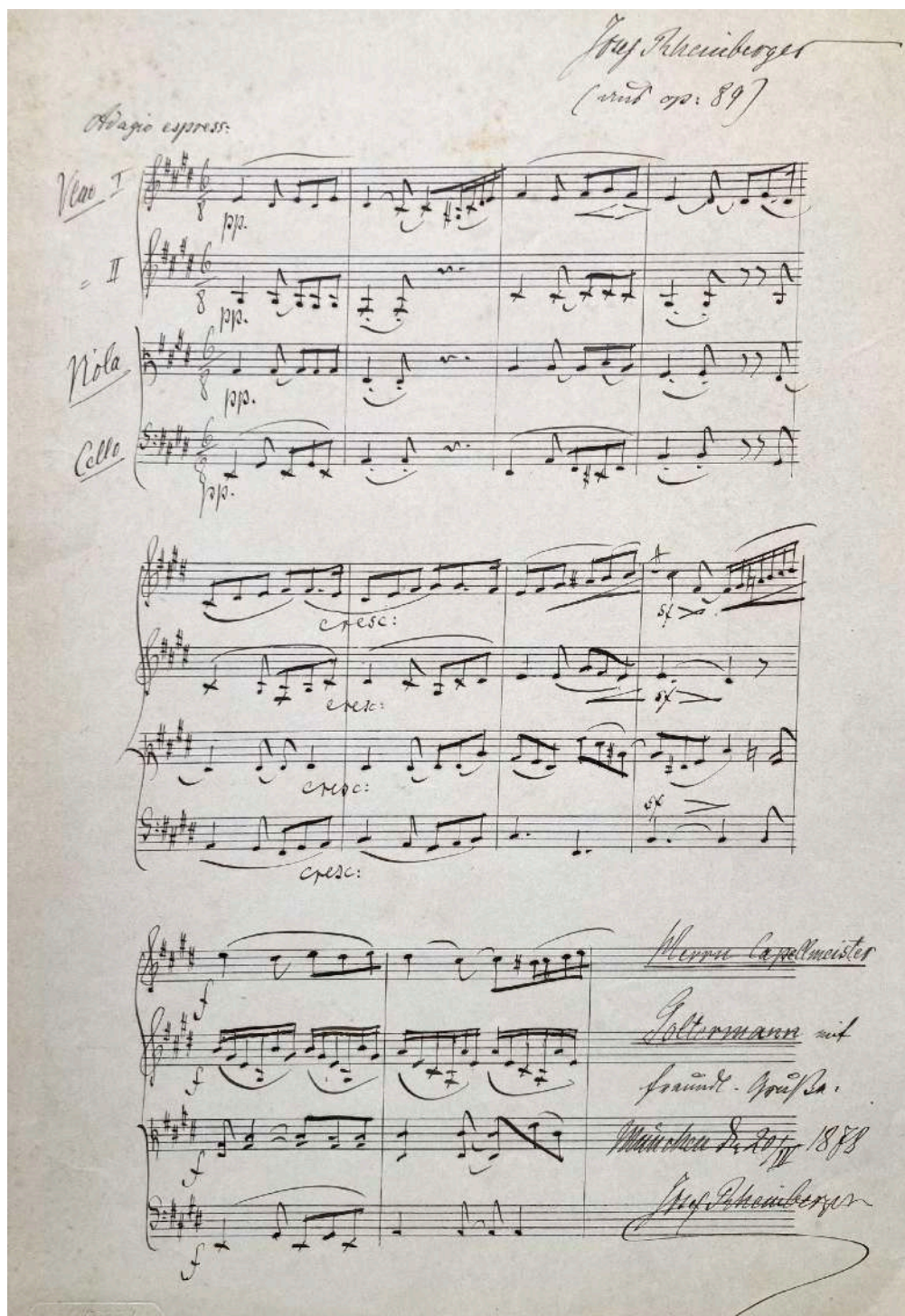
Ich erlaube mir zu bitten für meine
Frau, die Kammerjungfer Wilhelmine
Renover den kaiserlichen Adolph Zigalow.
Mit, für mich und Frau & Kind
nach Pilsen zu lassen, alles in Ordnung.
Berlin d. 10. Jan.
1837

Redern.

