

(siehe)

Otto Klein

Zart

Handwritten musical notation for the first staff, treble clef, 3/4 time signature, key signature of one sharp (F#). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Ich ging im Wald so für mich hin, und singe zu

L'autographe

Handwritten musical notation for the second staff, treble clef, key signature of one flat (Bb). The notes are: Bb4, A4, G4, F#4, E4, D4, C4.

für - mich, das war mein Sinn. Im Herbst - laus

Genève

Handwritten musical notation for the third staff, treble clef, key signature of one flat (Bb). The notes are: Bb4, A4, G4, F#4, E4, D4, C4.

Ich ist ein Glück kein Pfand, ein Wunsch - laus, ein Glück

Handwritten musical notation for the fourth staff, treble clef, key signature of one flat (Bb). The notes are: Bb4, A4, G4, F#4, E4, D4, C4.

Ich will es besitzen, da liegt es fern:

ruhiger

Handwritten musical notation for the fifth staff, treble clef, key signature of one flat (Bb). The notes are: Bb4, A4, G4, F#4, E4, D4, C4.

Voll ist zum Malten ge - bro - chen sein? Ich grüß mich

Handwritten musical notation for the sixth staff, treble clef, key signature of one sharp (F#). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

al - len den Müß - ligen aus, zum Ger - ten sing ich am liebsten

n. 90

l'autographe

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Rare music scores of XIX and XX century.
Autograph letters and documents.
Opera singers and composers cartes-de-visite and cabinet photographs

p. 4

Eight rare letters of singers who created important roles of Verdi's operas

p. 60

Rare music scores of XIX and XX century.

Autograph letters and documents.

Opera singers and composers cartes-de-visite and cabinet photographs

1. Charles R. Adams (Charlestown, 1834 - West Harwick, 1900)

Carte-de-visite photographic portrait of the American singer and singing instructor. He was an excellent tenor and a fine actor, he had a commanding stage presence and was particularly admired for his interpretations of the works of Wagner. Photograph by Fritz Luckhardt in Vienna. € 70



2. Marietta Alboni (Città di Castello, 1826 - Ville-d'Avray, 1894)

Carte-de-visite photographic portrait of the Italian contralto, appeared in leading roles by Rossini and Donizetti. Photograph by Mayer & Pierson in Paris. € 90



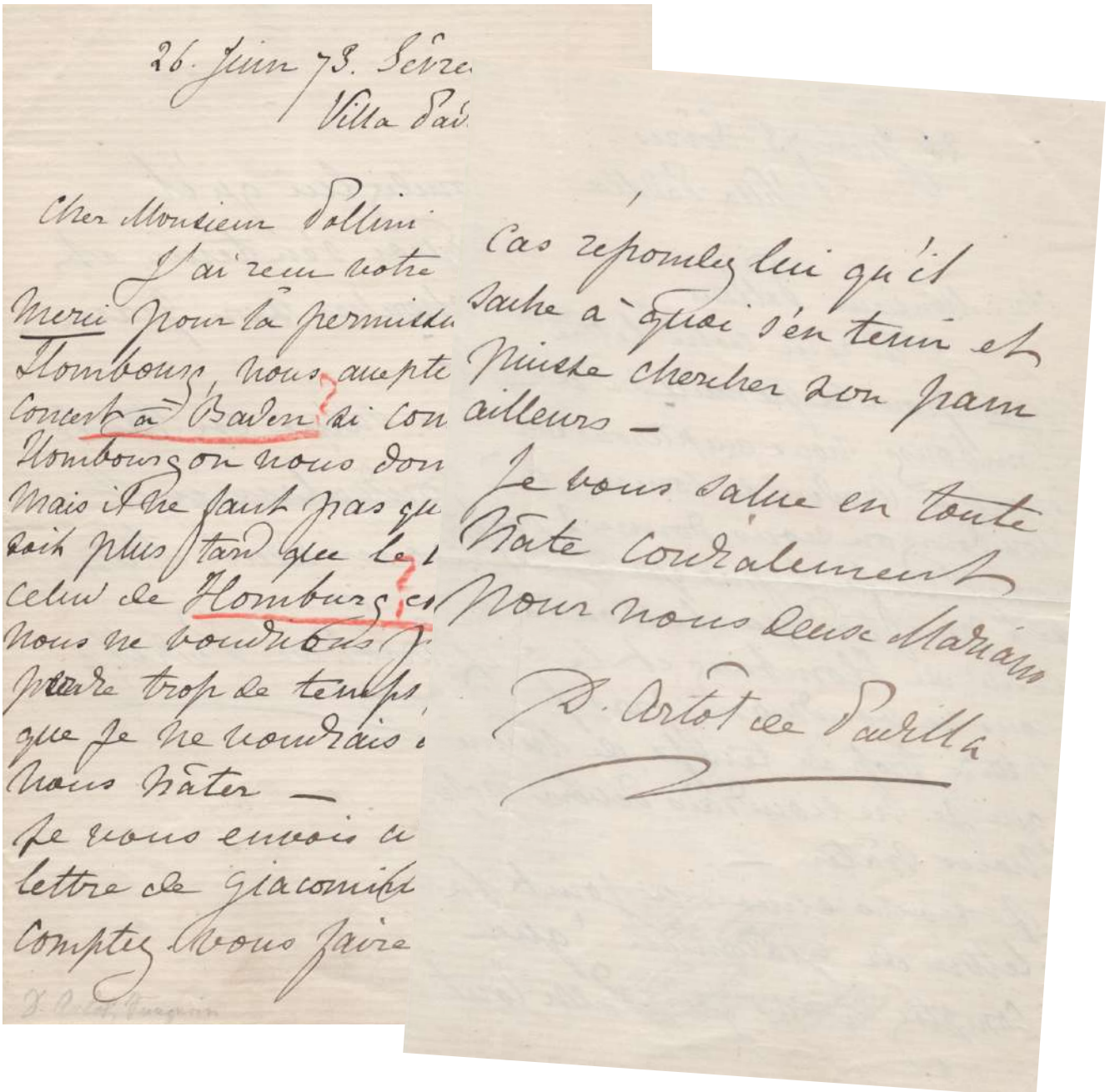
3. Ernst Arnold (Vienna, 1890 - ib., 1962)

Photographic portrait on postcard **with autograph signature and autograph musical quotation signed and dated** (on the verso) 9. 5. 46 by the Austrian composer, author and singer of numerous Viennese songs. Arnold pens 8 bars from his song "Mutterl, Ich habe an dich gedacht" (1917) recorded for Olympia with the quatuor of Schrammelmusik created by the composer and conductor Karl Zaruba (1902-1978). Photograph by Karl Winkler in Vienna. € 150



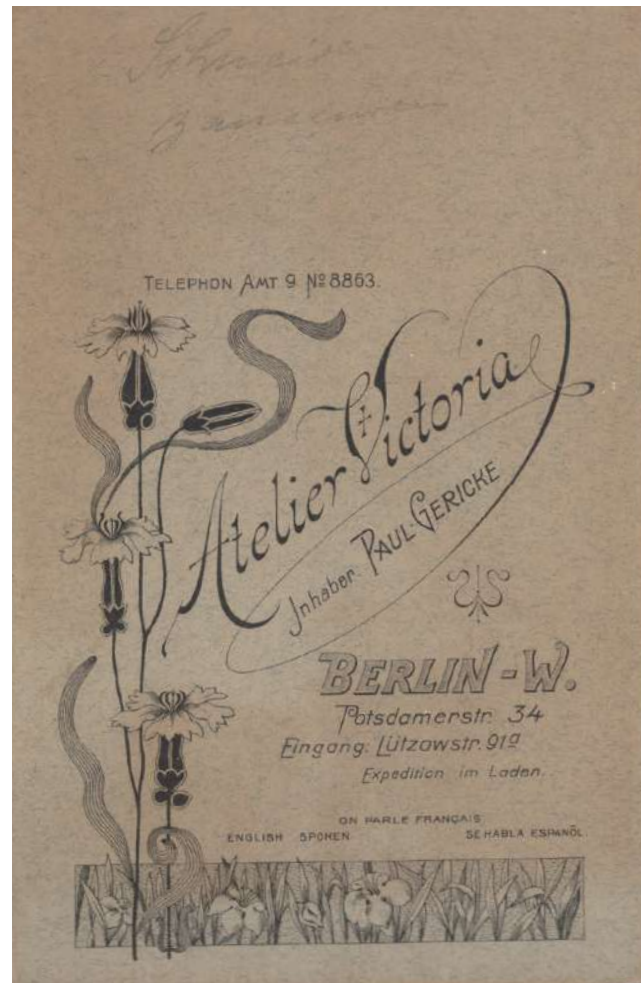
4. Désirée Artôt (Paris, 1835 - Berlin, 1907)

Autograph letter signed, dated 26 Juin .73 by the Belgian mezzo-soprano, daughter of the composer Jean-Désiré Montagney Artôt (1803-1887). Artôt addresses the German tenor **Bernhard Pollini** (1838-1897), concerning performances: "...Merci pour la permission de Hambourg, nous accepterons un concert à Baden si comme à Hambourg, on vous donne 2,000 Frs. Mais il ne faut pas que ce soit plus tard que le 11 ou 12 car celui de Hambourg est le 7 et nous ne voudrions pas perdre trop de temps, de même que je ne voudrais devoir trop vous gêner..." 2 pp. In-4. **Included:** visiting card **with autograph lines** of the soprano Lola Artôt de Padilla (1876-1933), daughter of Désirée; visiting card of Désirée **with autograph letter** to the music critic Maurice Kufferath, inviting him to her house in Brussels. € 170



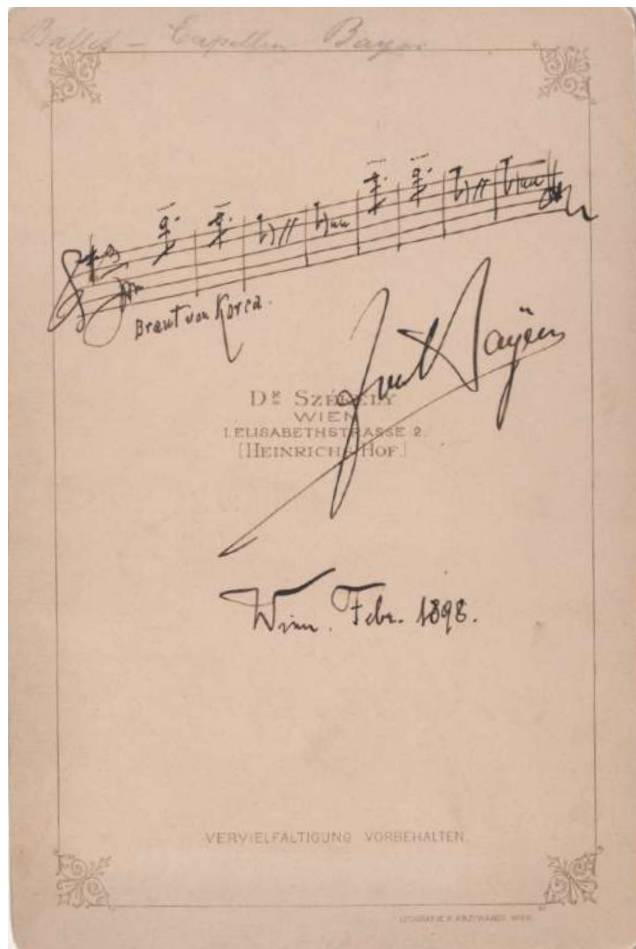
5. Kaspar Bausewein (1838-1903) and Gisela Schneider (1870-1944)

Photographic portrait depicting the German operatic bass and the Austrian soprano. Photograph by Atelier Victoria in Berlin. Notes at the recto. € 80



6. Josef Bayer (Vienna, 1852 - ib., 1932)

Photographic portrait **with autograph musical quotation signed and dated** (on the verso) *Wien. Febr. 1898* by the Austrian composer. Bayer pens 8 bars from his four acts ballet "Die Braut von Korea" (Wiener Staatsoper, 1897). Photograph by Josef Székely in Vienna. € 180



7. Bianka Blume (Reichenbach, 1843 - Buenos Aires, 1896)

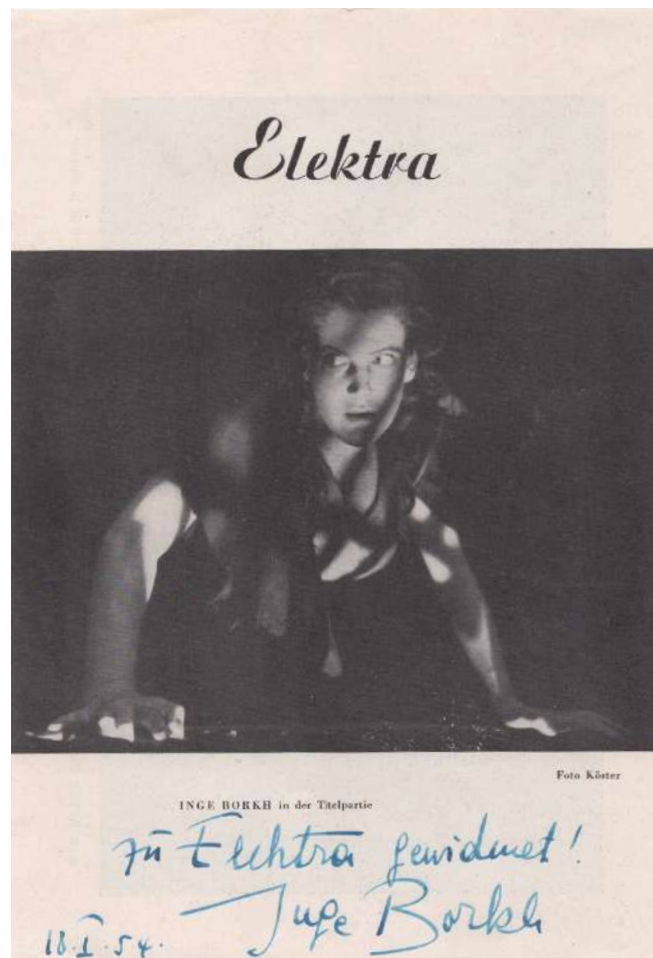
Carte-de-visite photographic portrait (cut passe-partout) of the German soprano. Photograph by Montabone in Milan. € 40



8. Inge Borkh (Mannheim, 1921 - Stuttgart, 2018)

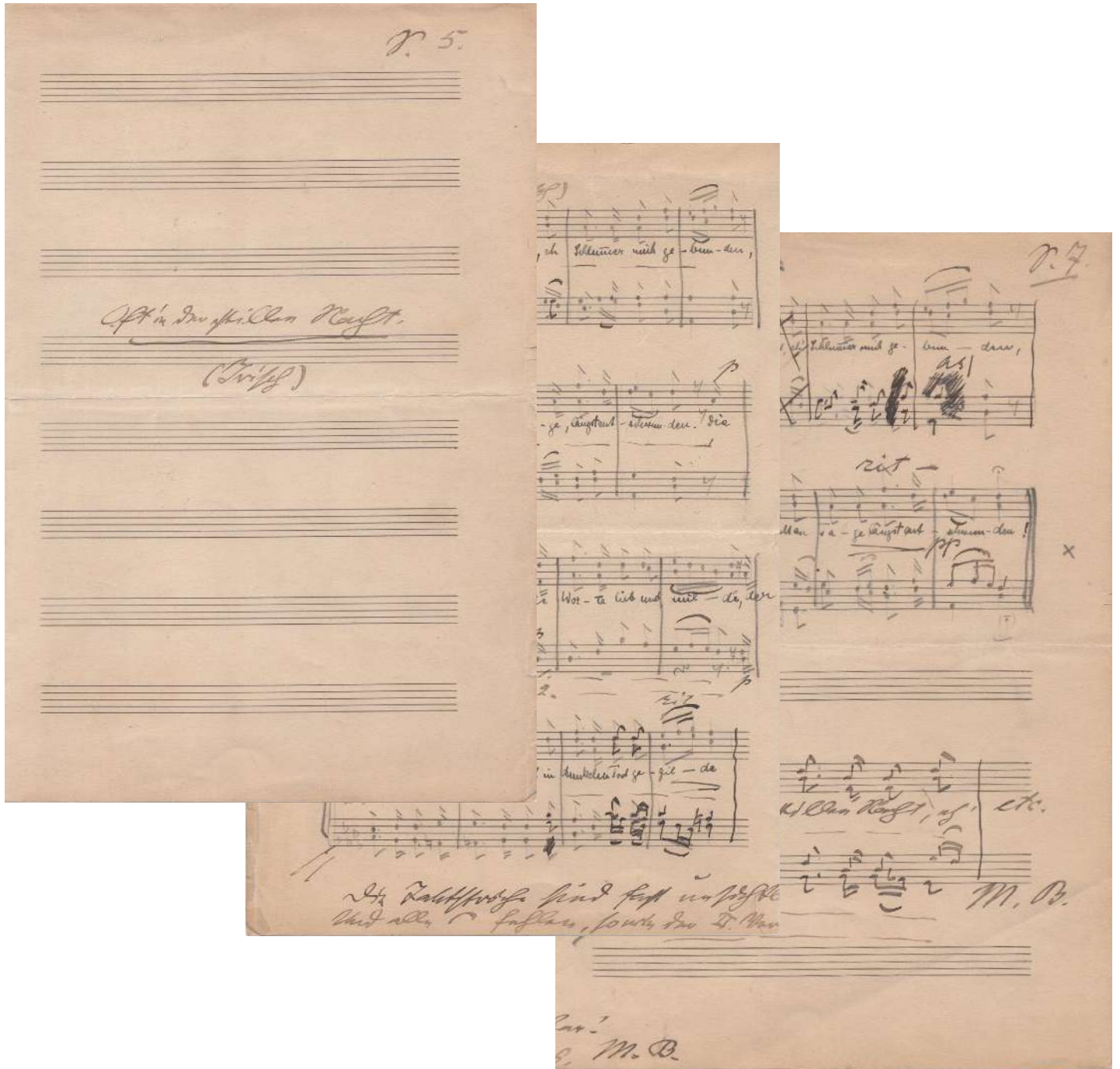
Magazine page with printed photograph and **autograph dedication signed and dated 18.I.54** by the German soprano, here in an evocative photograph on the stage of Richard Strauss' "Elektra", which was going to be recorded in March of the same year under the conduction of Fritz Reiner. 1 p. In-4.

