

l'autographe

Cher A bonne amie
vous avez quelques places
de trop, et je ne connais
plus personne digne d'être
à la partie — vous pouvez
en en placer quatre — M.
Samatta, XXXXincala A
un habitant de la rue pigalle
Mille bonjour
je n'oublie pas de dire
vous est définitive de la
travaux à y la rue Fenambou
de demander la location.
rien, à demain à 5 A 2 au p
tan — n. 129 de la rue
Pantain

Music autographs

n. 129

l'autographe

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Opera Singers

1. Gemma Bellincioni (Monza, 1864 - Naples, 1950)

Cavalleria Rusticana

Photographic portrait with autograph dedication signed, dated "1911" of the Italian dramatic soprano. A star of verismo and eclectic actress, Bellincioni created the role of Santuzza in Pietro Mascagni's "Cavalleria Rusticana" when it premiered in Rome in 1890. (8 x 13.5 cm).

€ 100



2. Wanda Borisoff (Russia 1870 ca.)

Amneris in Madrid

Autograph letter signed, dated "7/ 2 03" by the Russian mezzo-soprano. Addressed to the librettist Carlo d'Ormeville (1840 - 1924): "... ici inclus je vous envoie tout les articles qui parlent de mon grand succès emporté ici dans le rôle d'Amneris ...". 3 pp. in-8. With letterhead "Grand Hotel de la Paix/ Madrid". **Including:** photographic portrait of the mezzo-soprano on postcard (8 x 12 cm). Photograph by Alterocca in Terni.

€ 70

GRAND
 HOTEL DE LA PAIX
 MADRID

7/2 03
 Wanda Borisoff

M. Carlo d'Ormeville,
 Ici inclus je vous envoie
 tout les articles qui
 parlent de mon grand
 succès bien emporté ici
 dans le rôle d'Amneris.
 Bien vous envoie en
 la deuxième ou la
 succès était encore
 beaucoup, beaucoup
 plus grand. —
 Y'en a eu beaucoup.

au départ. Je suis
 en train avec une
 réaction de
 qui quelque chose
 d'extraordinaire
 Wanda Borisoff
 n'y pas que je
 l'ai vu 3 fois
 en 1880.

3. Nadina Bulcioff (Nizhny Novgorod, 1858 - Milan, 1921)

To Carlo d'Ormeville

Autograph letter signed and dated "Firenze 1/10 85" by the celebrated Russian mezzo-soprano. Bulcioff made her debut in 1880 playing the role of Rachel in the opera "La Juive" by Fromental Halévy at the Teatro Sociale in Mantova. The same year she appeared at the Teatro Regio in Turin, where she premiered the role of Ulla in the opera "Elda" by Alfredo Catalani on 31 January 1880, alongside the Polish singer Édouard de Reszke and the Italian tenor Enrico Barbacini. In August 1886, Bulcioff received a euphoric reception at the end of a concert she gave in Rio de Janeiro, when she publicly freed several enslaved women, hugging and kissing them on stage. Addressed to the librettist Carlo d'Ormeville (1840 - 1924): "...Quantunque la mia domanda fosse molto modesta per una stagione tanto lunga e per le opere così grandiose, però Lei mi apprezza tanto per poco e mi offre nientemeno che la metà. Credo che la stagione al S. Carlo è di cinque mesi, poi dovrò cantare un'opera nuova, che chi sa se mi starà bene...". 4 pp. In-8. With embossed letterhead. **Including:** her cabinet-card photographic portrait. Photograph by G. Sorgato in Modena

€ 100



4. Nadina Bulicioff (Nizhny Novgorod, 1858 - Milan, 1921)

Opera and abolitionist movement

Photographic portrait applied on cardboard with autograph dedication signed and dated "Milano 29 Gennaio 1917" by the celebrated Russian mezzo-soprano. Bulicioff made her debut in 1880 playing the role of Rachel in the opera "La Juive" by Fromental Halévy at the Teatro Sociale in Mantova. The same year she appeared at the Teatro Regio in Turin, where she premiered the role of Ulla in the opera "Elda" by Alfredo Catalani on 31 January 1880, alongside the Polish singer Édouard de Reszke and the Italian tenor Enrico Barbacini. In August 1886, Bulicioff received a euphoric reception at the end of a concert she gave in Rio de Janeiro, when she publicly freed several enslaved women, hugging and kissing them on stage.

€ 150

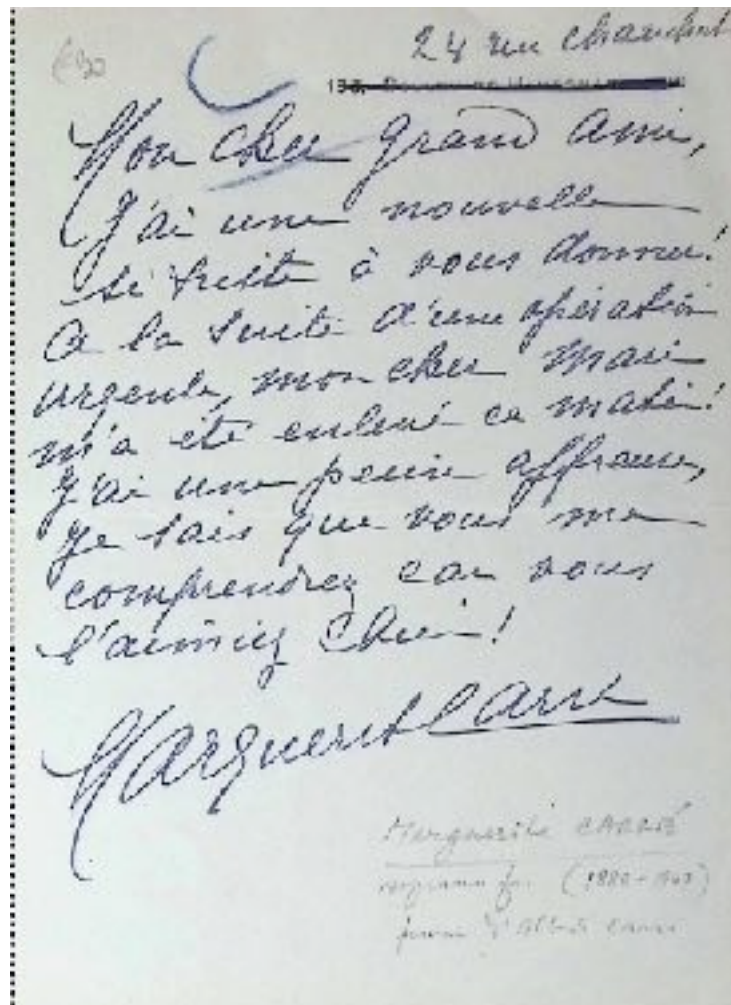


5. Marguerite Carré (Cabourg, 1880 - Paris, 1947)

The death of Albert Carré

Autograph letter postmarked "12.XII 1938" and signed by the renowned French soprano. Carré created numerous roles at the Paris Opéra-Comique. She was the first in Paris to perform Cio-Cio-San, the leading role in Puccini's "Madama Butterfly". In addition, she earned acclaim for her work in the title role of Massenet's opera "Manon" and as Mélisande in "Pelléas and Mélisande", the only opera by Debussy. To her friend Edouard Beaudé, announcing the death of her husband, the theatre director Albert Carré (1852 - 1938): "... j'ai une nouvelle si triste à vous donner! A la suite d'une opération urgente, mon cher mari m'a été enlevé ce matin! Je sais que vous me comprendrez car vous l'aimiez bien!". 1 p. On carte- telegramme (13 x 17 cm).

€ 120



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

Token from Helsingfors

Illustrated manuscript, dated 1935. A tribute to Chaliapin, one of the greatest basses of all time and the most notable interpreter of Boris Godunov in Mussorgsky's opera. The manuscript depicts the singer and a view of a Russian city. 2 pp. in-4°. In Russian. Fine leather binding (slight abrasions, loss on the spine). The frontespice reads: "To Fedor Ivanovich Chaliapin from the Russian organisation in Helsingfors." The main text: "Dear Fyodor Ivanovich, The Russian Organisation in Helsingfors is delighted to welcome our distinguished compatriot. We pay tribute to you as a great artist who has given the world a body of vocal and theatrical work of unforgettable and unique beauty. We honour you not only as a creator of external beauty, but also as a great visionary of the human soul, who has shown us its multifaceted beauty. And for this work of yours, the WHOLE WORLD praises you; WE, THE RUSSIANS, OWE YOU ANOTHER DEBT OF GRATITUDE! IN THESE DARK AND STORMY DAYS OF OUR UNCERTAINTY, WE HAVE THE UNWAVERING REPUTATION OF OUR NATIONAL ART, WHICH YOU HOLD SO HIGH BEFORE THE WHOLE WORLD. And this can only fill us with national pride and faith in Russia's future, for a people who have given the world sons like you cannot perish! In your images and your banners, the images of our Motherland stand before us, and the sounds of songs and bells ring out. Ring out too, our Silver Bell, and bring to the world the glory of Russian art and the greatness of our Motherland. Helsingfors, 1935."

€ 500



Дорогой
Федоръ **И**вановичъ

Русскія организации Гельсингфорса рады случаю привѣтствовать своего знаменитаго соотечественника. Мы привѣтствуемъ въ Васъ великаго артиста, даващаго творенія исключительнаго и сценическаго искусства незабываемаго и недостижимаго красотою.

Мы славимъ въ Васъ не только творца кнѣжной оперы, но какъ великаго художника въ чуждой душѣ, въ чуждой странѣ, въ чуждой культурѣ.

Ихъ образъ и провѣщеніе. И за это Ваше творчество Васъ славятъ весь миръ. Мы же обязаны Вамъ еще особымъ благодарностью! Въ эти темныя и бурные дни нашего бездомнаго и несчастнаго народа знамя нашей національной культуры, которое вы такъ высоко держите передъ всемъ миромъ, и это наше достояніе и вѣру въ будущее России, ибо народъ, давшій миру такихъ гениальныхъ талантовъ, какъ вы, не можетъ по-

гибнуть! Въ вашихъ образахъ и пѣніи нашей Родины, и нашей Родины, и звучатъ ея пѣсни и колокола.

Звучи же и ты на рингиталѣ нашей серебряный колоколъ и вѣдай миру славу русскаго искусства и величїе нашей Родины.

Гельсингфорсъ
1928 г.

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

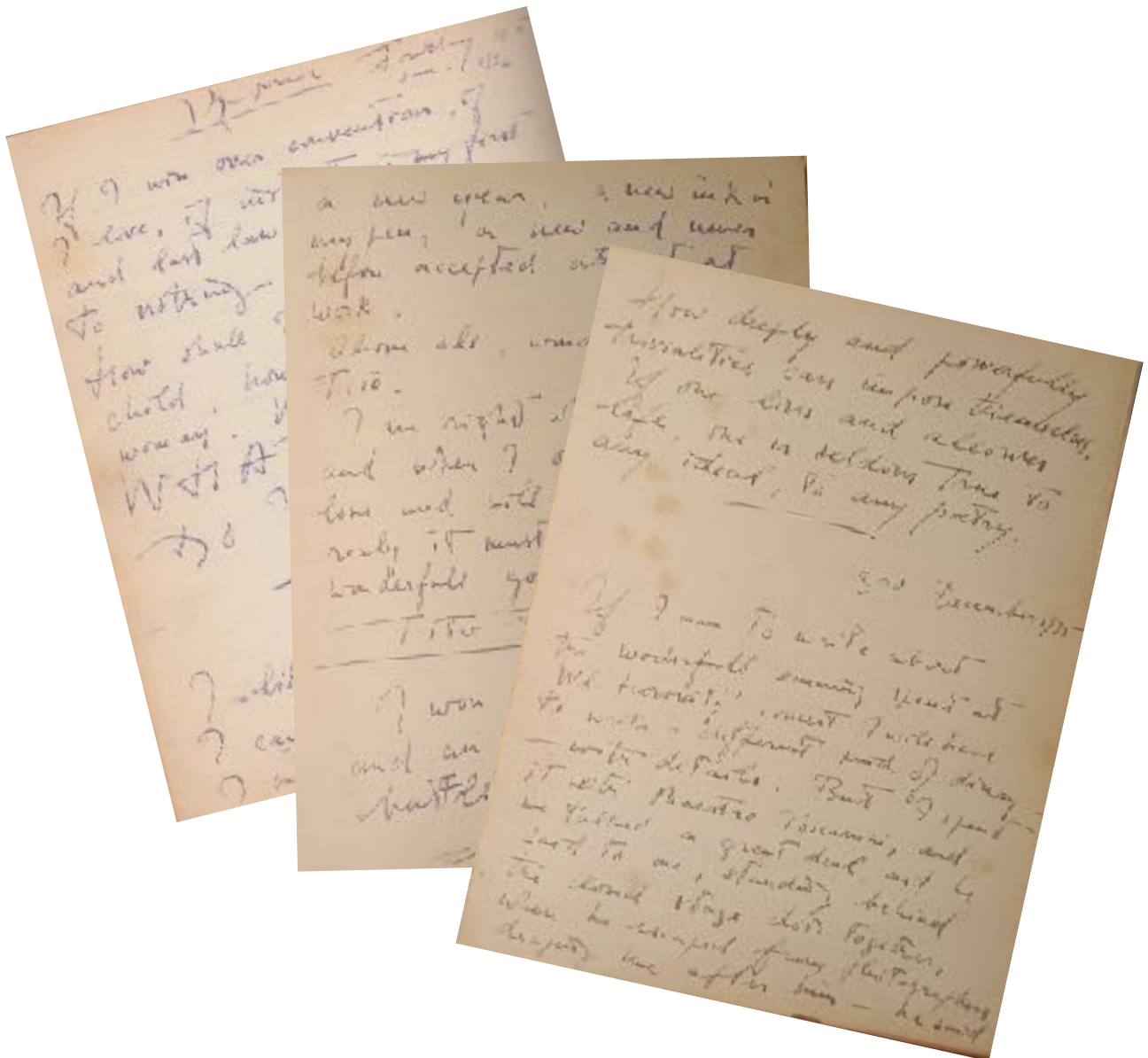
Toscanini - Hemingway - Schipa

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

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

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

€ 500

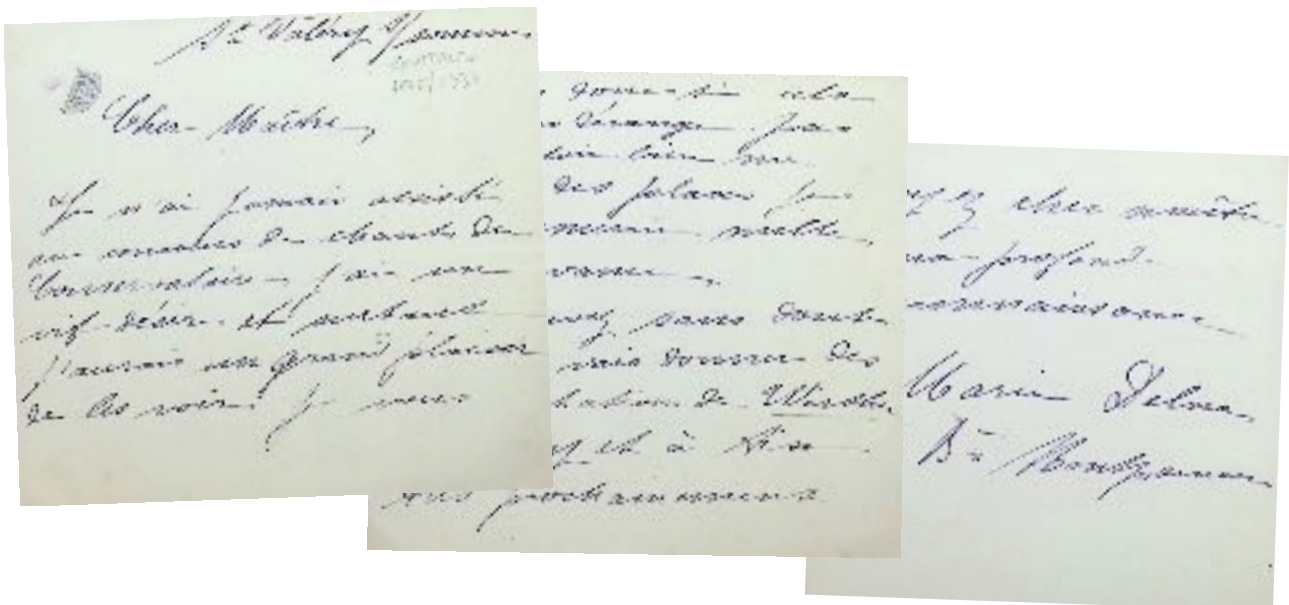


8. Marie Delna (Paris, 1875 - ibid., 1932)

“Je n’ai jamais assisté au concours de chants du Conservatoire”

Undated autograph letter signed by the French contralto. Born Marie Ledant, Delna was spotted by Léon Carvalho, director of Opéra-Comique, who suggested her stage name. In June 1892, she made a sensational stage debut, just after her seventeenth birthday, as Dido in “Les Troyens à Carthage”. Delna created many roles such as Marceline in Bruneau's “L'attaque du moulin”, Mistress Quickly in the first French “Falstaff”, supervised by Verdi, Ginèvra in Victorin de Joncières's “Lancelot” and many others. Addressed to a “Maître”: “... Je n’ai jamais assisté au concours de chants du Conservatoire. J’ai un vif désir et surtout j’aurais un grand plaisir de les voir ...”. 2 pp. On cardboard. (12 x 11 cm). With letterhead.

€ 90

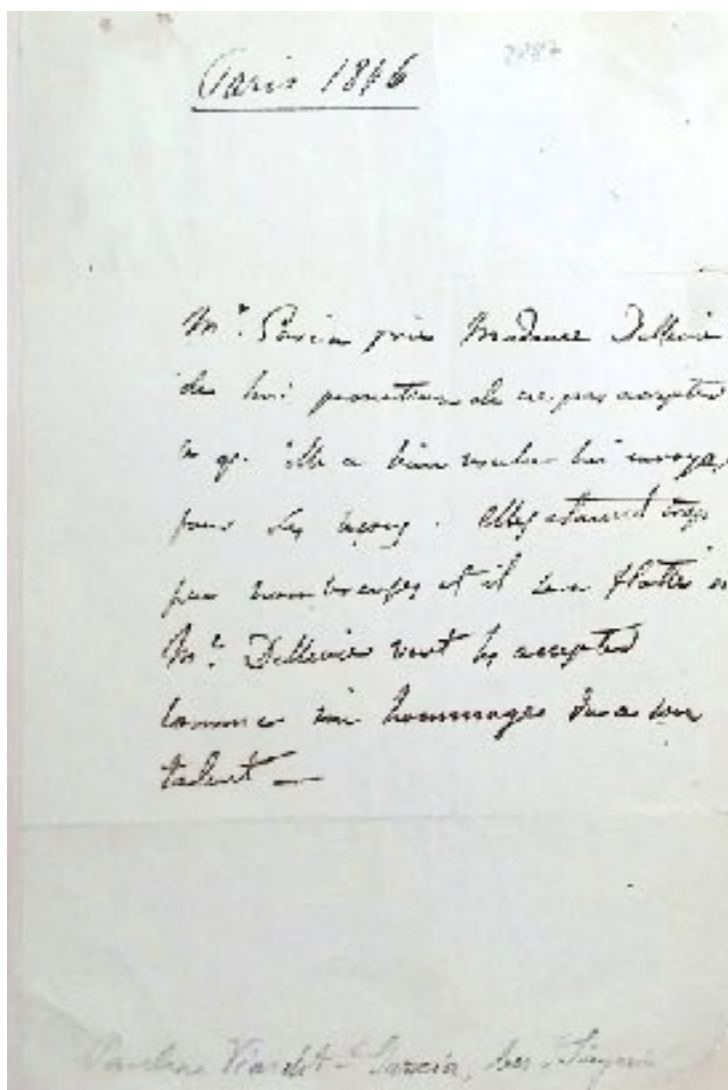


9. Manuel Garcia (Madrid 1805 - London 1906)

Sophie Leo

Fine autograph letter signed and dated "Paris 1846" by the French baritone, teacher and composer. Garcia's father was the singer and teacher Manuel del Pópulo Vicente Rodríguez García, his sisters Maria Malibran and Pauline Viardot. After abandoning his career as a baritone, García began to teach at the Paris Conservatory and the Royal Academy of Music, London. Among her many pupils, one can count Jessie Bond, Camille Everardi, Erminia Frezzolini, Julius Günther, Jenny Lind, Mathilde Marchesi, Christina Nilsson, Julia Ettie Crane, Georgina Schubert, Julius Stockhausen, Marie Tempest, Charles Santley and Henry Wood. "Mr. Garcia prie Madame Dellevie de lui permettre de ne pas accepter ce qui elle a bien voulu lui envoyer pour les leçons. Elles étant trop peu nombreuse et il sera flatte si Mme Dellevie veut les accepter comme son hommage du a son talent" ("Mr Garcia asks Mrs Dellevie to allow him to decline what she has kindly sent him for his lessons. There are too few of them, and he would be flattered if Mrs Dellevie would accept them as a tribute to his talent"). Sophie Augustine Dellevie (1796–1864), daughter of Salomon Eliezer Dellevie and Franziska Schnabel, married the Jewish banker Auguste Leo in 1824 at the Temple des Billettes. In Paris, the couple cultivated an intense cultural life, associating with prominent literary, artistic, and musical figures, Heinrich Heine, Frédéric Chopin, Pauline Viardot, Manuel García, Carl Maria von Weber, and Franz Liszt. 1 p. in-8.

