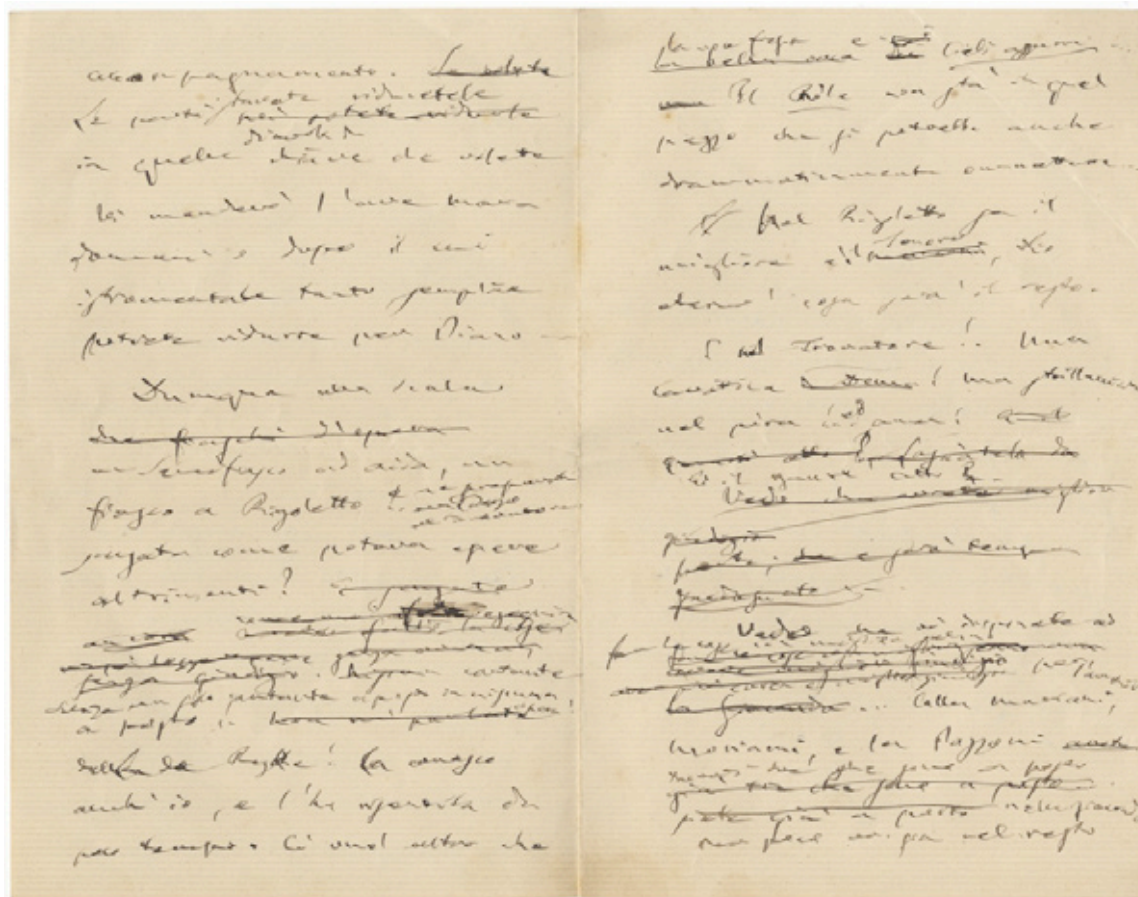


J & J LUBRANO MUSIC ANTIQUARIANS



Item 197 Giuseppe Verdi Autograph Working Draft of an Unpublished Letter

Catalogue 80

AUTOGRAPH LETTERS OF COMPOSERS SIGNED PHOTOGRAPHS, &c.

Part II: M-Z

6 Waterford Way, Syosset, NY 11791 USA
Telephone 516-922-2192
info@lubranomusic.com
www.lubranomusic.com

CONDITIONS OF SALE

Please order by catalogue name (or number) and either item number and title or inventory number (found in parentheses preceding each item's price). Please note that all material is in good antiquarian condition unless otherwise described

All items are offered subject to prior sale. We thus suggest either an e-mail or telephone call to reserve items of special interest.

Orders may also be placed through our secure website by entering the inventory number (the 5-digit number in parentheses preceding the price) of desired items in the SEARCH box at the upper right of our homepage. We ask that you kindly wait to receive our invoice to insure availability before remitting payment.

Libraries may receive deferred billing upon request.

Prices in this catalogue are net. Postage and insurance are additional. An 8.625% sales tax will be added to the invoices of New York State residents.

We accept payment by:

- Credit card (VISA, Mastercard, American Express)
- PayPal to info@lubranomusic.com
- Checks in U.S. dollars drawn on a U.S. bank
- International money order
- Electronic Funds Transfer (EFT), inclusive of all bank charges (details at foot of invoice)
- Automated Clearing House (ACH), inclusive of all bank charges (details at foot of invoice)

All items remain the property of J & J Lubrano Music Antiquarians LLC until paid for in full.



Please visit our website at

www.lubranomusic.com

where you will find full descriptions and illustrations of all items

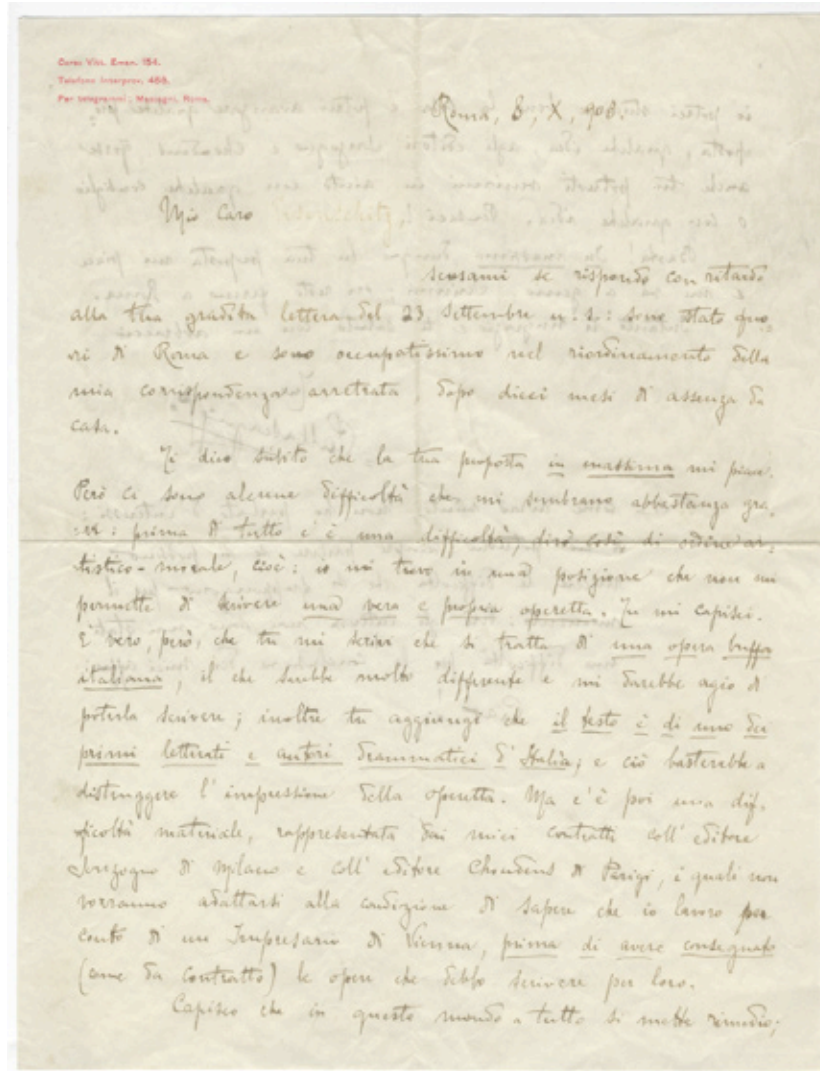
Fine Items & Collections Purchased

Members

Antiquarians Booksellers' Association of America
International League of Antiquarian Booksellers
Professional Autograph Dealers' Association
Music Library Association
American Musicological Society
Society of Dance History Scholars
&c.

Dr. Albrecht Gaub, Cataloguer
Katherine Hutchings, Cataloguer
Diana La Femina, Technical Assistant

© J & J Lubrano Music Antiquarians LLC November 2016



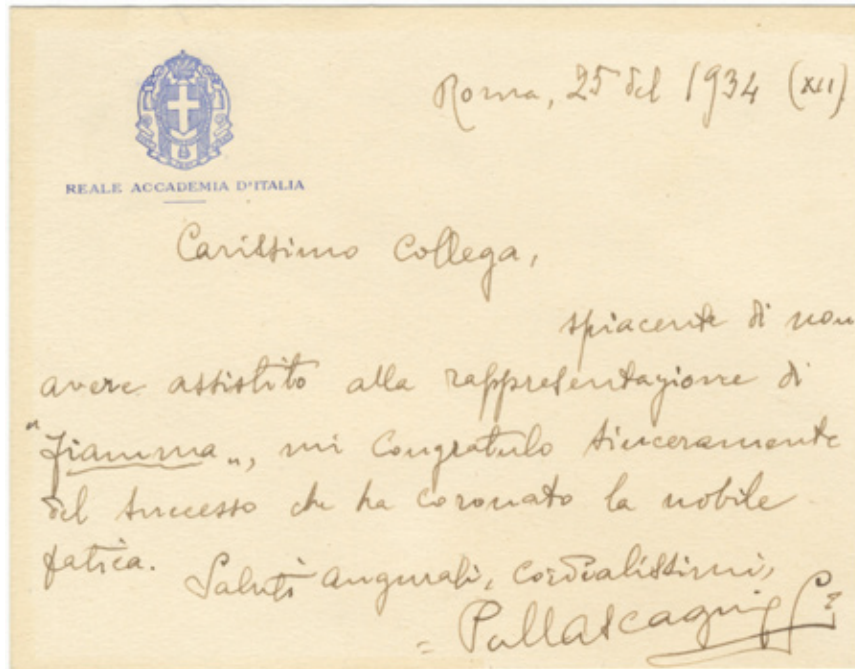
Mascagni Writes Regarding Composing a Proposed Operetta

120. MASCAGNI, Pietro 1863-1945

Autograph letter signed "P Mascagni" to an unidentified impresario in Vienna, addressed "Mio Caro." 2 pp. Quarto. Dated Rome, October 8, [1]908. On stationery with "Corso Vitt. Eman. 154. Telefono Interprov. 458. Per telegrammi: Mascagni, Roma" printed in red at upper left. In Italian (with translation). Slightly worn; creased at folds. Together with a postcard photograph of 5 gentlemen on a street corner dated Paris 1911 on mount: Mascagni, the music publisher Edoardo Sonzogno, the writer Gabriele d'Annunzio and two unidentified others.