€ 50



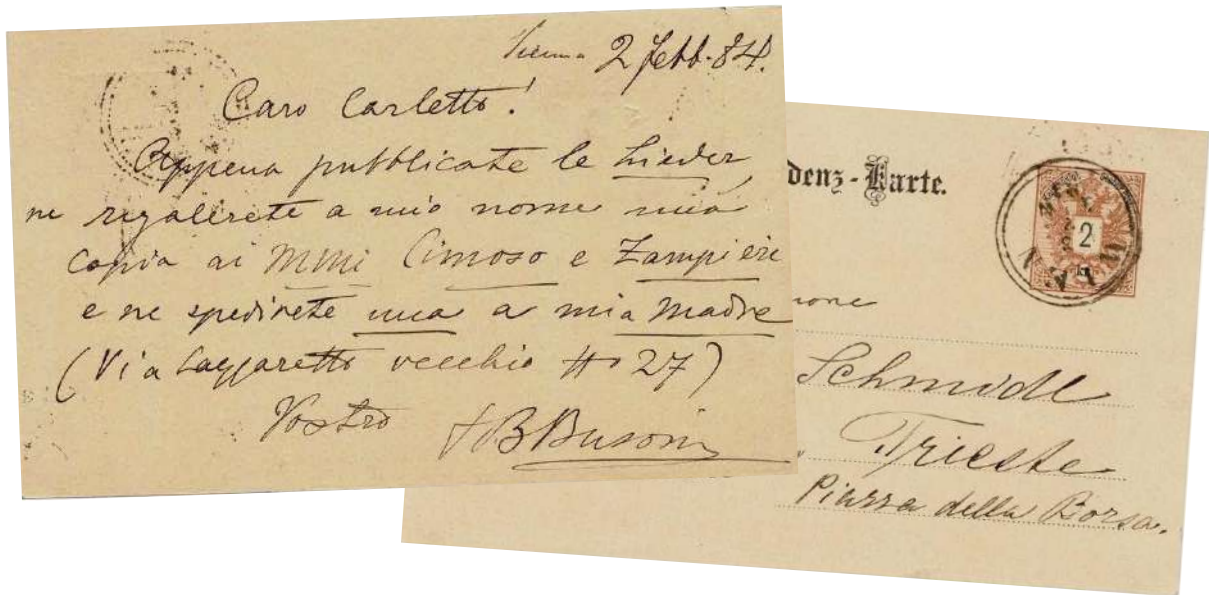
9. Max Bruch (Cologne, 1838 - Berlin, 1920)

Autograph music score signed twice "M. B." of the choir composition titled "Oft in der stillen Nacht/ Irisch" ("Fünf Lieder" for choir, op. 22, 1863) scored on two pentagrams (probably for the publisher) by the German composer. The composition is taken from the poem "Oft, in the Stilly Night" by the Irish poet Thomas Moore (1779-1852). Bruch makes some amends of the the text in some parts of the score and pens the text of the last 24th and 25th bars of the score (the rest of the text of the poem is by other hand) adding the indication: "etc" signed "M.B." 3 pp. In-4 € 700



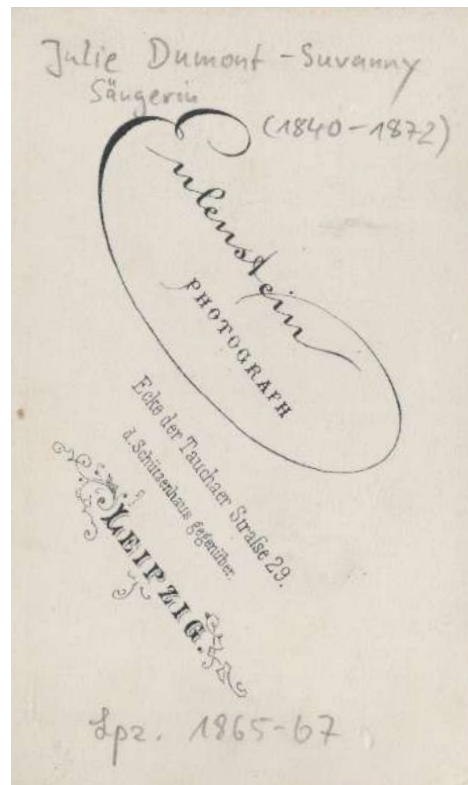
10. Ferruccio Busoni (Empoli, 1866 - Berlin, 1924)

Early and rare autograph letter signed, dated *Vienna 2 febb 84* by the Italian composer and pianist. Busoni addresses the Italian publisher and art collector Carlo Schmidl (1859-1943): "...*Appena pubblicate le Lieder, ne regalerete a mio nome una copia ai MMi [Guido] Cimoso e [Antonio] Zampieri e ne spedirete una a mia madre...". 1 p. On postcard. **Included:** advertising leaflet of the 1901-1902 concert season held at consul Joseph Smith in Florence featuring Ferruccio Busoni. € 280*



11. Julie Dumont-Suvanny (Lemberg, 1840 - Berlin, 1872)

Carte-de-visite photographic portrait of the Austrian soprano, pupil of the mezzo-soprano Mathilde Marchesi (1821-1913). Photograph by T. Eulenstein in Leipzig. € 70



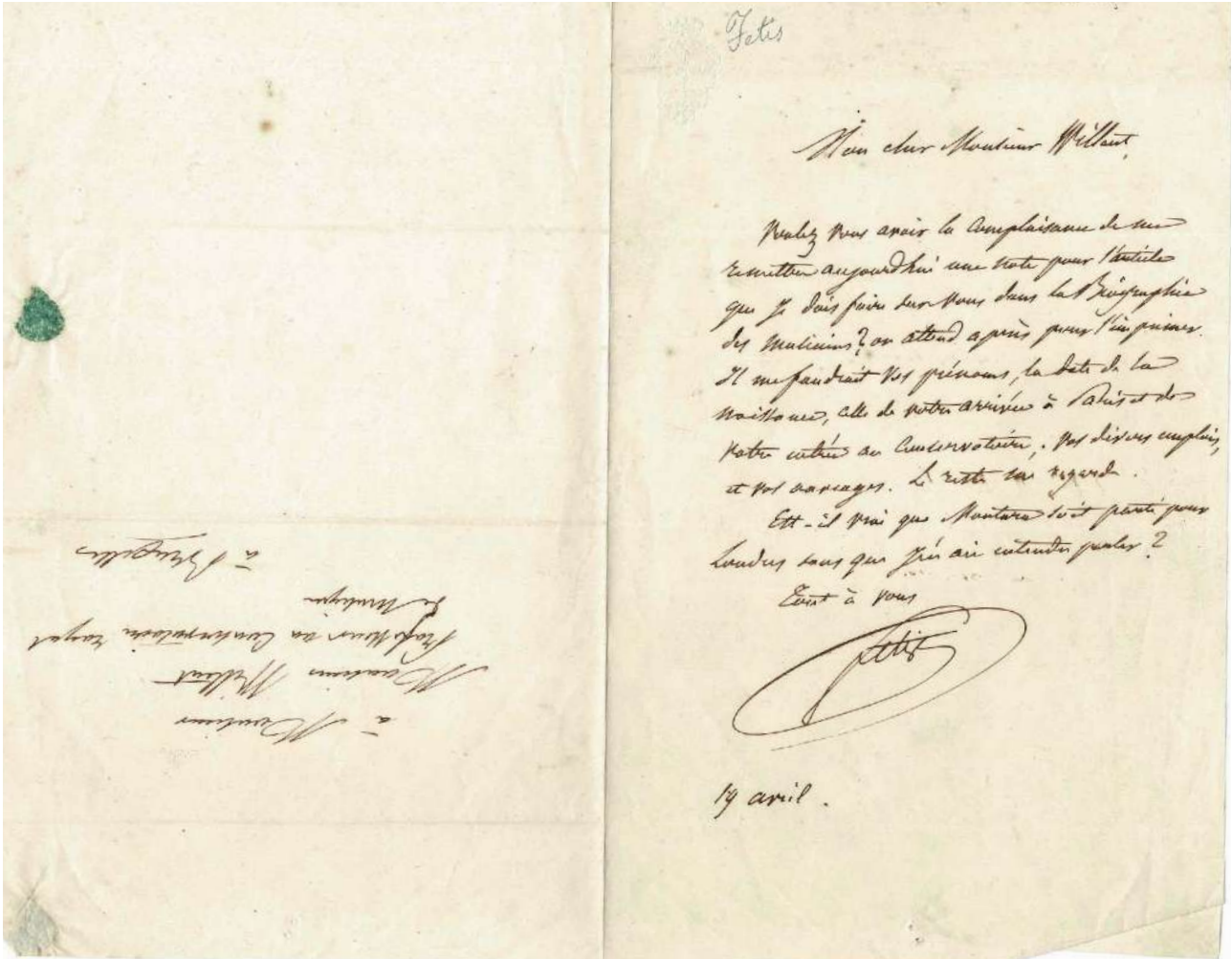
12. Edmund Eysler (Vienna, 1874 - ib., 1949)

Photographic portrait on postcard with a four bars autograph musical quotation and dedication signed [1912] by the Austrian composer to Irma Weiss. Photograph distributed by B.K.W.I. € 180



13. François-Joseph Fétis (Mons, 1784 - Bruxelles, 1871)

Fine autograph letter signed, dated 19 Avril [1840 ca.] by the Belgian composer and music critic, co-author of the volumes *Biographie universelle des musiciens et bibliographie générale de la musique* (1878). Fétis addresses the Brussels Conservatory bassoon teacher Jean Baptiste Willent: "...Voulez vous avoir la complaisance de me remettre aujourd'hui une note pour l'article que je dois faire pour vous dans la *Biographie des musiciens*? (...) Il me faudrait vos prénoms, la date de naissance, celle de votre arrivée à Paris et de votre entrée au Conservatoire. Vos ... emplois, et vos ouvrages...". 1 p. In-4. € 240



14. August Ludwig Fricke (Braunschweig, 1829 - Berlin, 1894)

Carte-de-visite photographic portrait of the German bass, Chamber singer at the Royal Prussian opera and landscape painter. He fought as a volunteer in the Schleswig-Holstein campaign against the Kingdom of Denmark in 1848. Photograph by Hugo Danz in Berlin. € 80



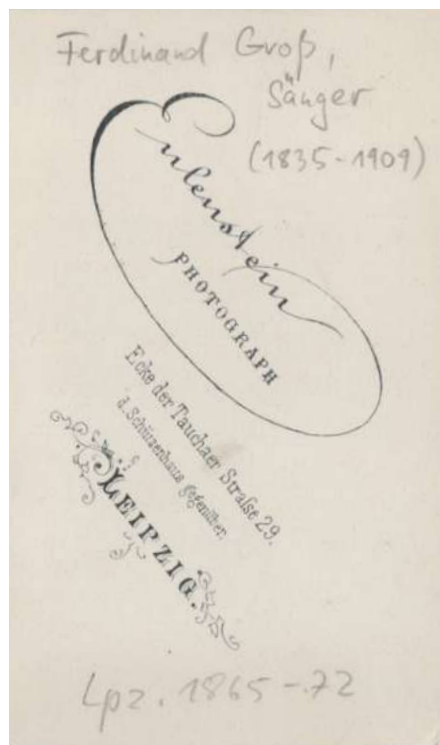
15. Lina Frieb (Vienna, 1845 - Leipzig, 1876)

Carte-de-visite photographic portrait of the German soprano who performed at the Leipzig Stadttheater and at the Royal Opera in Berlin. Photograph by Loescher & Petsch in Berlin. € 80



16. Ferdinand Groß (Vienna, 1835 - Kassel, 1909)

Carte-de-visite photographic portrait of the Austrian tenor and theater director, son of the opera singer Carl Groß. Photograph by T. Eulenstein in Leipzig. € 70



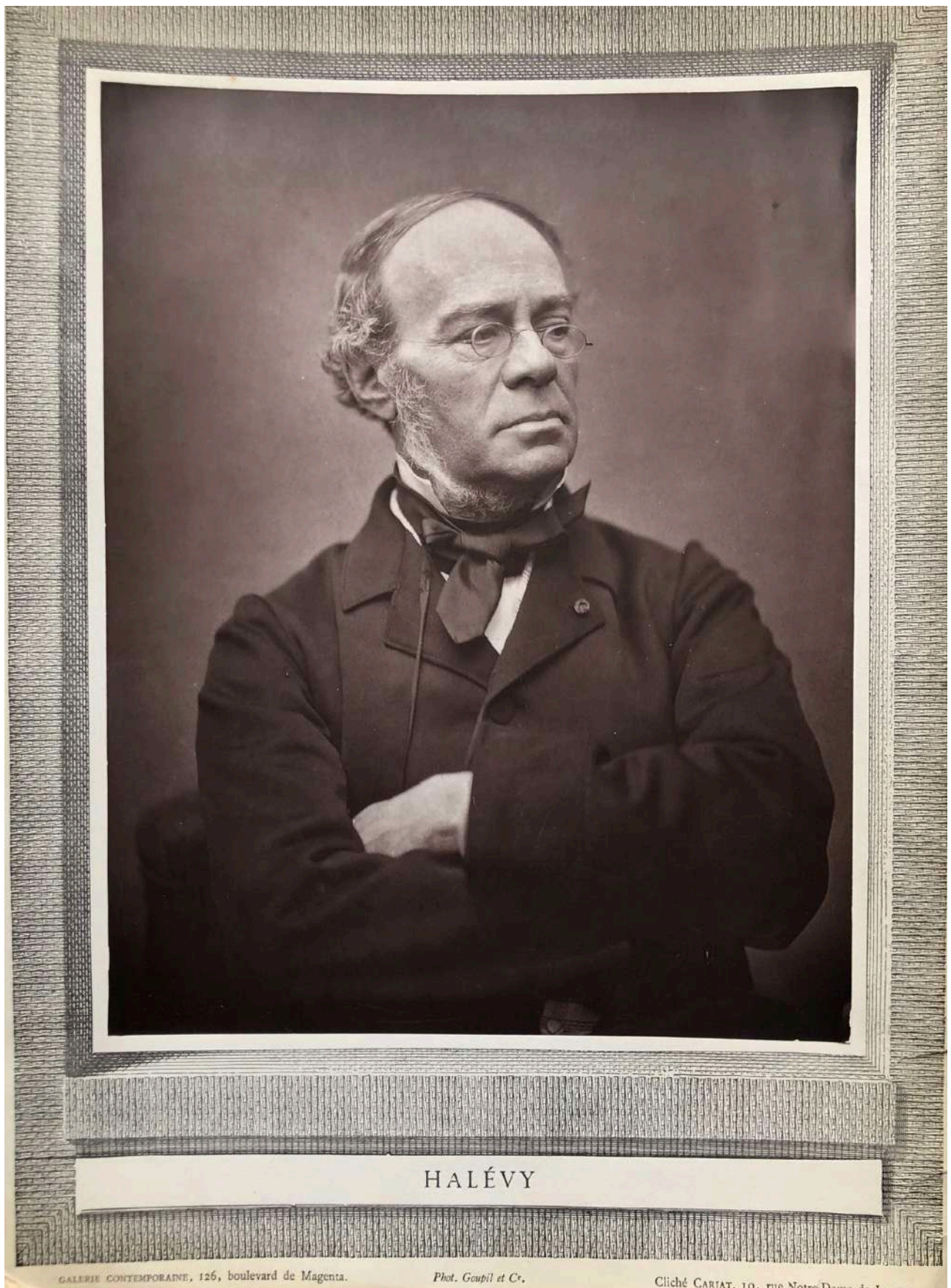
17. Gustav Gunz (Gauersdorf, 1831 - Frankfurt am Main, 1894)

Carte-de-visite oval photographic portrait of the Austro-German Royal Prussian chamber tenor and physician. No photographer mark. € 70



18. Jacques Fromental Halévy (Paris, 1799 - Nice, 1862)

Beautiful large format photographic portrait mounted on decorated cardboard of the French composer
took by the renown photographer Étienne Carjat in Paris. Minor tears along the borders. € 120



19. Louise Harriers-Wippert (Hildesheim, 1835 - Göbersdorf, 1878)

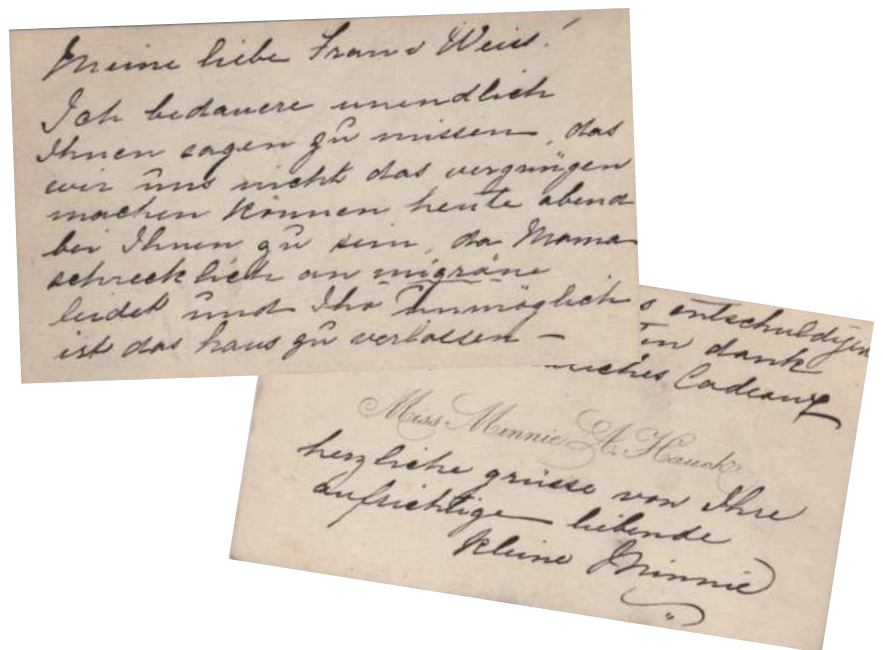
Carte-de-visite photographic portrait of the German soprano, who first performed at the Berlin Opera House as Agathe in Carl Maria von Weber's "Freischütz". No photographer mark. € 70



20. Minnie Hauk (New York, 1851 - Lucerne, 1929)

Carte-de-visite photographic portrait of the American soprano. Photograph by B.J. Hirsch in Berlin.

Included: Autograph letter signed on visiting card addressed to Franz Weiss, declining an invitation due to her mother's migraine and thanking him for his present. Two visiting cards of the singer as Baroness of Hesse-Wartegg and as chamber singer, along with one visiting card of her husband Ernst von Hesse-Wartegg are included. € 120



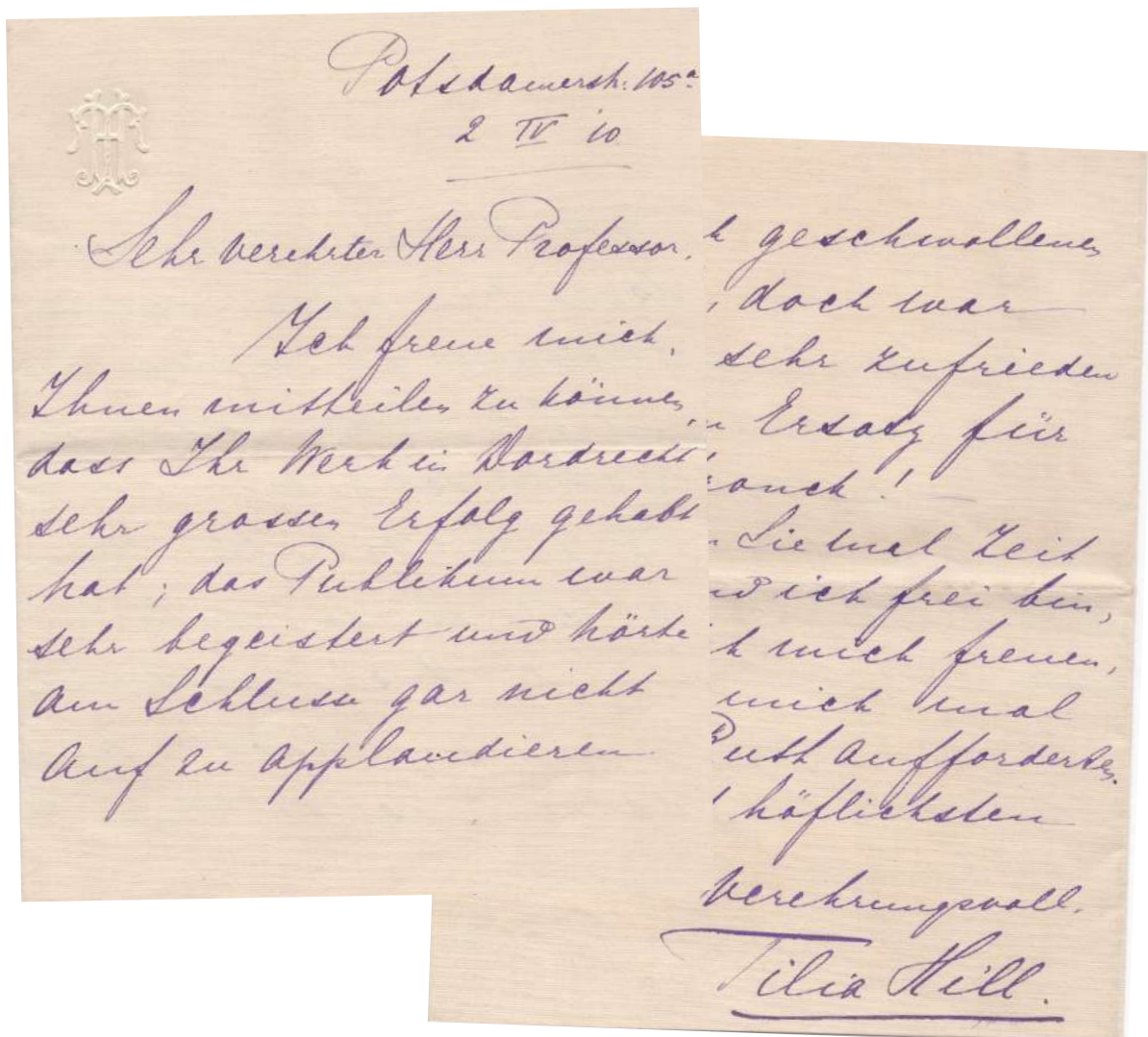
21. Helen Henschel-Claughton (Boston, 1882 - London, 1973)