€ 200

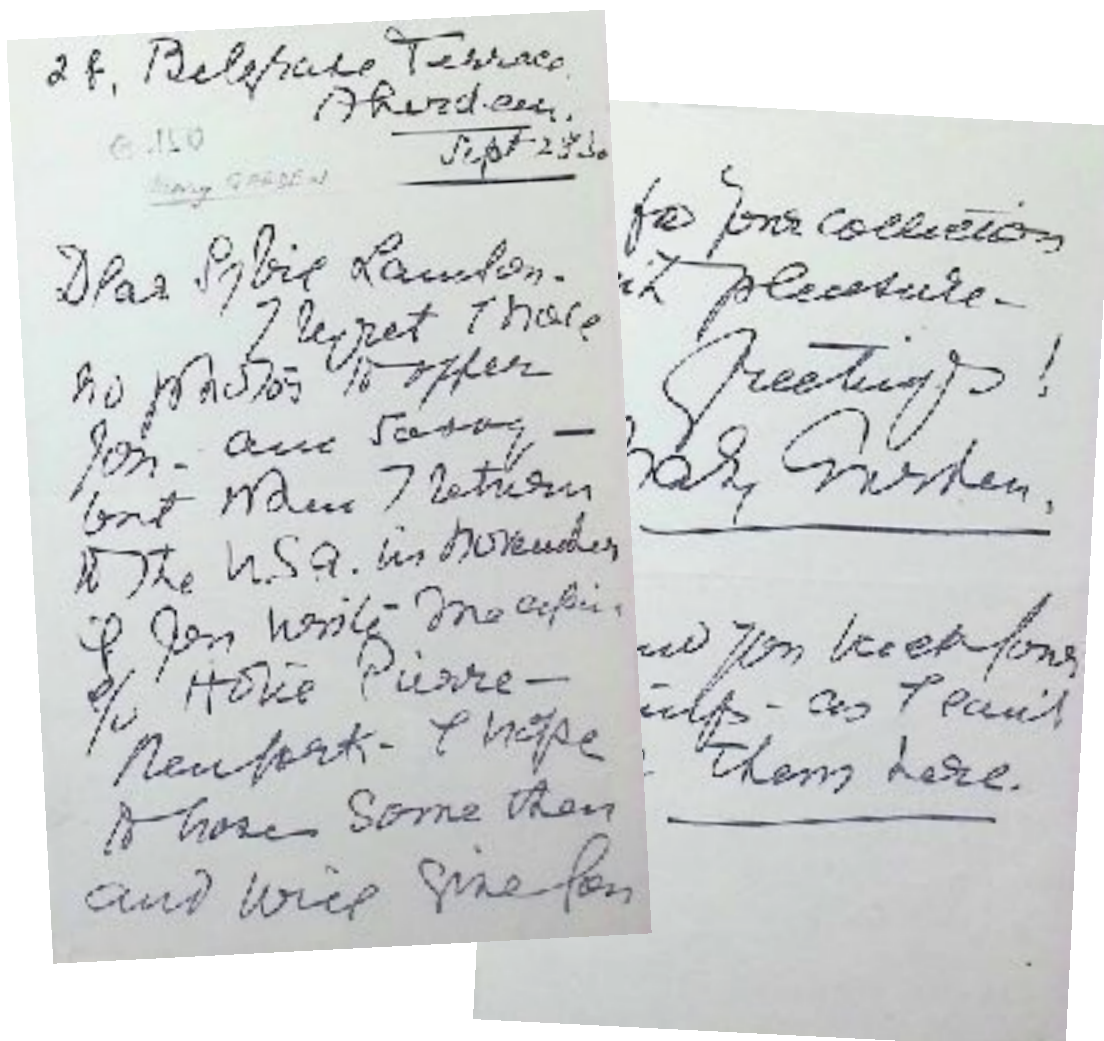


10. **Mary Garden** (Aberdeen, 1874 - Inverurie, 1967)

At the Hotel Pierre in New York

Autograph letter signed and dated "Sept 23 30" by the Scottish-American soprano. Garden had a considerable career in France and America in the first third of the 20th century. Described as the Sarah Bernhardt of opera, she was an exceptional actress as well as a talented singer. In 1907, Oscar Hammerstein convinced Garden to join the Manhattan Opera House in New York, where she enjoyed immediate success. By 1910 she had become a household name in America. Garden appeared in operas in several major American cities, performing in particular with the Boston Opera Company, the Philadelphia Opera Company, and several opera companies in Chicago. She made a sensation as Salomé in the French version of Richard Strauss' opera. Addressed to Sybil Lambton: "... I regret I have any photos to offer you now, but I'll be back in the U.S.A. in November ... at the Hotel Pierre in New York." 2 pp. in-8.

€ 100



11. Raoul Gunsbourg (Bucharest, 1860 - Monte Carlo, 1955)

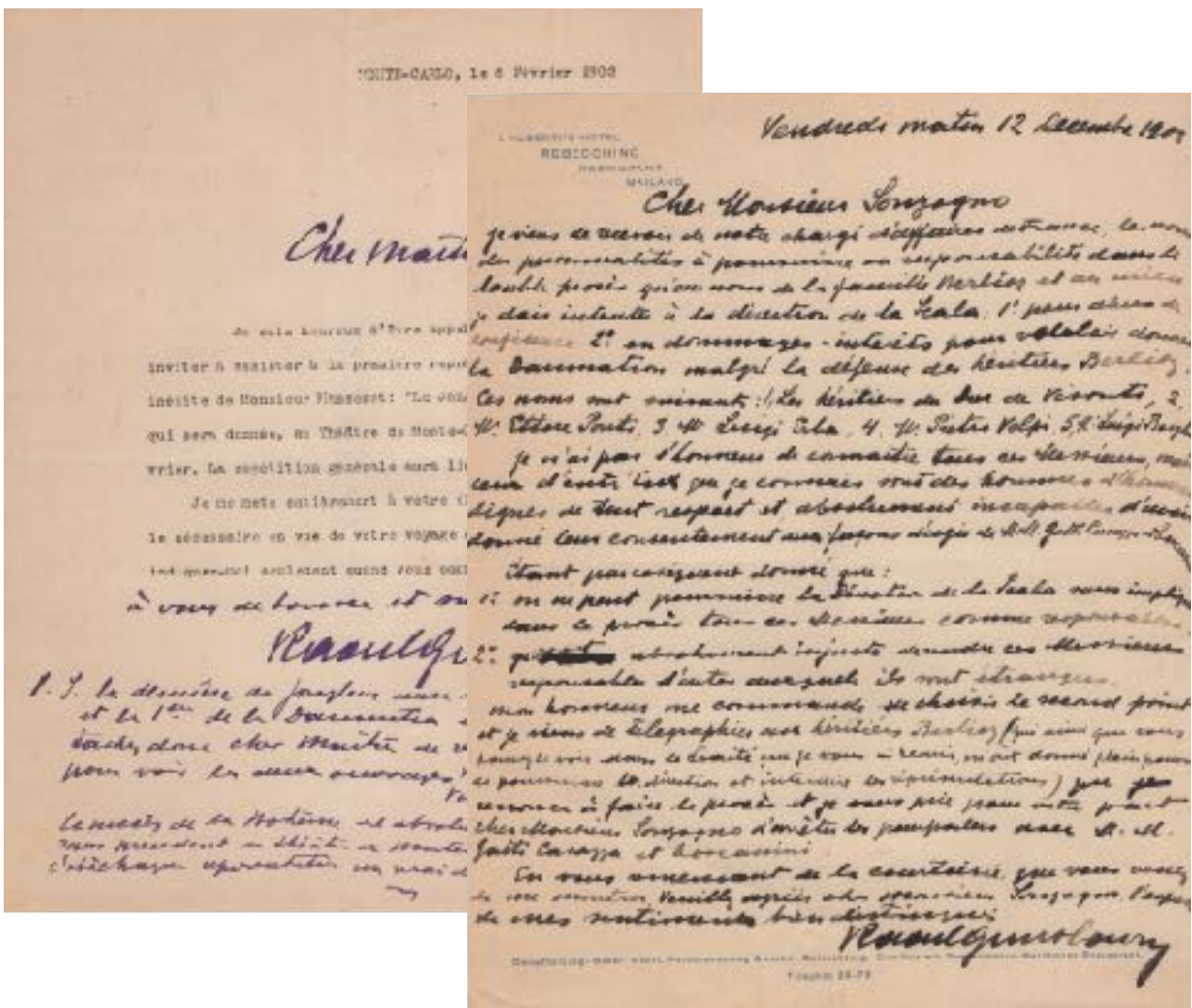
Berlioz and La Scala

Two remarkable letters signed by the Romanian opera director, impresario and composer. Gunsbourg is best known as the longest-serving director of the Opéra de Monte-carlo, where his career spanned almost six decades. He was the first opera director to stage Berlioz's "La damnation de Faust" on February 18, 1893.

A. Typed letter signed, with autograph additions, and dated "MONTE-CARLO, le 6 Février 1902". To a gentleman: "... je suis heureux d'être appelé à l'honneur de vous inviter à assister à la première représentation de l'Oeuvre inédite de Monsieur Massenet: "Le Jongleur de Notre-Dame" ...". 1 p. in-4.

B. Autograph letter signed and dated "Vendredi matin 12 Décembre 1902". To the music publisher Sonzogno, concerning a lawsuit filed against La Scala for the unauthorised performance of Berlioz's "Damnation de Faust": "... je viens de recevoir de notre chargé d'affaires de France, les noms des personnalités à poursuivre en responsabilité dans le double procès qu'au nom de la famille Berlioz et au mien je dois intenter à la direction de la Scala: 1° pour abus de confiance 2° en dommages-intérêts pour vouloir donner la Damnation malgré la défense des héritiers Berlioz ...". 1 p. in-4, with letterhead.

€ 150



12. Frieda Hempel (Leipzig, 1885 - Berlin, 1955)

German soprano

Beautiful autograph dedication signed in blue pencil and dated "1914" by the German coloratura soprano. Greatly appreciated by Emperor Wilhelm II, Hempel had an international career in Europe and the United States. 1 p. in-4. **Including:** Hempel's photographic portrait with autograph signature. On postcard.

€ 120



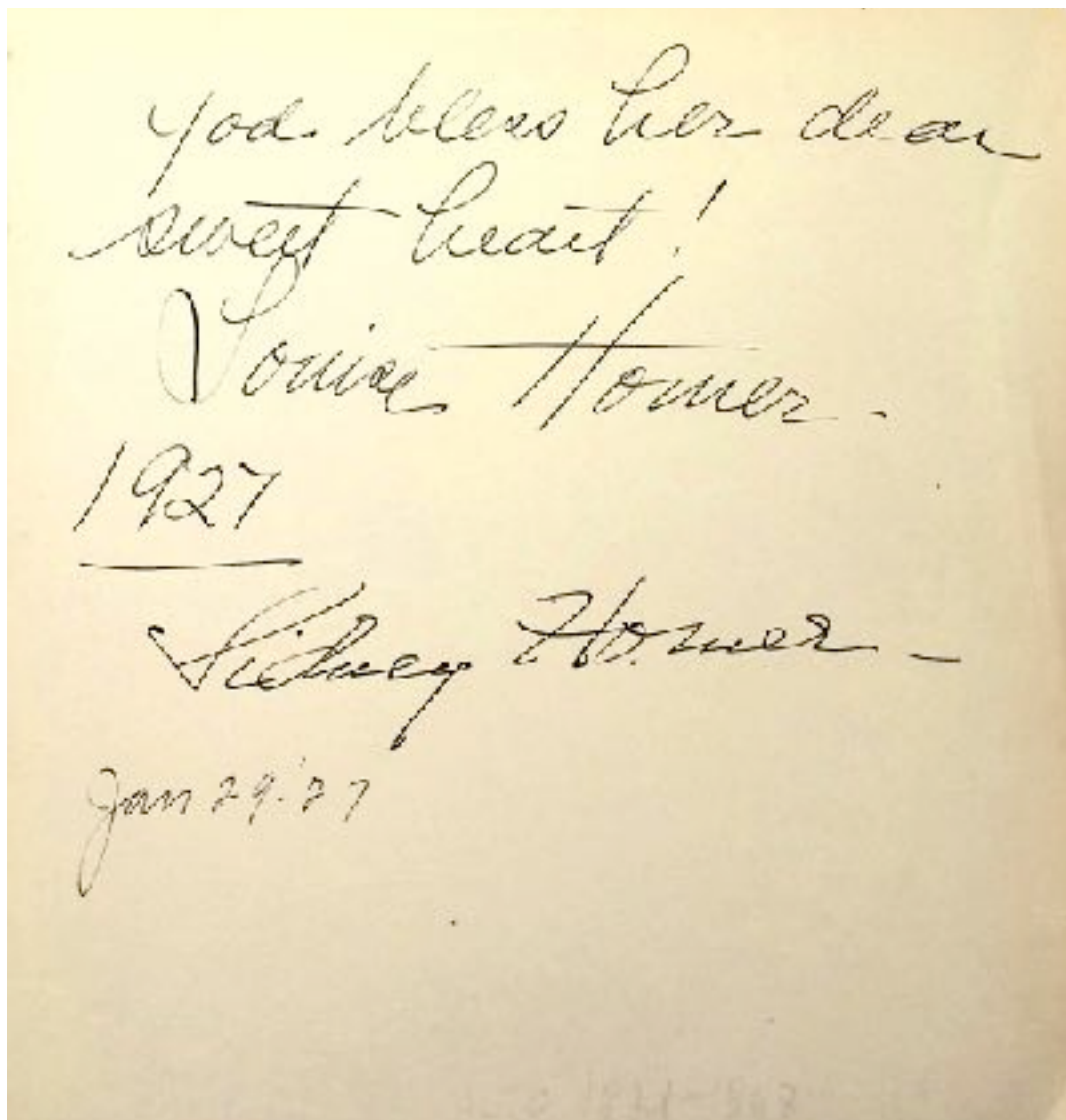
13. **Louise Homer** (Pittsburg, 1871 - Winter Park FL 1947)

and **Sidney Homer** (Boston, 1864 - Winter Park FL, 1953)

American music

Autograph dedication signed and dated "1927" by the American dramatic contralto, countersigned by her husband the classical composer, who in turn dates "Jan 29- 27". Sidney and Louise had six children, including twin daughters Anne Homer and Kathryn Homer and Sidney Homer, Jr., economist and author. 1 p. (16 x 18 cm).

€ 80



God bless her dear
sweet heart!
Louise Homer -
1927
Sidney Homer -
Jan 29-27

14. Giuseppe Kaschmann (Lussinpiccolo, 1850 - Rome, 1925)

Massenet's Cantate biblique

Four autograph letters signed by the Austrian-Italian baritone. Kaschmann's first public performance occurred in Zagreb in 1869. Six years later, he made his Italian debut at Turin in Gaetano Donizetti's "La favorita". Kaschmann reached the peak of his success as a singer in the 1880s and 1890s, building an international reputation and performing at such important venues as the Bayreuth Festspielhaus in Germany (in 1892 and 1894) and the Metropolitan Opera in New York City (in 1883 and 1896), as well as continuing to appear at La Scala. All letters are addressed to the Italian marquise Angiolina Toscanelli Altoviti Avila. Written in Italian, they relate to musical affairs and the concerts organised by the marquise in Florence. One beautiful photograph and an envelope with autograph address are included.

A. "Venezia 31 Marzo 1899". "... Having returned from Egypt after my brilliant theatre season and mindful of our conversation in Florence at the Savoy Hotel, I have the honour of placing myself at your disposal for whatever you intend to do with the plan you mentioned to me on that occasion ...". 1 p. ½ in-8.

B. "Milano 14 ott 1899". "... for a concert, I don't think it would be convenient for either party. Paying me for a single evening would not be worth it and would absorb a large part of the proceeds, while on the other hand, I could not come to Florence for purely philanthropic purposes ...". 2 pp. in-8.

C. "Milano 8 Marzo 1901". "... I would love to sing Massenet's Cantate biblique ...". 1 p. ½ in-8.

D. "Milano 8 Aprile 1901". "... The dates in May that you suggested are still available for me, so it is possible to arrange those days ...". 2 pp. in-8.

€ 240

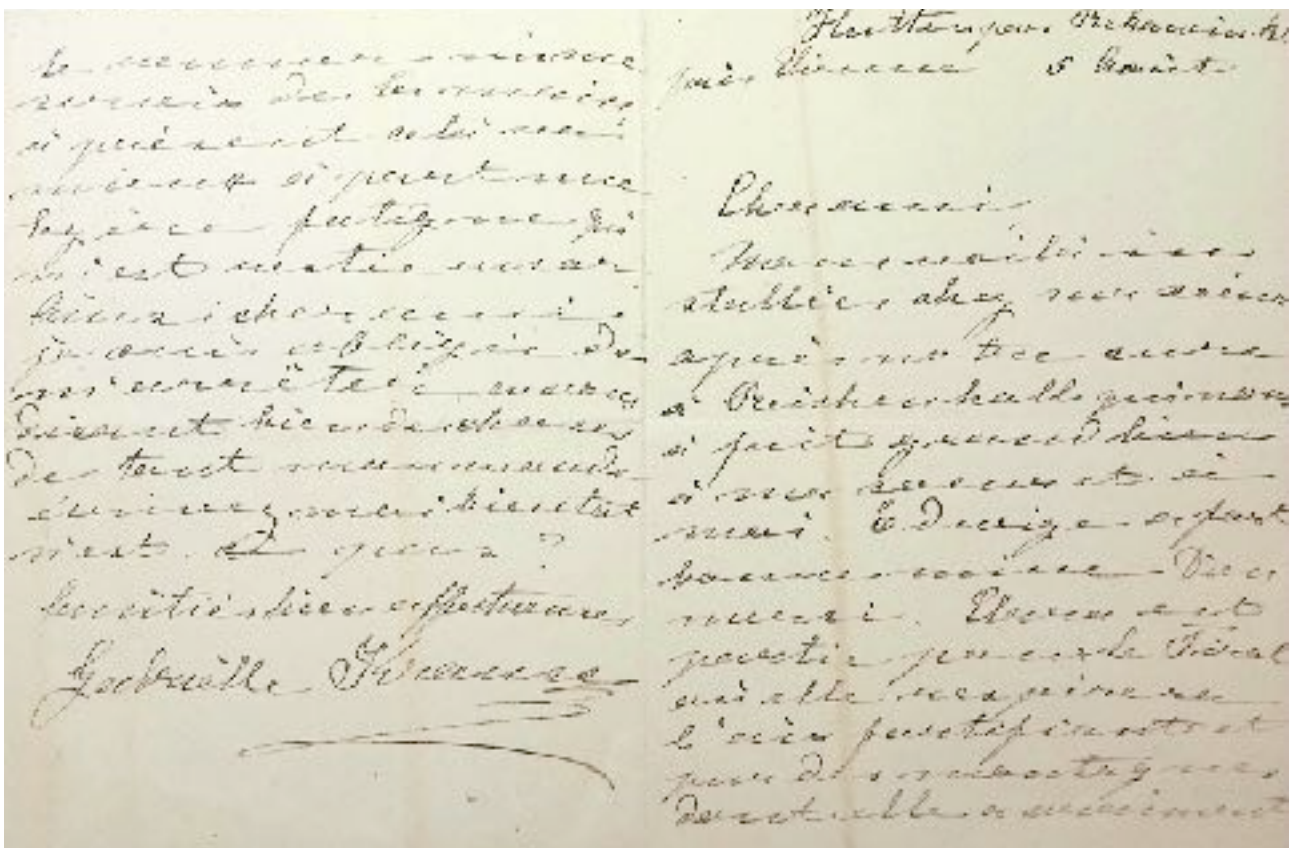


15. **Gabrielle Krauss** (Vienna, 1842 - Paris, 1906)

Bad Reichenhall

Autograph letter signed and dated "près Vienne. 5 hoût [août]" by the Austrian-born French soprano. Krauss created memorable roles in operas by Anton Rubinstein, Charles Gounod, Camille Saint-Saëns, Auguste Mermet, Clémence de Grandval, Errico Petrella, Antônio Carlos Gomes and Émile Paladilhe. Her first important appearance was in Schumann's cantata *Das Paradies und die Peri* in Vienna on 1 March 1858, when she was only 15 years old. In July 1859, she made her operatic debut as Mathilde in Rossini's "William Tell". On 23 February 1861, Krauss played the role of Maria in Anton Rubinstein's opera "Die Kinder der Heide" at the Kärntnertor Theatre. She sang in Vienna until 1867, her other roles including Anna in Boieldieu's "La dame blanche" and Valentine in Meyerbeer's "Les Huguenots". Addressed to a friend: "... Nous voilà in atelier chez ma soeur après nôtre soirée à Reichenhall qui nous à fait grand bien à nos soeur et à moi ...". 4 pp. in-8.