Mascagni responds to a proposal to write a "true and authentic" operetta. He likes the idea, but would encounter difficulties "of the moral-artistic order," and especially with his publishers, Choudens and Sonzogno. As indicated by his use of "tu," Mascagni and his correspondent were on familiar terms. "But there is still a material difficulty, represented in my contracts with the publishers Sonzogno in Milan and Choudens in Paris, who will not want to adjust [their contracts] if they knew I worked for an impresario from Vienna before having delivered (as per contract) the operas that I must write for them... As you've seen I haven't spoken of monetary interests... but profits have never been a difficulty for the closing of my [business] deals."

Mascagni, distinguished as both a composer and conductor, is perhaps best-known for his opera *Cavalleria rusticana*, which "was enormously successful from its first performance at the Costanzi in Rome in 1890. From then on Mascagni spent the rest of his long career treating a wide variety of subjects. His next opera, *L'amico Fritz* (1891), consolidated his success with Roman audiences, and revealed his lyrical vein. This fluent rustic comedy was successful particularly because melodic vitality - the outstanding merit of *Cavalleria* - was combined with a more elegant harmonic idiom." Michele Girardi in *Grove Music Online*. By the time this letter was written, Mascagni had also garnered considerable acclaim in Vienna, Paris, and London. (23524) \$650



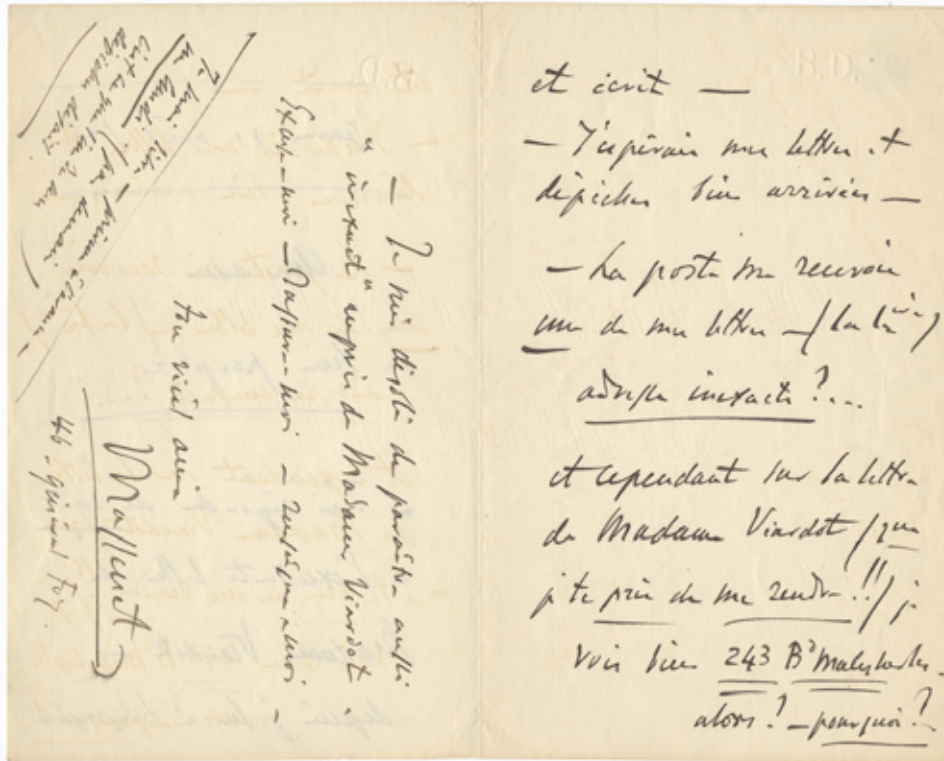
Mascagni Writes to Fellow-Composer Respighi

121. MASCAGNI, Pietro 1863-1945

Autograph letter signed "Po Mascagni" to the famed Italian composer Ottorino Respighi. 1 page (ca. 106 x 136 mm.). Dated Rome, December 25, 1934. On a notecard with the emblem and name of the Reale Accademia d'Italia embossed in blue to upper left corner. In Italian (with translation). With original autograph envelope, ca. 112 x 143 mm., addressed "a Sua Eccellenza Maestro Ottorino Respighi Teatro Reale dell' Opera - Roma" with the name and emblem of the Accademia embossed to verso. Edges very lightly browned; minor remnants of adhesive to corners of blank verso; envelope slightly worn. Together with a vintage bust-length photograph of a youngish Mascagni in profile. Ca. 206 x 127 mm. Slightly worn; minor remnants of adhesive to blank verso.

"I am sorry for not having attended the performance of Fiamma. I offer my sincere congratulations on the success that has crowned [your] noble endeavor..."

La fiamma (1931-3), Respighi's "last and most frequently performed large-scale opera," was first performed at the Opera in Rome on January 23, 1934. John C.G. Waterhouse et al. in *Grove Music Online*. (26819) \$675



Massenet Mentions Viardot

122. MASSENET, Jules 1842-1912

Autograph letter signed "Massenet" mentioning Pauline Viardot. 3 pp. of a bifolium. Octavo. Dated Paris, April 21, [18]95. In French (with translation). Slightly browned; creased at folds; initials "B.D." embossed to upper portion of leaves.

Massenet is worried that his messages have not reached Pauline Viardot: the post office has returned one of his letters. He does not want Viardot to think him unreliable, and asks his correspondent to reassure him. *"I immediately answered Madame Viardot's excellent letter - I have since telegraphed and written her... The post office returned one of my letters... wrong address? ... I am sorry to appear so 'inexact' in Madame Viardot's eyes. Excuse me - Reassure me."*

Massenet was *"the most prolific and successful composer of opera in France at the end of the 19th century and into the beginning of the 20th... [His] place in the history of French music is secure, for although he is not to be bracketed with Berlioz or Debussy or even Bizet, he generously satisfied the tastes of the 'belle époque' and retained his standing as a master of the lyric stage for well over a generation."* Hugh MacDonald in *Grove Music Online*.

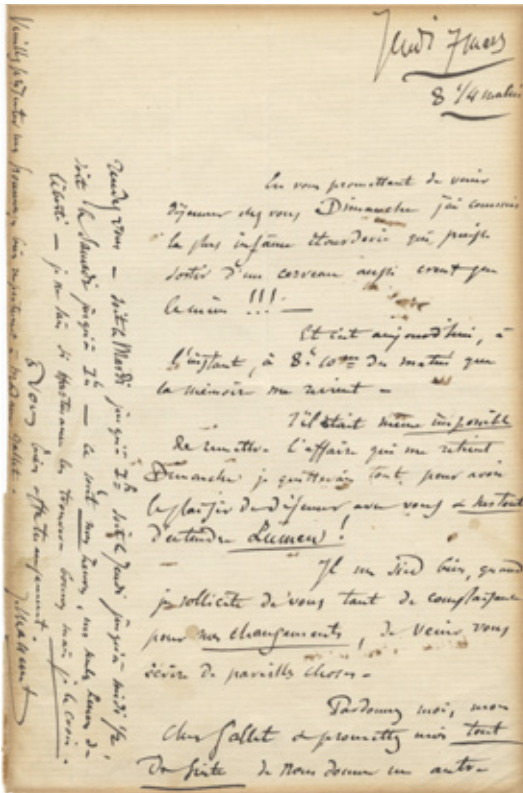
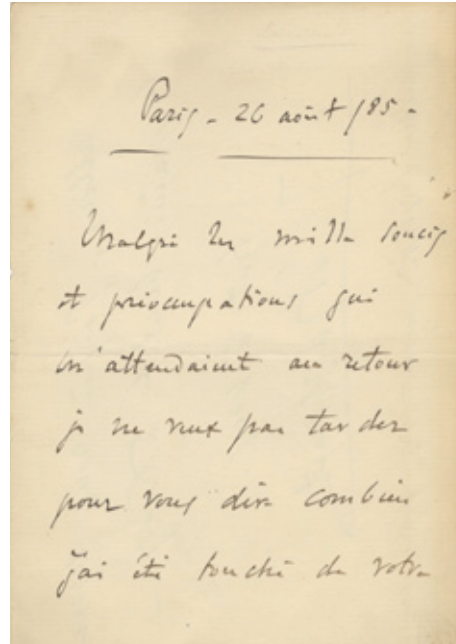
Pauline Viardot (1821-1910), a highly distinguished French singer, teacher, and composer of Spanish origin, *"came from a family of singers: her father was the elder Manuel García, her mother María Joaquina Sitches, her brother the younger Manuel García and her sister Maria Malibran... Viardot not only inspired composers such as Chopin, Berlioz, Meyerbeer, Gounod, Saint-Saëns, Liszt, Wagner and Schumann with her dramatic gifts, but also collaborated on the composition of roles created especially for her."* Beatrix Borchard in *Grove Music Online*. (23328)

\$375

123. **MASSENET, Jules 1842-1912**

Autograph letter signed "J. Massenet" to an unidentified male correspondent. 3 pp. of a bifolium. Octavo. Dated Paris, August 20, [18]85. In French (with translation). Slightly worn, browned, and soiled; creased at folds, with small holes and foxing to central fold.