Photographic portrait (reprint) **with autograph dedication signed and dated** *March 2nd 1914* by the American singer, pianist and teacher, daughter of singer and pianist George Henschel (1850-1934). Henschel pens a dedication to the music arranger and editor Archibald Martin Henderson (1879-1957). Photograph by the The Dover Street Studios in London. (15 x 18 cm ca.) € 120



22. Tilia Hill (Vlaardingen, 1872 - ib., 1939)

Autograph letter signed, dated 2 IV 10 by the Dutch soprano. Hill addresses the composer Georg Schumann (1866-1952), concerning the performance of his opera "Ruth" in Dordrecht: "...Ich freue mich, Ihnen mitteilen zu können dass Ihr Werk in Dordrecht sehr grossen Erfolg gehabt hat; das Publikum war sehr begeistert und hörte am Schluss gar nicht auf zu applaudieren auch nach der erste Scene von Naomi und Ruth war ein grosser Jubel. Herr [Johann Eduard] Erdmann hat mich gebeten, Ihnen davon zu erzählen, wenn ich Sie wieder sehen würde, doch da ich nicht weiss, wann das sein wird, schreibe ich es Ihnen. Hoffentlich erlauben Sie mir mal, Ihnen die Partie vorzusingen, die mir, obwohl sie ausserordentlich schwer ist, sehr gut liegt. Die Vorbereitungszeit war zwar sehr kurz (in 2 1/2 Tag habe ich sie singen müssen mit einem feinlich geschwellenem Hals!), doch war Herr E. sehr zufrieden mit dem Ersatz, für Frau Strauch! - Wenn Sie mal Zeit haben und ich frei bin, würde ich mich freuen, wenn Sie mich mal für die Ruth aufforderten...". Translation "...I am pleased to inform you that your work was a great success in Dordrecht; the audience was very enthusiastic and did not stop applauding at the end, even after the first scene of Naomi and Ruth there was a great cheer. Mr. [Johann Eduard] Erdmann asked me to tell you about it when I would see you again, but since I do not know when that will be, I write it to you. I hope you will allow me to sing the part for you, which, although extremely difficult, suits me very well. The preparation was very short (in 2 1/2 days I had to sing it with a very swollen throat!), but Mr. E. was very pleased with the replacement for Ms. Strauch! - If you ever have time and I am free, I would be happy if you call me sometime for the Ruth...". 4 pp. With embossed letterhead. In-8. € 150



Potsdamersch. 105
2 IV 10

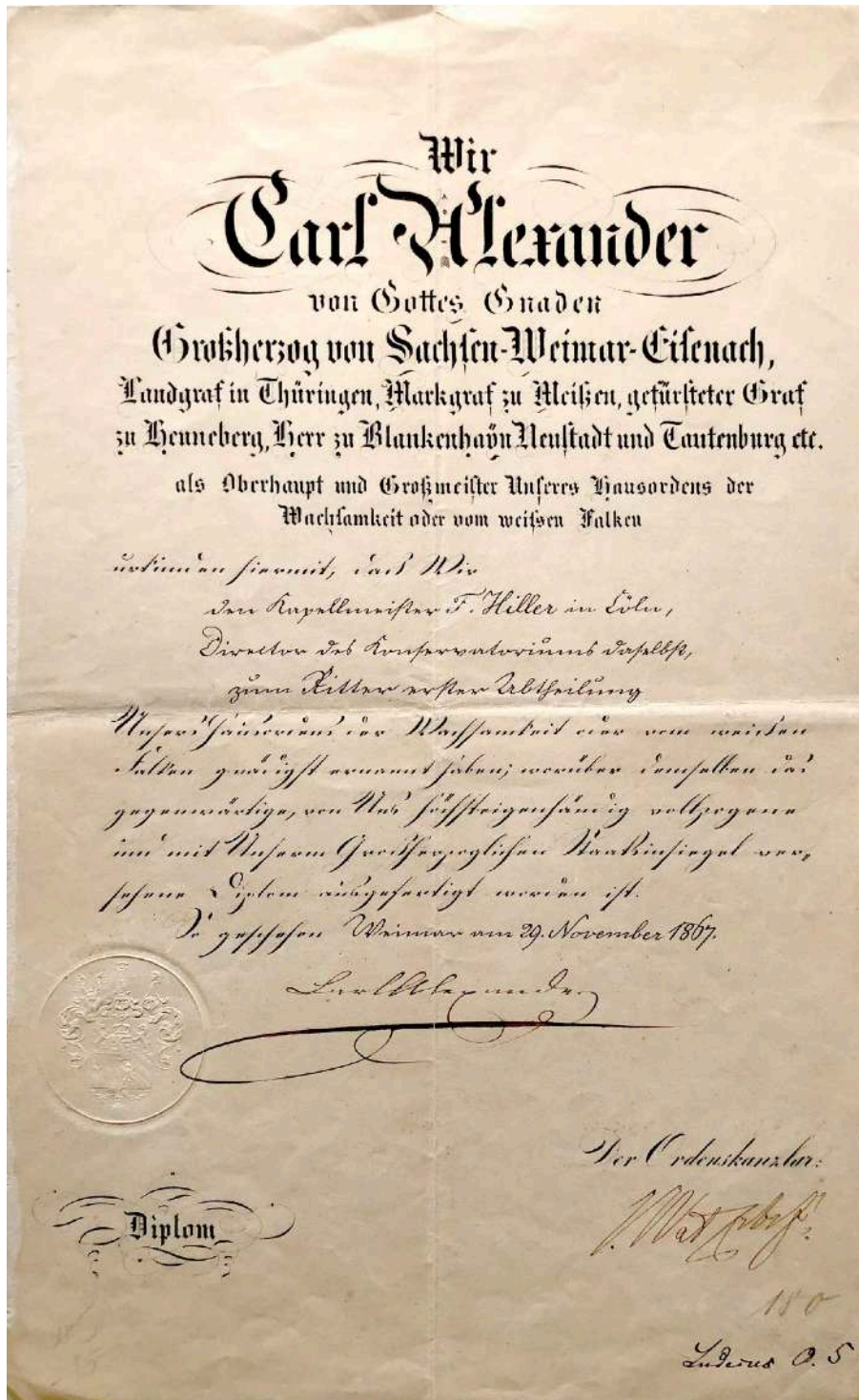
Sehr verehrter Herr Professor,
Ich freue mich, Ihnen mitteilen zu können,
dass Ihr Werk in Dordrecht
sehr grossen Erfolg gehabt
hat; das Publikum war
sehr begeistert und hörte
am Schluss gar nicht
auf zu applaudieren.

Ich freue mich, Ihnen davon zu erzählen,
wenn ich Sie wieder sehen
würde, doch da ich nicht weiss,
wann das sein wird, schreibe ich es
Ihnen. Hoffentlich erlauben Sie mir
mal, Ihnen die Partie vorzusingen,
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Herr E. sehr zufrieden mit dem
Ersatz für Frau Strauch!
Wenn Sie mal Zeit haben und ich
frei bin, würde ich mich freuen,
wenn Sie mich mal für die Ruth
aufforderten.

höflichsten
Berechnungswoll.
Tilia Hill.

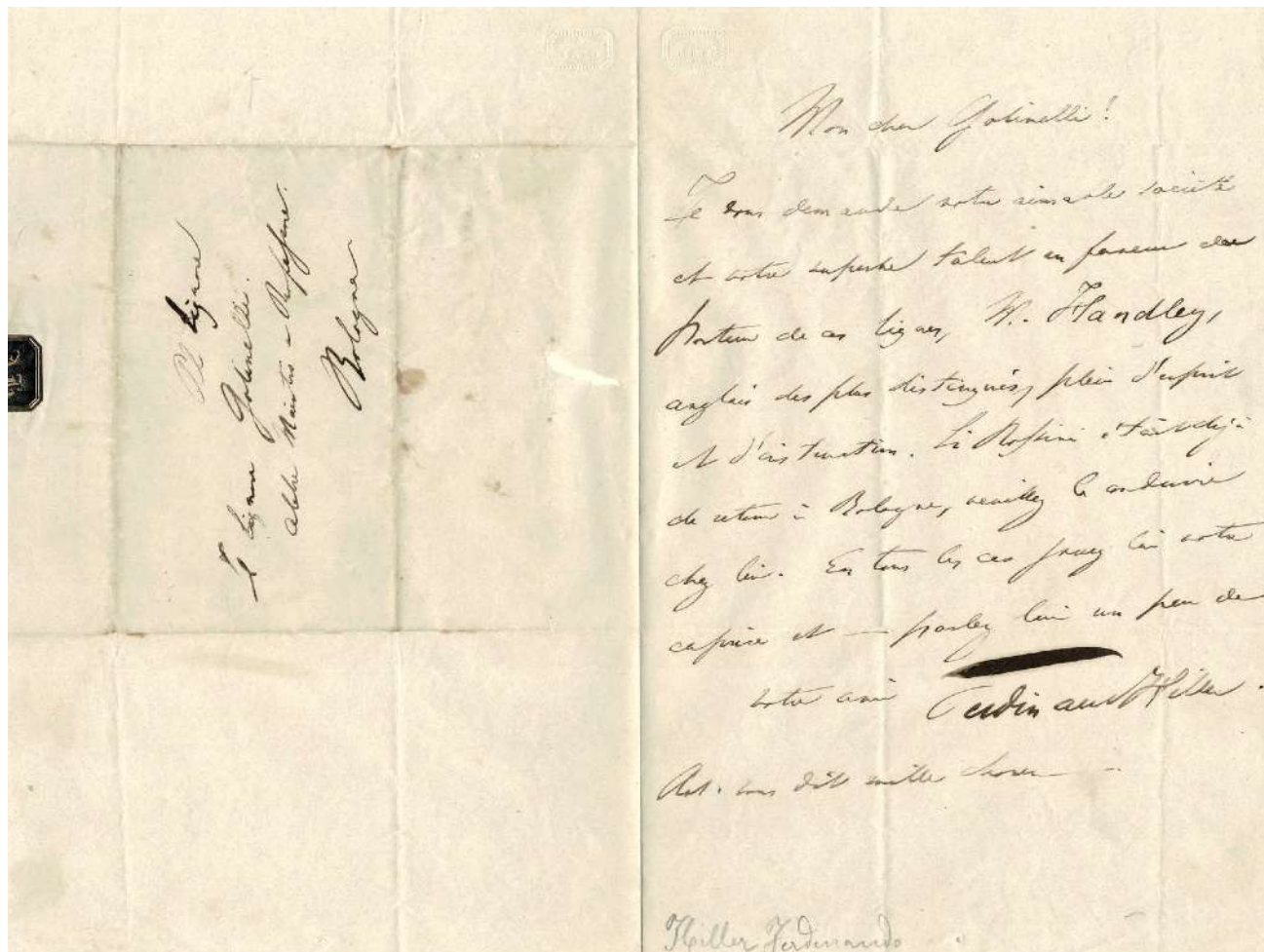
23. [Ferdinand Hiller] (Frankfurt am Main, 1811 - Cologne, 1885)

Fine original document dated *Weimar am 29. November 1867* with autograph signature of Grand Duke Carl Alexander of Saxe-Weimar-Eisenach (1818-1901). Diploma appointing the composer as "Ritter erster Abteilung". 1 p. With embossed ducal seal. € 250



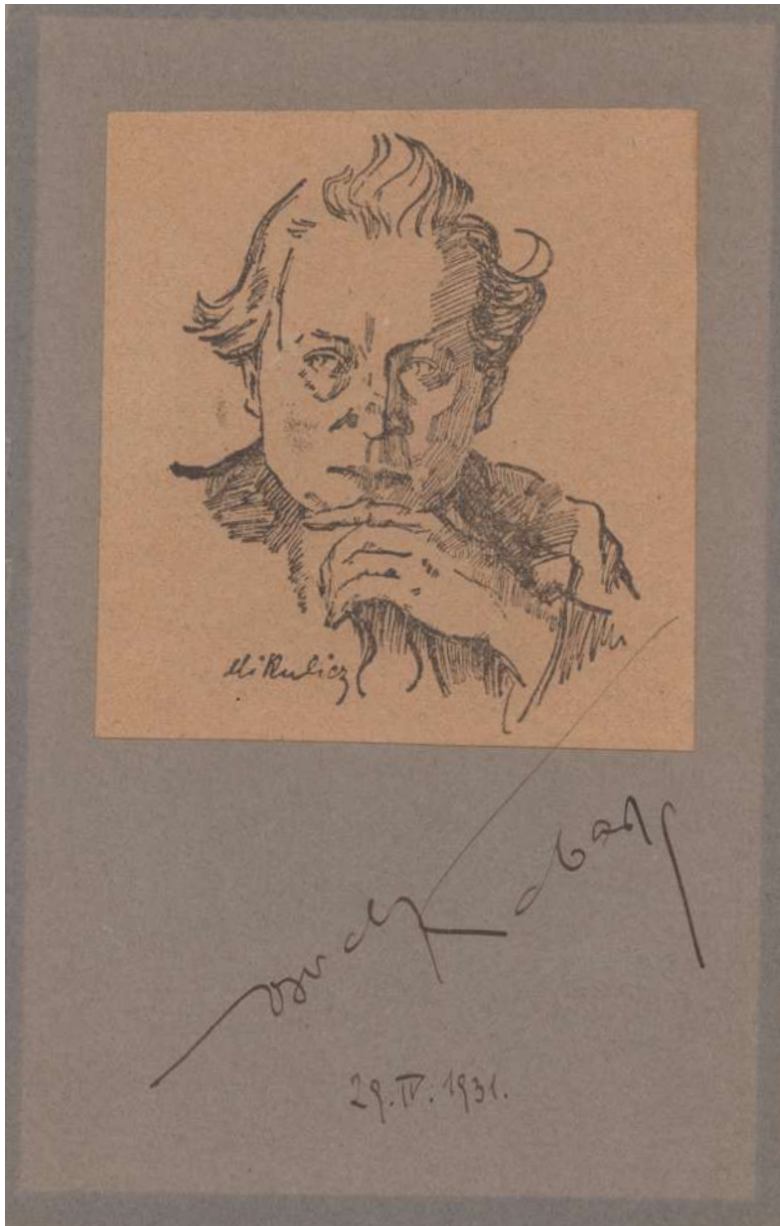
24. Ferdinand Hiller (Frankfurt am Main, 1811 - Cologne, 1885)

Autograph letter signed, not dated, by the German composer and conductor. Hiller addresses the composer and conductor **Stefano Golinelli** (1818-1891): "...Je vous demande votre aimable société et votre superbe talent en faveur de l'auteur de ces lignes, M. Handley, anglais des plus distingués plein d'esprit et d'estimation. Si Rossini était déjà de retour à Bologne, veuillez le conduire chez lui...". 1 p. In-4. € 200



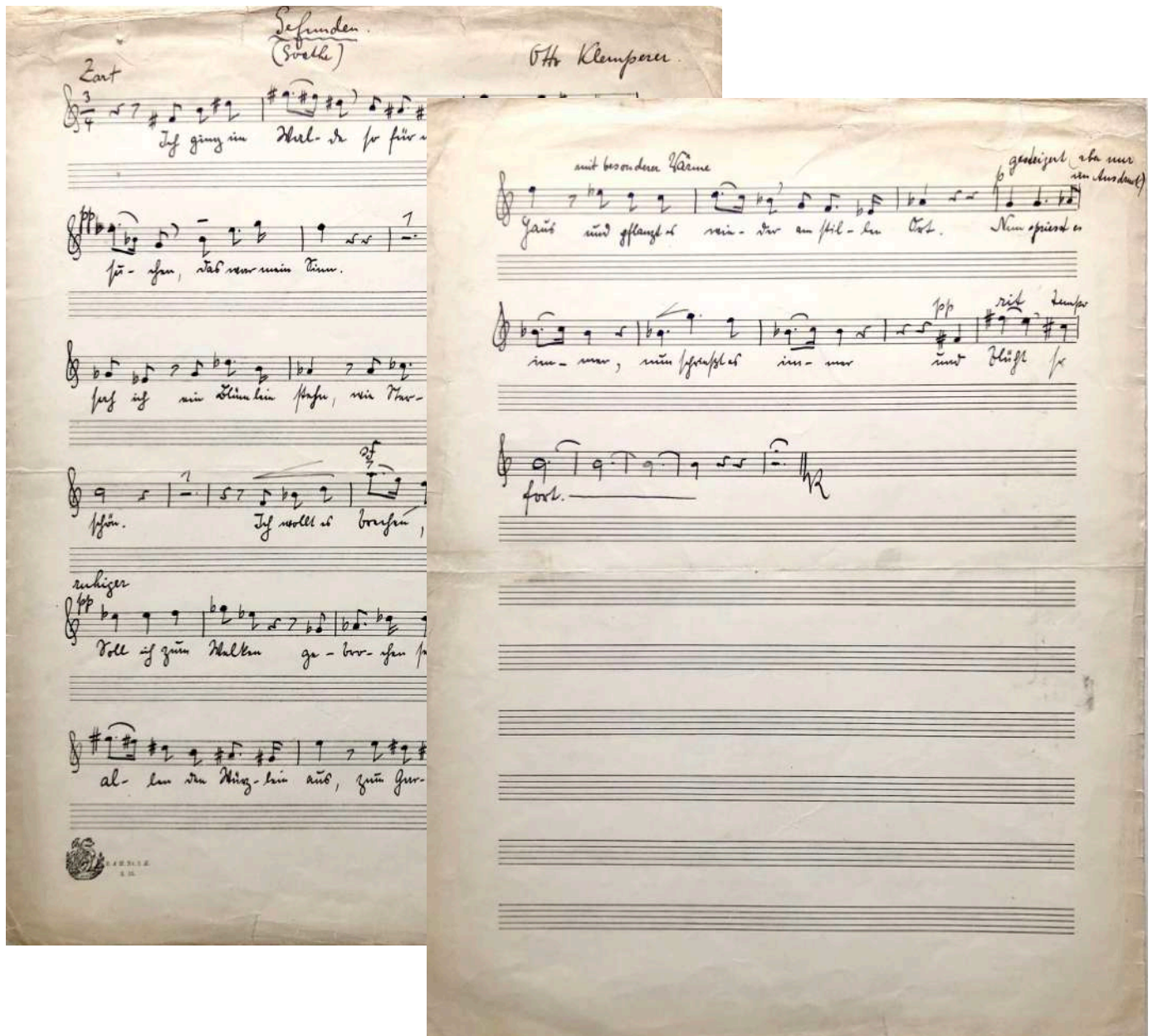
25. Oswald Kabasta (Mistelbach, 1896 - Kufstein, 1946)

Printed sketch portrait **with autograph signature and date** 29.IV.1931 by the Austrian conductor of Graz Orchestra (1926-1931) and Vienna Academy Orchestra. On cardboard. (12 x 15 cm). € 120



26. Otto Klemperer (Breslau, 1885 - Zurich, 1973)

Autograph musical score with autograph signature by the celebrated German conductor and composer. Klemperer pens 37 bars of his song *Gefunden* for voice. Klemperer is less well known as a composer, but like other famous conductors such as Furtwängler, Walter and Markevich, he wrote a number of pieces, including six symphonies (only the first two published), a Mass, nine string quartets, many lieder and the opera "Das Ziel", part of the collection "Lieder für eine Singstimme und Clavier" published by Schott, inspired by the poem "Gefunden. Ich ging im Walde" by Goethe. 1 p. ¼. € 700



27. Fritz Kreisler (Vienna, 1875 - New York, 1962)

Letter signed, dated *Milano li 13 Maggio 1895* by the Austrian violinist and composer. Kreisler addresses the presidency of the concert society in Brescia: "...Confermo colla presente di suonare costì nel concerto di lunedì 20 corr. ora 9 pom. i pezzi fissati nella sua..." 1 p. In-4. € 180

All'onoranda Presidenza
della Società di Concerti
Brescia

Confermo colla presente di suonare costì nel concerto
di Lunedì 20 corr. ora 9 pom. i pezzi fissati nella sua
lettera del 12. corr. indirizzata al Sig. Ferraro.