€ 100

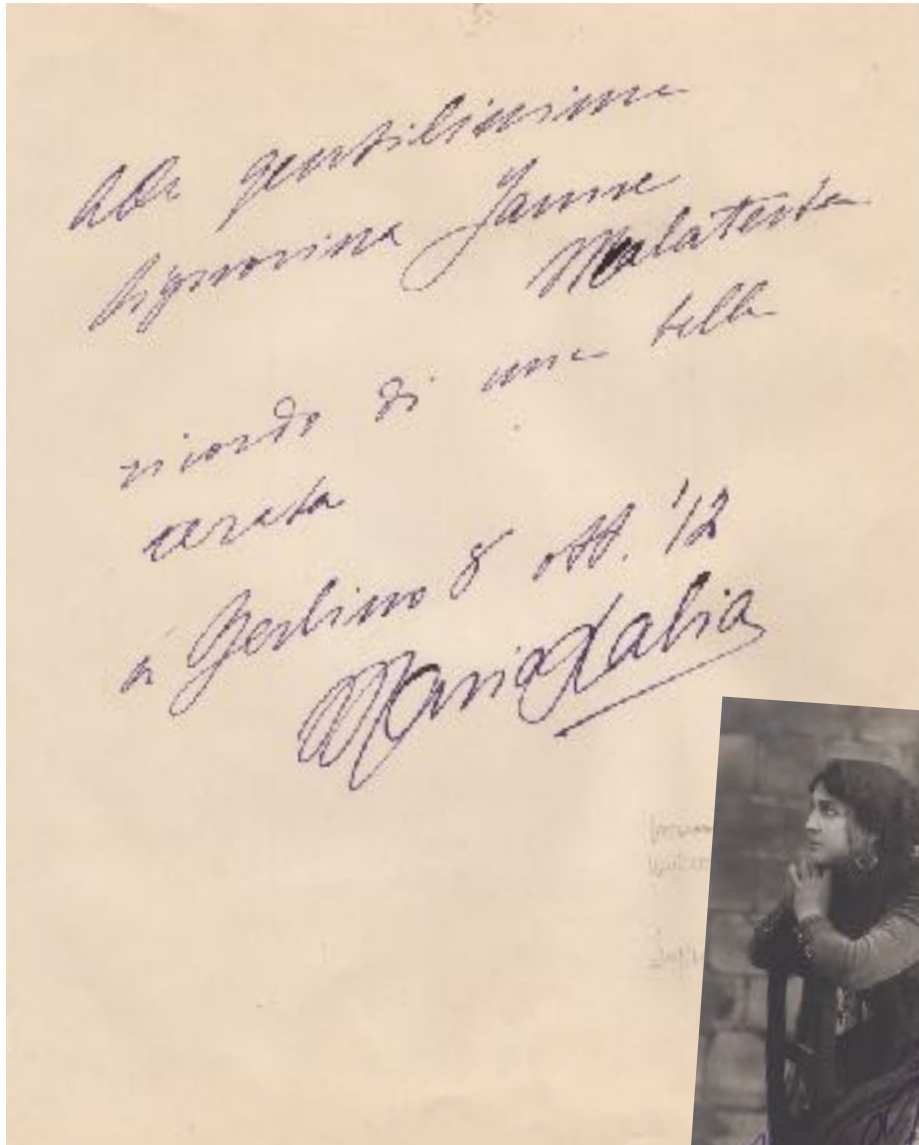


16. **Maria Labia** (Verona, 1880 - Malcesine, 1953)

Italian soprano

Autograph dedication signed and dated "a Berlino 8 ott. '12" by the Italian operatic dramatic soprano. Labia was particularly renowned for her roles in the verismo repertoire. **Including:** Labia's photographic portrait with autograph signature, depicting her as Marta in d'Albert "Tiefland".

€ 120

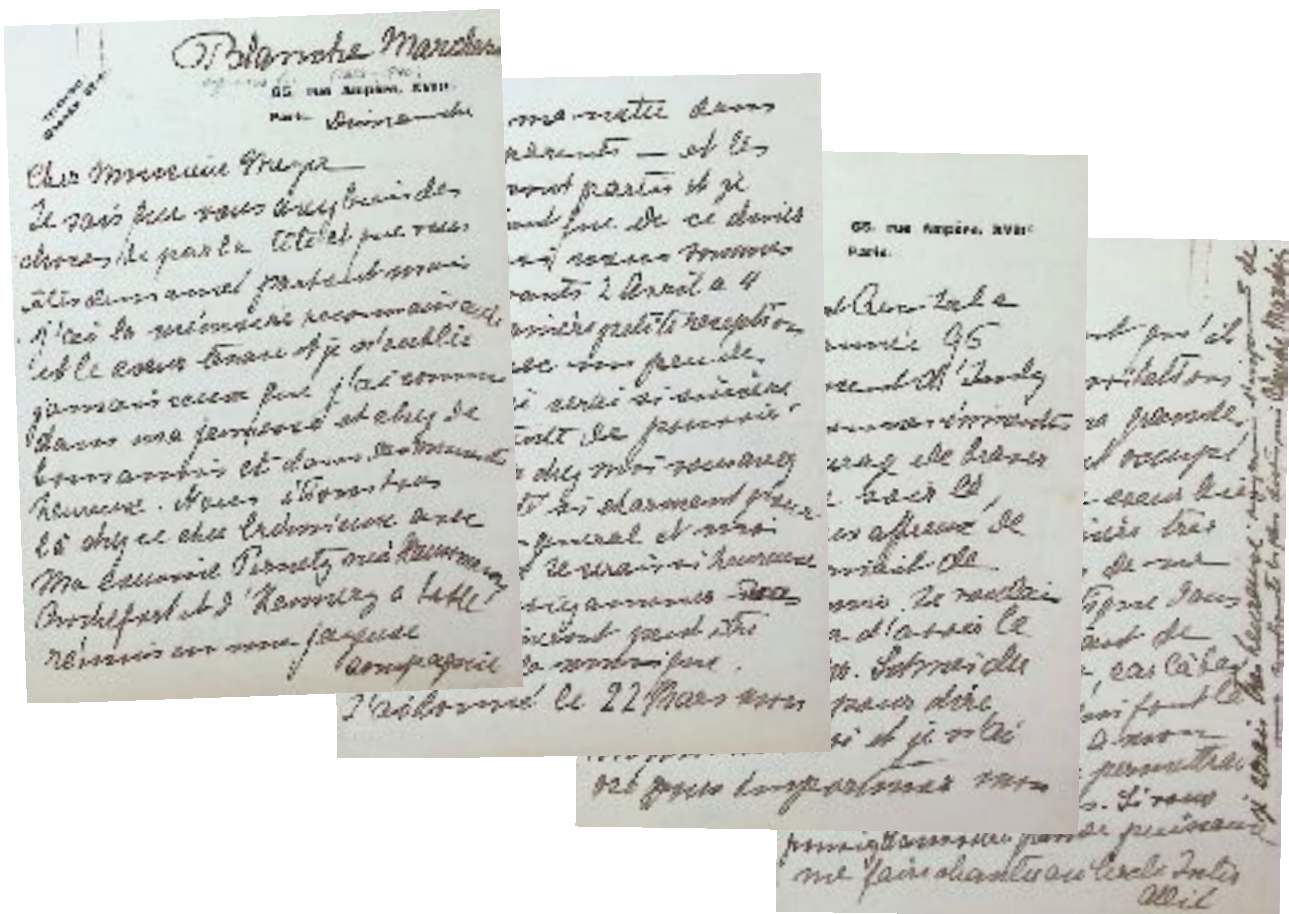


17. **Blanche Marchesi** (Paris, 1863 - London, 1940)

Valentine Haussmann Permetti

Extensive autograph letter signed and dated "Dimanche" by the celebrated French mezzo-soprano, best known for her interpretations of the works of Richard Wagner. Marchesi was the daughter of Mathilde Graumann. Her first concert was held at Queen's Hall in 1896. Opera critics of the time praised her interpretive ability more than her technical skills. During her career as a voice teacher, Marchesi instructed such singers as the British contraltos Muriel Brunskill and Astra Desmond. Addressed to Mr. Meyer: "... nous étions tous là chez ce Mr. Crémieux avec ma cousine Pernetty née Haussmann Crochefort et d'Hennery à table réunis en une joyeuse compagnie moi avec ma natie dans le dos! Mes parents – et les autres tous sont partis et je crois vraiment que de ce diner vous et moi nous sommes seuls survivants. 2 avril à 4h j'ai ma dernière petite reception vitrine avec un peu de musique je serai si sincèrement contente de pouvoir vous recevoir chez moi ...". 4 pp. in-8. With letterhead.

€ 120



18. Thomas McGranaham (1902 -)

American Irish tenor

Large photographic portrait with autograph dedication, signed and dated "30" by the American-Irish tenor. Photograph by Schlesinger & Co. in New York (18 x 26 cm).

€ 70



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

Australian coloratura soprano

Autograph dedication signed and dated "1914" by the Australian coloratura soprano at the top of a photographic portrait of her Juliette. Melba became one of the most famous singers of the late Victorian era and the early twentieth century. She was the first Australian to achieve international recognition as a classical musician.

€ 180



20. Lauritz Melchior (Copenhagen, 1890 - Santa Monica, 1973)

Tannhäuser

Photographic portrait on postcard with autograph dedication signed, dated "Bayreuth 1931" of the Danish-American tenor, here in depicted in stage costumes in Wagner's "Tannhäuser". Melchior debuted in 1913 as a baritone in the role of Silvio in "Pagliacci" at the Danish Royal Theatre in Copenhagen. Later studying as a tenor, he made his second debut on 8 October 1918 as the title role in Tannhäuser at the same theatre. In 1926 he performed at the Metropolitan Opera House in New York as Tannhäuser, followed by Siegmund in "Die Walküre", Siegfried, and Parsifal, returning in 1929 as Tristan in Tristan und Isolde and Siegfried in "The Twilight of the Gods", and in 1930 as the title role in "Lohengrin", singing until 1950 in 519 performances at the Met, most often in Wagner's operas.

€ 70



21. Martha Mödl (Nuremberg, 1912 - Stuttgart, 2000)

German soprano

Photographic portrait with autograph signature of the German dramatic soprano. In the early and mid-1950s she performed as Brünnhilde in Wilhelm Furtwängler's famous 1954 studio recording of "Die Walküre" and his 1953 live recording of "Der Ring des Nibelungen". She is considered as one the best post-war Wagner interpreters. Photograph published by Telefunken. On postcard (8.5 x 13.5 cm).

€ 70



22. Magda Olivero (Saluzzo, 1910 - Milan, 2014)

Italian Soprano

Photographic portrait with autograph signature and date "1968" of the Italian opera soprano. Spanning five decades, Olivero's career was both extraordinary and enduring. As one of the final representatives of the verismo tradition, she occupies a distinguished place among the most significant figures of twentieth-century opera. Photograph by "Giovanni Consoli" in Catania (13 x 18 cm).

€ 70



24. Therese Schnabel-Behr (Stuttgart, 1876 - Lugano, 1959)

German contralto

Photographic portrait signed and dated "Charlottenburg Januar 1910" by the famous German contralto. Schnabel-Behr's artistic gifts found their finest expression in the *Lied* repertoire, which she often performed in partnership with her husband, the pianist Arthur Schnabel. On postcard. Photograph by E. Bieber.

€ 100

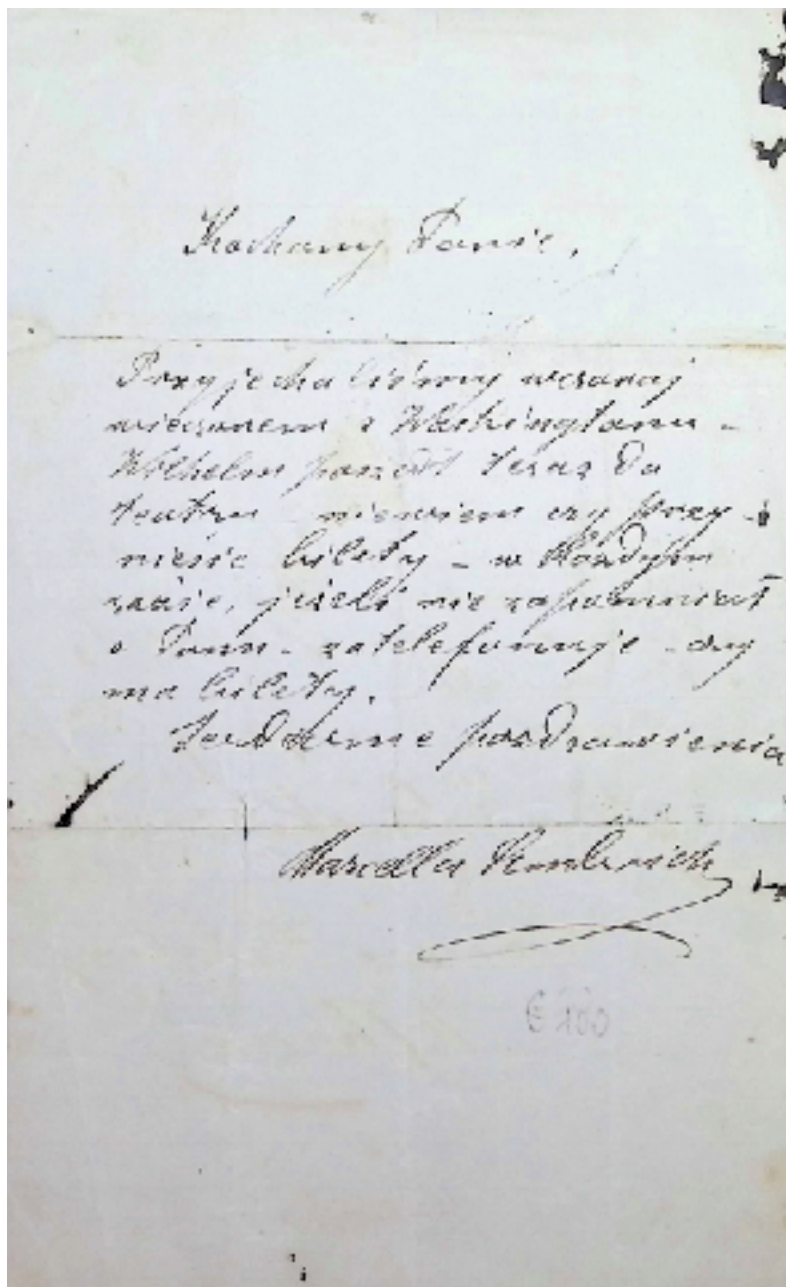


25. **Marcella Sembrich** (Wisniewczyk, 1858 - New York, 1935)

Polish soprano

Autograph letter signed in Polish by the dramatic coloratura soprano. Sembrich had an important international singing career, chiefly at the New York Metropolitan Opera and the Royal Opera House, in London. "Dear Sir, they arrived by train from Washington. Wilhelm went! Now he's carrying tickets to the theater. If he hasn't mentioned anything, he's calling back ...". 1 p. in-8. Autograph answer draft by other hand at the verso.

€ 120



26. Rosina Storchio (Venezia, 1876 - Roma, 1945)

Italian soprano

Beautiful photographic portrait signed applied on passepartout, with autograph dedication, signed and dated "1918" by the prominent Italian soprano. Venerated by contemporary composers, Storchio was the first Madama Butterfly at the debut at La Scala in 1904. In 1906, she played Violetta in the first performance of the opera in contemporary dress. Storchio was one of Toscanini's muses and lovers and often performed with the tenor Giuseppe Anselmi. (20 x 28 cm).