Massenet has just returned to bleak reality after a dream-like voyage. In spite of his worries, he would like to thank his correspondent for his kindness, and hopes to see him soon in Paris. *"The dream that was this voyage is over! The reality which is the return begins!!... Often [there is] such sadness... don't you agree?"* (23331) \$250



124. **MASSENET, Jules 1842-1912**

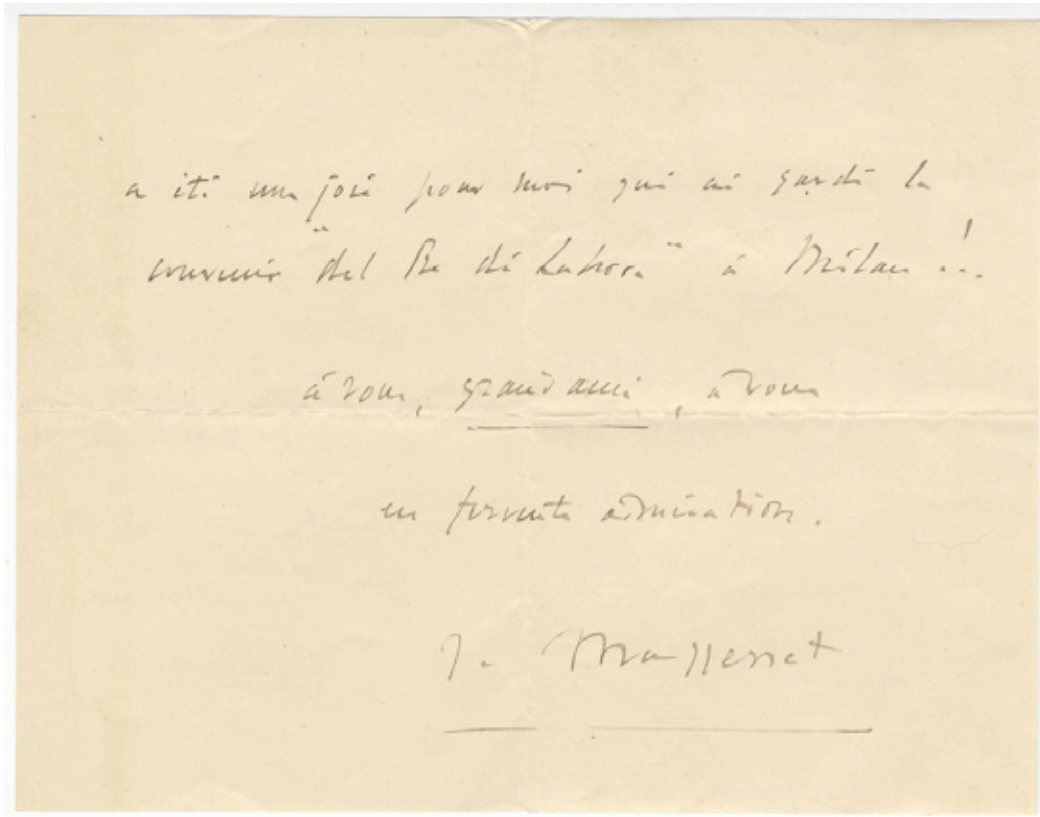
Autograph letter signed "J. Massenet" to the noted French librettist Louis Gallet. 1 page. Octavo (ca. 207 x 133 mm). Dated Thursday, March 7, 8:15 a.m. [ca. 1889?]. On ivory paper. In French (with translation). Slightly worn; edges browned from former mat; creased at folds; slightly frayed at left edge; minor ink stains, not affecting text.

Massenet apologizes profusely for having double-booked himself for a Sunday meal with Gallet. He asks Gallet to reschedule, and lists the days and hours when he is available. He hopes his publisher and fellow librettist, Georges Hartmann, will also be available during his proposed times. *"In promising to come dine with you on Sunday I made the most egregious stupidity that could come from a brain as empty as mine!!! ... If it were even [possible] to put off the business that ties me up on Sunday, I would quit it all to have the pleasure of dining with you and especially of hearing Lumen! ... Forgive me, my dear Gallet, and promise me right away to give us another appointment ... these are my hours, my only free hours. I do not know*

whether Hartmann will find them good, but I believe he will."

The "Lumen" to which Massenet refers could have been an opera that Gallet and composer Emmanuel Chabrier had decided to write in 1888, but never finished. If so, then this letter could date from this period, likely 1889, when March 7 fell on a Thursday.

"In 1857 French writer and librettist Louis Gallet "moved to Paris, where his career was in the Assistance Publique, and published treatises on hospital administration. His continuing literary interests are reflected in a long list of novels, memoirs and many librettos, several of which he prepared in collaboration, as was customary at the time... Gallet worked with major composers – Gounod and Massenet – as well as with a good many lesser ones." Christopher Smith in *Grove Music Online*. (26829) \$250



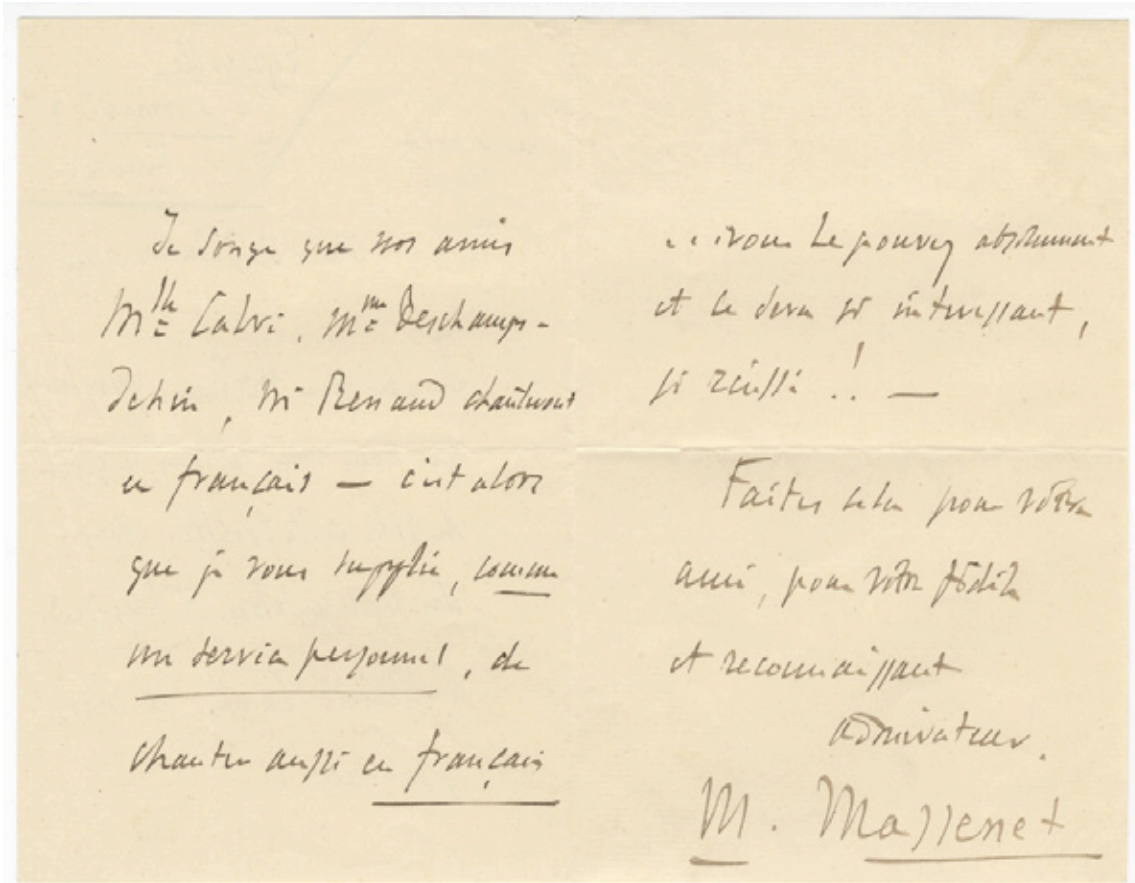
Massenet Writes to Tamagno

125. MASSENET, Jules 1842-1912

Autograph letter signed "J. Massenet," mostly probably to the tenor Francesco Tamagno. 2 pp. Octavo. Dated August 17, 1902. In French (with translation). Very slightly soiled; creased at folds.

Massenet thanks his correspondent lavishly for a gift, and fondly remembers the latter's 1879 performance of *Il Re di Lahore* at La Scala. *"It is to the admirable, celebrated artist... that I address this lovely recompense! Your gift has been a joy for me, who has kept the memory of Il Re di Lahore at Milan!"*

Tamagno (1850-1905) was the foremost heroic tenor of his time. After his first appearance at La Scala, in 1877, he created the title roles in Verdi's *Don Carlos* (1878) and *Otello* (1887), among other operas. He sang Alim in the first La Scala production of Massenet's opera, *Il re di Lahore* (*Le Roi de Lahore*), in 1879, to which this letter most likely refers, first performed at the Palais Garnier in Paris on April 27, 1877. (23322) \$325



126. **MASSENET, Jules 1842-1912**

Autograph letter signed "M. Massenet," most probably to the tenor Francesco Tamagno. 3 pp. of a bifolium. Octavo. Dated Égreville (S[eine]. et Marne), France, August 19, 1902. In French (with translation). Slightly soiled; creased at folds; green pencilled lines around the sender's address to upper right portion of first page.