107. Joseph Gabriel Rheinberger (Vaduz, 1839 - Munich, 1901)

Georg Gottermann

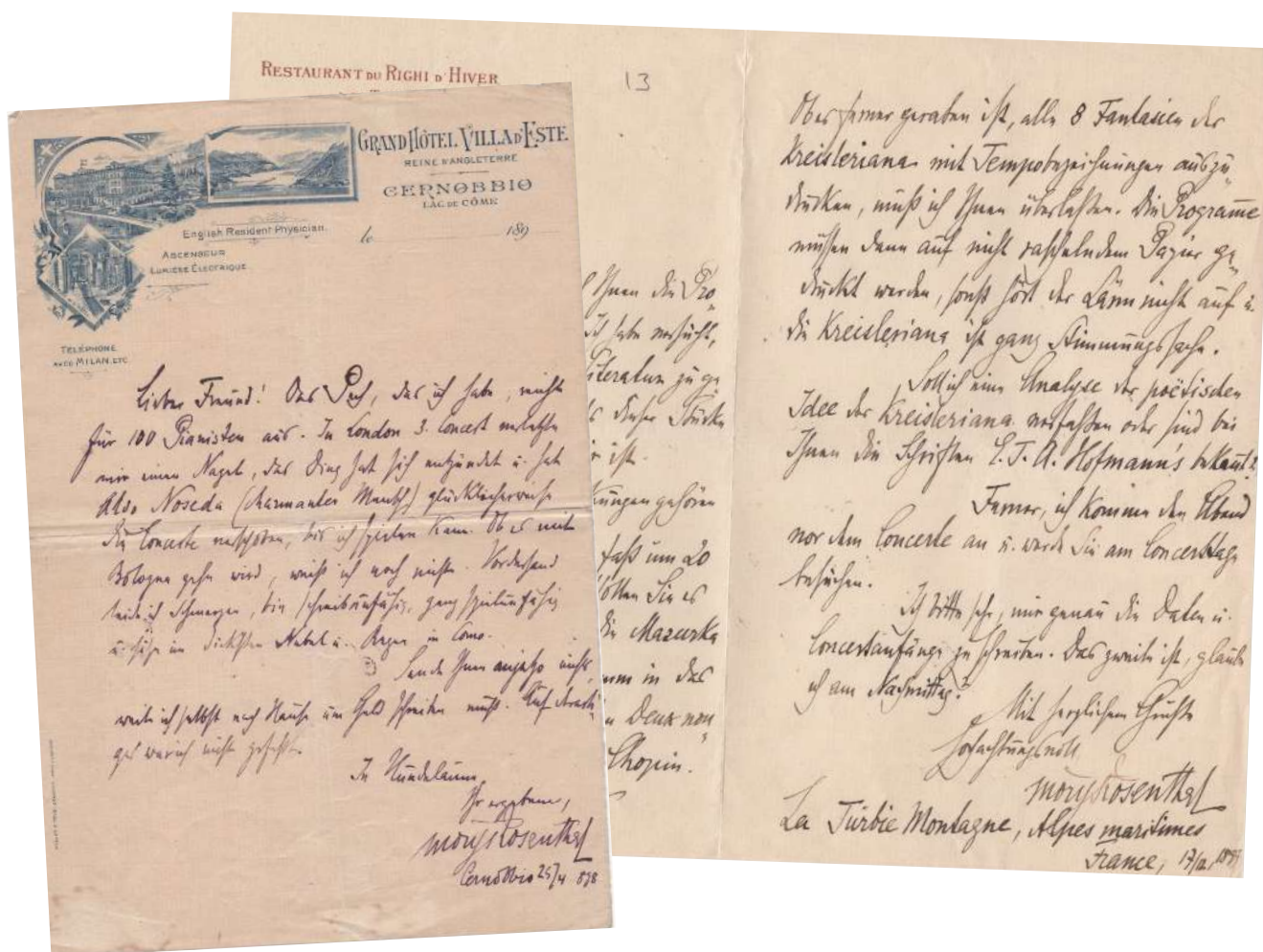
Autograph music score signed and dated "München, den 20 IV 1878" by the organist and composer from Liechtenstein. As court conductor in Munich, he was responsible for the music in the royal chapel. He is known for sacred music, works for organ and vocal works, such as masses, a Christmas cantata and the motet Abendlied. Rheinberger pens the Adagio espressivo. for violin, viola and cello from his op. 89 n.1, dedicating it to the cellist Georg Gottermann (1824 - 1898). € 1500