€ 250

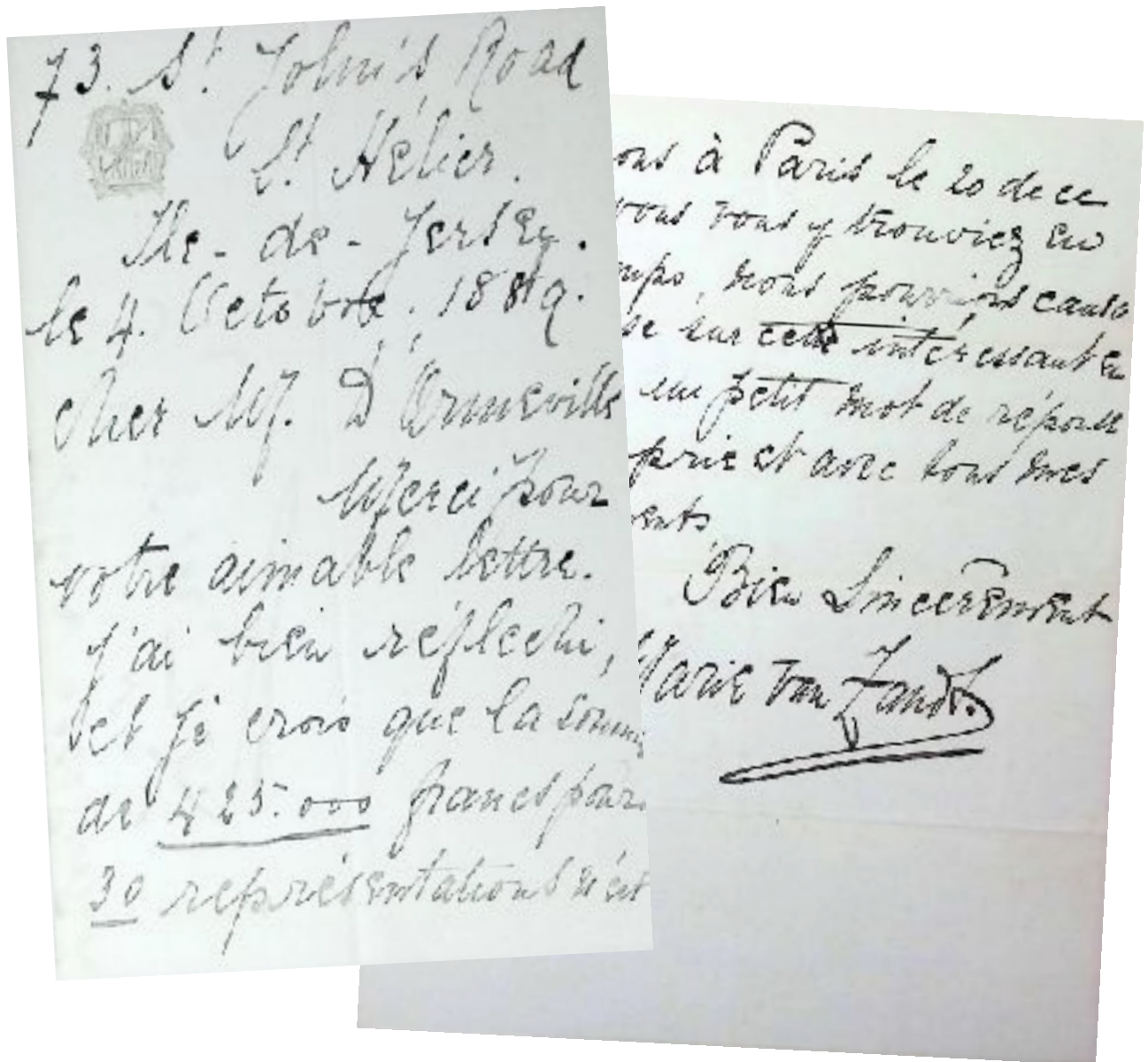


27. Marie Van Zandt (New York, 1858 - Cannes, 1919)

"La plus payé en Europe"

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

€ 100



28. **Pauline Viardot** (Paris, 1821 - *ibid.*, 1910)

George Sand and Chopin

Autograph letter in French signed and dated “Mercredi 18 [Nov. 1840]” by great mezzo-soprano, pianist and composer. The daughter of the Spanish soprano Joaquína Sítchez and the renowned tenor Manuel García, Viardot received an exceptional musical education from an early age, studying composition with Anton Reicha and piano with Franz Liszt. Although she remained an accomplished pianist throughout her life and frequently performed with Clara Schumann, she devoted herself to a career on the operatic stage. Viardot made her *début* as Desdemona in Rossini’s *Otello* in London in May 1839. Shortly thereafter, Louis Viardot, director of the Théâtre-Italien in Paris, engaged her for his company and proposed marriage. She accepted, reportedly at the encouragement of her close friend George Sand. Viardot is widely believed to have inspired the heroine of Sand’s novel *Consuelo*, an eighteenth-century singer of Spanish and Italian heritage. From 1841 onwards she was a frequent guest at Sand’s estate in Nohant, where she performed and made music with Frédéric Chopin. A close friendship developed between the two artists, and Chopin’s advice played an important role in refining her gifts as an interpreter. To George Sand, about a soirée Viardot was organising. She asked her friend to extend the invitation to four of the usual guests at Sand’s and Chopin’s house in Paris at rue Pigale 16, including Luigi Calamatta (1801 - 1869), the Italian engraver and later father-in-law of Maurice Sand, and Wojciech Grzymała (1773 - 1871), a close friend of Chopin. The meeting is at 7pm at the Théâtre des Funambules (where Jean-Gaspard Debureau performed as Pierrot). “Chère et bonne amie, Nous avons quelques places de trop, et je ne connais plus personne digne d’être de la partie – Vous pouvez m’en placer quatre. M. Calamatta, xxximala [i.e. Grzymala] et autres habitués de la rue Pigale. Mille toujours. Ah, n’oubliez pas de dire à tous ces messieurs de se trouver à 7h aux Funambules.” 1 p., in-8, with Sand’s address to the verso.

€ 800

Chère et bonne amie
Nous avons quelques places
de trop, et je ne connais
plus personne digne d'être
de la partie – Vous pouvez
m'en placer quatre – M.
Calamatta, xxximala et
autres habitués de la rue Pigale.
Mille toujours
Ah, n'oubliez pas de dire
à tous ces messieurs de se
trouver à 7h aux Funambules
et de demander la location.
Bonne nuit, à demain à 5 et à un plus
tard – à vous de cœur
Pauline

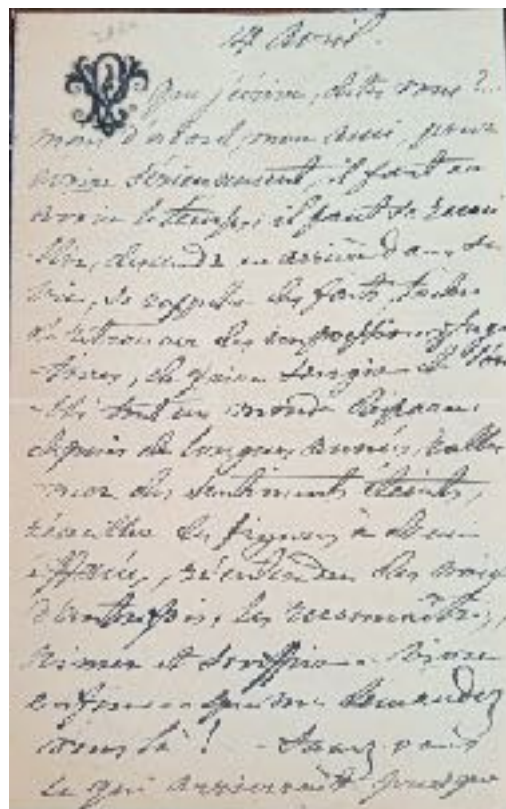
29. Pauline Viardot (Paris, 1821 - *ibid.*, 1910)

“*Les Champs Élysées de ma jeunesse*”

Exquisite autograph letter in French signed and dated “14 Avril” by great mezzo-soprano, pianist and composer. The daughter of the Spanish soprano Joaquína Sitchéz and the renowned tenor Manuel García, Viardot received an exceptional musical education from an early age, studying composition with Anton Reicha and piano with Franz Liszt. Although she remained an accomplished pianist throughout her life and frequently performed with Clara Schumann, she devoted herself to a career on the operatic stage. Viardot made her début as Desdemona in Rossini’s *Otello* in London in May 1839. Shortly thereafter, Louis Viardot, director of the Théâtre-Italien in Paris, engaged her for his company and proposed marriage. She accepted, reportedly at the encouragement of her close friend George Sand. Viardot is widely believed to have inspired the heroine of Sand’s novel *Consuelo*, an eighteenth-century singer of Spanish and Italian heritage. From 1841 onwards she was a frequent guest at Sand’s estate in Nohant, where she performed and made music with Frédéric Chopin.

Most likely addressed to Maurice Sand (1823 - 1889), the only son of Viardot’s closest friend, George Sand, and a long-standing associate of the singer, whom he portrayed on more than one occasion. In this touching letter, written in her later years, Viardot gracefully declines an invitation to write her memoirs. Content with her present life and surrounded by those dearest to her, she expresses no desire to immerse herself in nostalgic recollections of past triumphs, loves, and sorrows. Yet there is a striking paradox at the heart of the letter: while insisting that she is unequal to the task, she displays precisely the literary wit and powers of reflection that would have made such memoirs a work of exceptional interest: “Que j’écrirai, dites vous? Mais d’abord, mon cher ami, pour écrire sérieusement, il faut en avoir le temps, il faut se recueillir, chercher en arrière dans sa vie, se rappeler des faits, tâcher de retrouver des impressions fugitives, de faire surgir de l’oubli tout un monde disparu depuis de longues années ... aimer et souffrir ... vivre enfin ... J’aurais payé trop cher cette descente dans les Champs Élysées de ma jeunesse ... Je suis calme, sereine, je sens qu’avec les affections qui m’entourent je n’ai rien à désirer à présent. Et je ne désire rien, rien que la continuation de ce qui est – l’amour de mes enfants et de mes amis. Mon cœur le leur rend largement.” 4 pp. in-8 on monogrammed stationery with Viardot’s initial.

€ 800



Soloists, Directors, Composers, and Critics

30. Ernst Bachrich (Vienna, 1892 - Lublin, 1942) *Holocaust victim*

Autograph letter signed, dated "Vienne, 19 Janvier 1894" by the Austrian composer, conductor, and pianist. He was deported and killed in the Nazi concentration camp of Majdanek/Lublin. To a gentleman: "... Vraiment, nous sommes bien désolés, comme je vous ai télégraphié, de ne pas pouvoir venir pour les concerts à Milan. Nous avons déjà la promesse formelle de l'Intendant de l'Opéra (...) Je vous prie au nom du Quartetto Rosé, de bien vouloir nous pardonner le désagrément que nous causons ...". The Rosé Quartet was a string quartet formed by Arnold Rosé in 1882. The violinist Albert Bachrich, father of Ernst, was part of this quartet. 3 pp. In-8.

€ 280

C'est peut-être pour l'année
prochaine!

Agreog, cher Monsieur
je vous prie, nos regrets
et l'assurance de notre
considérations les plus
hautes

au nom de
Rosé

E. Bachrich
Professeur au Conservatoire

31. Arturo Benedetti Michelangeli (Brescia, 1938 - Lugano, 1995)

Ciro in the US

Autograph note dated "1950," signed by the great Italian pianist with the nickname "Ciro", the form of address reserved for family members and his closest circle. The recipient was Cesare Augusto Tallone (1895-1982), Arturo Benedetti Michelangeli's most trusted piano tuner, who frequently accompanied him on his international tours. The present note, however, relates to Michelangeli's second American tour of 1950, on which Tallone was not with him. A few days after his celebrated recital at Carnegie Hall on 20 January, the pianist wrote to his friend to lament the poor quality of the instruments at his disposal: "Come sento la tua mancanza con questi strumenti! Ti abbraccio. *Ciro*". On a postcard in-8, with the stamp "Seattle, Feb. X 8:30 PM 1950".

€ 240

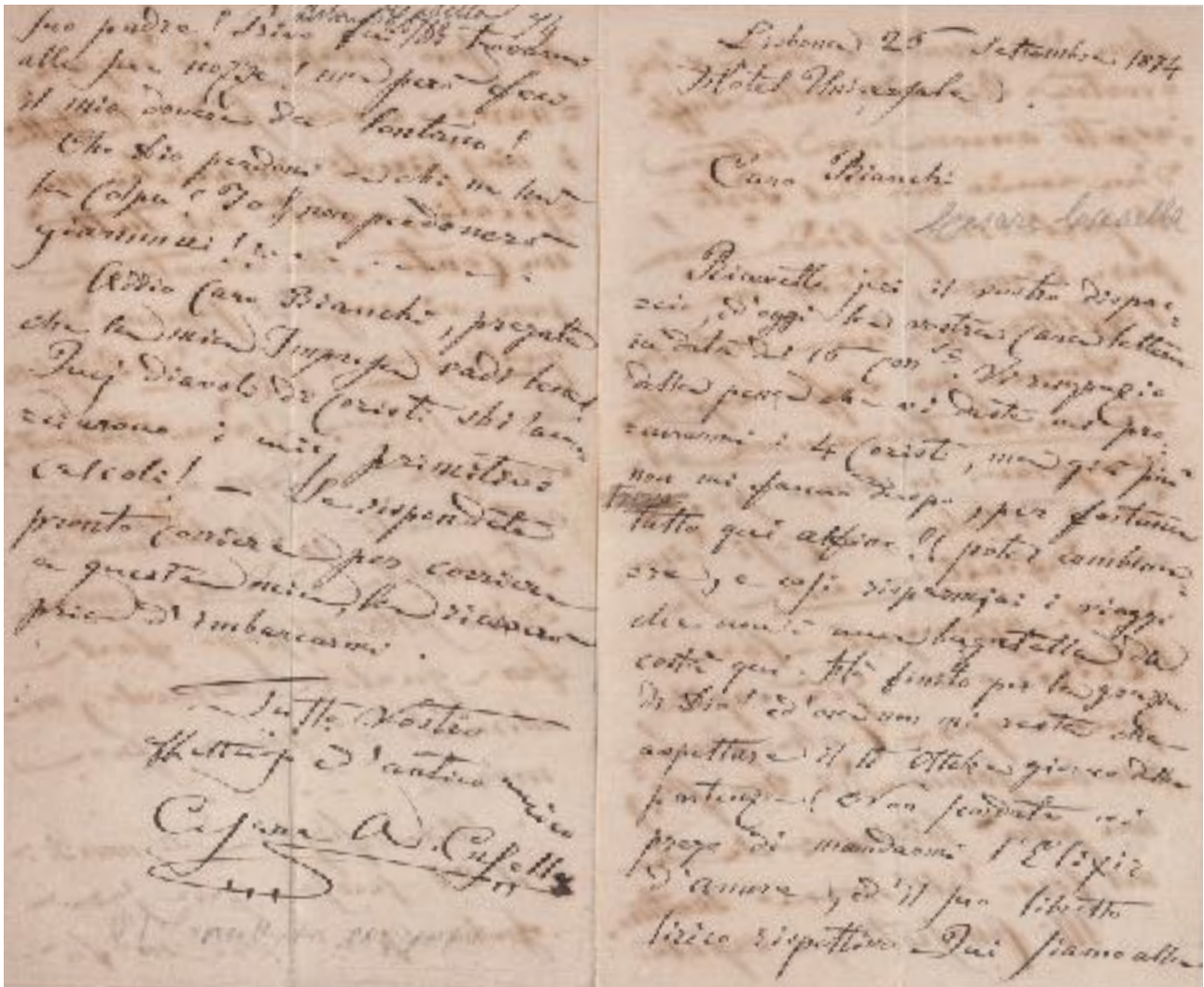


32. Cesar Augusto Casella (Lisbon, 1822 - Porto, 1886)

Cello music

Rare autograph letter signed, dated "Lisbona 26 Settembre 1874" by the Italian cellist and conductor. He was the eldest son of Pietro Casella (1790 - 1858), founder of the Turin school of cello playing. To Mr. Bianchi: "... Non scordate vi prego di mandarmi l'Elixir d'Amore, ed il suo libretto lirico rispettivo ... Non dimenticate pure vi prego di sapermi dire quali sono i pezzi del Rigoletto che la signora Pavoni trasporta ... l'orchestra di St. Michele è debolissima, ed io soltanto ! posso farla fare qualche miracolo, ma miracoli di povero essere umano ...". 4 pp. in-8.

€ 150

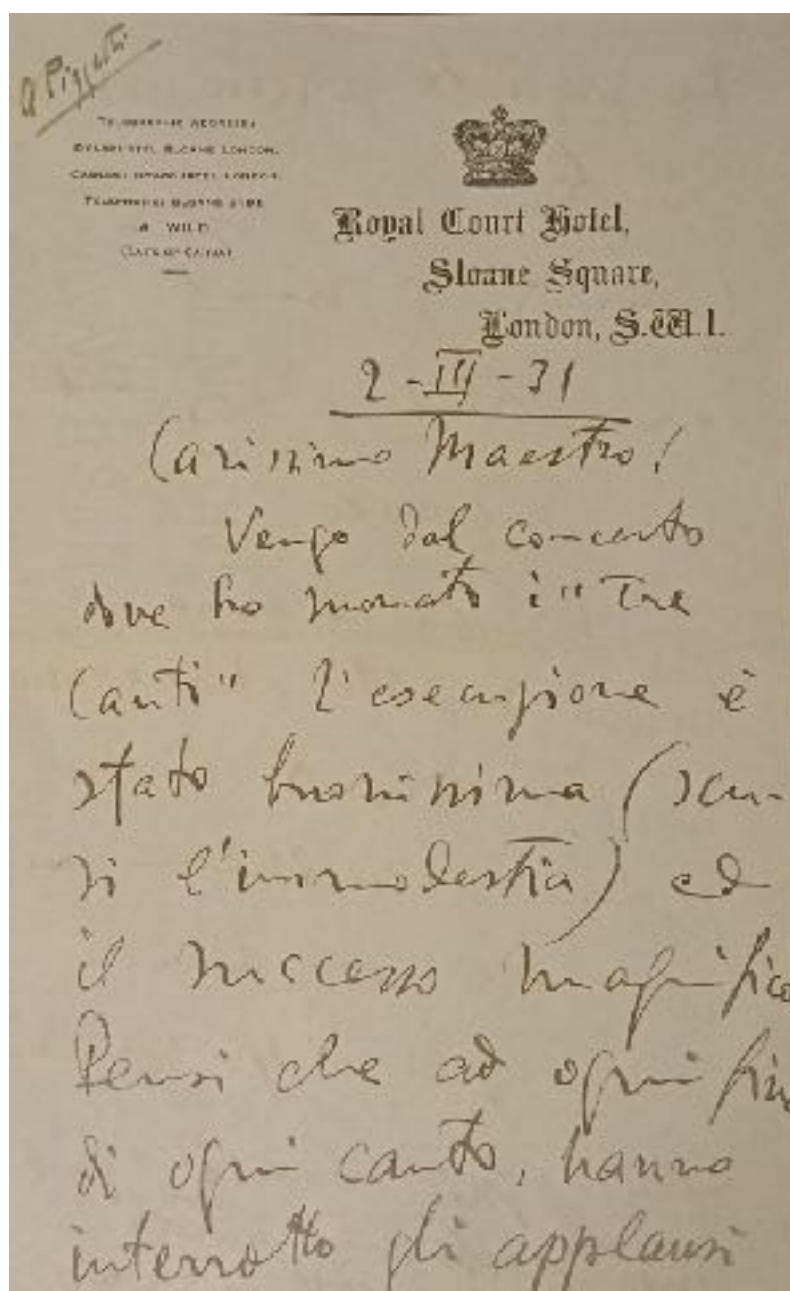


33. Gaspar Cassadó (Barcelona, 1897 - Madrid, 1966)

Cello music

Autograph letter dated "2-III-31" and signed by the renowned Catalan cellist and composer. A pupil of Paul Casals and Maurice Ravel, Cassadó enjoyed close friendships with Alfredo Casella and Francesco von Mendelssohn. Renowned not only as one of the leading cellists of his generation but also as a gifted composer and arranger, he produced a remarkable body of transcriptions after Bach, Mozart, and other major masters. To Ildebrando Pizzetti (1880-1968), describing the success of a concert where Cassadó played Pizzetti's "Tre canti" for cello and piano (1924). "Carissimo Maestro, vengo dal concerto dove ho suonato i "Tre canti". L'esecuzione è stata buonissima (scusi l'insolentia) ed il successo magnifico. Pensi che ad ogni fine di ogni canto, hanno interrotto gli applausi da quanto erano entusiasti. Quindi, di nuovo lo congratulo per questo suo successo. Di Barcello mi hanno scritto che erano molto dolente di non potere combinare un concerto con Lei e me ...". 2 pp., in-8. On headed paper of the Royal Court Hotel at Sloane Square in London.

€ 200



34. Lucia Contini Anselmi (Vercelli, 1876 - 1913)

Italian pianist

Photographic portrait with autograph dedication signed and dated "Milano 1914" by the Italian pianist and composer. Contini Anselmi was a pupil of Sgambati and Parisotti at Rome Conservatory. "Chi sente l'entusiasmo dell'arte, consuma del suo fuoco". To Jeanne Malatesta. (21 x 28 cm).

€ 120



35. Fanny Davies (Guernsey, 1861 - London, 1934)

Joachim Quartet and Brahms

Autograph letter dated "Nov. 9th [1894]" by the renowned British piano. A pupil of Clara Schumann, Davies was the most acclaimed British interpreter of her time of Beethoven, Schumann and Brahms. She was also one of the first to play Debussy and Scriabin in London. To Aldo Nosedà (1853 - 1916), the well-respected music critic, about the programme of a concert Davies played in Berlin with Joseph Joachim (1831 - 1907), Brahms's and Clara Schumann's close collaborator and distinguished violinist and composer. "52 Wellington Road N. W.". "I have had a letter from Herr Joachim in which he says my Berlin Concert is finally arranged for Dec. 17th. He is playing for me with the members of his quartet ... This sort of programme I suppose is what you will like? How long do you like them to last? [1,] Sonata Beethoven or Brahms (or some long work) for piano & violin; 2, Piano solo some important Schumann work for ex. Carneval; 3, Violin Concerto; 4, Piano soli. Shorter piece. Some Chopin etc. 5, Violin soli et piano or Hungarian dances Brahms Joachim". The concert took place at the Singakademie on 17 December 1894, with Joachim's quartet (including Johann Kruse, Robert Hausmann and Emmanuel Wirth) and the following programme for what concerned Davies: Mendelssohn: Prelude & Fugue in E minor, Op. 35 no.1; Schumann[/Davies?]: Six Studies in Canonic Form for Pedal Piano, Op. 56; Beethoven: Piano Sonata no. 31 in A-flat major, Op. 110; Liszt: Concert Etude in A-flat major, S. 145, no.1. 2 pp. in-8, with London address "52 Wellington Road N. W." stamped in blue.