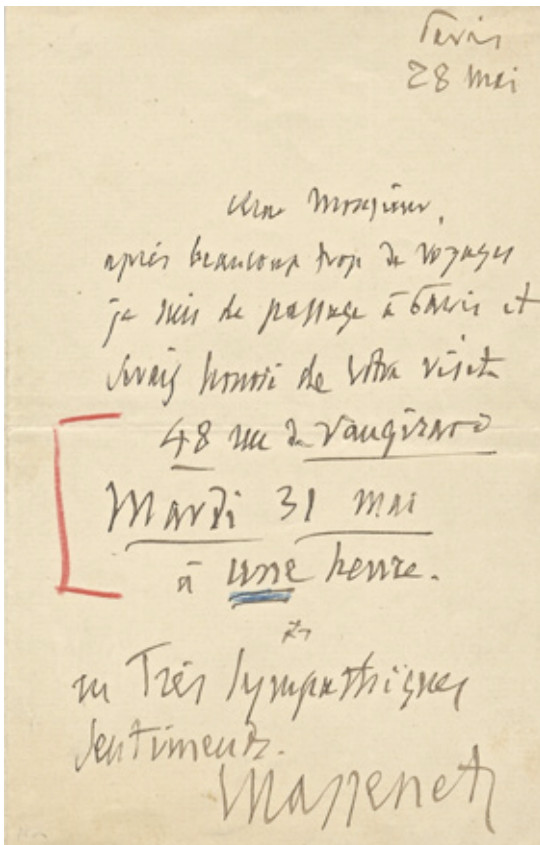
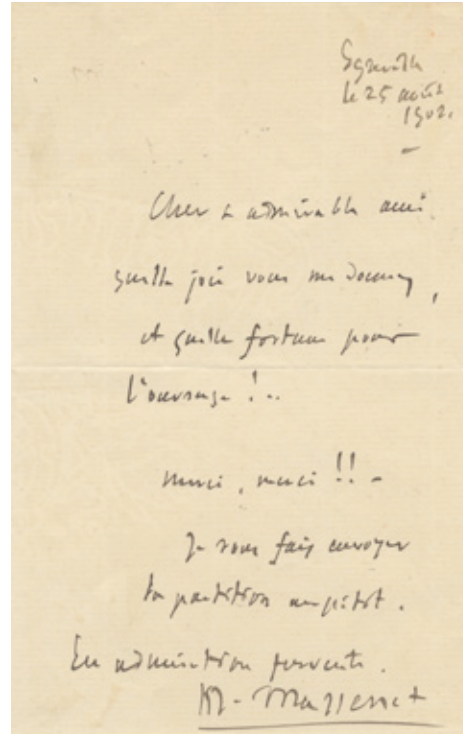
Raoul Gunsbourg, director of the Opéra de Monte-Carlo, has told Massenet that his correspondent, most probably the tenor Francesco Tamagno, will participate in a production of *Hérodiade* the following March. Massenet hopes the star-studded cast, which includes Emma Calvé, Blanche Deschamps-Jéhin, and Maurice Renaud, will sing in French; he coaxes Tamagno to do the same. "It is my dream that our friends Mlle. Calvé, Mme. Deschamps-Jéhin, Mr. Renaud sing in French--thus, I beg you, as a personal service, to sing in French as well... You can absolutely do it, and it will be so interesting, so successful!"

Premiered at the Théâtre de la Monnaie in Brussels on December 19, 1881, *Hérodiade* is generally regarded as the best of Massenet's three attempts at traditional grand opera. The work's strength lies in "familiar Massenet territory: erotic obsession," particularly in the musical characterization of Herod. Until the turn of the century, the opera was staged frequently on both sides of the Atlantic. In part because its five leading roles are rewarding to star singers, it has never fallen out of the repertory. Rodney Milnes in *Grove Music Online*. (23325) \$485

127. **MASSENET, Jules 1842-1912**

Autograph letter signed "M. Massenet," most probably to the tenor Francesco Tamagno. 1 page. Small octavo. Dated Égreville, August 25, 1902. In French (with translation). Slightly worn and soiled; creased at central fold.

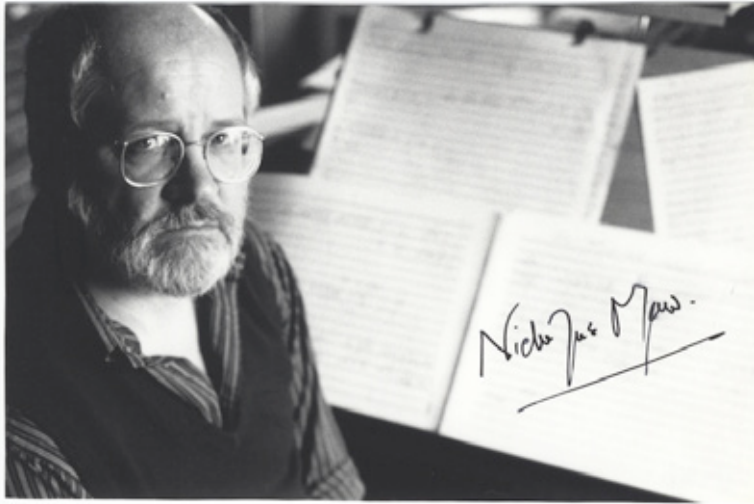
Massenet thanks his correspondent, perhaps for performing one of his compositions, and promises to send him the score. "What joy you give me, and how fortunate for the work... I am having the score sent to you immediately. (23330) \$285



128. **MASSENET, Jules 1842-1912**

Autograph letter signed "Massenet". Octavo. 1 page of a bifolium. To an unidentified male correspondent. Dated Paris, 28 Mai [after November 1903]. Slightly browned; creased at folds; one marking in red and one in blue crayon.

Massenet looks forward to his correspondent's visit. "After too much travelling, I am now in Paris and would be honored by your visit to 48 rue de Vaugirard on Tuesday May 31 at 1 o'clock." (22364) \$300



129. MAW, Nicholas 1935-2009

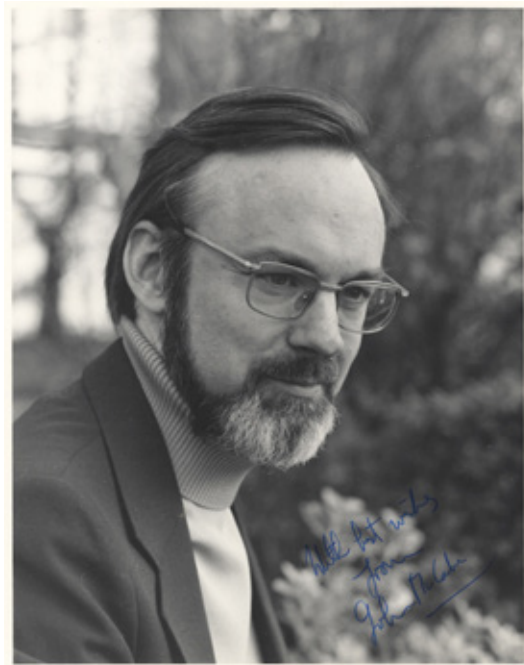
Bust-length portrait photograph of the English composer depicted seated with musical scores in background. Signed. Ca. 117 x 180 mm. Signature very slightly smudged, not affecting legibility.

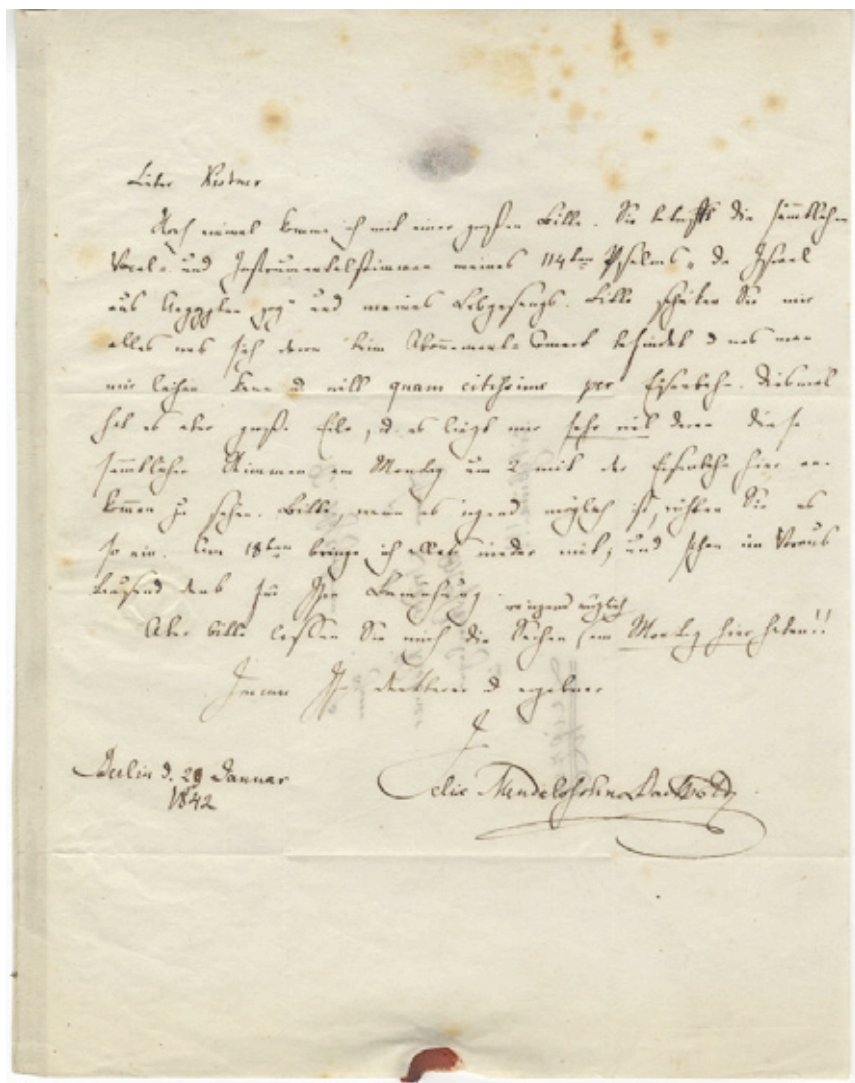
Maw is best known for *Scenes and Arias* (1962) for three female voices and orchestra, the orchestral pieces *Odyssey* (1987) and *The World in the Evening* (1988), the guitar work *Music of Memory* (1989), a violin concerto (1993) written for Joshua Bell, and the opera *Sophie's Choice* (2002). His music has been described as neo-romantic but also as modernist and non-tonal (for instance *Personæ*, his cycle of piano pieces). *Wikipedia*. (25458) \$75

130. McCABE, John 1935-2015

Bust-length photograph of the noted English composer and pianist. Signed and inscribed. Ca. 254 x 203 mm. Corners very slightly bumped; biographical annotations to verso.