Starò a Brescia nel medesimo giorno ora 2 1/2 pom. per
provare colla orchestra col Sig. Paolo Chimerio
Ritruverò la somma di Lire Trecento.

Milano li 13. Maggio 1895
Albergo Leone

Con perfetta stima
Fritz Kreisler

28. Fritz Kreisler (Vienna, 1875 - New York, 1962)

Photographic portrait with autograph dedication signed, dated *Juin 1959* by the Austrian violinist and composer. Kreisler pens a dedication to the German bass-baritone Michael Bohnen (1887-1965). (20,5 x 25,5 cm). On the verso, Bohnen writes and signs a letter in German, dated *Berlin I Juli 1922* concerning the death of the conductor Arthur Nikisch (1855-1922): “...*Er starb gelassen, ruhig, milde. Schon von der letzten Weisheit des Todes berührt, traf er im Kreis der Seinen Bestimmungen über sein Begräbnis und Schloss die Augen für immer...*”. Translation: “...He died calmly, quietly, mildly. Already touched by the last wisdom of death, he made decisions about his funeral in the circle of his family and closed his eyes forever...”. 1 p. (20.5 x 25.5 cm). € 400



29. Sophie König (Budapest, 1854 - Frankfurt am Main, 1943)

Carte-de-visite photographic portrait of the German soprano. Photograph by Julius Cornelius Schaarwächter in Berlin. Passe-partout partly cut. € 80



30. Gustav Friedrich Kogel (Leipzig 1849 - Frankfurt am M. 1921), **Angelo Mariani** (1821-1873)
Music score dated Leipzig 8 October 1866 by the German composer. Transcription for piano of *Alla luna, Romanza per baritono* by Angelo Mariani. Milano, Edizioni Ricordi, [after 1856]. The piece is part of the 8 pezzi vocali con accomp.to di pianoforte. 6 pp. Minor defects. € 250

The image displays a handwritten musical score for piano, titled "Romanza" by Angelo Mariani. The score is written in G major and 3/4 time, featuring piano accompaniment and vocal lines. The manuscript includes dynamic markings such as *p*, *pp*, and *sf*, and performance instructions like *Andante*, *a tempo*, and *con tutta la forza*. The score is signed "Gustav F. Kogel" and dated "Leipzig den 8. October 1866".

31. Mila Kupfer-Berger (Vienna, 1850 - Neuwaldegg, 1905)

Carte-de-visite photographic portrait of the Austrian dramatic soprano, singer at Vienna Court Opera from 1875 to 1885. Photograph by Loescher & Petsch in Berlin. € 70



32. Selma Kurz (Bielsko-Biala, 1874 - Vienna, 1933)

Photographic portrait on postcard with autograph signature of the Austrian mezzo-soprano at the Vienna Opera. Photograph by Carl Pietzner in Vienna. € 120

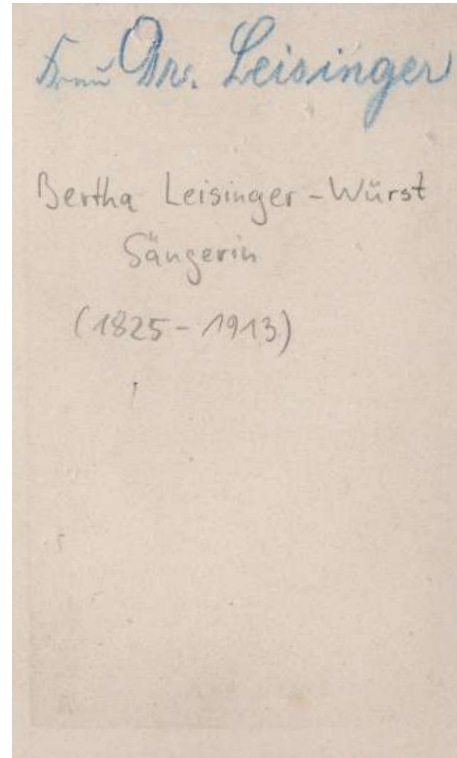


33. Bertha Leisinger-Würst (Königsberg, 1825 - d. 1913)

Carte-de-visite photographic portrait of the German operatic singer. Photograph by Brandseph in Stuttgart. € 70



Photographie v. Brandseph, Stuttgart.



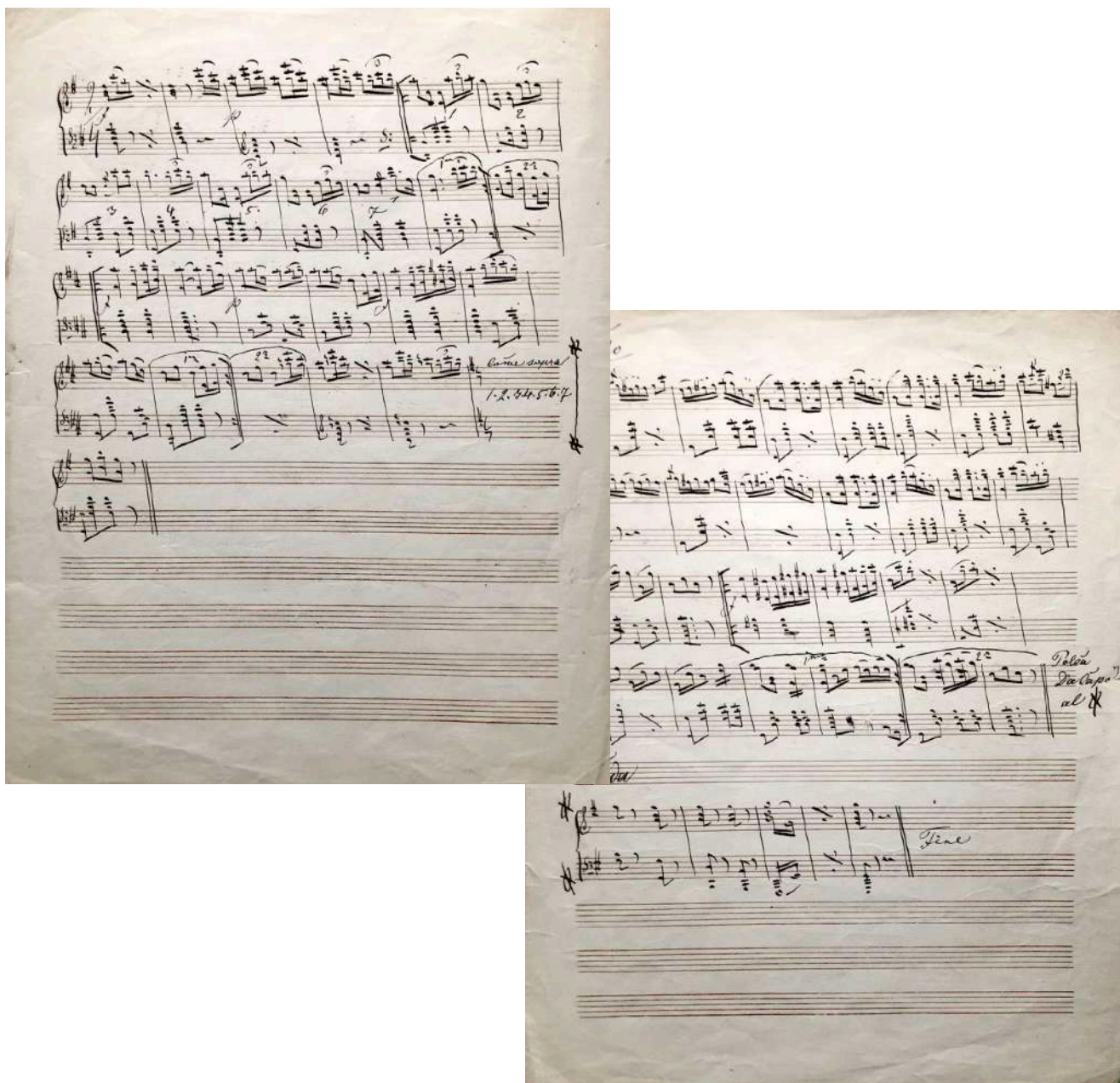
From Mrs. Leisinger

Bertha Leisinger-Würst
Sängerin

(1825-1913)

34. Franz Lehár sr. (Schönwald, 1838 - Budapest, 1898)

Rare music score titled “Schneeglöckchen Polka française” for piano by the Austrian musician and composer. Lehár trained as a military musician in Mährisch Sternberg from 1945 and became horn player in the Theater an der Wien orchestra. He performed several times later in his life as a military musician and as a Sergeant Major in the Battle of Solferino (1859), in 1866 the battles of Custoza and Königgrätz as a military Kapellmeister. In 1869 he married Christine Neubrandt (1849-1906), by whom he had the children Franz Lehár Jr. (1870-1948) and the Kapellmeister Anton Freiherr von Lehár (1876-1962). 3 pp. In-4. € 380



35. Otto Leßmann (Rüdelsdorf, 1844 - Jena, 1918)

Autograph musical score **with autograph signature and date 11/5 93** by the German composer and music critic, pupil of Hans von Bülow. Leßmann pens 43 bars from the second lied titled "Waldharfen" for high voice and piano, from "Zwei Lieder" op. 30 written by Julius Wolff. 4 pp. € 450

The image shows a handwritten musical score for the song "Waldharfen" by Otto Leßmann. The score is written on aged paper and includes a vocal line and piano accompaniment. The title "Waldharfen" is written in the center, with "Op. 30 von Julius Wolff" written below it. The key signature is one flat (B-flat) and the time signature is common time (C). The score is divided into four systems, each with a vocal line and piano accompaniment. The lyrics are written in German and are: "für die-fer, für-der", "Rau- - fern klingt vom Bau- - geb fängt für-der. der", "Und wie es pflegt sind wir-der bringt, was-mer ist d'ringel- -", and "lie- - der. Wald-fer-fer viele lau- - fer Pfeife". The piano accompaniment features a prominent arpeggiated figure in the right hand and a more melodic line in the left hand. The score is signed "Leßmann" at the bottom right.

36. Otto Leßmann (Rüdelsdorf, 1844 - Jena, 1918)

Autograph musical score with autograph signature and date 6/5/12 by the German composer and music critic. Leßmann pens 50 bars from the composition "L'Absence" [Sehnsucht Klage], for high voice and piano. 4 pp. In-4. € 450

moderato. L'absence.
(Au lieu femme geliebte).

I High
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
XIII
XIV
XV
XVI
XVII
XVIII
XIX
XX
XXI
XXII
XXIII
XXIV
XXV
XXVI
XXVII
XXVIII
XXIX
XXX

Tout re-po-sait dans
Alles war leuchtend grün

le ha-meau, tout re-po-sait dans la na-tu-re,
Nur im Dorf, im Feld mit dem fruchtigen grün-ten Weizen-gehä,

On n'enten-dait que le mur-mure des vents, du
mit im dem Hauch mit auf dem Was-ser springen

feuille-lage et de l'eau, Assis sur le bord
auf dem grün-ten wasser. Dort am See steh-ten

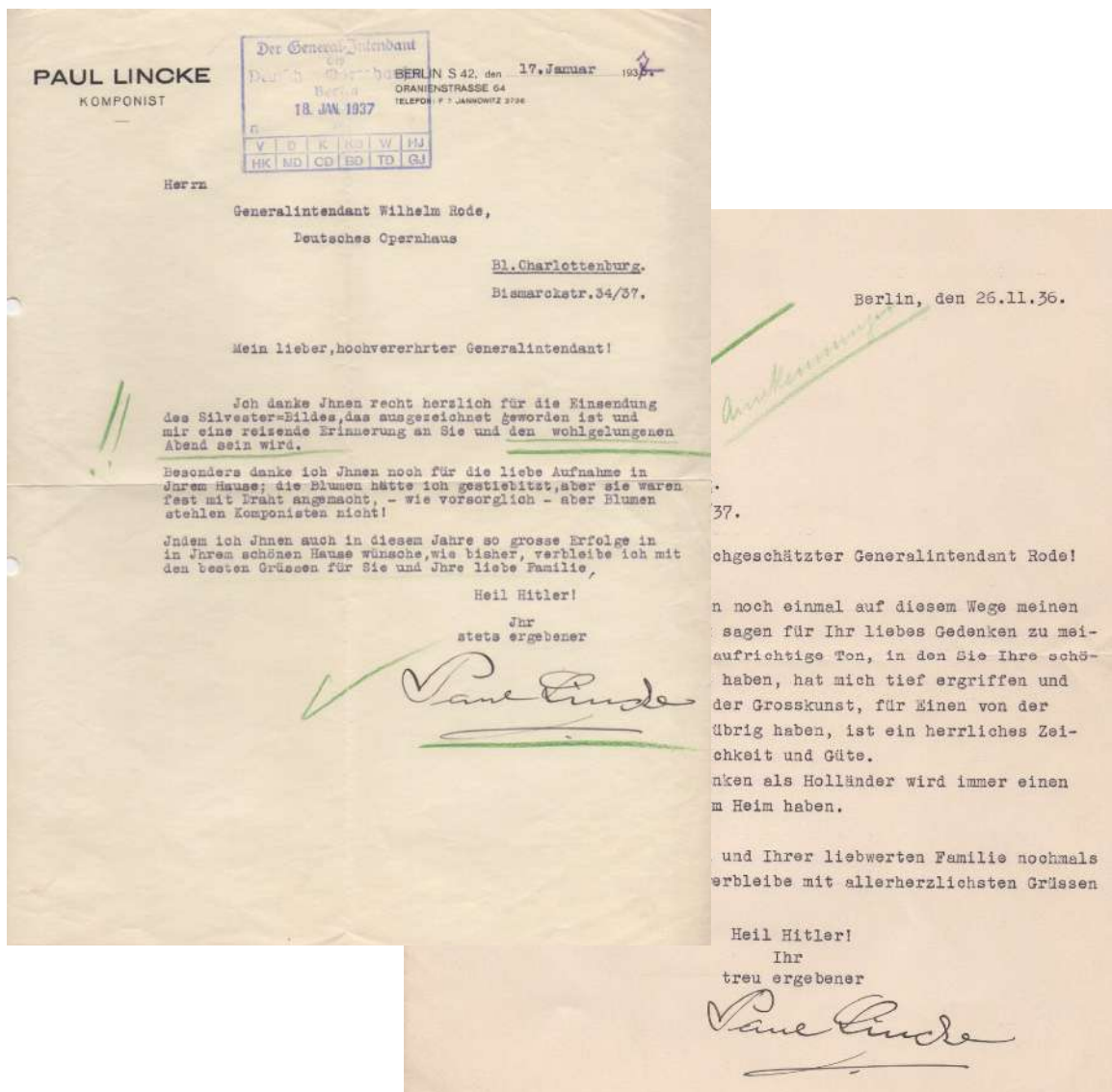
37. **Paul Lincke** (Berlin, 1866 - Clausthal-Zellerfeld, 1946)

Photographic portrait on postcard **with autograph dedication signed and dated 1941** by the German composer. Photograph by Emil Bieber in Berlin. € 120



38. Paul Lincke (Berlin, 1866 - Clausthal-Zellerfeld, 1946)

Two typed letters signed, dated by the German composer, considered as the father of the Berlin operetta. **A. Berlin, den 26.11.36.** Lincke addresses **Wilhelm Rode** the famous bass and artistic director of the Deutsche Oper in Berlin: "...*Ich mochte Ihnen noch einmal auf diesem Wege meinen allerinnigste Dank sagen für Ihr liebes Gedenken zu meinem 70. Der warme, aufrichtige Ton, in den Sie Ihre schönen Worte gekleidet haben, hat mich tief ergriffen und dass Sie grade von der Grosskunst, für Einen von der Kleinkunst so viel übrig haben, ist ein herrliches Zeichen Ihrer Menschlichkeit und Güte. Ihr liebes Andenken als Holländer wird immer einen Ehrenplatz in meinem Heim haben...*". Translation: "...I would like to thank you once again in this way for your kind remembrance on the occasion of my 70th birthday. The warm, sincere tone in which you have clothed your beautiful words has touched me deeply and that you have so much love for the great art, for one of the small art, is a wonderful sign of your humanity and kindness. Your dear memory as a Dutchman will always have a place of honor in my home...". 1 p. In-4. With the composer's embossed letterhead. Archive holes. **B. Berlin 17. Januar 1937.** Lincke addresses **Wilhelm Rode** (1887-1959): "...*Ich danke Ihnen recht herzlich für die Einsendung des Silvester-Bildes, das ausgezeichnet geworden ist und mir eine reizende Erinnerung an Sie und den wohlgelungenen Abend sein wird. Besonders danke ich Ihnen noch für die liebe Aufnahme in Ihrem Hause; die Blumen hätte ich gestiebt, aber sie waren fest mit Draht angemacht, - wie vorsorglich - aber Blumen stehlen Komponisten nicht!...*". Translation: "...Thank you very much for sending the New Year's Eve picture, which is excellent and will be a lovely reminder of you and the successful evening. I thank you especially for the kind reception in your house; I would have stolen the flowers, but they were firmly attached with wire, - as a precaution - but composers do not steal flowers!...". 1 p. In-4. With the composer's letterhead. Archive holes. € 200



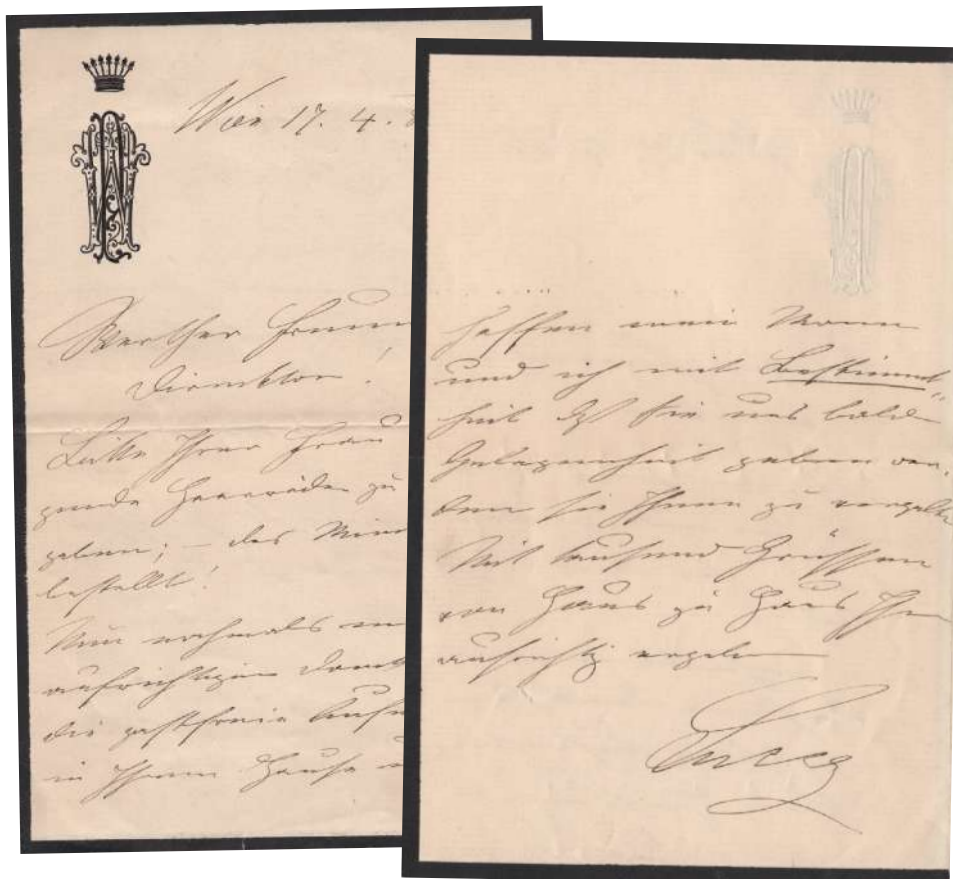
39. Bertha Linda (Vienna, 1850 - ib., 1928)

Carte-de-visite photographic portrait of the Austrian dancer and actress, prima ballerina of the Vienna Court Opera (1875-1879), second wife of the Austrian-Hungarian history painter Hans Makart (1840-1884). Photograph by Julius Cornelius Schaarwächter in Berlin. € 80