€ 180

52 WELLINGTON ROAD,
N.W. Nov: 9th

Dear Mr. Nosedà,

I have had a letter from Herr Joachim in which he says my Berlin Concert is finally arranged for Dec: 17th - he is playing for me with the members of his Quartet & of course it must be the day he can! So I write at once to tell you this, so that you

36. Léon Delafosse (Paris, 1874 - Monaco, 1951)

Marcel Proust

Autograph letter signed and dated "Hotel de la ville 11/3 1898" by the eclectic French pianist and composer. An iconic figure of the Belle Epoque, Delafosse was known for his captivating interpretations of Chopin and Liszt. He was the protégé of the poet Robert de Montesquiou (1855-1921), the countess Metternich and the princess Rachel de Brancovan. Through Montesquiou he met Proust, who is widely believed to have drawn upon Delafosse's personality in creating the character of Charles Morel in "La recherche". To a Monsieur ostensibly living in Milan, mentioning the Italian composer Francesco Paolo Tosti (1846-1916) and the wish to perform in Milan: "Tosti a eu la charmante amabilité de me donner cette lettre pour vous. Je serais donc infiniment heureux de vous voir et je tiens à vous demander si, sans trop vous déranger, je pourrais vous trouver vers 1h. J'ai, après un séjour à Monte-Carle où j'ai joué, le projet de passer quelques jours en Italie et ayant le désir de me faire entendre à Milan, votre bienveillance me sera extrêmement précieuse". 3 pp., in-8.

€ 500

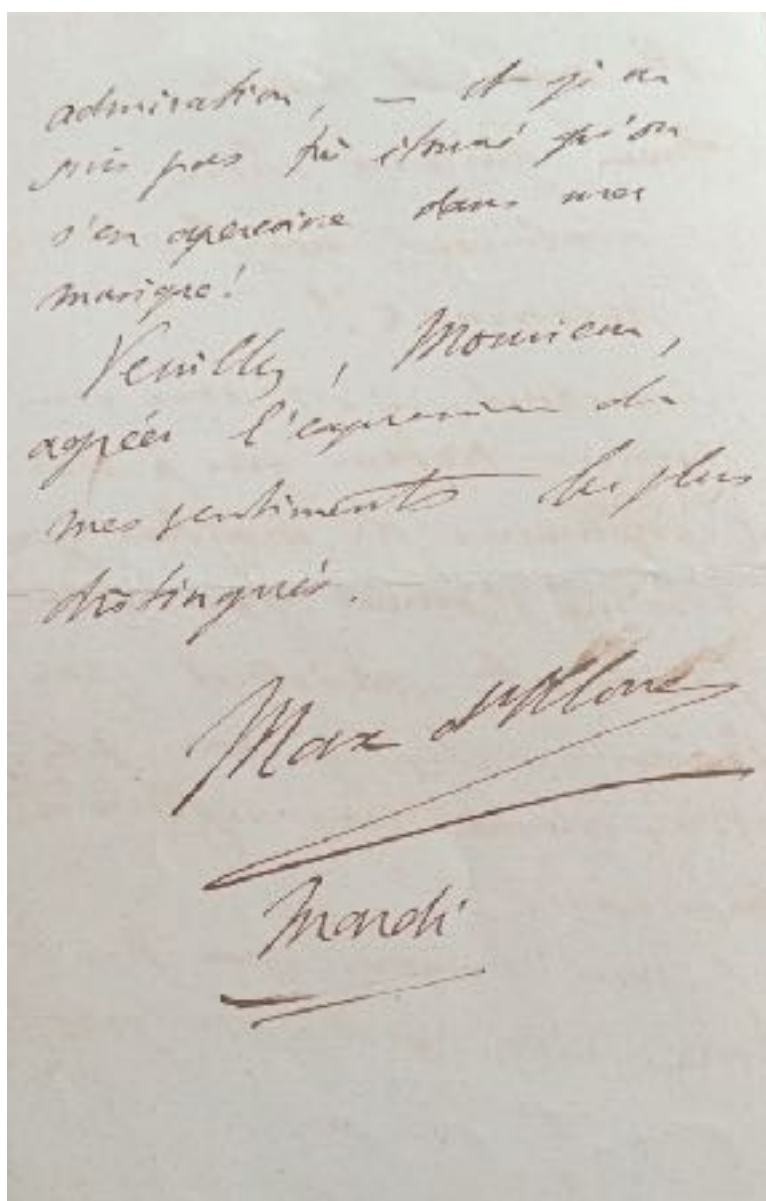
de vous voir et je
tiens à vous demander
si, sans trop vous
déranger, je pourrais
vous trouver vers
1h.
J'ai, après un
séjour à Monte-Carle
où j'ai joué, le
projet de passer
quelques jours en
Italie et ayant le
désir de me faire
entendre à Milan,
votre bienveillance
me sera extrêmement
précieuse.
Veuillez croire, Monsieur,
à mes sentiments les
meilleurs.
Léon Delafosse
Hôtel de la Ville 11/3 1898

37. Max D'Ollone (Besançon, 1875 - Paris, 1959)

Gounod and Massenet

Undated autograph letter signed by French composer. D'Ollone was a musical prodigy who entered the Paris Conservatoire at the age of six, where he studied under distinguished teachers including Lavignac and Massenet. Encouraged by leading figures such as Gounod, Saint-Saëns and Ambroise Thomas, he won numerous prizes, culminating in the prestigious Prix de Rome in 1897. He later served as Director of Music in Angers, professor at the Paris Conservatoire, and director of the Opéra-Comique. To a critic, possibly Aldo Nosedà. D'Ollone politely replies to the remarks on his first work, probably one of pieces for voice and orchestra he composed in 1894: "Je vous remercie de m'avoir ainsi prévenu l'immédiatement de cette erreur typographique. Évidemment, sans cette phrase, le début de votre article pouvait paraître un peu cruel ... [Vos] critiques ... je les ai fort bien comprises : car je n'ai nullement la prétention d'avoir, en cette œuvre de début, trouvé quelque chose d'absolument neuf et personnel ! Cependant, c'est avec une certaine tristesse que je vois l'influence de maîtres que j'aime, comme Gounod et Massenet, considéré par beaucoup, et, je crois, par vous, comme une influence mauvaise. Je vous assure que j'ai pour eux une très grande admiration – et je ne suis pas très étonné qu'on s'en aperçoive dans ma musique ! ...". 4 pp., in -8.

€ 150



admiration, — et j'ai
rien pu faire pour qu'on
s'en aperçoive dans ma
musique!

Veuillez, Monsieur,
agréer l'expression de
mes sentiments les plus
distingués.

Max D'Ollone

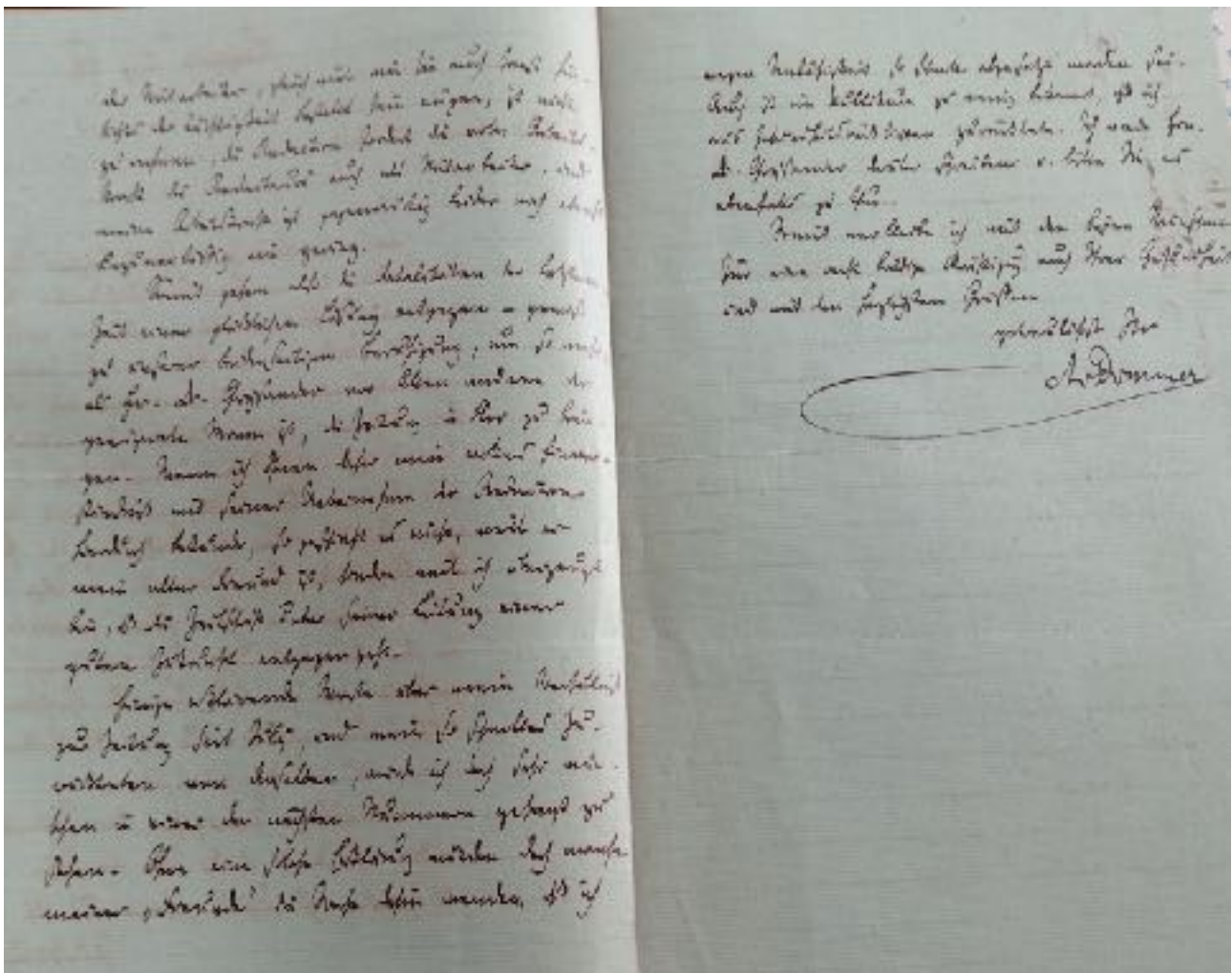
Mardi

38. Arrey von Dommer (Gdansk, 1828 - Treysa, 1905)

Allgemeine musikalische Zeitung

Elegant autograph letter signed and dated "Leipzig 3/10 68" by the well-known music critic. After studying music in Leipzig under Johann Christian Lobe and Ernst Friedrich Richter, Donner worked as a music teacher before serving in Hamburg from 1863 to 1889 as a music critic and, from 1873, as a librarian at the city library. An independent scholar of considerable distinction, he is best known for his revised edition of Heinrich Christoph Koch's *Musikalisches Lexikon*, his numerous biographical studies, and his influential *Handbook of Music History*. To Jakob Melchior Rieter-Biedermann (1811 - 1876), the publisher of the *Allgemeine musikalische Zeitung*, one of the most important music journals of the nineteenth century founded in 1798 by Friedrich Rochlitz. Donner quit from his position as editor of the journal and recommended a friend of his as successor. The English translation reads: "... Mr Gussander had informed me that he was prepared to take over my duties as editor of the *Allgemeine musikalische Zeitung*, beginning as early as the middle of this month. The complete transfer of the editorship into other hands is, indeed, the best way of restoring the journal's vigour. Since one cannot rely on the punctuality of contributors, regardless of their sense of discipline, the editorial work demands the editor's full energy, whereas my own capacity for work is unfortunately still uncertain and limited at present. I should be pleased if one of the forthcoming issues were to contain a few words explaining my connection with the journal and the reasons for my rather abrupt withdrawal ...". 3 pp., in-8, with date repeated to the verso along with the date of receipt (5 October 1868).

€ 150

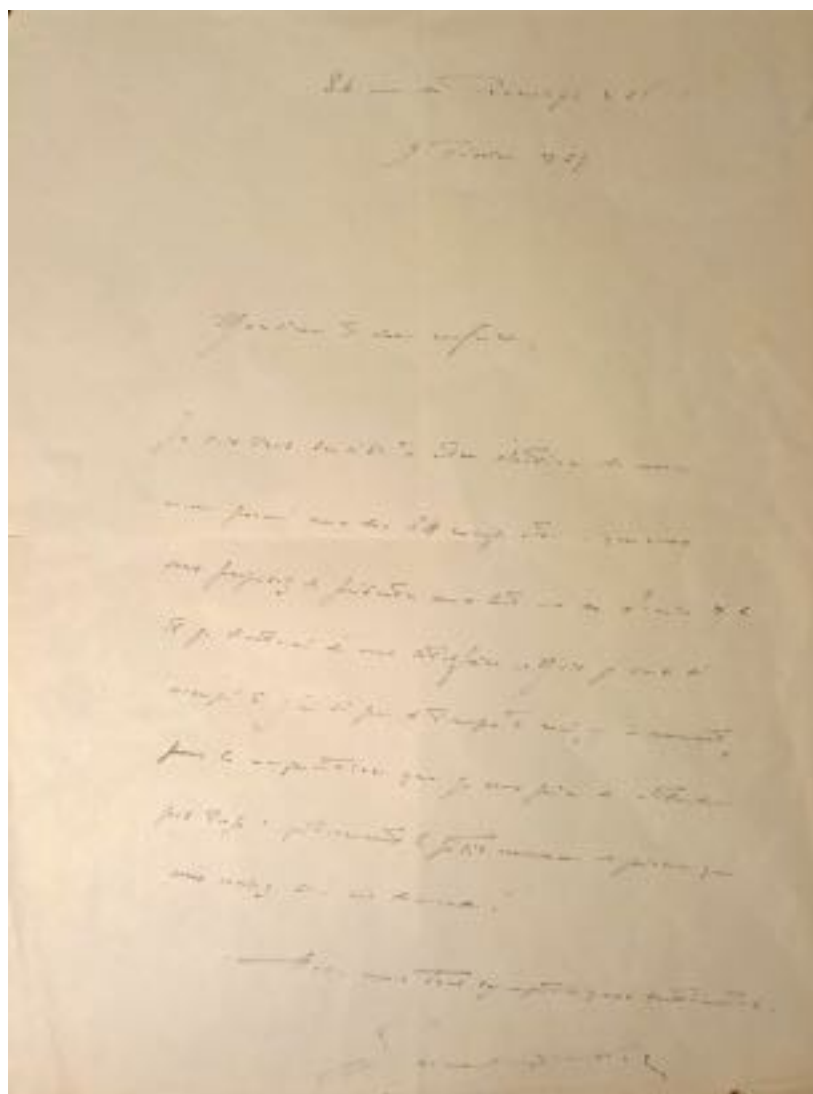


38. Paul Dukas (Paris, 1865 – *ibid.*, 1935)

To Alberto Savinio

Autograph letter dated “Paris, 9 février 1929” and signed by French composer and critic, teacher whose uncompromising perfectionism led him to destroy much of his own music. Though he is best known for the dazzling orchestral scherzo *The Sorcerer’s Apprentice*, Dukas also produced a small body of highly refined works – including *Ariane et Barbe-bleue* and *La Péri* – that made him one of the most respected musicians of his generation. To Alberto Savinio (Atene, 1891 - Roma, 1952), the Italian avant-garde composer, painter and writer. At the time, Savinio was the music critic of the “Secolo XX”, a periodical published by Treves. The letter reads, in translation: “Dear Sir and colleague, I am very touched by your intention to include me among the 24 composers you plan to introduce to the readers of “Secolo XX”, and I shall do my best to oblige you... But I am so busy and have so little time to myself at the moment for composing that I would ask you not to wait too impatiently for the little piano piece you have kindly requested of me! With my warmest regards.” 1 p., in-4.

€ 400

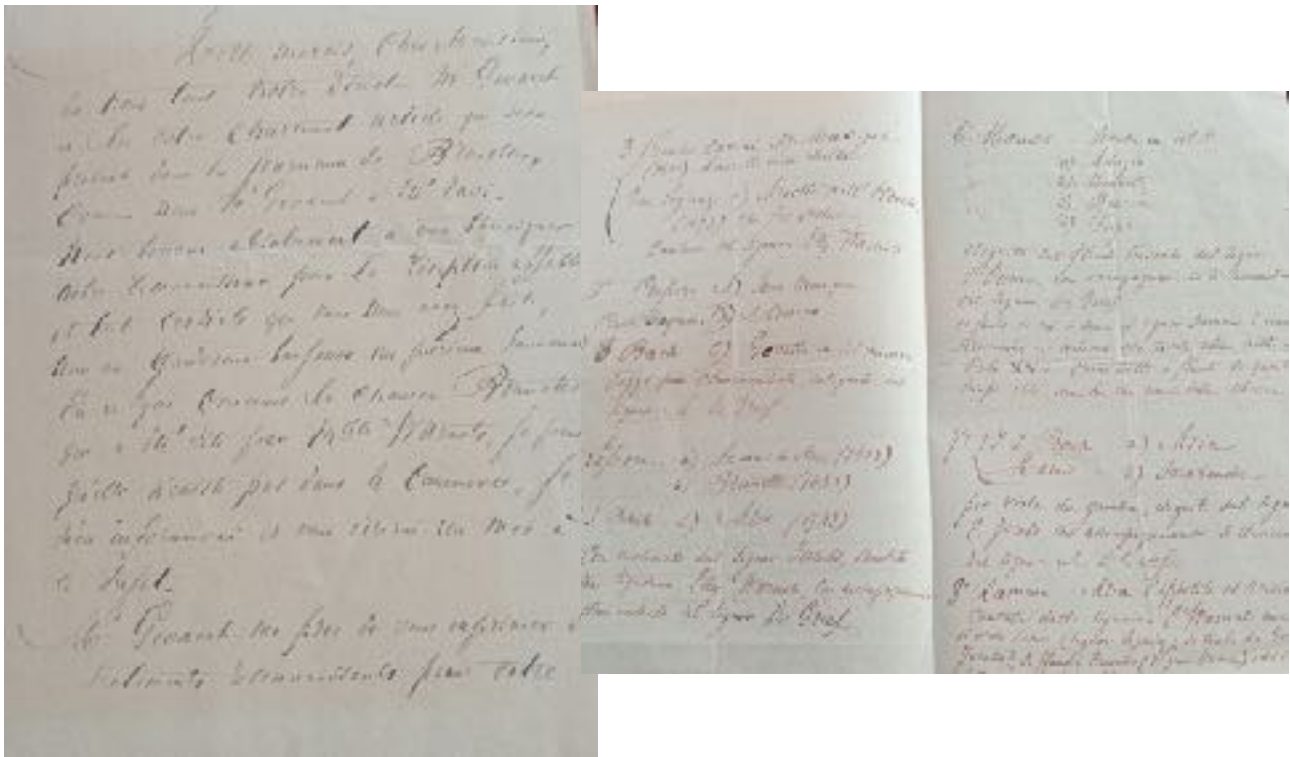


40. Jean-Joseph Dumon (1829 - 1889)

Early Music Concerts flute

Two autograph letters signed, dated 1888, by the French flutist, conductor and music teacher. Dumon was professor of the flute at the Conservatory of Brussels. "... J'ai l'honneur de vous communiquer le programme de dimanche prochain à la société de l'Union de Milan, tel que M. Böche le désire: Concerto storico (J. S. Bach), eseguito su strumenti antichi da alcuni professori del R. Conservatorio di Bruxelles, col Concorso della Signorina Elly Warnots ...". 6 pp. in total, in-8.

€ 150



41. Annette Essipoff (Saint Petersburg, 1851 - ibid., 1914)

Carl Reiss and Welte-Mignon

Autograph letter in German, signed and dated "Frankfurt 6 Nov. 79" by the famous Russian pianist. The most talented pupil of Leschetitzky and later his wife, Essipoff had a remarkable career, touring in Vienna, London, Paris and the United States. Her skill as virtuous were second only to Liszt'. In 1885 she received the appointment as Court pianist in Prussia. Tchaikovsky wrote the *Concert Fantasia* in G major for her. To the Carl Reiss (1829 - 1908), the successor of Louis Spohr as Court Kapellmeister in Cassel, recommending her friend "Frau Stefanoff". 3 pp. in-16. **Including:** Essipoff's photographic portrait playing the Welte-Mignon automatic piano in February 1906. Photograph by Fischer in Leipzig.