"McCabe's music is characterized by vivid instrumentation and a dynamic, dramatic use of tonality, with a range of influence taking in Bartók, Stravinsky and Vaughan Williams. In early works, such as the Hartmann variations (1964) and Notturmi ed Alba (1970). McCabe used serialism though rarely as strictly as in his Bagatelles (1963); when writing the Stabat Mater (1976) he abandoned it completely. Several of his works have enjoyed considerable success, among them the Concerto for Orchestra, Cloudcatcher Fells for brass band, and the award-winning ballet Edward II (choreographed by David Bintley). So successful was this last that he has extracted his Fifth Symphony from it for concert use and was commissioned to write two further full-length works for Bintley and the Birmingham Royal Ballet on the subject of King Arthur." Guy Rickards in Grove Music Online. (25459) \$50





**Mendelssohn Writes to His Publisher Kistner
Requesting Parts for His *Lobgesang Symphony-Cantata* and Handel's *Israel in Egypt***

131. MENDELSSOHN, Felix 1809-1847

Autograph letter signed to music publisher Carl Friedrich Kistner in Leipzig. 1 page. Quarto. Dated January 29, 1842. With integral address panel. In German (with transcription and translation). Slight foxing, primarily to upper margin; reinforced with paper tape to left edge and with transparent tape to upper edge; creased at folds and slightly overall to blank area of address panel; remnants of red sealing wax.

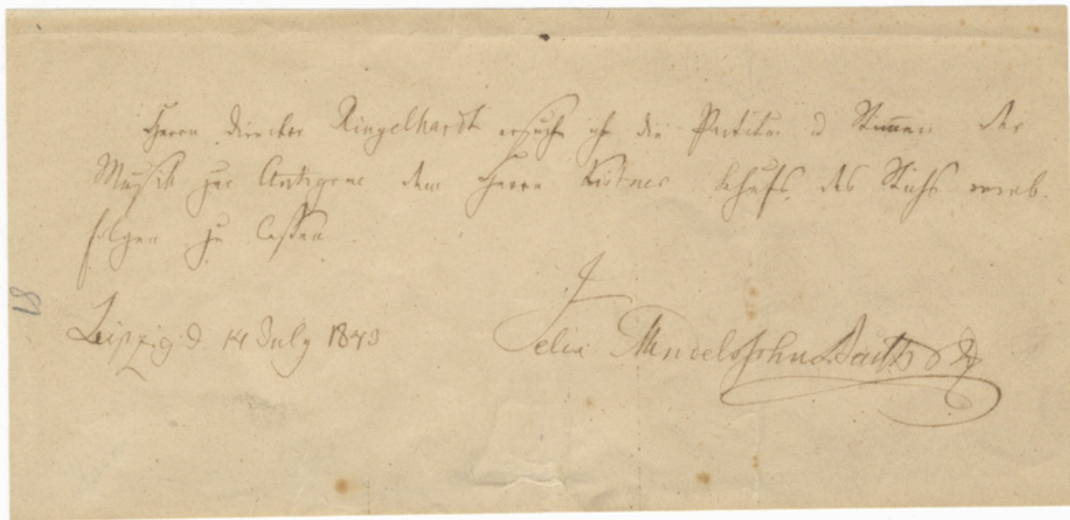
Relative to the composer's urgent need to receive the vocal and instrumental parts for his *Lobgesang* symphony-cantata, op. 52, and Handel's *Israel in Egypt*, op. 51. "Please send me everything that remains at the Abonnements-Concert [series at the Leipzig Gewandhaus] "quam citissime" ["as fast as possible"] by rail.

Mendelssohn may have been requesting these parts from Kistner in preparation for a concert in which he co-directed (with Julius Rietz) the Niederrheinisches Musikfest in Düsseldorf (May 1842), where he conducted both his *Lobgesang* and Handel's *Israel in Egypt*.

Mendelssohn's *Lobgesang* symphony-cantata received its première in June 1840 at a festival commemorating the quadricentenary of the invention of movable type. "... a broad historical review that relates the German past to the present and summons various musical icons - symphony, cantata, oratorio elements, responsorial psalmody, and chorale - into the service of praising God. If the *Lobgesang* failed, it did so not by emulating the Ninth [Beethoven's Ninth Symphony] but by aspiring toward an unattainable comprehensiveness - a symphony-cum-cantata with the trappings of a sacred service, a concert piece created for a specific occasion but reaching toward musical universality." Todd: Mendelssohn, p. 400.

Mendelssohn cultivated a life-long devotion to Handel and did much to promote his music in Germany, much as he had done for Bach in England, conducting Act II of *Israel in Egypt* in Düsseldorf in 1833 and the complete work three years later in Leipzig; he also prepared a new edition of the work in 1844 at the request of the Handel Society. "*Op. 51 owes much to Handel, especially Joshua... But in conception and design... the composition is a product of nineteenth-century sensibilities and aesthetics.*" *ibid*, p. 382

Kistner was Mendelssohn's publisher in Leipzig. Mendelssohn lived in Berlin at the time but retained close ties to Leipzig and continued conducting at the Gewandhaus. Interestingly, the railroad from Berlin to Leipzig had just been completed on September 10, 1841; Mendelssohn apparently took advantage of this for the urgent delivery of the material requested from Kistner mentioned in the present letter. (23002) \$7,500



Mendelssohn Writes Regarding the Engraving of *Antigone*

132. MENDELSSOHN, Felix 1809-1847

Autograph note signed "Felix Mendelssohn-Bartholdy" relative to the composer's incidental music to Sophocles' Antigone. 1 page. Oblong octavo (173 x 81 mm.), cut from a larger sheet. Dated Leipzig, July 14, 1843. In German cursive with proper names in Latin script. In German (with translation).

Relative to the engraving of the score and parts of *Antigone*. "*I request Director Ringelhardt to have the score and parts of my music to Antigone given to Mr. Kistner for engraving.*"

Written during Mendelssohn's residency in Berlin, during which time he retained close ties to Leipzig and continued conducting at the Gewandhaus. He composed the incidental music to Sophocles' *Antigone* in 1842-1843, and Ewer in London published the first edition of the piano-vocal score in 1843; Kistner's edition did not appear until 1951.

"The composer began work in 1841 on music for the choruses of Antigone. His own classical studies held him in good stead: using the translation of J.J.C. Donner, scrupulously faithful to the original metre, Mendelssohn rendered the strophes and antistrophes of Sophocles' choruses with syllabic settings for double male choir accompanied by an orchestra, occasionally resorting to a recitative-like style of declamation. The parts of the principal characters were left as spoken dialogue, or set as melodrama, with the orchestra accompanying the spoken text... Though opinion varied about Mendelssohn's music (Schumann viewed the score as 'half opera, half tragedy'; The Times, 'too modern, and at the same time not modern enough'), Antigone was widely performed and used as a model for later classical revivals. In 1845 alone, it achieved 45 performances at Covent Garden; the same year, it was satirized in Lortzing's comic opera Der Wildschütz, another sign of its popularity." R. Larry Todd in *Grove Music Online*. Friedrich Sebald Ringelhardt (1785-1855) was the director of the municipal theatre in Leipzig from 1832 to 1845; Carl Friedrich Kistner (1797-1844) was Mendelssohn's publisher in Leipzig.
(23286) \$2,500