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

Autograph letter signed, dated *Wien 17. 4. 88* by the Austrian soprano. Lucca addresses the composer and director of the Vienna Court Opera **Wilhelm Jahn** (1835-1900), on music business. 2 pp. In-8. On mourning paper. € 120



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

Carte-de-visite photographic portrait of the Austrian soprano. Photograph by Bertha Beckmann and Eduard Wehnert in Leipzig. € 70



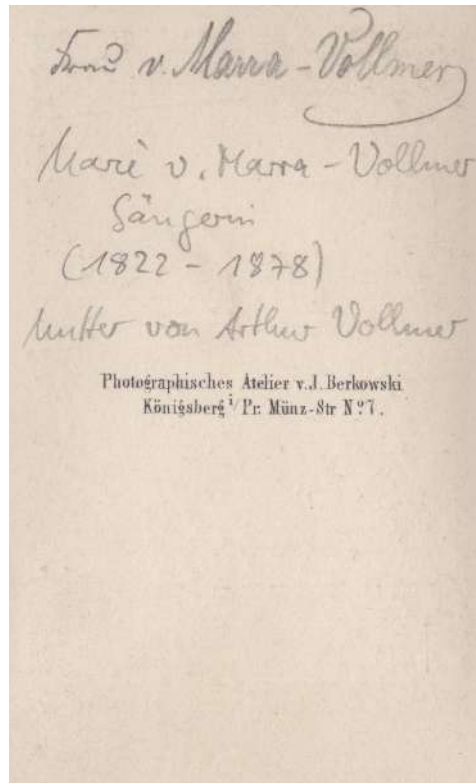
42. Marie Mahlknecht (Vienna, 1845 - Leipzig, 1931)

Carte-de-visite photographic portrait of the Austrian operatic singer, well-known performer of Wagner's operas and member of the Leipzig opera house since 1876. Photograph by T. Eulenstein in Leipzig. € 70



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

Carte-de-visite photographic portrait of the Austro-German soprano, pupil of Donizetti in Vienna.
Photograph by Atelier Berkowski in Königsberg. € 80



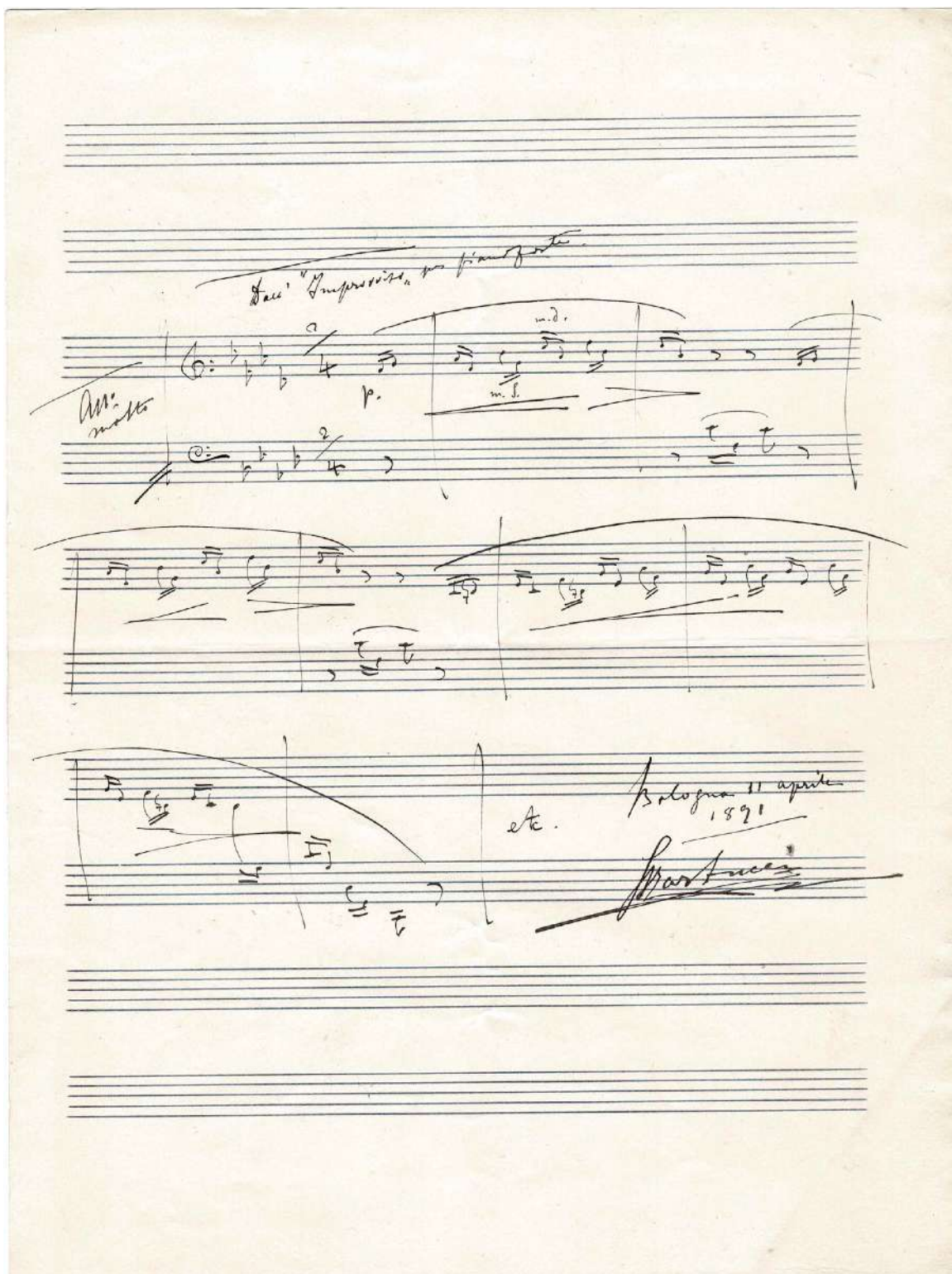
44. **Howard Marsh** (Bluffton, IN 1888 - Long Branch, NJ 1969)

Large format photographic portrait **with autograph dedication signed** by the Broadway tenor, here portrayed in his famous role of Prince Karl Franz in Sigmund Romberg's four acts operetta "The Student Prince" (1924). Photograph by the renown photographer Fred Hartsook. € 150



45. Giuseppe Martucci (Capua, 1856 - Naples, 1909)

Autograph musical score with autograph signature and date *Bologna 11 aprile 1891* by the Italian composer, conductor and pianist. *Allegro molto* from the *Improvviso* for piano, op. 17 (1874). 1 p. On music sheet. € 450



46. Lina Mayr (Vienna, 1848 - Kötzschenbroda, 1914) and **Adolphe Mayer**
 Carte-de-visite photographic portrait of the Austrian-German operetta singer and scene director of the Opéra-Comique in Paris. No photographer mark. € 70

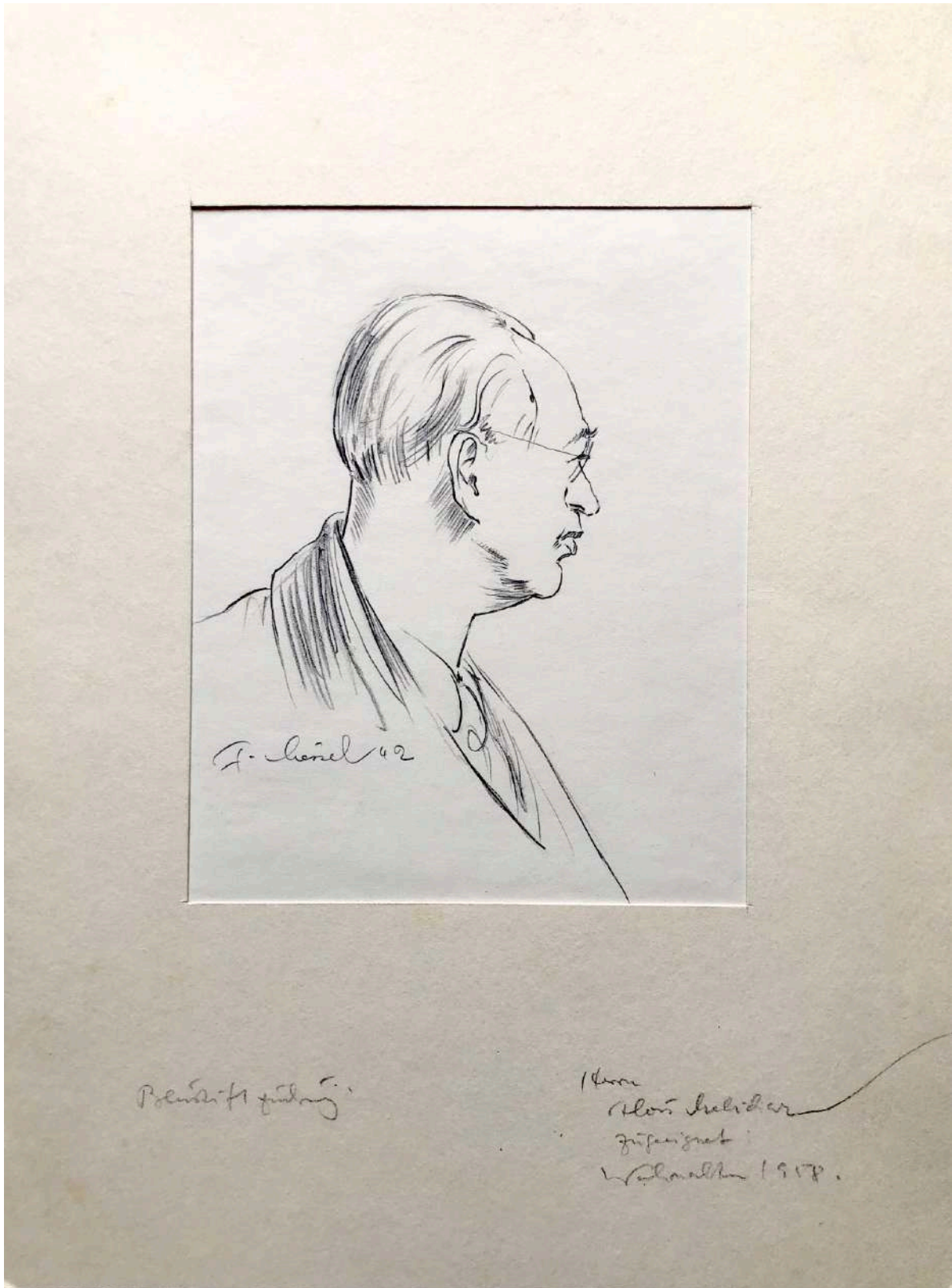


47. Helene Meinhardt (Braunschweig, 1853- Berlin, 1922)
 Carte-de-visite photographic portrait of the Austrian soubrette and singer. Photograph by Julius Cornelius Schaarwächter in Berlin. € 70



48. Alois Melichar (Vienna, 1896 - Munich, 1976)

Fine autograph dedication signed, dated *Weihnachten 1958* by the Austrian composer on the passe-partout of **an original pencil sketch by the painter Fritz Meisel** (1897-1960) dated 1942. € 300



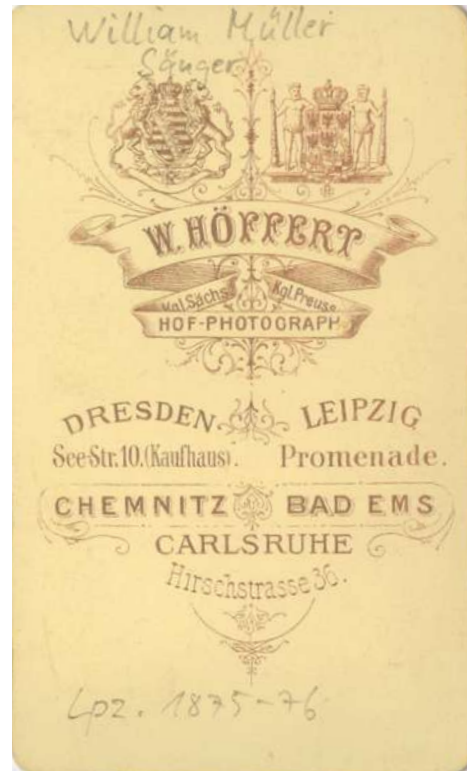
49. Ignaz Moscheles (Prague, 1794 - Leipzig, 1870)

Autograph musical score dated 16 März 1856 by the Bohemian pianist and composer, close friend to Felix Mendelssohn, director of Leipzig Conservatory. Moscheles pens 24 bars of a *Moderato* and an *Elegie* from the "Fritz Klingemanns Finger Übung Nr. 5 übertragen zu 4 Händen". 1 p. In-obl. With traces of tape and tears. € 700



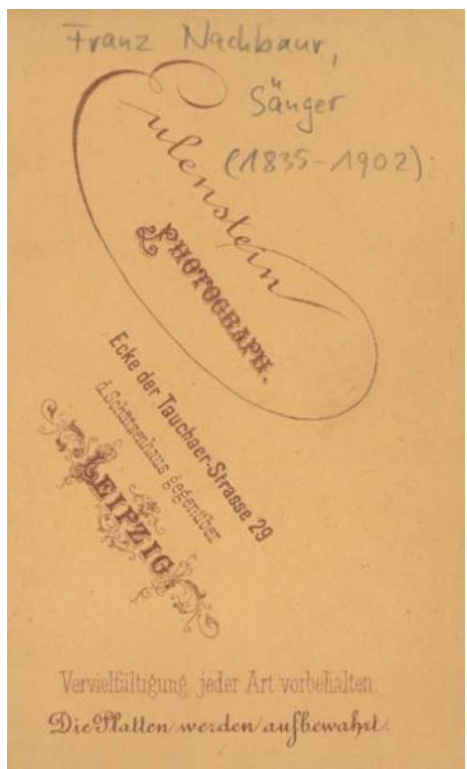
50. William Müller (Hannover 1845-1905)

Carte-de-visite photographic portrait of the German tenor. Photograph by Wilhelm Höffert in Dresden, Leipzig and Carlsruhe. € 70



51. Franz Nachbaur (Giessen, 1835 - Munich, 1902)

Carte-de-visite photographic portrait of the German tenor, renowned for his Wagner's operas performances. Photograph by T. Eulenstein in Leipzig. € 80



52. Albert Niemann (Erxleben, 1831 - Berlin, 1917)


Two cartes-de-visite photographic portraits of the German operatic tenor, creator of Wagner's roles such as the one of Tannhäuser (Paris, 1861) and of Sigmund (Bayreuth, 1876) in "Der Ring des Nibelungen". Niemann is here portrayed in the role of Jean de Leyde in Meyerbeer's "Le prophète" and as Gounod's Faust in the eponymous opera. One photograph is marked Photograph by B.J. Hirsch in Berlin. € 150



53. Ferdinando Paër (Parma, 1771 - Paris, 1839)

Fine document dated *Avril 1813* with **autograph signature** of the French composer as "Directeur des Théâtres de la Cour". Paër signs the memorandum of supplies of lightning in oil and candles made for the service of the Court's theaters. At the end of 1812 Paër was appointed by Napoleon director of the Théâtre Italien in Paris. He took over from Gaspare Spontini, who had been at the head of the theater from 1810 to 1812. The reasons for the alternation are not known: Spontini accused Paër of plotting behind his back to take his office away. 2 pp. In-4. € 280

Fabrique et
des *Lustres en Bronze*
de Lampes et
en d'Ornemens
Rue Neuve des



A PARIS.

Magasin
d'Ors, ornés des Cristaux,
double ceinture, d'air,
en Tôle vermeil,
Rite-Champs, N^o. 65.

Duverger, Fournisseur et Entrepeneur général de l'Éclairage des Palais
de S. M. l'Empereur et Roi.

Maison de S. M. l'Empereur et Roi
Service de S. Ex. le Grand Chambellan
Théâtre de la Cour

Mémoire des fournitures d'Éclairage en suite de
Bougies faites pour le service des Théâtres de la Cour
conformément à ma soumission pendant le Mois
D'Avril 1813.

D'Avril		
le 1 ^{er}	Représentation — Du 1 ^{er} Acte des Cantatrices villageoises (opéra italien) au foyer du Eto ^{is} des Enfants avec bougies	15
le 2 ^e	Représentation — Du 2 ^e Acte italien sur le 1 ^{er} Eto ^{is} au Palais de l'Église	72
le 3 ^e	Représentation — Des Minutiers (comédie) sur le 1 ^{er} Eto ^{is} au Palais de l'Église	72
le 4 ^e	Représentation — Du 2 ^e Acte des Cantatrices villageoises (opéra italien) au foyer du Eto ^{is} des Enfants avec bougies	15
le 10	Représentation — Du 1 ^{er} Acte (italien) sur le 1 ^{er} Eto ^{is} au Palais de S ^{on} Clod	72
le 19	Représentation — De la suite d'un bal masqué (comédie) sur le petit Eto ^{is} de S ^{on} Clod	72
le 22	Représentation — Du <i>Mélomane</i> (opéra italien) au foyer du Eto ^{is} des Enfants avec bougies	15
		534 = 80^e

Total — **632 = 44**

Le Directeur des Théâtres de la Cour
F. Paër

488400^e Budget de 1813, chap^{re} 8, Théâtres de la Cour

54. Mariano Padilla y Ramos (Murcia, 1842 - Paris, 1906)

Carte-de-visite photographic portrait of the Spanish baritone, celebrated for his role as Don Giovanni in the eponymous Mozart's opera. Photograph by Jan Mieczkowski in Warsaw. € 70



55. Mariano Padilla y Ramos (Murcia, 1842 - Paris, 1906)

Five cartes-de-visite photographic portraits of the Spanish baritone, portrayed in different opera roles. One photograph has a quotation in Spanish signed by the Catalan painter Ramón Casals y Canal. Photographs by Alex Eichenwald in Moscow, Bergamasco in Saint Petersburg and Georg Hansen in Copenhagen. € 250



56. Adelina Patti (Madrid, 1843 - Craig-y-nos, 1919)

Fine photographic portrait **with autograph dedication signed and dated 1907** of the celebrated Italian soprano. Patti signs adding her last husband's surname "Cedelström". Photograph marked as part of the collection of the celebrated actor Constant Coquelin. € 200



57. Robert Philipp (Offenbach, 1852 - Berlin, 1933)

Beautiful cabinet card photographic portrait **with an autograph note** of the German tenor of the Berlin Hofoper, here portrayed as Faust in Gounod's eponymous opera. He was married to soprano Marie Dietrich (1868-1939). Photograph by Atelier Victoria in Berlin. € 170