€ 150

Frankfurt
6 Nov. 79

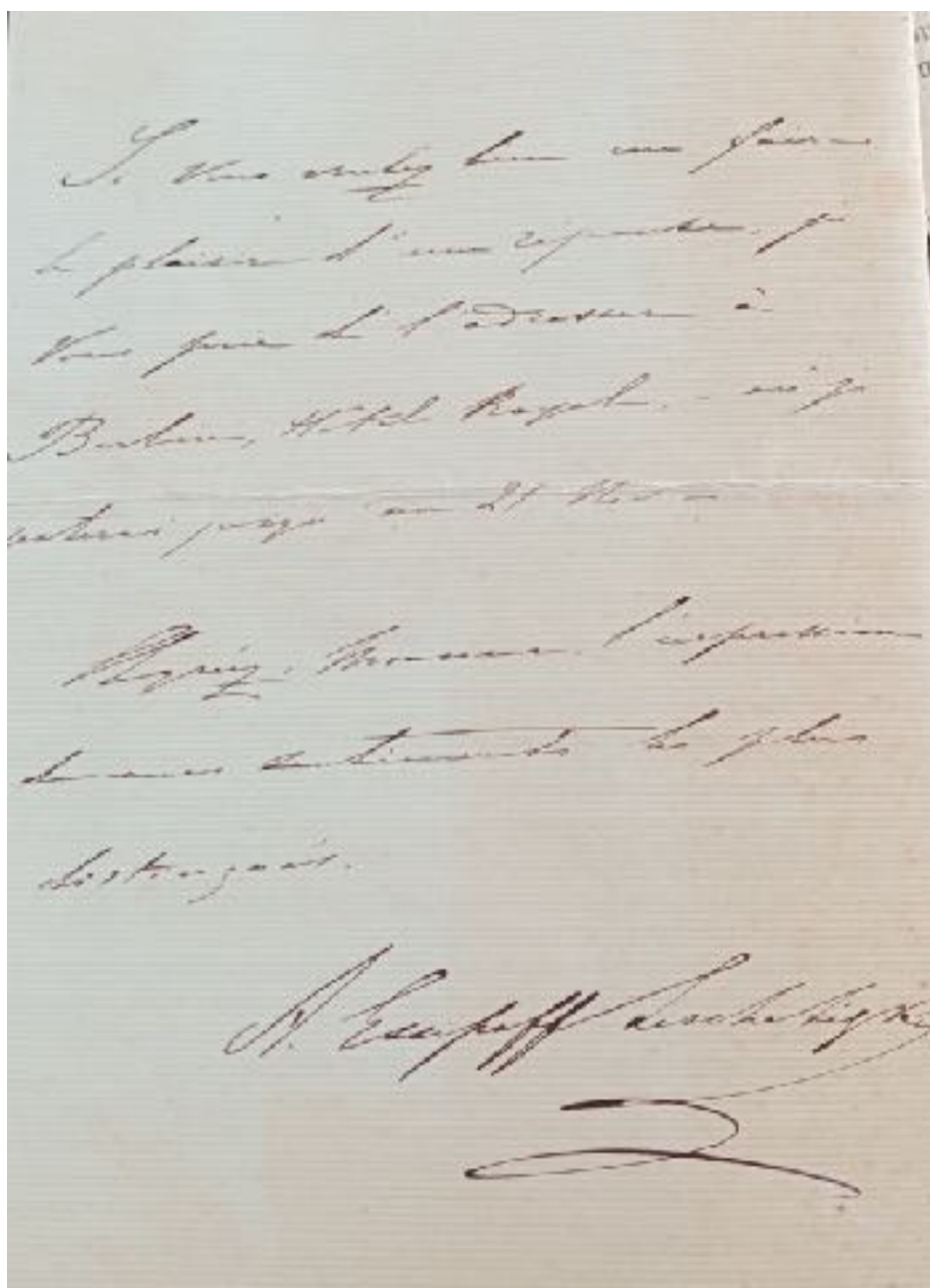
Hochzuverehrender Herr,
Entschuldigen Sie
bitte die späte Beant-
wortung Ihres antheilsreichen
Briefes, welcher mir überall
verbreitet wurde,
da er mich endlich vor
einigen Tagen in Stuttgart
traf. Ich hoffe, verstanden
zu sein, dass Sie meine
Bitte in betref Frau
Stefanoff nicht
vergessen werden. Die
Dame hat ein wunder-
bares Talent, und spielt

42. **Annette Essipoff** (Saint Petersburg, 1851 - *ibid.*, 1914)

Admirers

Autograph letter signed and dated "Berlin, 10 Nov. 80" The most talented pupil of Leschetitzky and later his wife, Essipoff had a remarkable career, touring in Vienna, London, Paris and the United States. Her skill as virtuous were second only to Liszt'. In 1885 she received the appointment as Court pianist in Prussia. Tchaikovsky wrote the *Concert Fantasia* in G major for her. To an admirer living in Dresden, whom Essipoff hopes to meet the next time she will be in town: "Cher Monsieur, c'est à moi de regretter de n'avoir pas eu l'occasion de faire votre connaissance, que j'ai désirée et espérée depuis bien longtemps. Des vrais amateurs et connaisseurs d'art sont désormais bien rares et, j'entends dire Monsieur que vous êtes ... des ceux, qui aiment bien la musique ... J'espère qu'un jour ou l'autre je vous connaîtrai personnellement ; de mon côté, à la première fois que je serai à Dresde, j'en profiterai pour aller me présenter à vous ...". 4 pp. in-8. **Including:** the enthusiastic review of Essipoff's two concerts at the Società del Quartetto di Milano published in the "Gazzetta musicale di Milano" (9 March 1879) and signed by Aldo Nosedà under his well-known pseudonym "Il Misovulgo".

€ 180



43. Aldo Finzi (Milan, 1897 - Turin, 1945)

L'infinito

Autograph letter signed, dated "Milano 22 ottobre 1935 XIII" by the Italian composer. Born in Milan into an old Jewish family that originally came from Mantua. The family had a traditional love for music and Finzi's aunt was a celebrated soprano. In 1937 the Scala Theatre announced a competition for a new opera to be performed during the following season. Aldo Finzi decided to enter the competition with his work "La Serenata al Vento". In spite of having unofficially won the competition and being recognized as a considerable musical talent, the unfortunate timing of the fascist racial law and Finzi's early death in 1945 contributes to the fact that the work and profile of Aldo Finzi remains unknown outside Italy. Addressed to a Maestro: "... Mi permetto inviarle la partitura de "L'infinito", con memore e affettuosa gratitudine...". 1 p. On card.

€ 170

Milano 22 Ottobre 1935
F. 11

Caro Maestro.

Mi permetto inviarle la
partitura de "L'infinito", con memore e affettuosa
gratitudine
a lei e alla sua gentile figura, anche
per parte di una moglie. Un cordiale e
distinto saluto.

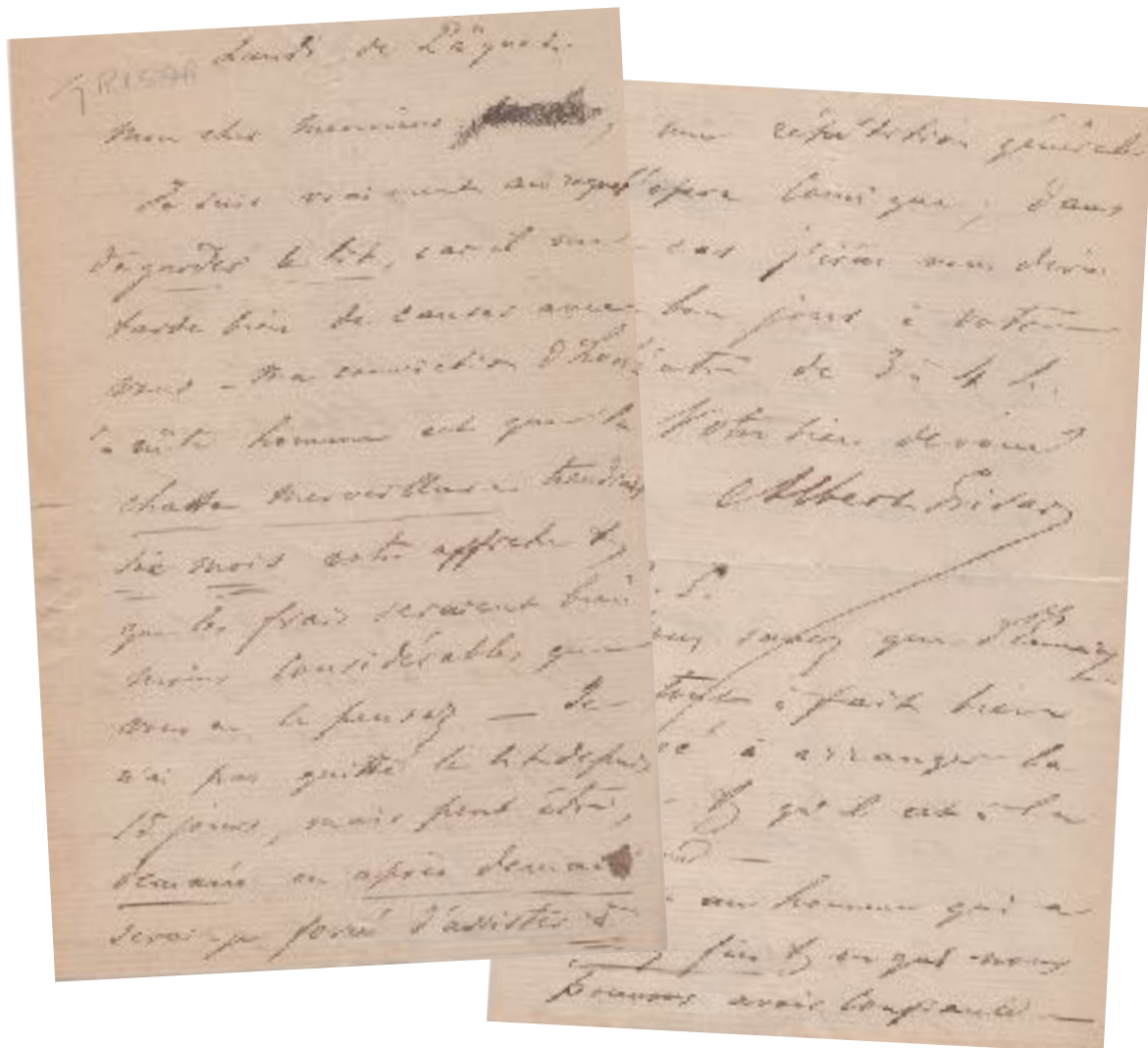
Aldo Finzi

44. Albert Grisar (Anvers, 1808 - Asnières-sur-Seine, 1869)

La Chatte merveilleuse

Fine autograph letter signed and dated "Lundi de Pâques" by the Belgian composer, particular active at the Opéra-Comique in Paris. To a gentleman: "... Ma conviction d'honnête homme est que la chatte merveilleuse tiendrait six mois votre approche et que les frais seraient bien moins considérables que vous ne le pensez. Je n'ai pas quitté le lit depuis 15 jours, mais peut-être, demain ou après demain serais-je forcé d'assister à une répétition générale à l'opéra Comique; dans ce cas j'irai vous dire un bon jour à votre théâtre ... Vous savez que Dumanoir est tout à fait bien disposé à arranger la pièce et que il est à le besogne. C'est un homme qui a le nez fin et en qui nous pouvons avoir confiance ...". *La Chatte merveilleuse* - Opéra-comique en 3 actes créé au Théâtre-Lyrique le 18 mars 1862. Philippe Dumanoir. 2 pp. in-8.

€ 100



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

Polish harpsichordist

Oval cabinet-card photographic portrait with autograph dedication signed of the Polish harpsichordist. Landowska was the first person to record Johann Sebastian Bach's Goldberg Variations on the harpsichord in 1933.

€ 250

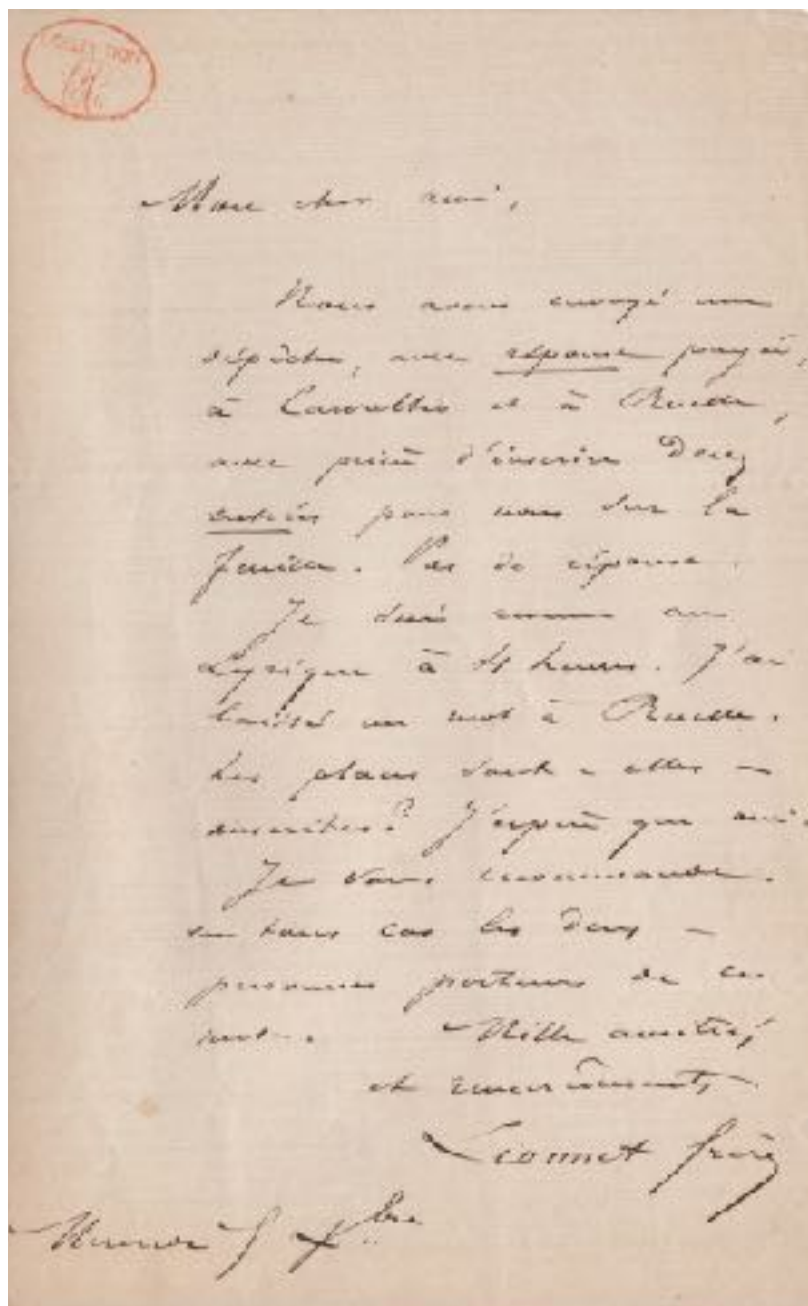


46. Hippolyte Lionnet (Paris 1832 - ibid. 1896)

The twin brothers Anatole and Hippolyte

Autograph letter signed and dated "Mercredi 7 Xbre" by the French composer and performer, twin brother of Anatole. The twin brothers Anatole and Hippolyte Lionnet settled in Paris, one as a lithographer, the other as a typographer. Blessed with beautiful voices, they gave concerts in salons, often for charitable causes. The melodies and songs they performed were mostly their own compositions, but some were written for them by experienced artists such as Charles Gounod and Louis Clapisson. The two brothers died in Paris in the same year, two weeks apart. To Monlaurent of the Theatre lyrique: "... Nous avons envoyé une dépêche, avec réponse payés à Carvalho et à Ruelle, avec prière d'inscrire deux entrées pour nous sur la famille. Pas de réponse ..." 1 p. In-8.

€ 100



47. Marta Malatesta (1867 - 1945)

Italian pianist

Photographic portrait with autograph dedication to her daughter Jeanne, signed “Sa petite Mère”, depicting the Italian pianist and countess. (16 x 22 cm).

€ 80



48. **Henri Maréchal** (Paris, 1842- *ibid.*, 1924)

L'Etoile

Autograph letter dated "Samedi 86" by the French composer. Maréchal studied at the Paris Conservatoire and won the Grand Prix de Rome in 1870. Following his debut in Paris with "*La Nativité*" (1875), he composed several operas, ballets and dramatic music, as well as another "drame sacré" and a number of choral and orchestral works, songs, chamber music pieces and motets. To Monsieur de Grandval, about the melodies of his opera "*L'Etoile*". 4 pp., in-8.

€ 150

HENRI MARÉCHAL
112 86^e M. de Grandval
Monsieur de Grandval
??
Il y a un traitant
je suis allé voir voir
pour voir demander un
spécimen de la brochure de
l'Etoile - et en attendant
pour voir parler de son ouvrage
je vous prie de m'envoyer
un exemplaire de l'Etoile - vous que
je vous demande le son
de son ouvrage pour le
mettre en votre possession
circonstance de la brochure
de l'Etoile ?
Sur la promesse de G
deux questions

49. Gino Marinuzzi (Palermo, 1882 - Milan, 1945)

To Alfonso Rendano

Photographic portrait of the refine opera conductor and composer as a young artist, with his dedication and signature in pen to the pianist and composer Alfonso Rendano (1853 - 1931), dated "Rio Janeyro 15/10/197" "Al caro ed inalterabile Rendano con affettuosi, sinceri auguri." Marinuzzi conducted celebrated performance of Wagner and Strauss in Italy, contributed to popularise other lesser-known opera and compositions at the time and left a notable recording of Verdi's "La forza del destino". Among his composition, the *Suite siciliana* is the most famous, especially the theme of *Valzer campestre*. In-8 postcard.

€ 150



50. Felix vom Rath (Cologne, 1866 - Munich, 1905)

Capriccio alla polacca and Serenade

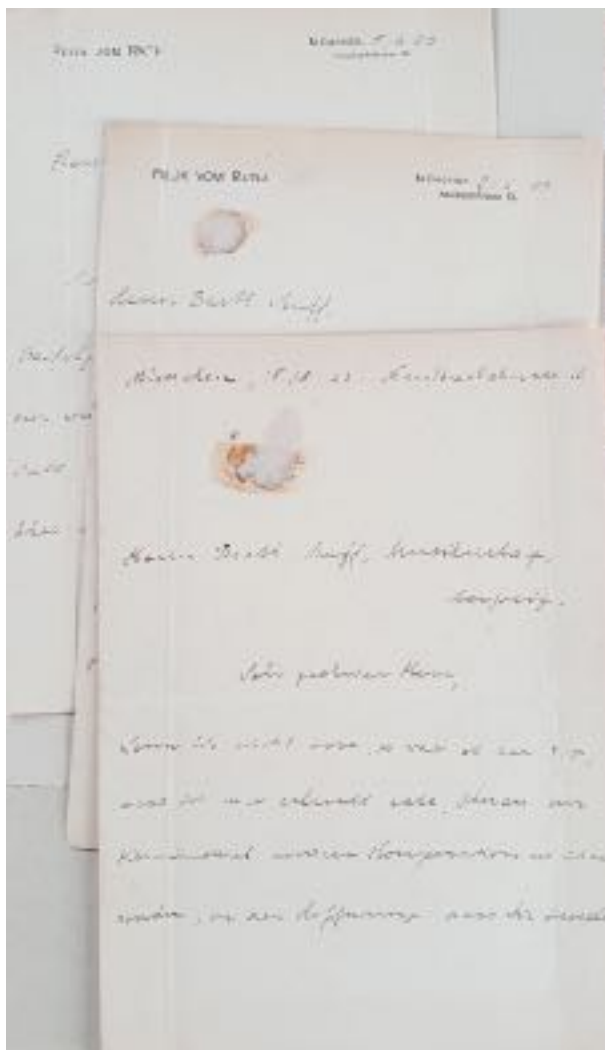
Three autograph letters signed and dated by the German composer. Vom Rath studied composition and piano with Max von Pauer, Carl Reinecke, Giovanni Sgambati, and Ludwig Thuille. In Munich, he became part of the progressive musical circle surrounding Alexander Ritter, which included Richard Strauss and Max von Schillings, and produced a small but highly regarded body of works, notably his Piano Concerto, Op. 6, and Piano Quartet, Op. 2. His premature death in Munich inspired tributes from several contemporaries, including Thuille's *Threnodie*, Op. 37 No. 1. The letters address Barthold Seuff, the music publisher and antiquarian based in Leipzig.