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

Piano Music

Two autograph letters signed to Alberto Noseda by the Polish pianist and composer. He was a remarkable pupil of Franz Liszt and a friend and colleague of some of the greatest musicians of his age, including Johannes Brahms, Johann Strauss, Anton Rubinstein, Hans von Bülow, Camille Saint-Saëns, Jules Massenet and Isaac Albéniz. **A.** "Cernobbio 25/4 878". in German, (translated): "...Dear friend! The Prix I have mustfor 100 pianists. In the 3rd concert in London a nail, the thing came off and looked Aldo Noseda (charming man) postponed the concerts until I can play...". 1 p. In-8. With letterhead, **B** "La Turbie Montagne (...) 17/12/1899". in German, (translated): "...I am sending the programs for the two concerts. I have asked to give the most beautiful and peculiar of the literature and I can say that each of these pieces is a is a personal experience of mine The following remarks below should be added....". 2 pp. In-8. With letterhead. € 250

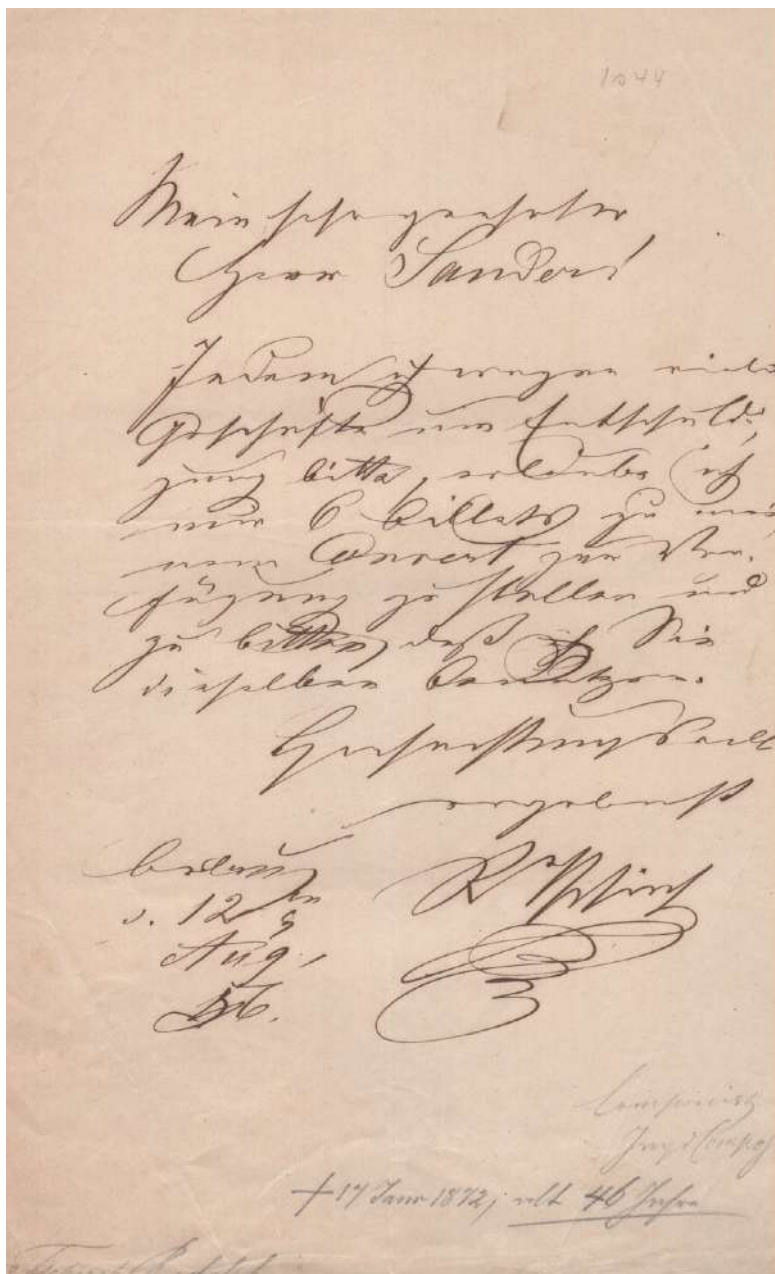


109. Rudolph Tschirch (Lichtenau 1825 - Berlin 1872)

Leuckart Verlag

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

€ 100



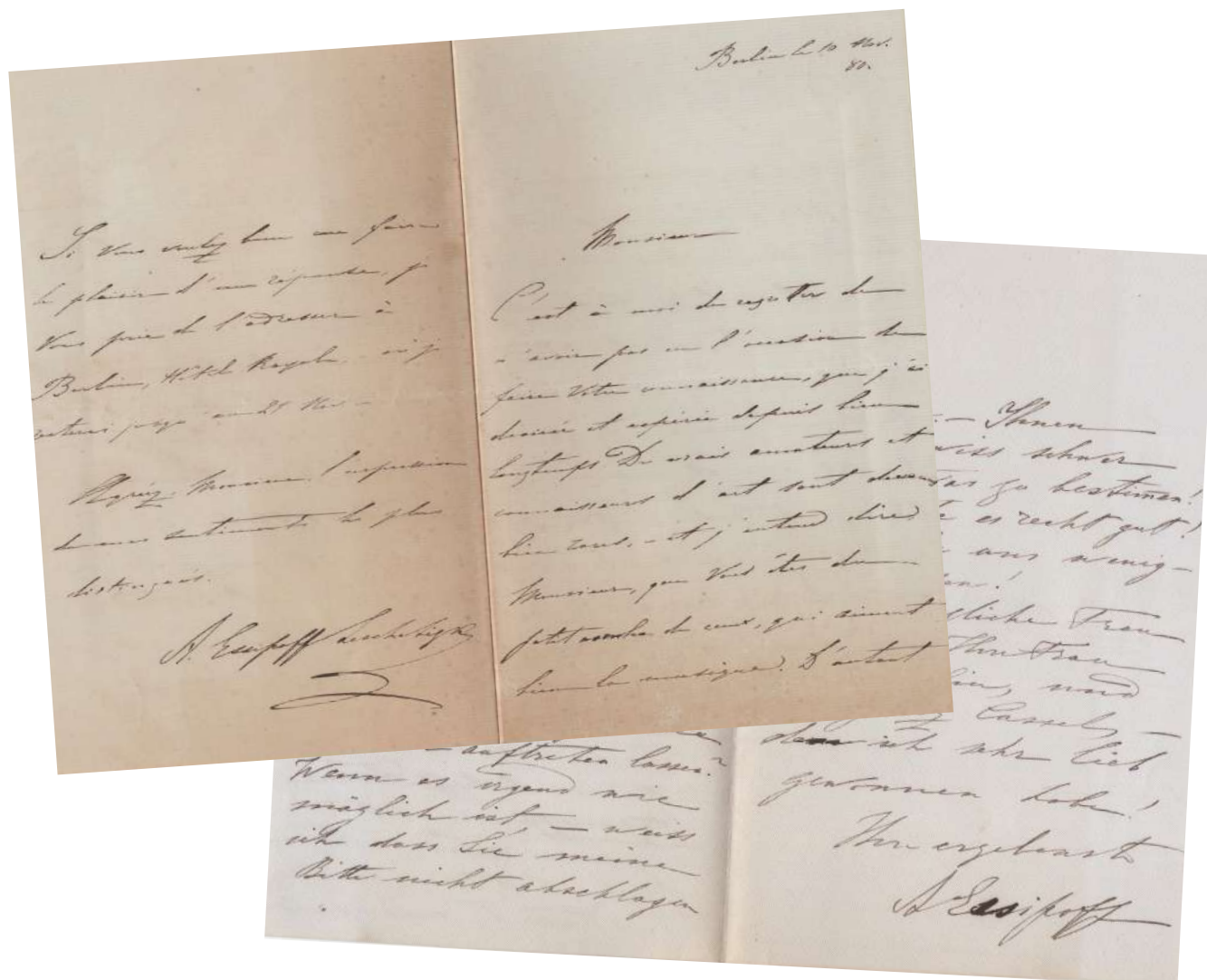
110. Anna Yesipova (Saint Petersburg, 1851 - ib., 1914)