58. Jean-Baptiste Provost (1798-1865) and **Eugène Provost** (1836-1885)

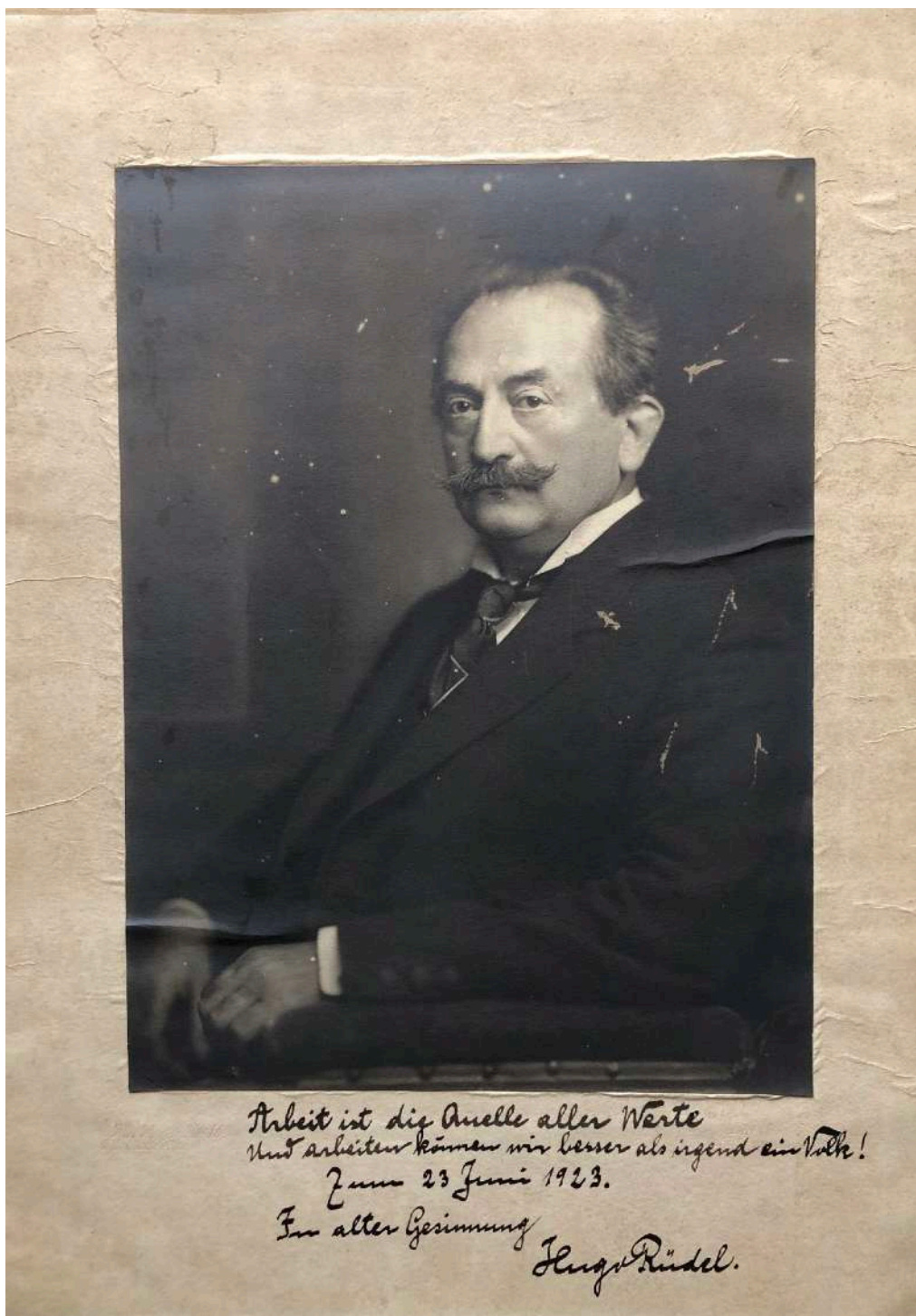
Carte-de-visite photographic portrait of the two French actors at the Comédie-Française, father and son, depicted together while looking at an album. Photograph by Pierre Petit in Paris. Notes at the verso. € 70



60. Hugo Rüdel (Havelberg, 1868 - Berlin, 1934)

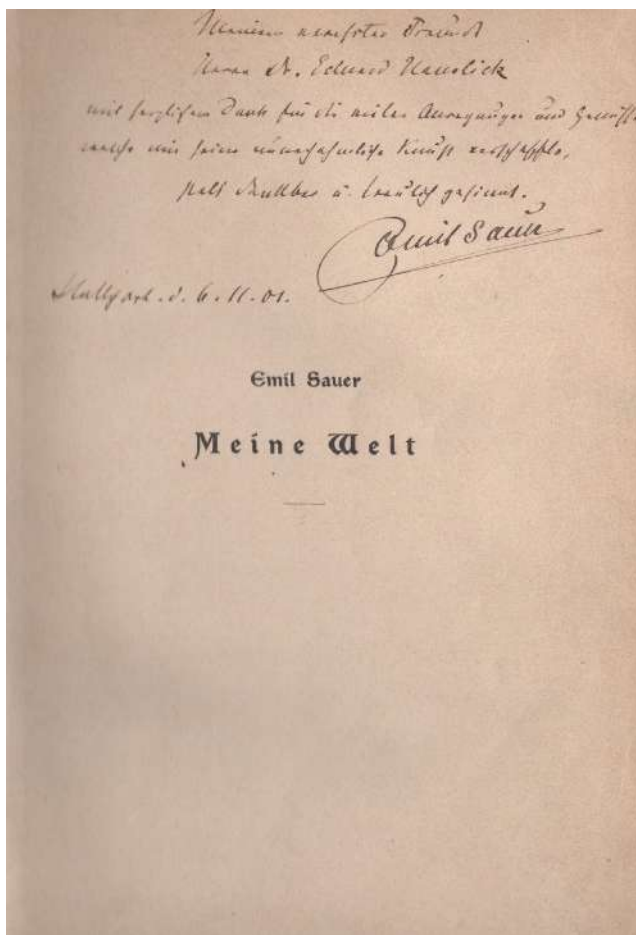
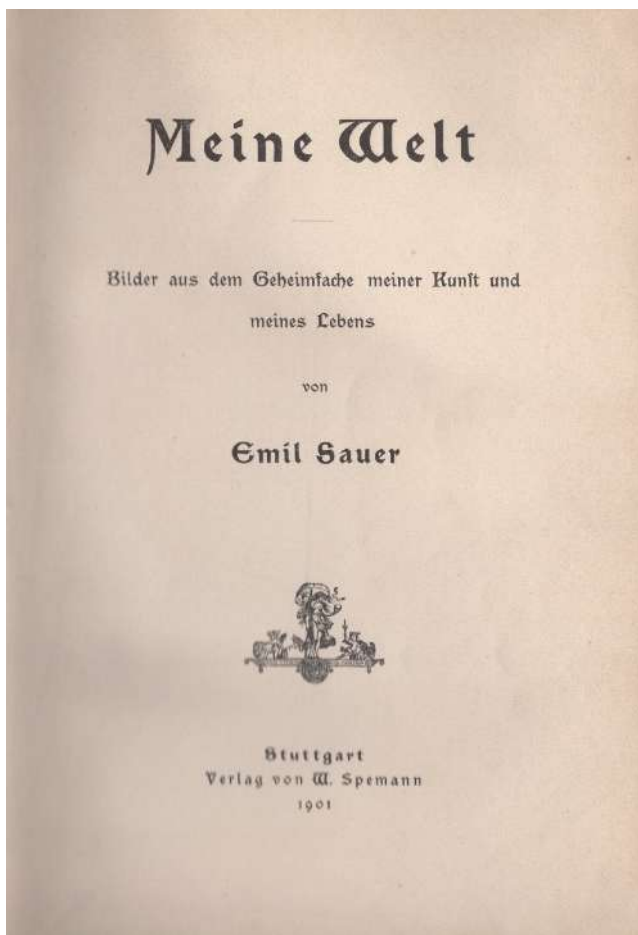
Large photographic portrait with autograph dedication signed dated 23 Juni 1923 by the German conductor and choir director. Photograph by "Alb. Meyer Nacht" in Berlin.

€ 130



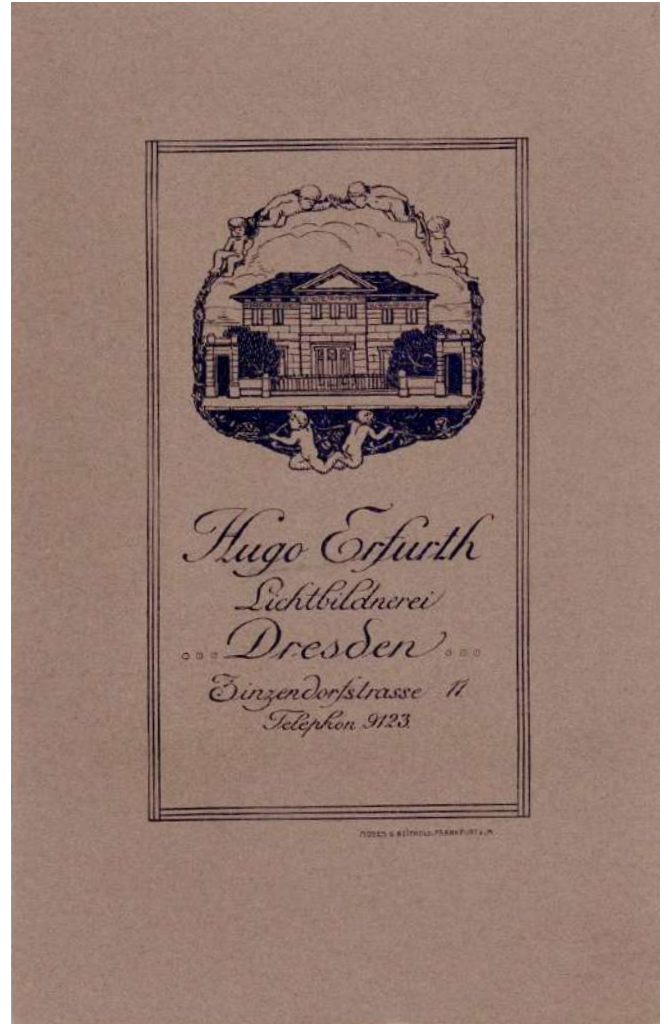
61. Emil von Sauer (Hamburg, 1862 - Vienna, 1942)

First edition copy of "Meine Welt/Bilder aus dem Geheimfach meiner Kunst und meines Lebens" (Stuttgart, 1901), an autobiography of the German pianist and composer **with autograph dedication signed and dated** *Stuttgart d. 6. 11. 01* by von Sauer to the music critic Eduard Hanslick (1825-1904): "...mit herzlichem Dank für die vielen Anregungen und Genüsse, welche mir seine unnachahmliche Kunst verschaffte...". 292 pp. In-4. € 350



62. Karl Scheidenmantel (Weimar, 1859 - Dresden, 1923)

Beautiful cabinet card photographic portrait **with autograph dedication signed** of the German singer and opera director at the Dresden Opera (1920-1922). Scheidenmantel pens a dedication to Dresden Royal Opera secretary and manager Hermann Frenzel, as a souvenir for his 25 years collaboration as Chamber Singer to the Saxon Grand Duke, which is dated by the singer himself with "1886-1911". Photograph by Hugo Erfurth in Dresden. € 180



63. Johann Schrammel (Vienna, 1850 - ib., 1893)

Autograph letter signed in German, not dated [after 1878], by the Austrian musician and composer. Schrammel addresses the German dramatist **Paul Lindau** (1839-1919), thanking him for having sent him recent copies of the monthly magazine *Nord und Süd*, then sharing his upcoming movements presumably for concerts with the Schrammel trio formed by himself, his brother Josef Schrammel, guitarist Anton Strohmayer, later joined by clarinetist Georg Dänzer. The Schrammel brothers founded the Viennese folk music style called Schrammelmusik. 2 pp. In-4. € 150

Sehr geehrter Herr Doktor Lindau!
 Vielen Dank von mir und meiner Collegen
 für die weiteren vier Exemplare Ihres
 Werkes (*Nord und Süd*). Ein künftiges
 Heft ist leider nicht im vorigen Tage erschienen, da
 der Copist mich nicht fertig ist. Leider für
 Doktor ^{Joseph} muss Sie zu einer Idee von mir?
 mir nötig, wenn wir Ende Oktober auf 8
 bis 10 Tage auf mich Gastspiel nach Berlin
 können würden; selbstverständlich ging
 ich mir unter Ihrer werthen Protection,
 die wir freilich 14 Tage nach Wien
 fort dürfen (einige Geschäftsreisen dazwischen);
 davon 4 Tage auf der Reise nach Berlin,
 das ist mir mindestens 4 bis 5 Abende
 unter die überigen 10 Tage im Koncert
 verbringt sein müssen, da die Spesen
 für 5 Personen (was wohl ein mögliches
 der Baron de ... mitzunehmen) für
 ein in Pension, Loge, Hotel etc. etc.
 ziemlich hoch sind. Sobald wir mir eben
 nöthig ist ungefähr 4 bis 5 Tage vorab
 nach Berlin zu gehen, um dort
 am nächsten Tag um 7 Uhr früh ab zu
 gehen (in Berlin) in Piccolini'schen
 Theater zu spielen, was schon
 in Tage Abfahrt zu bejahen.
 Ich mir noch einige Ideen für
 ein mitzubringen würde Ihnen
 Berlin vorstellen zu der
 Abreise zu unterbreiten.
 Vorwünsche sehr geehrter
 Herr Doktor Sie mir diese
 überlassen, und mir gütlich
 möglich Antwort zu tun
 mich. Ich
 Josef Schrammel
 Ihre
 J. Schrammel
 Brunnengasse 410

64. Emilie Tagliana (Milan, 1854 - 1910 ca.)

Carte-de-visite photographic portrait of the Italian, pupil of Hans Richter and Royal Prussian chamber singer from 1877. Photograph by Eugène Disdéri in Paris. € 80



65. Wilhelm Thaller (Vienna, 1854 - ib., 1941)

Carte-de-visite photographic portrait **with autograph dedication signed in pencil** (at the verso) dated 1881 of the Austrian actor and singer, who longly performed at the Graz Stadttheater. Photograph by Leopold Bude in Graz. € 100



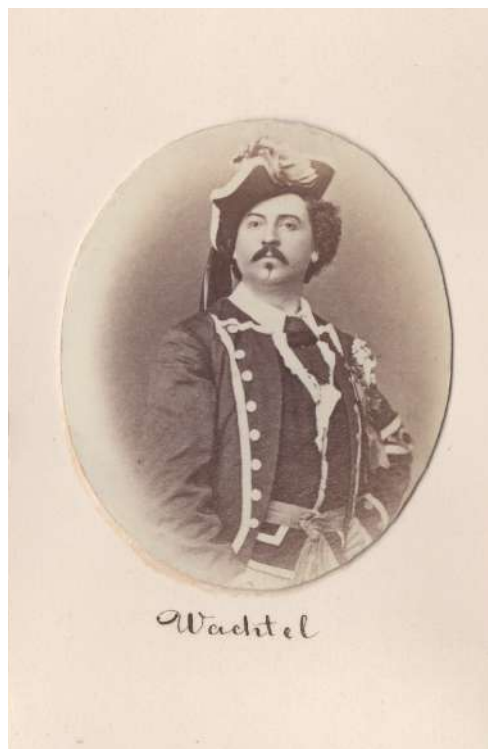
66. Zelia Trebelli-Bettini (Paris, 1836 - Étretat, 1892)

Carte-de-visite photographic portrait of the French operatic contralto celebrated in Europe and in the United States. Photograph by Pierre Petit & Trinquant in Paris and Baden. **Included:** visiting card of the contralto. Loss of paper at margins. € 90



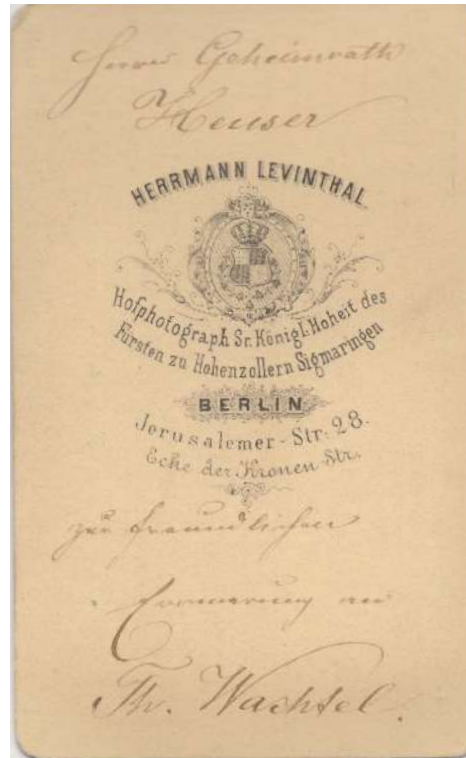
67. Theodor Wachtel (Hamburg, 1823 - Frankfurt am Main, 1893)

Carte-de-visite oval photographic portrait of the German tenor in stage costume. No photographer mark. € 50



68. **Theodor Wachtel** (Hamburg, 1823 - Frankfurt am Main, 1893)

Carte-de-visite photographic portrait **with autograph dedication signed** of the German tenor.
Photograph by Herrmann Levinthal in Berlin. € 150



69. Gerhart von Westerman (Leeuwarden, 1894 - Amsterdam, 1971)

Autograph musical score with autograph dedication signed to the writer and musician Karla Höcker (1901-1992), dated 1946 by the German composer. Von Westerman pens 43 bars of the composition "Widmung" for high voice and piano. 4 pp. In-4. € 250

The image displays a handwritten musical score for the piece "Widmung" by Gerhart von Westerman. The score is written on aged paper and includes a dedication to Karla Höcker. The title "Widmung" is written in a decorative script at the top left, followed by "Verse von Karla Höcker" and "Gerhart v. Westerman". The tempo marking "Zeit bewegt" is written above the first system. The score is arranged in systems, each containing a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano part includes dynamic markings such as "pp" and "cres". The score is dated "September 46" in the bottom right corner. A small stamp "Leipzig - M 133" is visible at the bottom left of the page.

Widmung
Verse von Karla Höcker
Gerhart v. Westerman

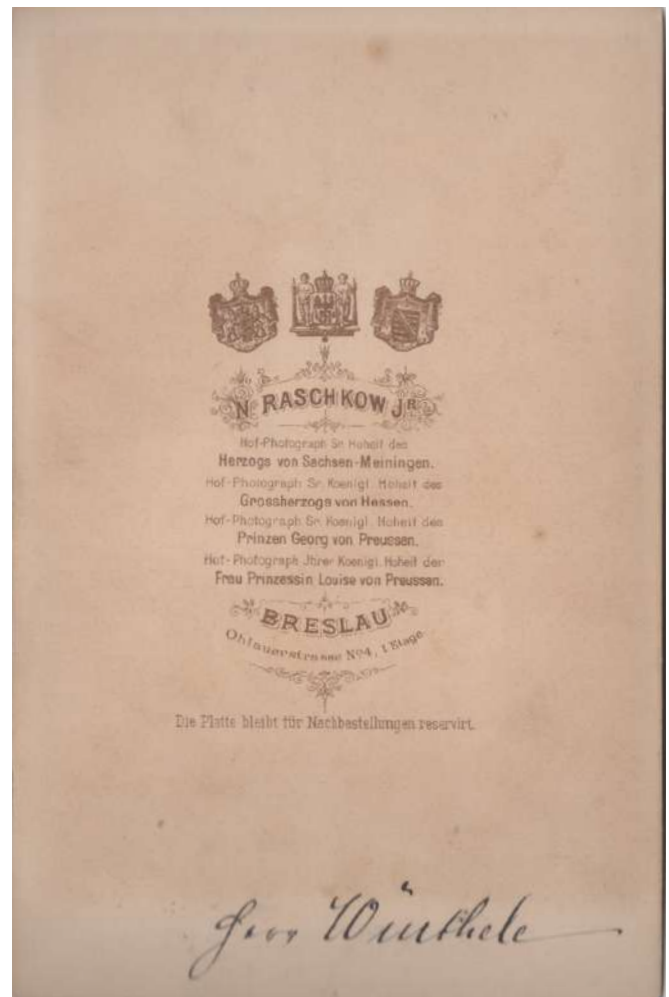
Zeit bewegt

Im Ae-ther schwebend
fern und doch nicht fern,
dem dem-ster
Grund des Ir-dischen ver-bunden
semper lebende

Sah manch-mal ist in
Kun-den die Er-de
Wie-se, Saal und Stern
Leipzig - M 133
September 46

70. Adam Würthele (Darmstadt, 1871 - Berlin, 1940)

Cabinet card photographic portrait of the German operatic singer. Photograph by Nathan Raschkow in Breslau. € 80