A. Munich 7/5 03. The English translation reads: "... I take the liberty of sending you herewith a piano piece of my own composition [i.e. "Capriccio alla polacca"], in the hope that you may find it worthy of publication in your edition ..." 2 pp. in-8 on headed paper.

B. Munich 15/5 03. A follow-up of the previous letter, having received no answer from Seuff. 2 pp. in-8.

C. Munich 5/6 03. The English translation reads: "I take the liberty of sending you herewith another piano piece, entitled "Serenade". It would be both an honour and a pleasure for me if you were willing to publish it at the same time as the "Capriccio alla Polacca", which is already in your possession. I enclose my terms, namely one hundred marks for both pieces. I should be grateful if you would reserve to me the performing rights". 3 pp. in-8 on headed paper.

€ 180



51. Arthur Schnabel (Lipnik, 1882 - Axenstein, 1951)

German pianist

Photographic portrait with autograph signature and date "Charlottenburg Januar 1910" of the great German pianist. On postcard. Photograph by E. Bieber. **Including:** illustrated postcard depicting a sketch of the German pianist. Dedication in pencil at the verso signed "Sigmund K."

€ 180



52. Arrigo Serato (Bologna, 1877 - Roma, 1948)

Italian violinist

Photographic portrait with autograph signature and date "Berlin 16-1-11" of the Italian violinist and teacher. Serato was greatly admired by Ferruccio Busoni. Photograph by Tachdjian in Alexandria, Egypt.

€ 80

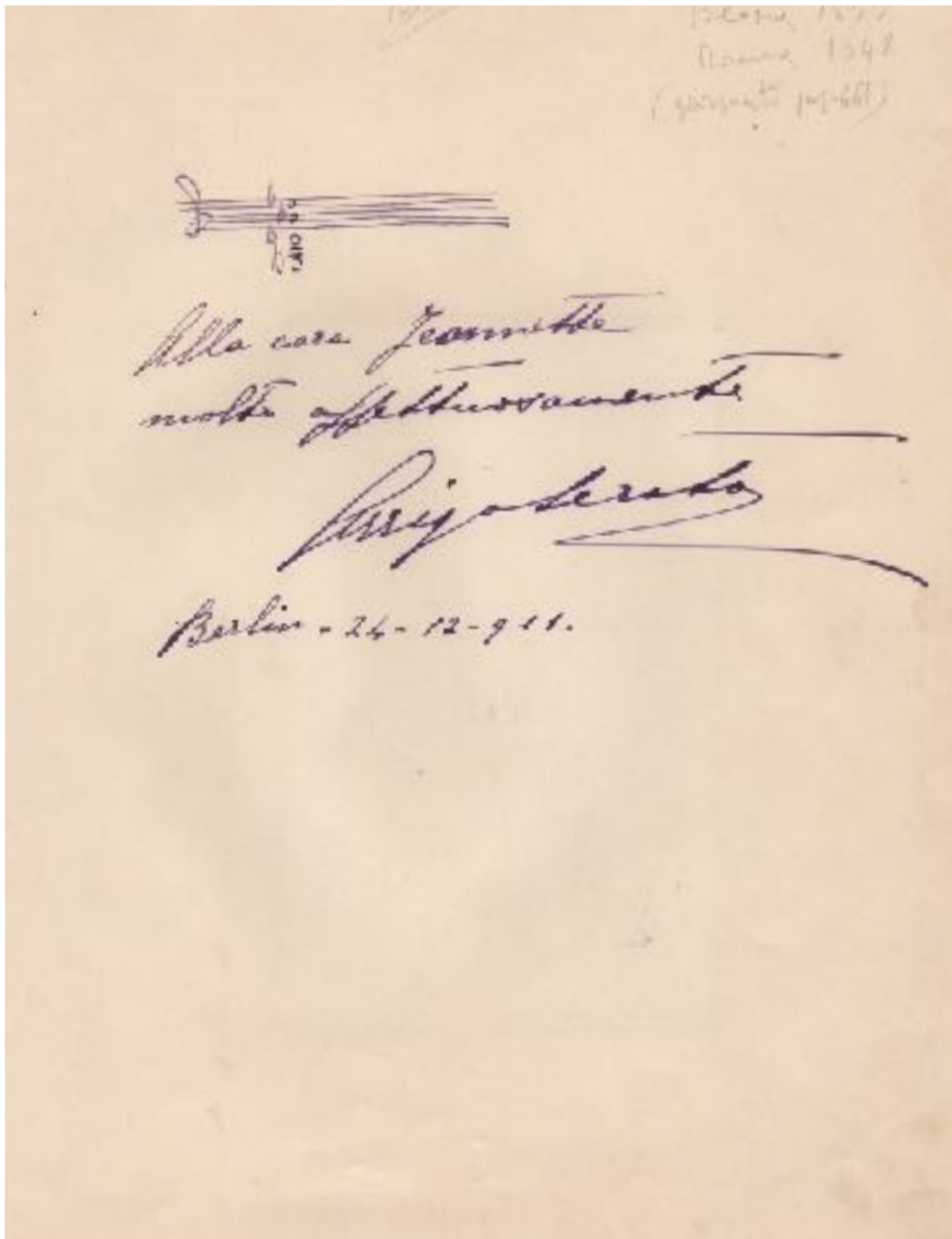


53. Arrigo Serato (Bologna 1877 - Roma, 1948)

Italian violinist

Autograph musical quotation and dedication signed, dated "Berlin 24-12-911" by the Italian violinist and teacher. Serato was greatly admired by Ferruccio Busoni.

€ 120



54. Giovanni Sgambati (Rome, 1841 - *ibid.*, 1914)

Campane a festa

Autograph musical quotation “Campane a festa” signed by the Italian pianist and composer. A pupil of Liszt in Rome, Sgambati was appreciated by the great composers of his time, including Wagner, Brahms, Grieg, Ciaikovskij, and Busoni. He declined the offer to succeed Rubinstein as director of the Moscow Conservatory. On paper sheets fragment. (5 x 5 cm). Another signature at the verso. Envelope with autograph address included.

€ 200

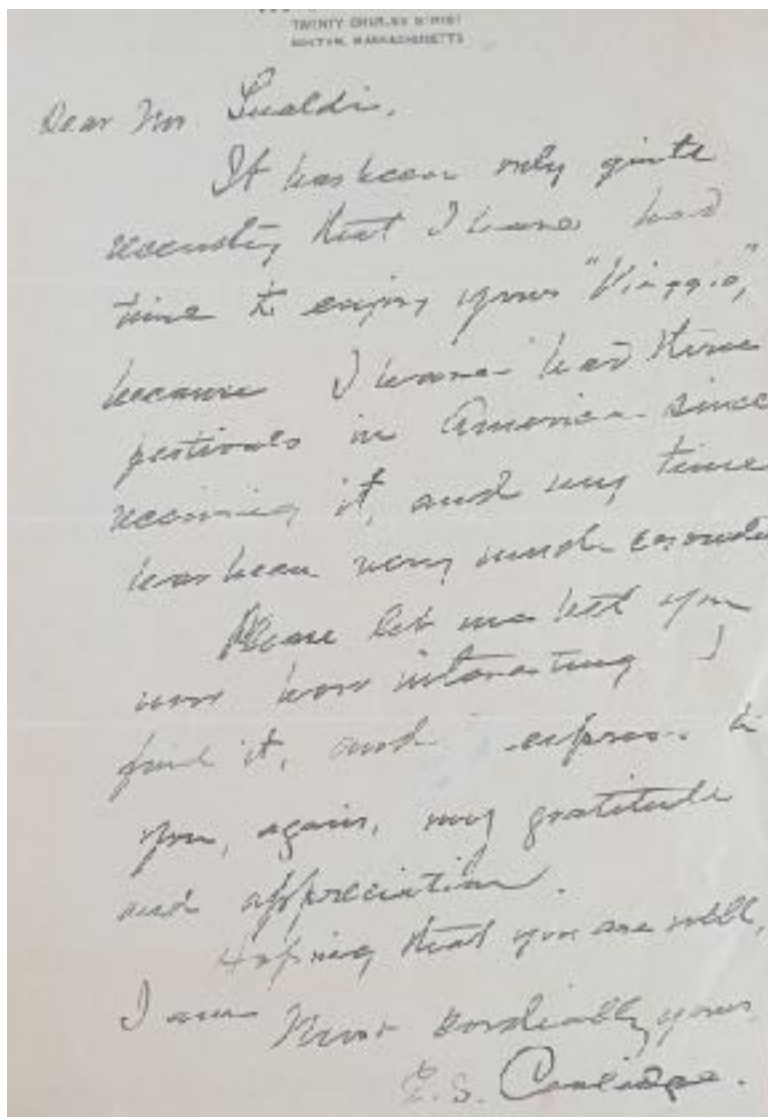


55. Elizabeth Sprague Coolidge (Chicago 1864 - Cambridge, MA, 1953)

Lualdi's Viaggio

Undated autograph letter signed by the American pianist and music philanthropist. Born Elizabeth Penn Sprague, she is regarded as the woman whose generosity shaped the music of the 20th century. Following her marriage with Frederic S. Coolidge in 1891 and her father's death in 1915, she became a tireless patron of chamber music. She founded festivals and composition competitions, endowed major institutions including Yale University, the Chicago Symphony, and the Library of Congress, and commissioned works from many of the 20th-century leading composers such as Stravinsky, Prokofiev, Bartók, Britten, Ravel, Copland, Hindemith, and Milhaud. To Adriano Lualdi (1885–1971), the acclaimed Italian composer, conductor, and writer. The reference to one of Lualdi's musical travel books – either *Viaggio musicale in Italia* (1927) or *Viaggio musicale in Europa* (1929) – suggests that the letter was written in the late 1920s. “It has been only quite recently that I have had the time to enjoy your “Viaggio” because I have had three festivals in America since receiving it. Please let me tell you ... how interesting I find it and [I] express to you again my gratitude and appreciation.” 1 p., in-8 on headed paper of the Hotel Lincolnshire in Boston, MA.

€ 80



TWENTY DOLLARS & NOISE
BOSTON, MASSACHUSETTS

Dear Mr. Lualdi,

It has been only quite recently that I have had time to enjoy your "Viaggio," because I have had three festivals in America since receiving it, and my time has been very much crowded.

Please let me tell you how interesting I find it, and express to you, again, my gratitude and appreciation.

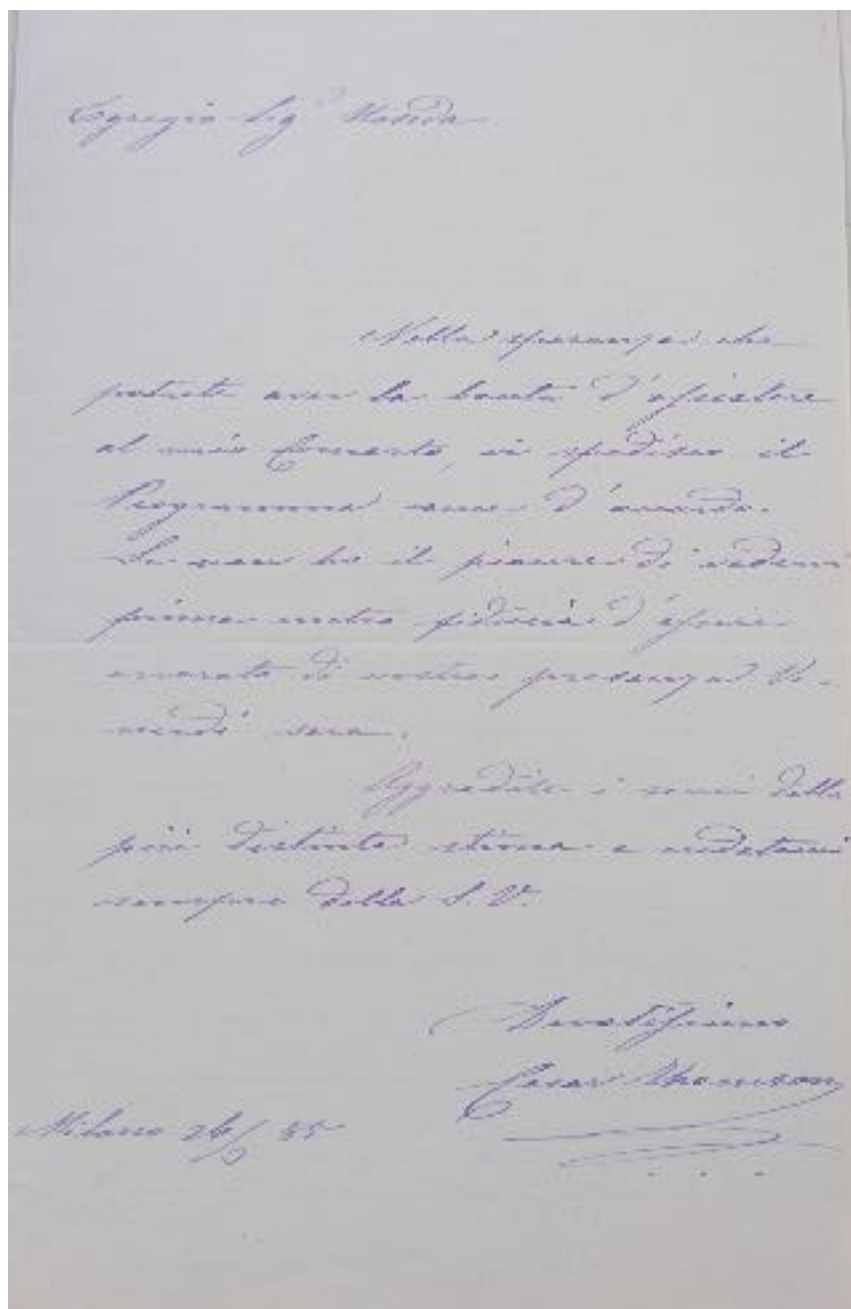
Trusting that you are well,

I am most cordially yours
E.S. Coolidge.

56. César Thomson (Liège, 1857 - Bissone, 1931)

Concert in Milan

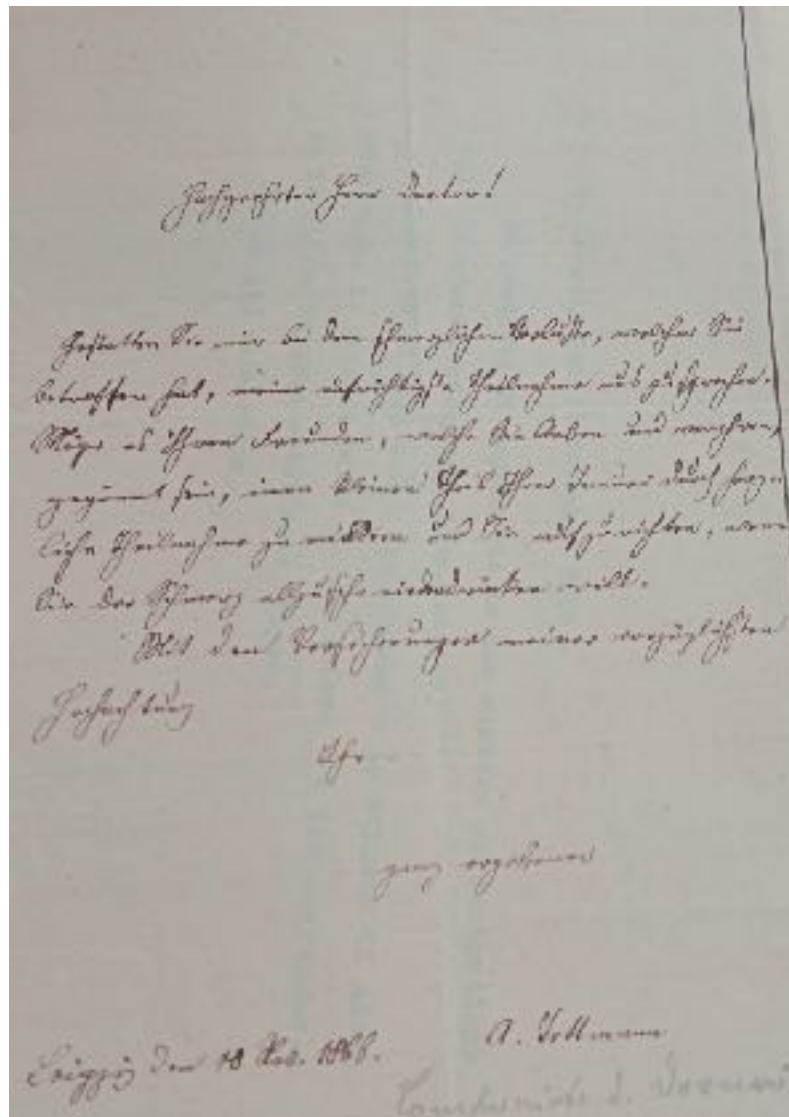
Autograph letter signed, dated "Milano 26/3 85" by the Belgian violinist and composer. Thomson was a pupil of Hubert Léonard, Henryk Wieniawski and Henri Vieuxtemps. To Aldo Noseda (1853 - 1916), the well-respected music critic: "... Nella speranza che potrete aver la bontà d'assistere al mio concerto, vi spedisco il programma come d'accordo ...". 1 p. in-8. € 80



57. Carl Albert Tottmann (Zittau 1837 - Leipzig, 1917)

Autograph letter in German dated "Leipzig, 18 Nov 1866" and signed by the German director and voice teacher. After working as violinist in different orchestras, Tottmann became music director of Leipzig's Altes Theater from 1868 to 1870 and singing teacher at the Higher School for Girls in Leipzig from 1876. He was subsequently awarded the title of Royal Bavarian Professor. The translation of this mourning note reads: "Allow me to express my sincere sympathy for the painful loss that has befallen you. May your friends, who love and esteem you, be able in some small measure to alleviate your sorrow and support you should your grief become too overwhelming. With the highest esteem." 1 p. in-8.