Mendelssohn Writes to His Friend and Supporter Ignaz Seydlitz

133. MENDELSSOHN, Felix 1809-1847

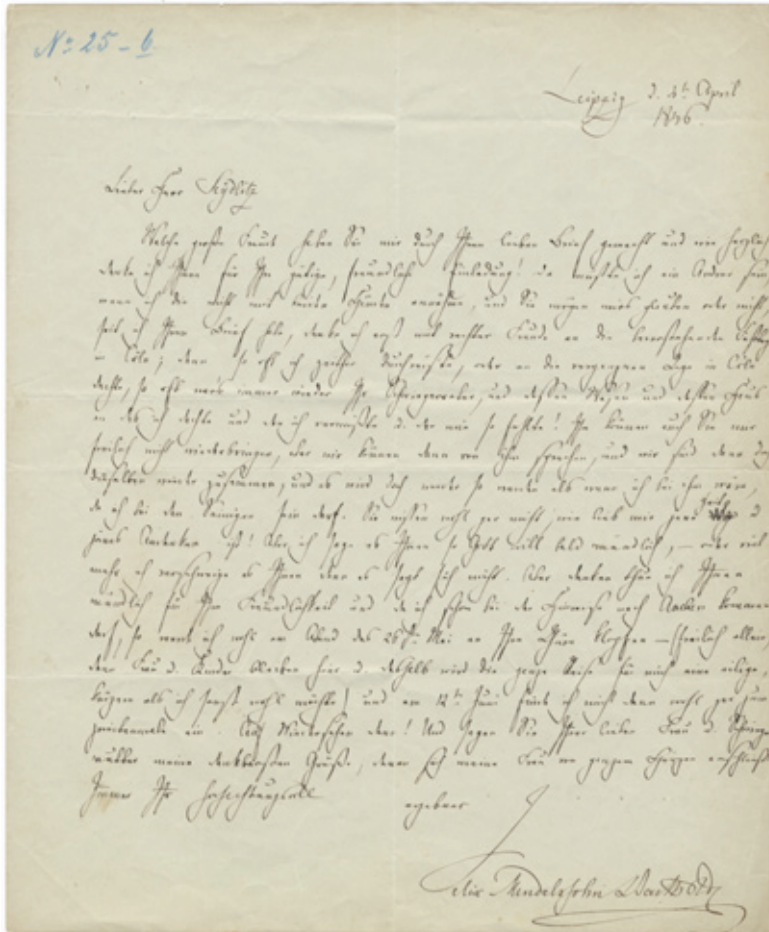
Autograph letter signed to Ignaz Seydlitz. 1 page of a bifolium. Quarto. Dated Leipzig, April 4, 1846. In German (with translation). In Mendelssohn's characteristically dense calligraphic hand. Creased at folds and corners; some minor wear; right edge slightly frayed; several small contemporary repairs to edges; light occasional staining; annotation in blue pencil to upper left corner.

The composer thanks Seydlitz for his kind invitation and looks forward to his forthcoming holidays in Cologne. He has often thought of Seydlitz's family and home; he will visit them on his way to Aachen, and once again on his way back. Because he is traveling without his wife and children, his journey will be shorter than he would have liked.

"I would have to be someone else if I did not accept [your invitation] with both hands, and, believe it or not... I think about the approaching holidays in Cologne with true joy... Because I may come to Aachen already on the way there, I will probably knock on your door on the evening of May 20th... and on June 12th, I will probably arrive for the second time."

Mendelssohn proceeds to lament the death of Seydlitz's father-in-law Erich Heinrich Verkenius: *"... whenever I passed through [Cologne] or thought about past days in Cologne, I thought about your father-in-law - and his personality and his house - again and again, and I missed him so much! You cannot of course bring him back to me, but we can (nevertheless) speak of him... and it will once again become as if I were with him... You don't even know how dear that time and that memory is to me."*

In January 1846, Mendelssohn had agreed to direct the twenty-eighth Lower Rhine Festival, scheduled for Pentecost in Aachen. There *"he was joined by Jenny Lind in performances of Haydn's The Creation and Handel's Alexander's Feast. From Aachen he proceeded to Liège, to attend the première of Lauda Sion (11 June), in observance of the 600th anniversary of the feast*



of *Corpus Christi*, and to Cologne, where his setting of Schiller's *An die Künstler* (op.68) was performed at the *Deutsch-Vlaemisches Sangerfest*." During this time, Mendelssohn was also composing *Elijah*. The oratorio would be premiered at the Birmingham Music Festival in England on August 26, 1846. R. Larry Todd in *Grove Music Online* and *Mendelssohn: A Life in Music*, p. 513.

Ignaz Seydlitz, a city councilman in Cologne to whom Mendelssohn wrote a number of letters, was the son-in-law of Erich Heinrich Verkenius (1776-1841); Verkenius was a friend and keen supporter of Mendelssohn, Bernhard Romberg and other composers. *Allgemeine Musikalische Zeitung*, September 1841, No. 36, col. 733.

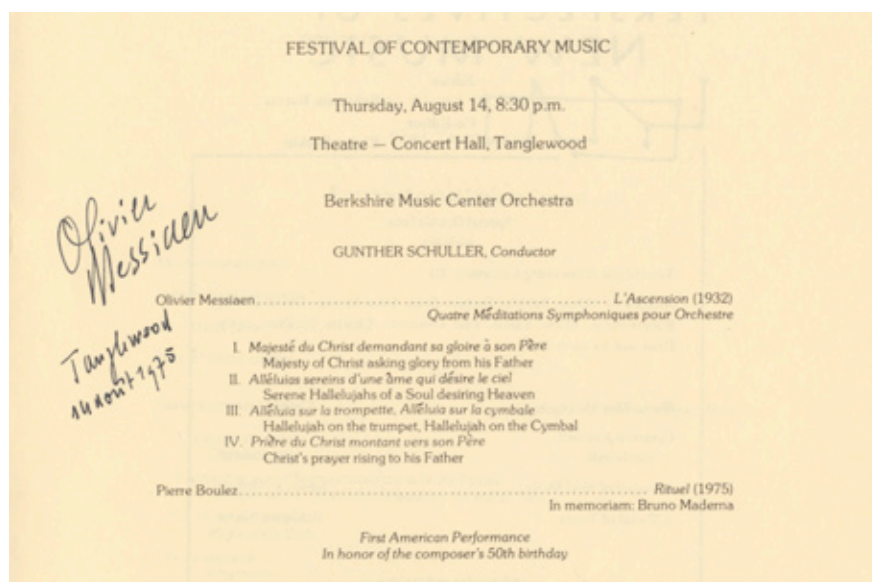
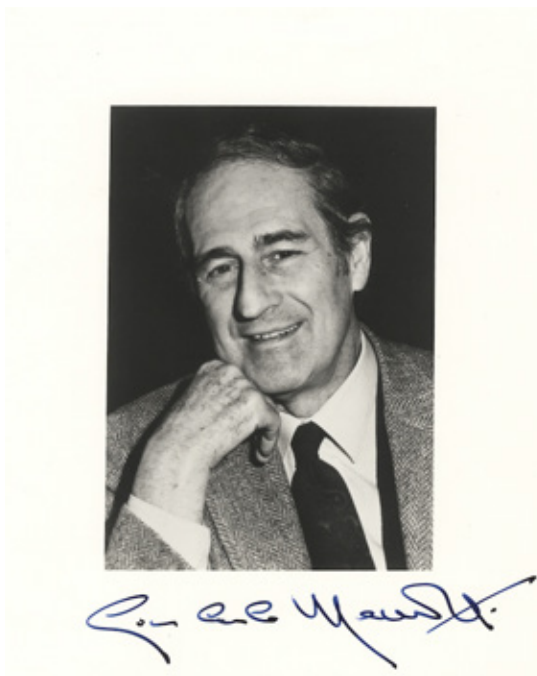
In a letter written to Seydlitz dated Leipzig, May 11, 1846 (which follows the present letter), Mendelssohn writes to say that he has to put off his visit but that he will be with him at the Cologne Festival when "... you will find it all the more difficult to get rid of me!" It is evident from this letter, that Seydlitz, like his father-in-law, was a supporter of Mendelssohn. The composer continues "... if there should be something important to discuss, perhaps one of the gentleman... could also show me the arrangement for the score of my *Bacchus Chorus*." (Swann Auction Galleries, November 26, 2013, sale no. 2333, lot 208).

A very personal letter demonstrating the expressed closeness Mendelssohn felt for his friend and supporter. For other letters of Mendelssohn to Seydlitz see the *Catalogue of the Mendelssohn Papers in the Bodleian Library, Oxford*, Vol. I. (23397) \$6,500

134. **MENOTTI, Gian Carlo 1911-2007**

Attractive bust-length photograph signed. Image size 160 x 113 mm., overall size 256 x 203 mm.

The noted Italian-born American composer Menotti is perhaps best-known for his classic Christmas opera, *Amahl and the Night Visitors*; he won the Pulitzer prize for two other operas, *The Consul* (1950) and *The Saint of Bleecker Street* (1955). He is also distinguished as the founder of the Spoleto, Italy music festival in 1958 and its American counterpart in Charleston, South Carolina in 1977. (25460) \$150



Tanglewood Program Signed by Messiaen

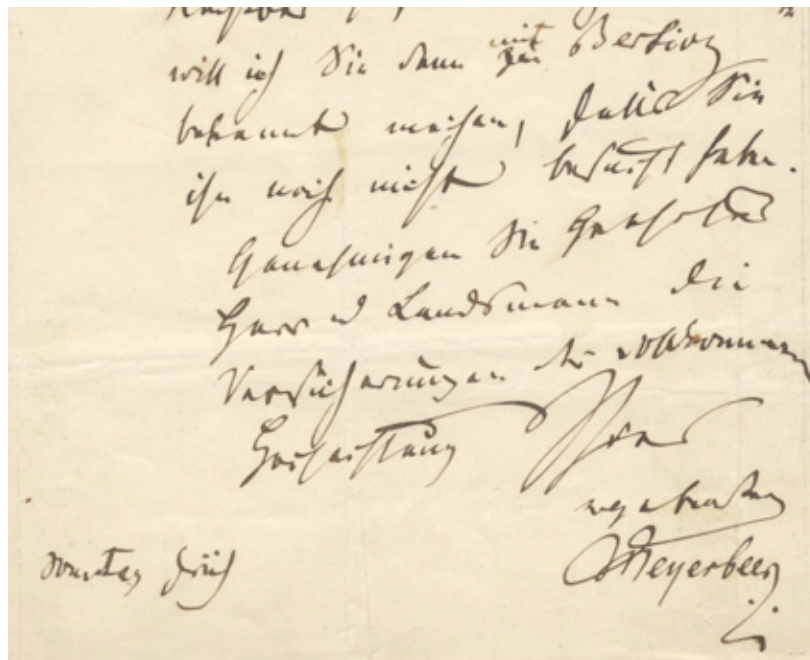
135. **MESSIAEN, Olivier 1908-1992**

Program for the Festival of Contemporary Music at Tanglewood, August 10-16, 1975. Signed and dated August 14, 1975 on page 11, at the head of a program for August 14, opening with the composer's L'Ascension Quatre Méditations symphoniques pour Orchestre, followed by works by Boulez, Albert, and Copland. [16] pp. + wrappers. Ca. 200 x 196 mm. Very slightly soiled.