71. Zurich - Berlin Philharmonic Orchestra - 1923

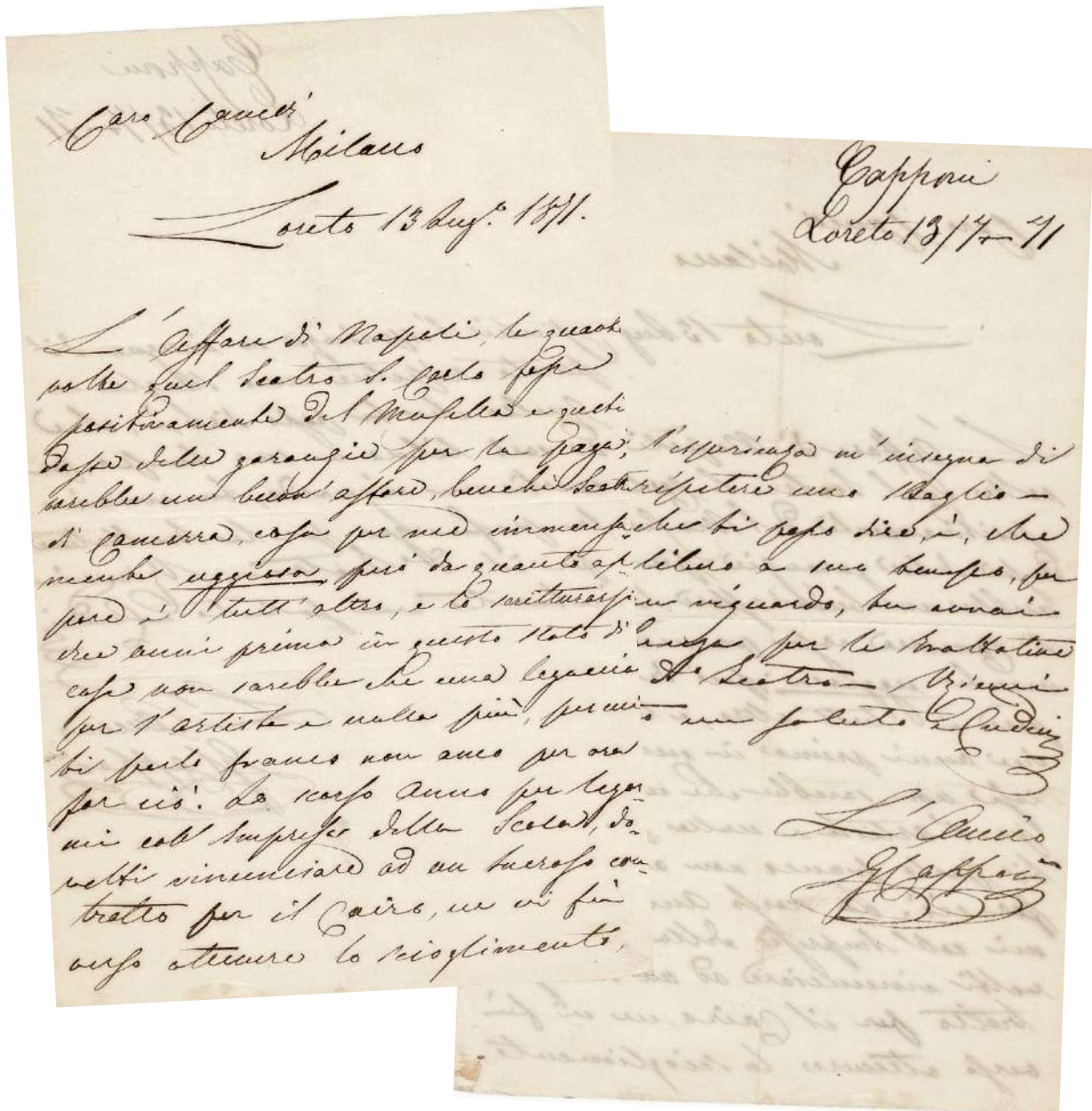
Beautiful group photograph with autograph dedication signed by conductor and composer **Volkmar Andreae** (Bern 1879- Zurich 1962) of the Berlin Philharmonic Orchestra took on the occasion of their Swiss-Italian tour. Photograph by Wilhelm Pleyer in Zurich. Applied on cardboard. (25 x 20 cm ca.) € 240



Eight rare letters of singers who created important roles of Verdi's operas

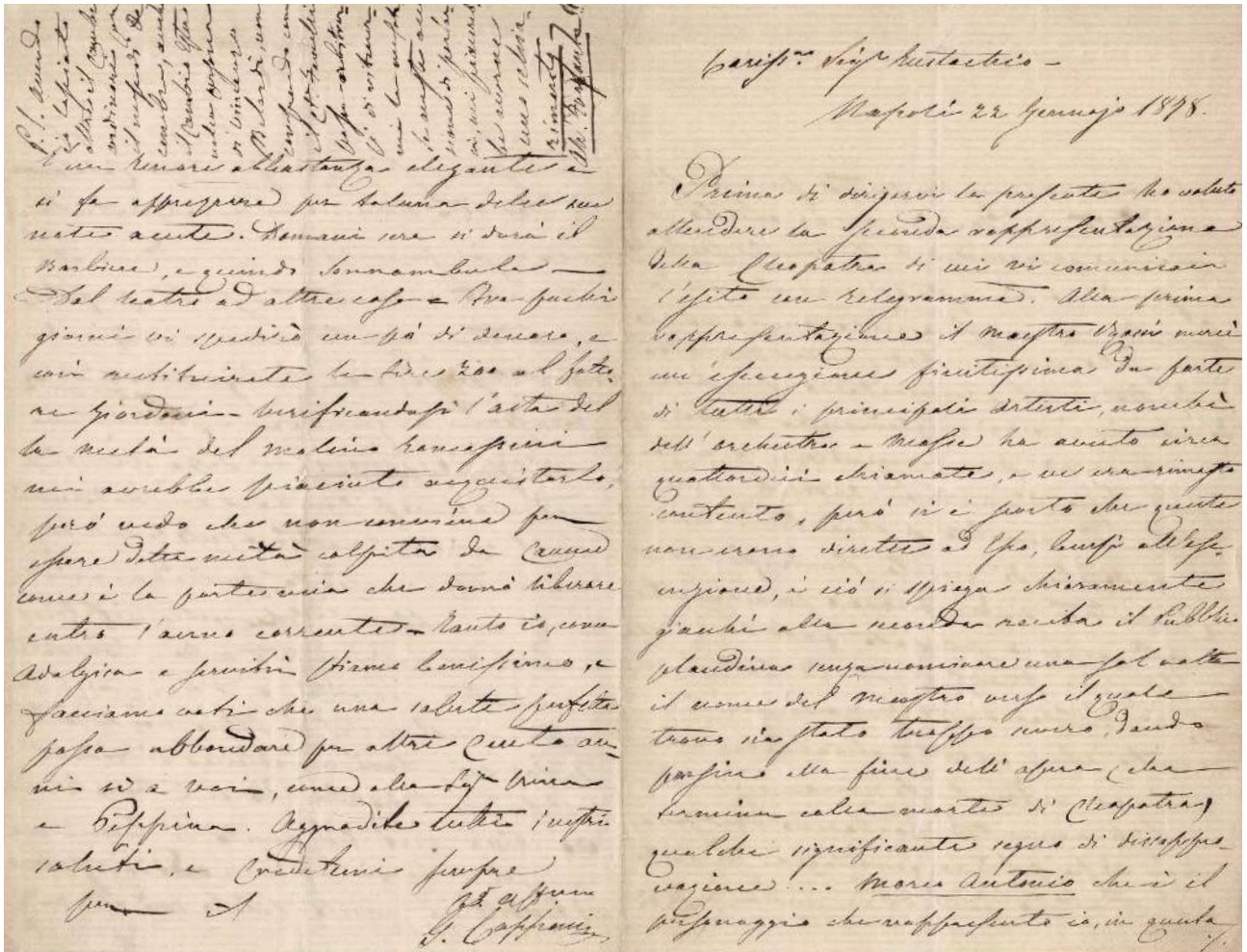
72. (Verdi) Giuseppe Capponi (Cantiano, 1832 - Loreto, 1889)

Autograph letter signed dated Loreto 13 Lug.o 1871. Italian operatic tenor. Verdi chose him for the premiere of his *Messa da Requiem* (Milan, Church of S. Marco on May 22, 1874), replicated on May 25 at La Scala under the direction of Franco Faccio. Capponi addresses the impresario Innocenzo Canedi: "...L'affare di Napoli, le qualche volte quel Teatro S. Carlo fosse positivamente del [Antonio] Musella e questi dassse delle garanzie per la paga, sarebbe un buon affare, benché teatro di camorra, cosa per me immensamente uggiosa (...) Lo scorso anno per darmi alle Imprese della Scala, dovetti rinunciare ad un lucroso contratto per il Cairo, in cui fui verso a temere lo scioglimento..." 2 pp. In-4. € 150



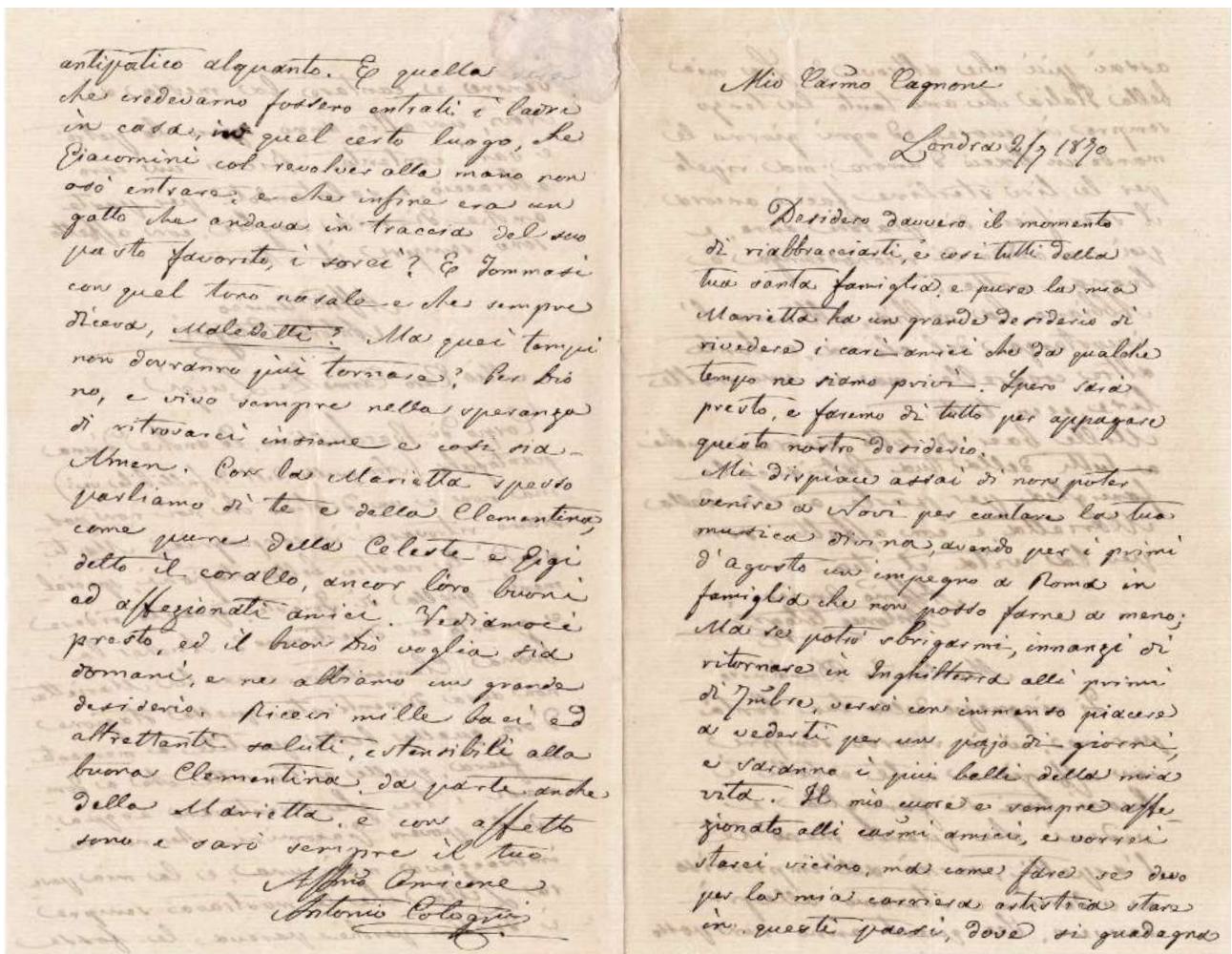
73. (Verdi) Giuseppe Capponi (Cantiano, 1832 - Loreto, 1889)

Autograph letter signed dated Napoli 22 Gennaio 1878 by the Italian operatic tenor. Capponi addresses Mr. Eustachio in Naples, concerning the 1878 performance of the opera *Cleopatra* at the Teatro San Carlo in Naples, commenting also other performances: "...Prima di dirigerVi la presente ho voluto attendere la seconda rappresentazione della *Cleopatra* di cui vi comunicai l'esito un telegramma. Alla prima rappresentazione il Maestro [Lauro] Rossi avrà un' esecuzione finitissima da parte di tutti, i principali artisti, nonché dell'orchestra e Melia ha avuto circa quattordici chiamate, e ne era rimasto contenta, però m'è parso che quante non erano dirette ad Esso, lungi dall'esecuzione, e ciò si spiega chiaramente giacché alla seconda recita il pubblico plaudiva senza comunicare talvolta il nome del Maestro, verso il quale trovo sia stato troppo scuro, dando perfino alla fine dell'opera (...) qualche significante segno di disapprovazione...". 4 pp. In-4. € 180



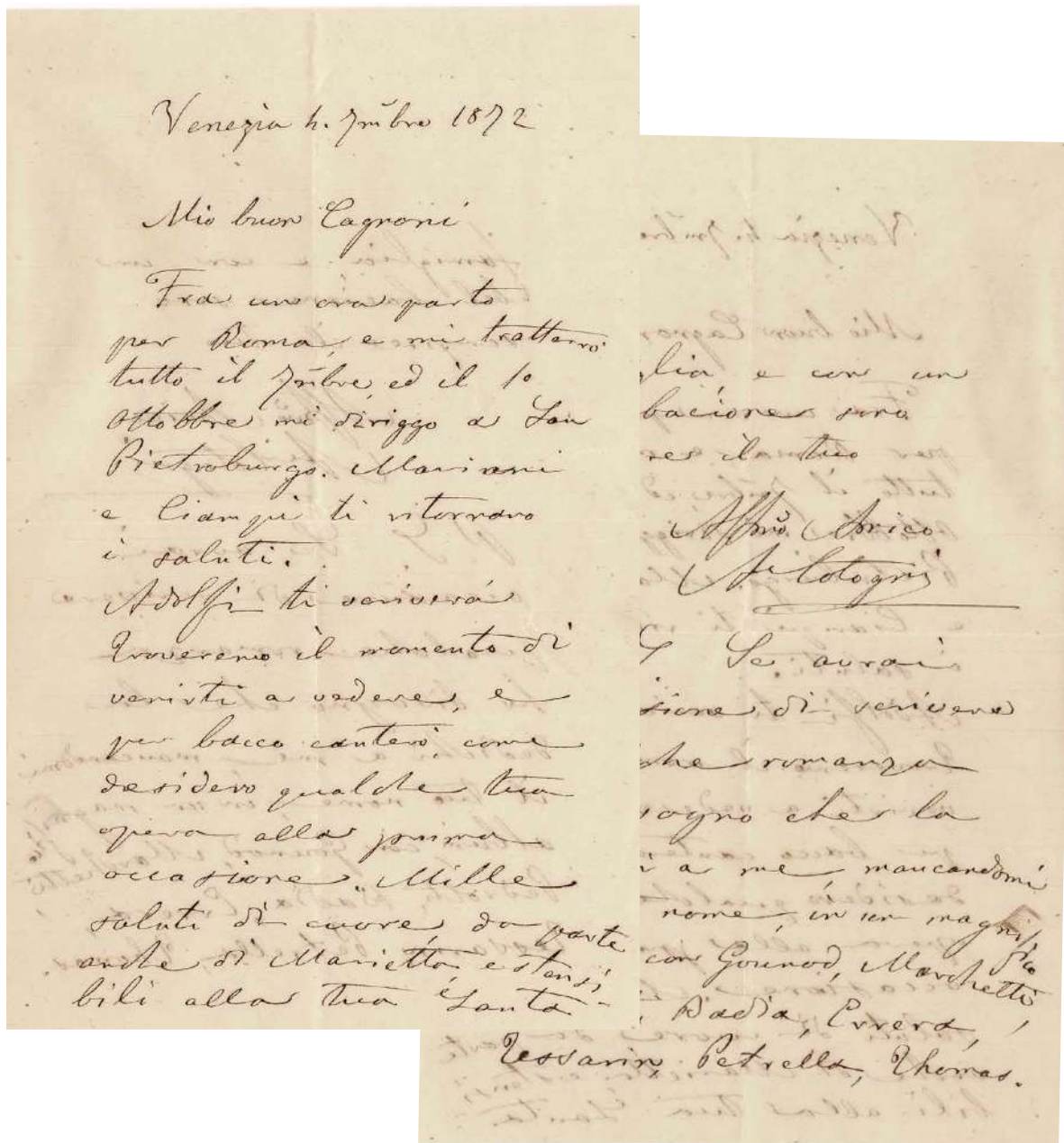
74. (Verdi) Antonio Cotogni (Rome, 1831 - ib., 1918)

Fine and long autograph letter signed, dated Londra 2/7 1870 by the Italian baritone. Regarded internationally as being one of the greatest male opera singers of the 19th century, he was particularly admired by Giuseppe Verdi, who cast him for the *Don Carlos* premiere in Bologna (1867). Cotogni addresses a colleague: "...Mi dispiace assai di non poter venire a Novi per cantare la tua musica divina, avendo per i primi d'agosto un impegno a Roma in famiglia che non posso farne a meno; Ma se potrò sbrigararmi, innanzi di ritornare in Inghilterra alli primi di 7mbre, verrò con immenso piacere a vederti per un paio di giorni, e saranno i più belli della mia vita. Il mio cuore è sempre affezionato alli car.[issi]mi amici, e vorrei starci vicino, ma come fare se devo per la mia carriera artistica stare in questi paesi, dove si guadagna assai più che altrove? La mia bella Italia che amo tanto, la tengo sempre in cuore, ed ogni giorno le mando un bacio d'amore...". Follow the text: two autograph letters signed addressed to close friends in Novi. 4 pp. In-4. € 150



75. (Verdi) Antonio Cotogni (Rome, 1831 - ib., 1918)

Fine autograph letter signed, dated Venezia 4 7mbre 1872 by the Italian baritone. Cotogni addresses a colleague: "...Fra un'ora parto per Roma, e mi tratterò tutto il 7mbre, ed il 10 ottobre mi dirigo a San Pietroburgo. (...) Troveremo il momento di venirti a vedere, e per bacco canterò come desidero qualche tua opera alla prima occasione (...) P. S. Se avrai occasione di scrivere qualche romanza ho bisogno che la dedichi a me, mancandomi il tuo nome, in un magnifico album, con Gounod, Marchetti, Pedrotti, Padia, Errera, Tessarin, Petrella, Thomas...". 2 pp. In-4. € 150



76. (Verdi) Giovanni Matteo "Mario" De Candia (Cagliari, 1810 - Rome, 1883)