€ 100

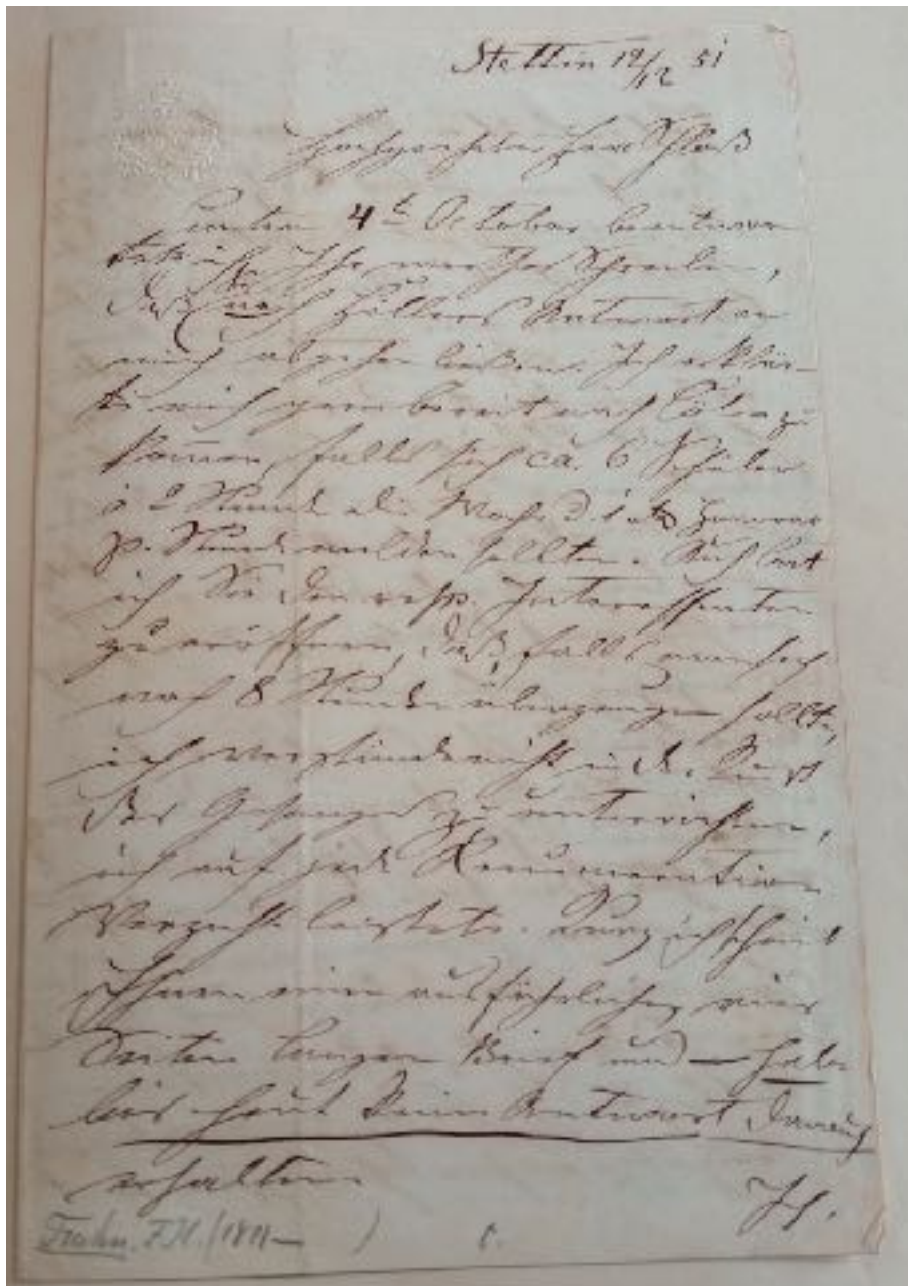


58. Friedrich Hieronymus Truhn (Elbing, 1811 - Berlin, 1886)

Berliner Liedertafel

Autograph letter in German signed and dated "Stettin 12/12 51" by the German voice instructor, conductor and composer. After studying in Berlin and holding his first appointments in Germany and Sweden, Truhn returned to his native city in 1848, where he founded a choral society and organised numerous public performances. He soon began to yearn for a more stimulating milieu and started making enquiries about positions elsewhere in Germany. Addressed to a Mr Schloss, this letter offers a glimpse into that transitional period of his career. Truhn reflects on his professional prospects, particularly the possibility of relocating to Cologne to teach singing. He also refers to an alternative plan in Leipzig, devised with the assistance of Julius Rietz (1812–1877), and wonders whether his correspondent is related to Sophia Schloss (1822–1903), the celebrated mezzo-soprano closely associated with Robert Schumann. Within a few months of writing this letter, Truhn settled in Berlin, where he re-established the *Liedertafel*. 4 pp., in-8.

€ 120



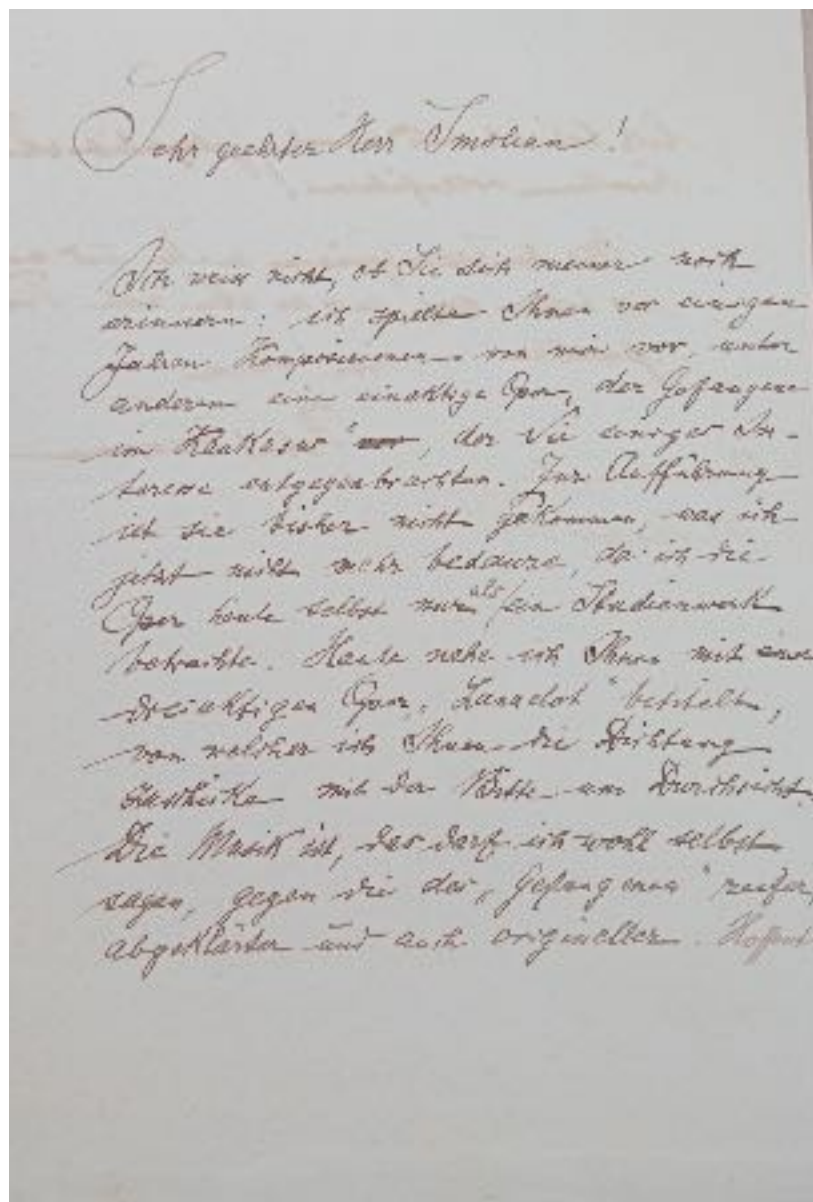
59. Robert Wiemann (Frankenhausen, 1870 - Bremerhaven, 1965)

Stravinsky

Elegant autograph letter signed and dated "Bremerhaven 24/4 '97" by the German conductor and composer. After studying at the Leipzig Conservatory (1886–1890), Wiemann held appointments in Landau, Pforzheim, Bremerhaven and Osnabrück. In 1910 he succeeded Karl Adolf Lorenz as Municipal Music Director of Stettin. There he transformed the theatre orchestra into a municipal ensemble and enriched the city's musical culture through initiatives including affordable popular symphony concerts. By the late 1920s he was also introducing modern repertoire, conducting suites from Igor Stravinsky's "The Firebird" and "Petrouchka" in Stettin.

To Arthur Smolian (1856 - 1911), a notable German musicologist, critic, and editor. Wiemann announces the completion of a new opera, "Lanzelot", on which he has been working. He describes its music as clearer, more vivid, and more original than that of his earlier opera, "The Captive in the Caucasus", which he regards chiefly as a work of apprenticeship or study. 2 pp. in-8.

€ 120



60. Albert Wolff (Paris, 1884 - ibid., 1970)

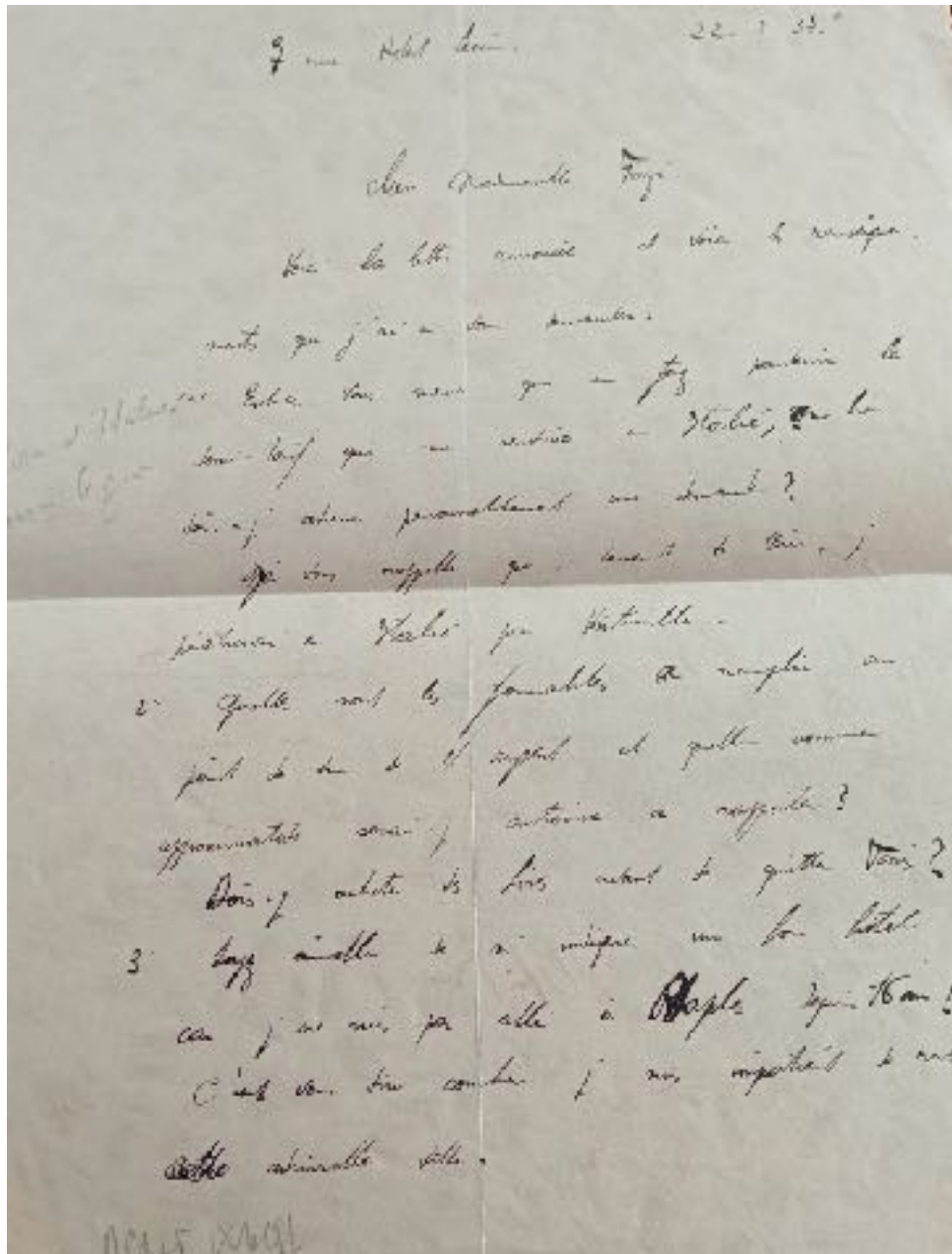
Opéra-Comique in Paris

Two autograph letters signed by the French composer and conductor. Wolff is most known for holding the position of principal conductor at the Opéra-Comique in Paris for several years. He was married to the French mezzo-soprano Simone Ballard.

A. "19. 2. 37": "... Votre nouvelle suite "Africa" me plaît infiniment, nous l'avons bien travaillé, je crois qu'elle aura une bonne exécution...". 1 p. In-8.

B. "28 Avril 33": "... les exigences de notre commune et admirable profession sont parfois terribles. Ma consolation a été d'être présenté à Madame Lualdi ... Je tiens à vous dire que tous de ses membres [de votre orchestre] m'ait donné extrême satisfaction. Ils sont arrivés après de répétitions agréables et ... a donner de remarquables exécutions des œuvres inscrits au programme ...". 2 pp., in-8. With letterhead.

€ 120

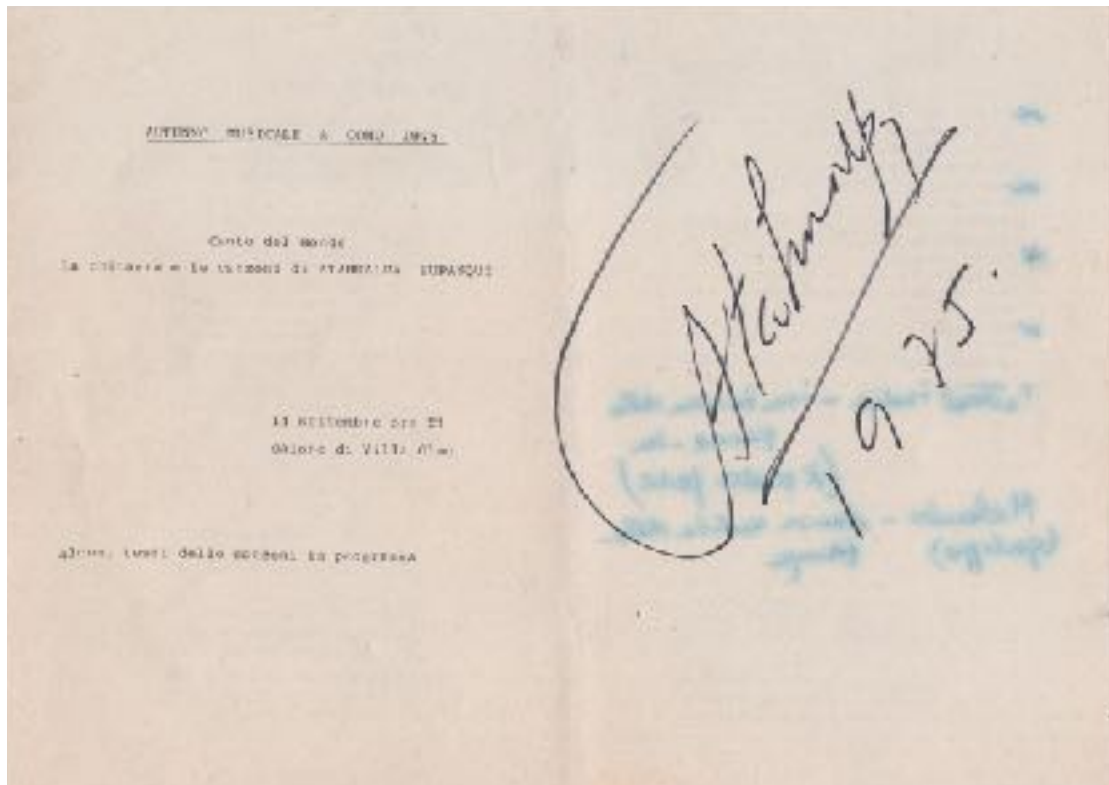


61. Atahualpa Yupanqui (Juan A. de la Peña, 1908 - Nîmes, 1992)

Argentine folk music

Autograph signature and date "1975" by the Argentine singer, songwriter and guitarist on a booklet with text of songs performed for a concert in Italy. Yupanqui is considered one of the most important Argentine folk musicians of the 20th century. 6 pp. in-8 obl.

€ 90

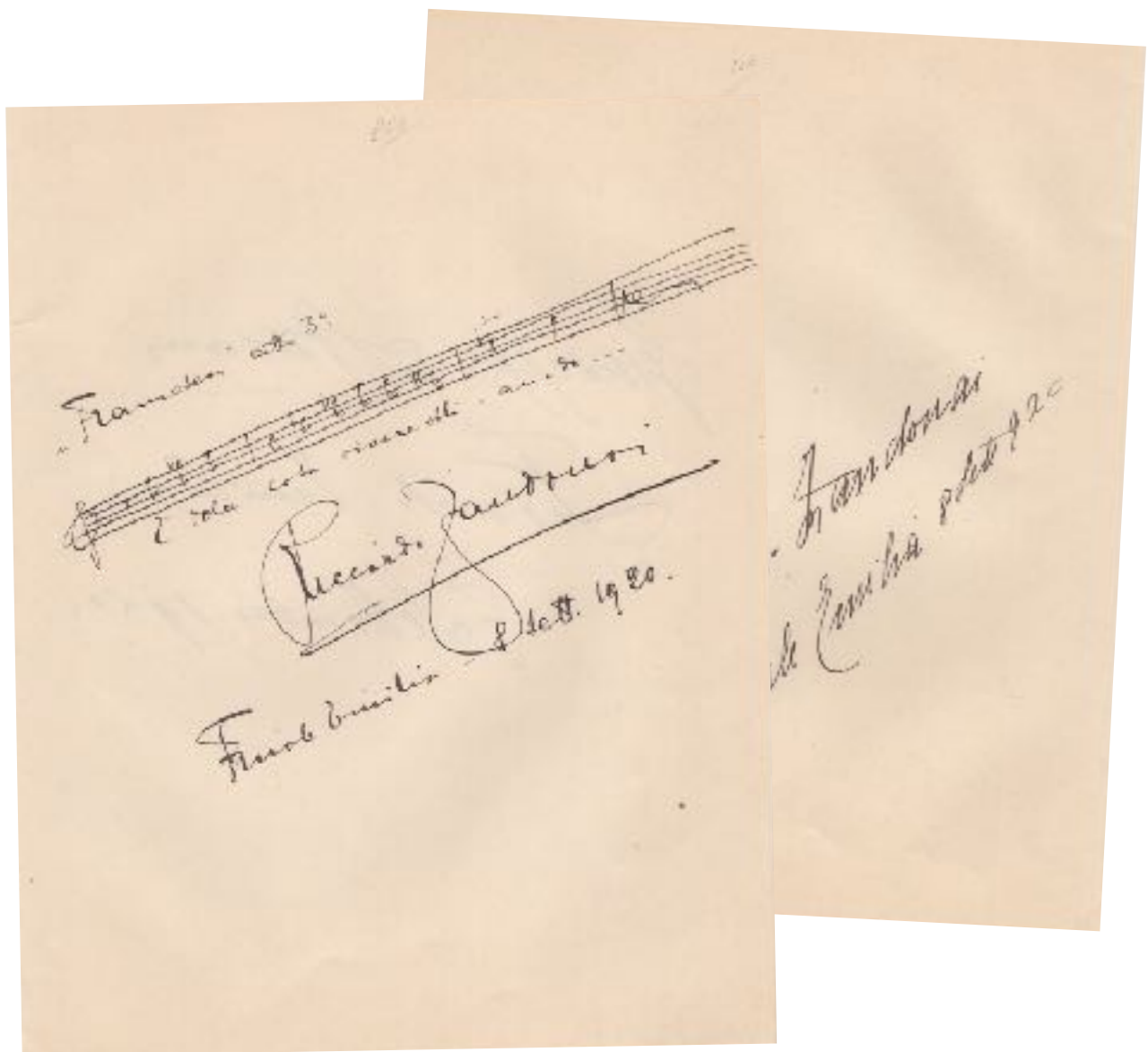


62. **Riccardo Zandonai** (Rovereto, 1883 - Trebbianico, 1944)

Francesca da Rimini

Autograph musical quotation signed dated "Finale Emilia - 8 Sett 1920" by the Italian composer and conductor. Zandonai pens three bars from his opera "Francesca da Rimini" act III.

€ 200



63. Johann Andreas Daniel Zöllner (Arnstadt, 1804 - Meiningen, 1862)

“Das Geber der Erde”

Autograph letter in German, signed and dated “Meiningen 8/6 46” by the German Romantic composer and choral conductor. As a teenager, Zöllner composed a ceremonial march that was praised by Louis Spohr. After working in Erfurt, Arnstadt, and Hildburghausen, he eventually joined the court chapel in Meiningen, where he spent the rest of his life. Zöllner was a prolific composer, producing more than 200 songs and choral works. To Karl Wilhelm (1815 - 1873), director of the Krefeld Liedertafel. Zöllner is forced to postpone his visit due to a number of commitments, including the imminent arrival of Queen Victoria in Meiningen; he asks Wilhelm to submit a new piece of his to Eck or another publisher in Krefeld. This is most likely the choral “Das Geber der Erde” included herein. 2 pp. in-4. Including: autograph opening bars signed by Zöllner of “Das Geber der Erde” (“The Prayer of the Earth”), his well-known sacred choral work from a poem by the noted poet and writer Ludwig Bechstein (1801 -1860).

€ 240