Other works by Messiaen performed during the week included his *Poèmes pour Mi*, *Visions de l'Amen*, *Oiseaux Exotiques*, *L'Ascension*, *Quatour pour la fin du temps*, and *Turangalila-Symphonie*. The festival also included works by Berio, Krenek, and Schuller.

Founded in 1963 by Erich Leinsdorf, Gunther Schuller, and Paul Fromm, The Festival of Contemporary Music is a week-long annual event at the Tanglewood Music Festival. *"The Festival does not claim to be comprehensive or all-permissive, but has presented over the years a wide sampling of contemporary music in all styles and concepts, ranging from young 'unknowns' to the well-established 20th century masters."* Gunther Schuller: *Program Book*, p. 3.

Olivier Messiaen (1908-1992) was *"a musician apart. The sources of his music may be traced on the one hand to the French organ tradition and on the other to the innovations of Debussy, Stravinsky and Bartók, but right at the start of his career he found a modal system that has a completely individual sound, and to this he remained true, even when he vastly extended the possibilities of his style after World War II."* Paul Griffiths in *Grove Music Online*. (23388) \$350



Meyerbeer Invites His Correspondent to a Concert by Berlioz

136. MEYERBEER, Giacomo 1791-1864

Autograph letter signed "Meyerbeer" to an unidentified correspondent, possibly Julius Stern. 1 page. Small folio (122 x 210 mm.), cut from a larger leaf. [?Paris], "Sunday morning," [?1843-44]. On personal letterhead with embossed monogram at head. In German (with translation). Slightly worn; creased at folds and overall; several very small ink stains; left margin with small chip, trimmed with partial loss to monogram; "Meyerbeer" in another hand to blank verso.

Meyerbeer invites his unidentified correspondent, addressed "Gehrerter Herr und Landsmann" (Esteemed Sir and Countryman), to a concert by Hector Berlioz: *"Herr Berlioz has been so kind to send me two tickets for his concert tonight. If you agree to share his gift with me, I will be even happier because I will also have the pleasure of being your neighbor. After the concert I want to introduce you to Berlioz if you have not already met him."*

Apparently unpublished. Not in Becker, Heinz, Gudrun Becker, and Sabine Henze-Döhring, eds.: *Giacomo Meyerbeer: Briefwechsel und Tagebücher*.

Known as "*The Father of Grand Opera*," Meyerbeer was "*the most frequently performed opera composer during the 19th century, linking Mozart and Wagner.*" Matthias Brzoska in *Grove Music Online*.

The unusual greeting "Geehrter Herr und Landsmann" and the content of the letter suggest that Meyerbeer's correspondent is, in all likelihood, Julius Stern (1820-83), who in 1850 founded the Stern'sches Konservatorium in Berlin. With a grant from the king of Prussia, Stern spent the academic year 1843-44 as a voice student in Paris, where Meyerbeer protected him and introduced him to Berlioz. Meyerbeer uses the same greeting in a (likewise undated) letter to Stern that Stern's son and biographer Richard Stern published in his memoirs of his father: "*Stern became closely acquainted with Hector Berlioz as well. Meyerbeer sent him a ticket for a concert by Berlioz and personally accompanied him there [as confirmed in the present letter]. Meyerbeer had the first box and left the best seat to Stern... Soon after, Stern sent some of his compositions to Berlioz, who had asked for them... Not much later, Meyerbeer wrote to Stern: 'Geehrter Herr und Landsmann! You may see your wish of a closer acquaintance with Berlioz fulfilled today if you please join me for lunch at the Hôtel du Paris...'*" Richard Stern: *Erinnerungsblätter an Julius Stern*, p. 50. If Stern is, indeed, Meyerbeer's correspondent, the present letter may be safely dated to 1843-44. (27076) \$550

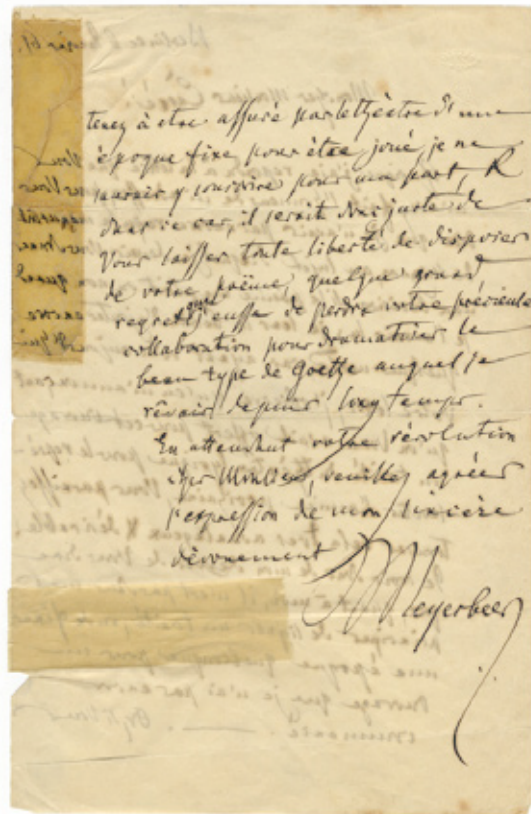
Two Letters to Librettist Carré Regarding *Mignon*

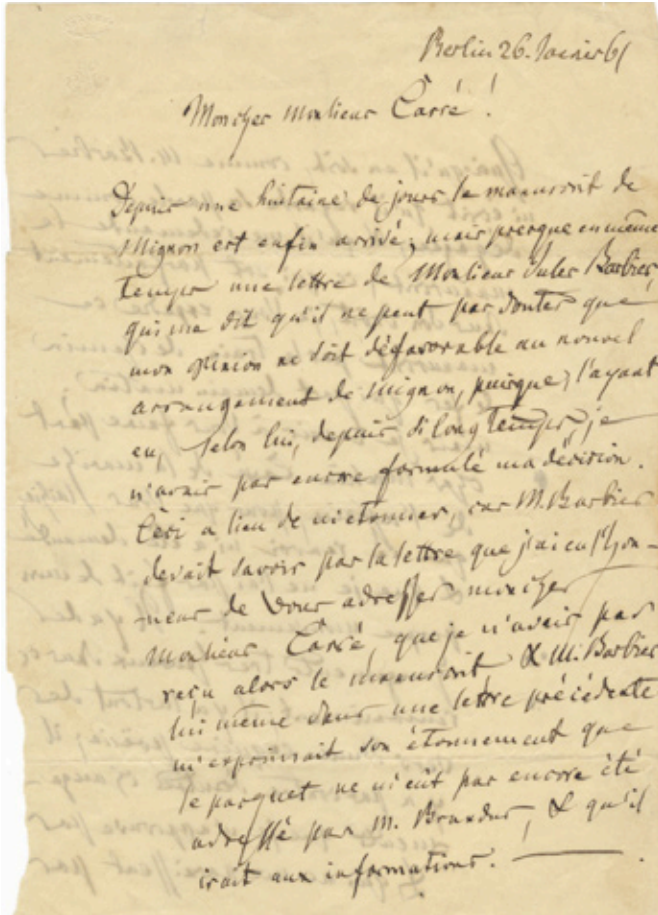
137. MEYERBEER, Giacomo 1791-1864

Two autograph letters signed "Meyerbeer" to the noted French librettist Michel Carré regarding *Mignon*.

- Berlin, January 6, [18]61. 2 pp. of a bifolium. Octavo. On ivory stationery with Meyerbeer's monogram embossed at head. In French (with translation). Lightly creased with multiple tears along folds, slightly affecting text; some staining from two tape repairs to first leaf, somewhat affecting text. In delicate condition, but clearly executed and boldly signed.

Meyerbeer has not yet received the manuscript of *Mignon*, as stated in a previous letter written to Carré. When he reads the poem, he will tell him whether or not he likes it. Although he would very much like to collaborate with Carré, he has reservations about signing a contract to produce the work next year, at the Théâtre Lyrique in Paris. "... *I believe it is my duty to tell you that, as for me, it is not my habit to sign a contract or to make decisions about a work I have not yet begun. Therefore, since you need to be assured by the theater that a time has been fixed for a performance and since I cannot agree [with this plan], it would therefore be just that I grant you full liberty to dispose of your poem [as you wish], regardless of my great regret at losing your valuable collaboration in the dramatization of this beautiful work of Goethe, about which I have dreamed for so long...*" Translation by Patrick J. Smith.





- Berlin, January 26, [18]61. 3 pp. of a bifolium. Octavo. On ivory stationery with Meyerbeer's monogram embossed at head. With original autograph envelope postmarked Berlin and Valenciennes January 26 and 28, [18]64 with Carré's Paris address to recto and four fully intact red wax seals with Meyerbeer's initials to verso. In French (with translation). Detached at central fold; slightly creased; two small tears to blank lower margin of first page; second leaf laid down to ivory cardboard mount; envelope slightly worn and soiled.

The manuscript of *Mignon* finally arrived about a week ago – along with an unfortunate letter from fellow librettist Jules Barbier. Convinced that Meyerbeer does not like the new adaptation of *Mignon*, Barbier demands that he return it. Meyerbeer is astonished; Barbier should have learned that he has only just received the work, and has barely had the opportunity to read it, let alone disapprove of it. Nevertheless, he is

sending the manuscript tomorrow morning. In fact, Meyerbeer thinks rather highly of the work as a whole. "... [Barbier] tells me that he has no doubt that my opinion of the new adaptation of *Mignon* must be unfavorable, because, according to him, I kept it so long without arriving at a decision... I wanted to let you know, dear M. Carré, of the situation so that you understand that this return [of the manuscript] was demanded of me and that I did not make it of my own accord. There are very felicitious changes in your refashioning; there are, above all, verses of exquisite poetry; on the other hand, there are other changes of which I do not approve and which seem to me unfortunate: a part of my objections is a reflection of my own point of view; but in general, it is a very poetic and very touching work, charming in detail throughout, which does you the greatest honor..." Translation by Patrick J. Smith.