Piano Music

Autograph letter signed, dated "Frankfurt 6 Nov 79" in German, by the Russian pianist. She was one of Teodor Leszetycki's most brilliant pupils. She made her debut in Saint Petersburg in 1874 attracting rave reviews and the artistic admiration of both Pyotr Ilyich Tchaikovsky and Franz Liszt, particularly for her effortless virtuosity and singing tone. She then began concert tours which brought her in 187 to the United States, where her playing was greatly admired. To the Court chapelmaster Karl Heinrich Adolf Reiss (1829 - 1908), recommending her friend the Russian pianist Vera "Varette" Stepanoff (1855 - 1927). 3 pp. In-8. € 30

111. Anna Yesipova (Saint Petersburg, 1851 - ib., 1914)

Autograph letter signed dated "Berlin le 10 Nov. 80". To Baron von Kaskel: "...De vrais amateurs et connaisseurs d'art sont devenu bien tard, – et k'intend dire, Monsieur, que vous êtes du petit ensemble de ceux, qui aiment bien la musique d'autant plus j'en veux au sort, qui vous a retenu ces jours loin de Dresde (...) C'est possible que je donnerai un concert à Dresde, au mois de décembre; vous trouverez-je alors chez vous?..." 4 pp. In-8. Envelope with autograph address included. € 300



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