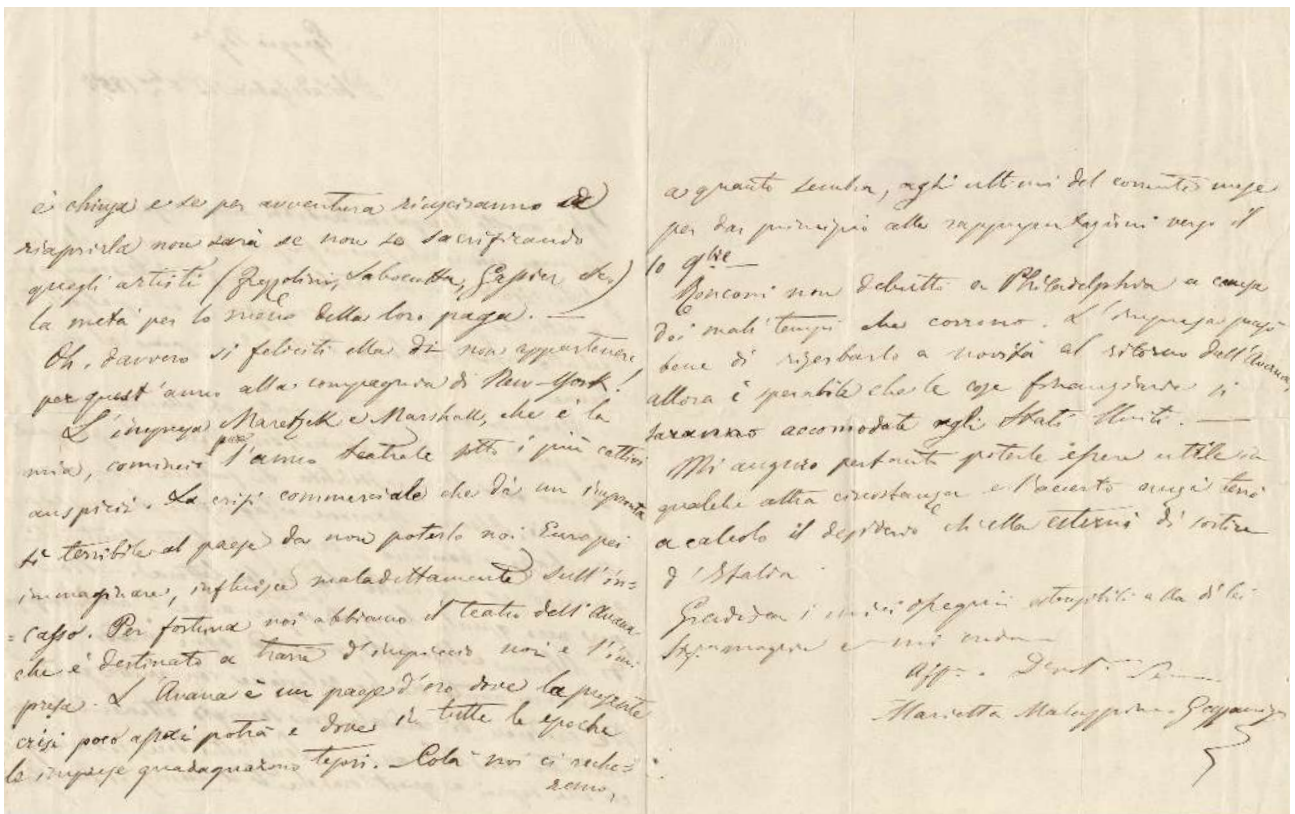
Long and fine autograph letter signed, dated 7 Agosto 1863 by the Italian operatic tenor, one of the most celebrated of his era, who performed in the premiere of Verdi's *I due Foscari* (1844) and *Un ballo in maschera* (1861) in Paris. He was also the partner of the opera singer Giulia Grisi. De Candia addresses the oboist and conductor Giuseppe Vianesi: "...La lettera che t'invio (...) è [sic.] te l'invio con di miei e mille auguri d'una buona stagione a Mosca. È rifatto il mio contratto per quattro mesi con [Frederick] Gye per la stagione ventura - [Enrico] Tamberlick e la [Constance Nantier] Didiée non anno fatto nulla e si sono lasciati male con Gye, ma credo che il fresco di Russia gli calmerà ed accetteranno ciò che loro a proposto Gye...". 4 pp. In-8. € 250

bi fogu di danaro -
hasto faremo il nostro
giro di questa piccola
terra assieme - e vedremo
questi Liquori Chinesi
e Giapponesi - ed altri
l'america pagherà il
viaggio - e poi continuerò
storielle alle rappe
ed on nepoti - addio
Caro amato tuo Mario

Mario De Candia
7 Agosto 1863
Mio caro Vianesi
Piccolo
al momento la lettera
che t'invio, dal canto
Cigala - che mi l'è
mandato non sapendo
bene one diryartelo
con le Loro salute.
èo te l'invio con di miei
e mille auguri d'una
buona stagione. Mosca

77. (Verdi) Marietta Gazzaniga (Voghera, 1824 - Milan, 1884)

Interesting and long autograph letter signed, dated *Philadelphia 15 8bre 1857* by the Italian soprano. She sang the title role in the premiere of Verdi's *Luisa Miller* at the Teatro di San Carlo in Naples in 1849. In 1850 she sang the role of Lina in the premiere of Verdi's *Stiffelio* in Trieste. Gazzaniga addresses a gentleman, concerning the commercial crisis of the theatre in the United States: "...devo dirle che per questo anno vedo l'impossibilità di poterla compiacere. [Francesco] Amodio, [Mauro] Assoni, [Giorgio] Ronconi e [Joseph] Tagliafico, che non fosse sia basso, o baritono erano già tutti scritturati quando io ricevetti la di lei lettera. Non so per vero quali bisogno d'artisti possa avere l'altra impresa di [Bernard] Ullman e [Maurice] Strakosch, ma ad ogni modo io non avrei avuto, né ho relazione quella gente. Né crederei di renderle un servizio ottenendole un contratto con Ullman... Senz'altro dire, io immagino ch'ella saprà a quest'ora che l'Academy di New York è chiusa e se per avventura riusciranno a riaprirla non sarà se non se sacrificando quegli artisti ([Erminia] Frezzolini, [Domenico] Labocchetta, [Luigi] Gassier, etc.) la metà per lo meno della loro paga. (...) L'impresa Maretzek e Marshall, che è la mia, cominciò pure l'anno teatrale sotto i più cattivi auspici. La crisi commerciale che dà un'impronta sì terribile al paese da non poterlo noi Europei immaginare, influisce maledettamente sull'incasso. Per fortuna noi abbiamo il teatro dell'Avana che è destinato a trarne d'impiccio noi e l'impresa. L'Avana è un paese d'oro dove la presente crisi poco assai potrà e dove di tutte le epoche le imprese guadagnano tesori...". 3 pp. In-4. € 240



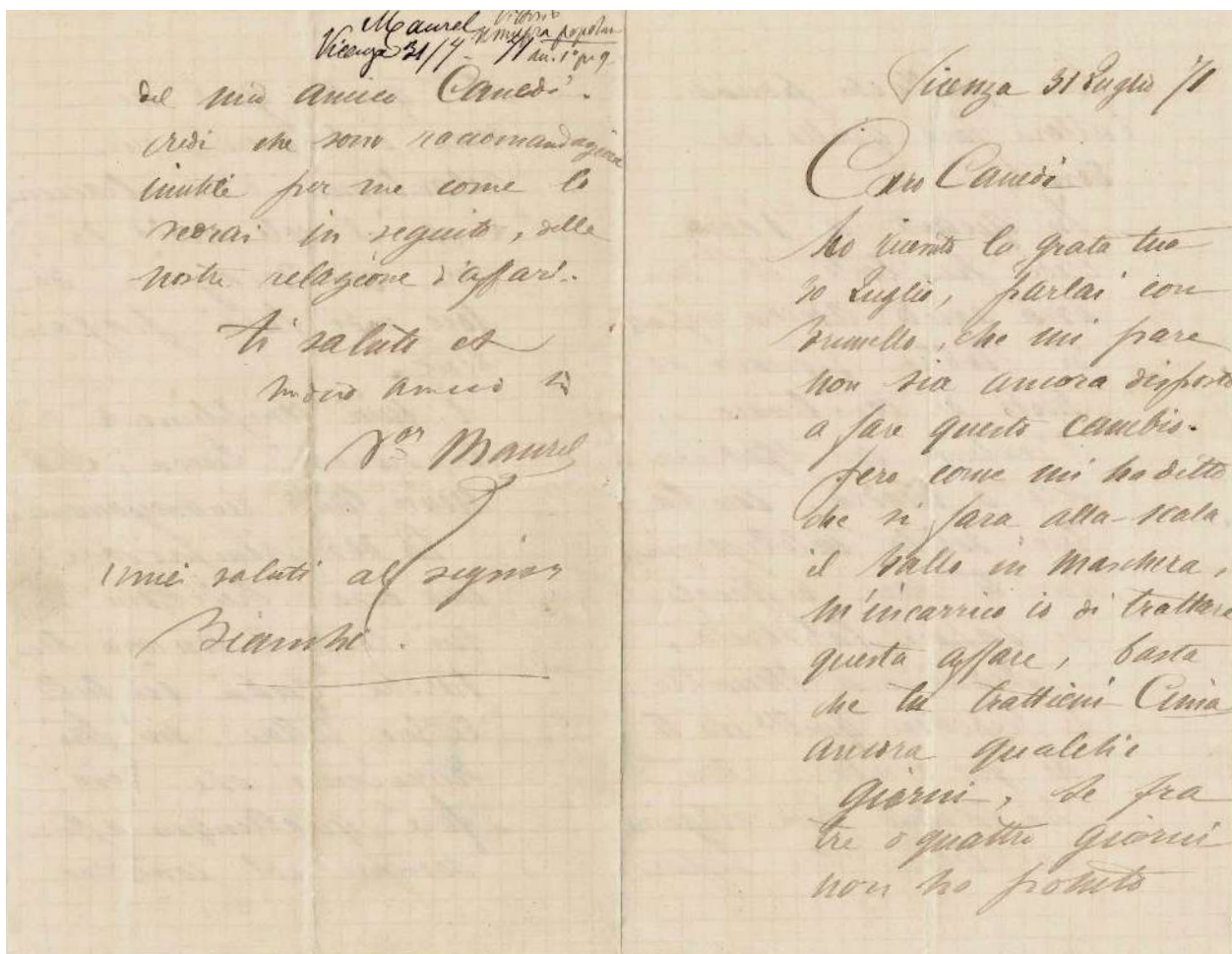
78. (Verdi) Isabella Galletti Gianoli (Bologna, 1835 - Milan, 1901)

Two autograph letters signed by the Italian operatic singer. She sang numerous roles for Giuseppe Verdi, including the premiere of Verdi's *Il brigidino* at the Camera della Badessa in 1863. She was for over 20 years the most celebrated Favorita in the eponymous Donizetti opera. In 1871, Galletti was supposed to play Amneris in the first *Aida* in Cairo; the opera, after rehearsals had already begun, was however postponed due to the outbreak of the Franco-Prussian war, all the sets and costumes being blocked in Paris. **A.** Torino sabato 10/2 77. Galletti addresses a friend: "...Ieri ebbi le visite di moltissimi abbonati. (...) li ricevetti onde fossero anche loro perspicaci che era realtà la mia indisposizione, questi vennero a pregarmi a nome del pubblico che fossi rimasta qui per cantare la Dolores e che non mi fossi sciolta, ma sono stata tanto offesa da [Giovanni] Depanis che ho voluto ... questo scioglimento...". 4 pp. In-8. **B.** Bologna 27/8 72. Galletti addresses a friend: "...Ho ricevuto i tuoi saluti da [Cesare, impresario] Gaibi, il quale pure mi disse per parte tua se bramavo l'appartamento vicino al Teatro, oppure nel centro, io lo vorrei in un posto che l'aria fosse buona e a mezzogiorno...". 3 pp. In-8. With letterhead. € 140



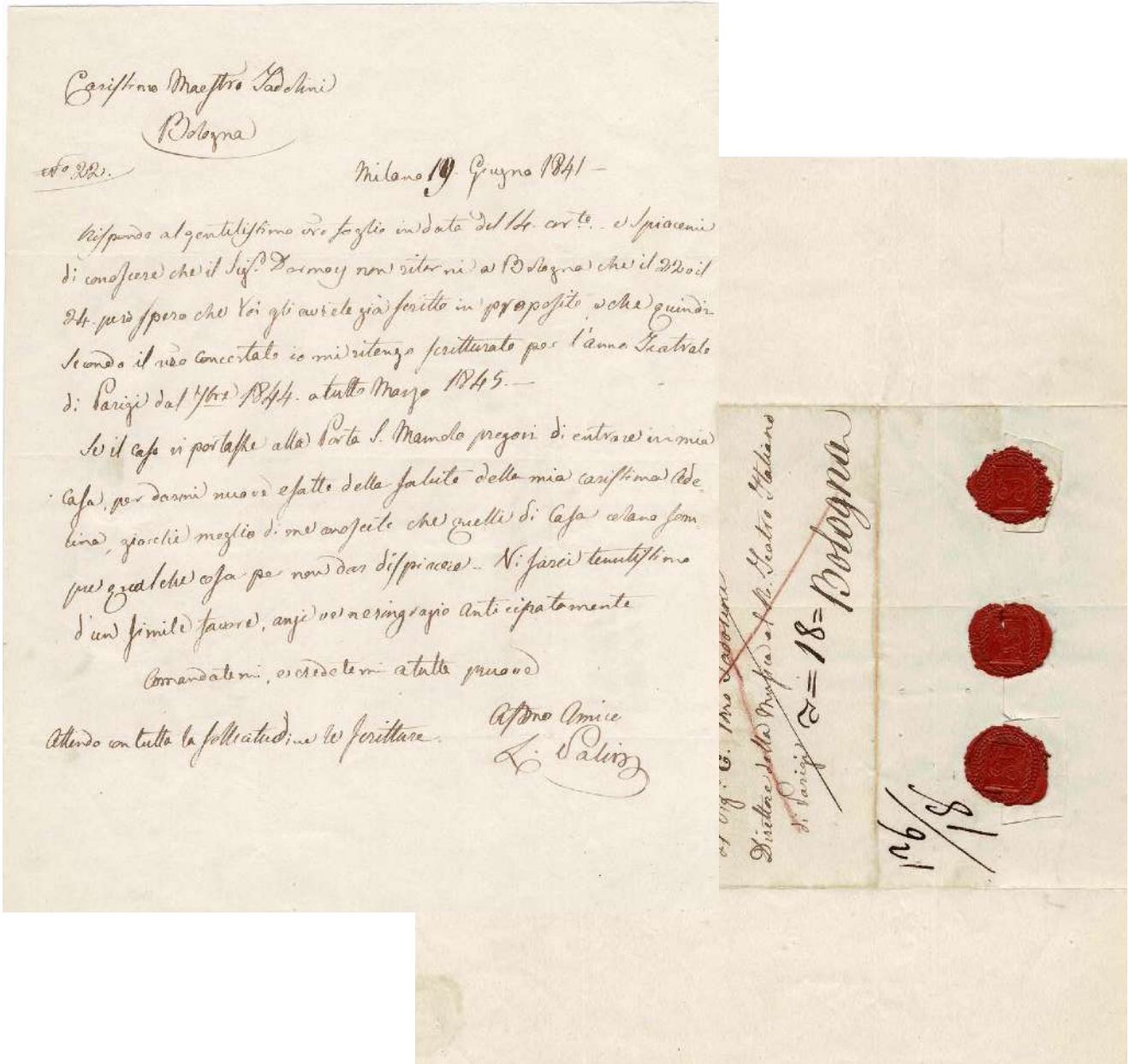
79. (Verdi) Victor Maurel (Marseille, 1848 - New York, 1923)

Fine and long autograph letter signed, dated *Vicenza 31 Luglio 71* by the French baritone. He was the first performer of two great Verdi roles such as Iago in *Otello* and *Falstaff* at La Scala (1887;1893). Maurel addresses the impresario Canedi: "...parlai con Brunello, che mi pare non sia ancora disposto a fare questo cambio. Però come mi ha detto che si farà alla Scala il Ballo in Maschera, m'incarico io di trattare questa affare, basta che tu trattieni Cima ancora qualche giorni (...) In quanto a Ferry credo più tosto che non avrà avuto ancora risposta di Robles, riguardo al modo di combinare l'autunno con Squercia solo a Madrid, con la tua solita intelligenza non ti sarà difficile di sapere la verità. Riguardo a [Antonio, impresario] Musella ti ripeterò quello che ti ho già scritto, mi ha bastato una stagione con loro, per sapere che quella gente non sanno distinguere un galantuomo, d'un straccione...". 4 pp. In-8. € 170



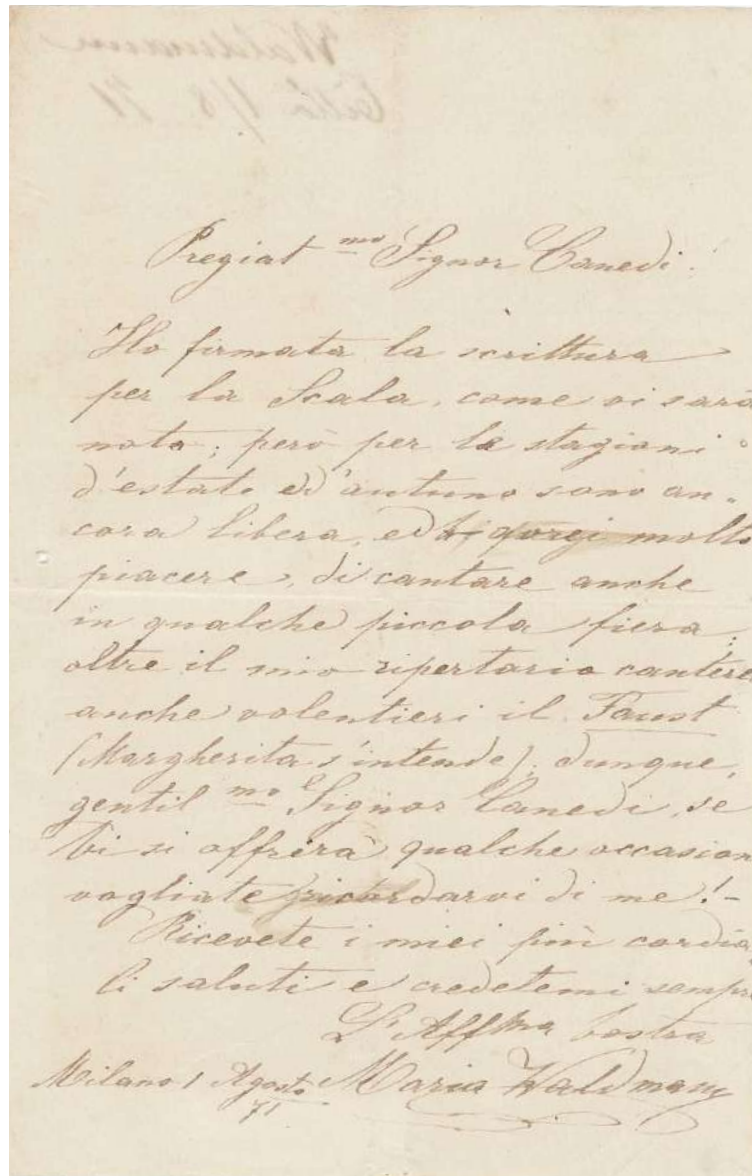
80. (Verdi) Lorenzo Salvi (Ancona, 1810 - Bologna, 1879)

Autograph letter signed, dated *Milano 19 Giugno 1841* by the Italian tenor, who created the role of Riccardo in Verdi's *Oberto, Conte di San Bonifacio* for its absolute premiere at Teatro La Scala (1839). Salvi addresses the Italian composer **Giovanni Tadolini** (1789-1872): "...spiacemi di conoscere che il Sig. Dormoy [director of the Théâtre Italien in Paris] non ritorni a Bologna che il 22 o il 24, spero che voi gli avrete già scritto in proposito e he quindi secondo il n.so concertato io mi ritengo scritturato per l'anno teatrale di Parigi dal 7bre 1844 a tutto marzo 1845...". 1 p. With wax seal. € 180



81. (Verdi) Maria Waldmann (Vienna, 1845 - Ferrara, 1920)

Autograph letter signed, dated *Milano 1 Agosto 71* by the Austrian mezzo-soprano. Despite Verdi's initial reluctance to engage Waldmann for *Aida* premiere, she became his favorite Amneris. In 1874, the composer again used her for the mezzo-soprano role in his *Requiem*, for which he wrote the "Liber scriptus" with her voice in mind. Verdi particularly valued her for the rich, dark color of her lower, contralto register. He exploits that to great effect in the Liber scriptus, which focuses on the mid and low registers of the mezzo-soprano range. Waldmann addresses the impresario Innocenzo Canedi: "... Ho firmata la scrittura per la Scala come vi sarà noto; però per le stagioni d'estate e d'autunno sono ancora libera, e ti darei molto piacere di cantare anche in qualche piccola fiera. Oltre il mio repertorio canterei anche volentieri il Faust (Margherita s'intende)...". 1 p. In-8. € 200



Handwritten letter in Italian, dated August 1, 1871, from Maria Waldmann to Innocenzo Canedi. The text is written in cursive and discusses her engagement for the Scala and her availability for other performances.

Pregiat^{mo} Signor Canedi:

Ho firmata la scrittura per la Scala, come vi sarà noto; però per le stagioni d'estate e d'autunno sono ancora libera, e ti darei molto piacere di cantare anche in qualche piccola fiera. Oltre il mio repertorio canterei anche volentieri il Faust (Margherita s'intende). dunque, gentil^{mo} Signor Canedi, se vi si afferra qualche occasione, vagliate presto darvi di me! -

Ricevete i miei più cordiali saluti e credetemi sempre
D^a Aff^{ta} vostra
Milano 1 Agosto Maria Waldmann

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