Two significant letters from the collection of the noted American writer Patrick J. Smith (1932-).

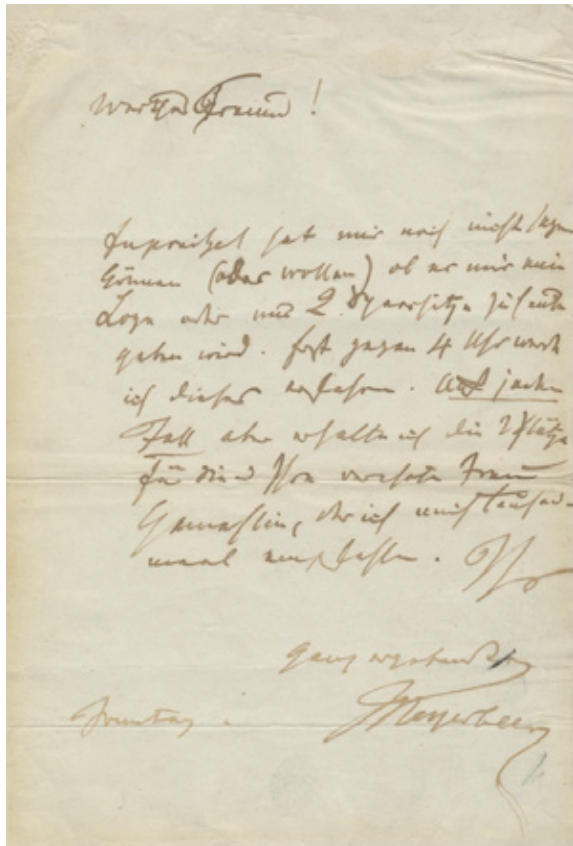
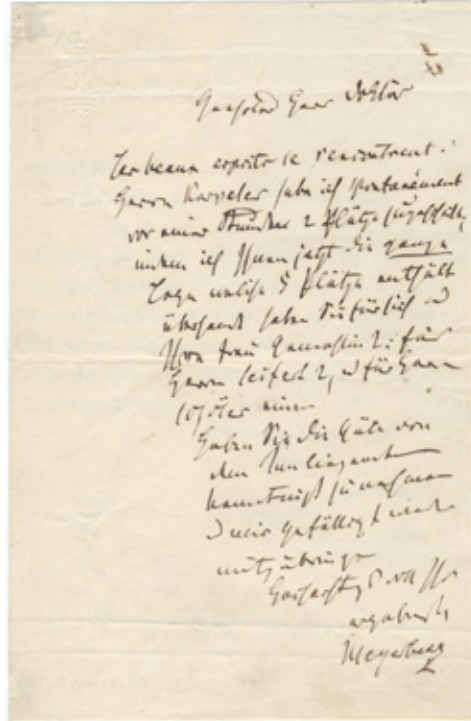
When Meyerbeer wrote these letters, he was, "as usual... involved in several projects at once, and one of these was for incidental music to a play of *Blaze de Bury*, *Le Jeunesse de Goethe* (1860; 1862). The play was never performed and the music is lost, but Meyerbeer set various Goethe texts and scenes, in particular from *Faust* and [the *Mignon* episodes from] *Wilhelm Meisters Lehrjahre*. Whether this effort was known to [Carré and Barbier,] the librettists of [Meyerbeer's opera] *Dinorah*, and whether that knowledge had any bearing on [these letters]... is unknown." Patrick J. Smith: "Two Meyerbeer Letters." In *Words on Music: Essays in Honor of Andrew Porter on the Occasion of His 75th Birthday*, pp. 320-325. (25759) \$1,250

138. **MEYERBEER, Giacomo 1791-1864**

Autograph letter signed "Meyerbeer" to an unidentified correspondent. 1 page of a bifolium. Octavo (209 x 135 mm). On personal stationery with monogrammatic ("GM") decorative blindstamp at upper left. In French and German (with translation). Creased at folds and slightly overall; remnants of tape to verso of second leaf; leaf with typed English translation and guard tipped-in.

Meyerbeer informs his correspondent that he has secured a box at the theater for him: "I am now sending you [tickets for] the entire box, which seats five. Take two seats for you and your wife, two for Herr Seifert, and one for Herr [illegible]."

Neither the theater nor the performance are specified, and none of the persons mentioned in the letter has been identified, although the rough tipped-in translation identifies the last surname as "Sozötes." (25271) \$250



139. **MEYERBEER, Giacomo 1791-1864**

Autograph letter signed "Meyerbeer" to an unidentified correspondent. 1 page. Octavo (217 x 139 mm). On personal stationery with monogrammatic ("GM") decorative blindstamp at upper left. In German (with translation). Slightly browned and soiled; creased at folds; laid down to second, slightly larger leaf with tape; remnants of former mount to upper edge of verso; very slightly trimmed at right margin.

Meyerbeer informs his correspondent ("Werther Freund") about his effort to secure seats at a theater for him: "[...] has not been able (or willing) yet to tell me whether he will give me a box or just two Sperrsitze for tonight. Only around 4 PM I will learn about it. In any case, however, I will receive the two seats for you and your esteemed wife whom I greet a thousand times..."

Neither the theater nor the performance are specified, and none of the persons mentioned in the letter has been identified; the name of the person responsible for the assignment of

seats is given but, unfortunately, illegible. (25311)

\$300

My dear Livingston
 10000000 thanks. You acted very wonderfully
 and I jumped on my desk and made a 2 piano
 version of three numbers of my songs which I intended
 to do for months. Thank you for giving me the
 occasion of doing it quickly. The music will be photostated
 Monday (14 pages) and sent immediately to you
 I think you will like these little pieces.
 The Russian-River-Pianist asked me only the rights
 of the 1st performance and no exclusivity.
 You will be able to play 'his' piece after January if
 you wish. But look a little longer. I might arrange
 you.
 Thank you again for your kind collaboration in
 the simplest and your effective cooperation. I am so glad
 to send you new old pieces because you are both artists
 that I love and admire - yrs. sinc.
 Apr 5 to Virginia and yourself
 D.M.

Milhaud Writes Regarding A Two-Piano Version of His Songs

140. MILHAUD, Darius 1892-1974

Autograph letter signed "D.M." to the American pianist, educator, composer, and arranger Livingston Gearhart. 1 page. Folio (ca. 279 x 215 mm.). N.d. In English. Slightly worn; minor edge tears; creased at folds and corners; tape repairs to central fold of blank verso with minor remnants of former mount to upper margin.

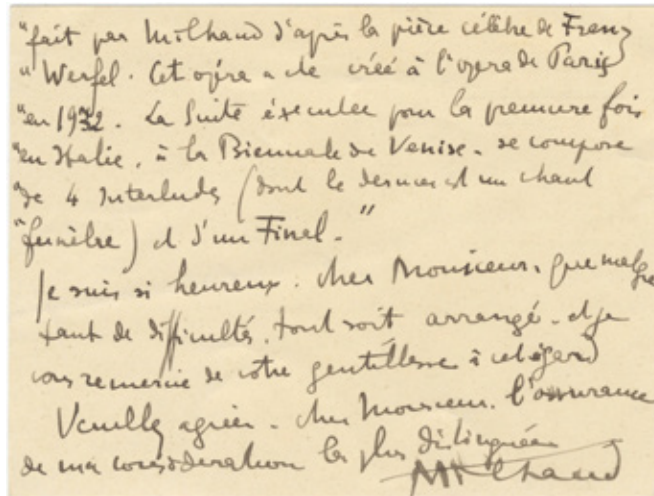
Milhaud very enthusiastically thanks Livingston for his "*kind collaboration*," and will send a 2-piano version of some of his *Songs* as soon as it is photocopied. He includes greetings for Livingston's wife, Virginia Morley, for whom his *Song* arrangements are presumably also intended. He will come in December, and hopes to see Livingston often.

"10000000 thanks. You acted very wonderfully and I jumped on my desk and made a 2 piano version of three numbers of my Songs which I intended to do for months... I think you will like those little pieces. The Russian-River-Pianist asked me [for] only the rights of the 1st performance and no exclusivity. You will be able to play 'his' piece after January if you wish... I am too glad to send you new old pieces because you [and Virginia] are both artists that I love and admire..."

"A pioneer in the use of percussion, polytonality, jazz and aleatory techniques, [Milhaud's] music allies lyricism with often complex harmonies. Though his sources of inspiration were many and varied, his music has compelling stylistic unity." Jeremy Drake in *Grove Music Online*.

"Gearhart (1916-1996) is probably best known for his hit arrangement of the classic 'Dry Bones' and his 'Session Series' of skills-building books. Gearhart attended the Curtis Institute of Music. Subsequent studies in France included composition with Nadia Boulanger, Igor Stravinsky, Darius Milhaud and piano with Robert Cadadesus and Isodor Philipp. During 1941 to 1954, the two-piano team of [Virginia] Morley and Gearhart performed over 2000 concerts throughout the

US and Canada in addition to recording for Columbia Masterworks and Decca Records. Gearhart also made numerous TV and radio appearances on the Fred Waring Show, for which he wrote as staff arranger... In 1955 Gearhart joined the University of Buffalo Music Faculty, retiring to Professor Emeritus status in 1985." halleonard.com. (26830) \$750



Milhaud and the *Symphonic Suite* from His Opera *Maximilien*

141. MILHAUD, Darius 1892-1974

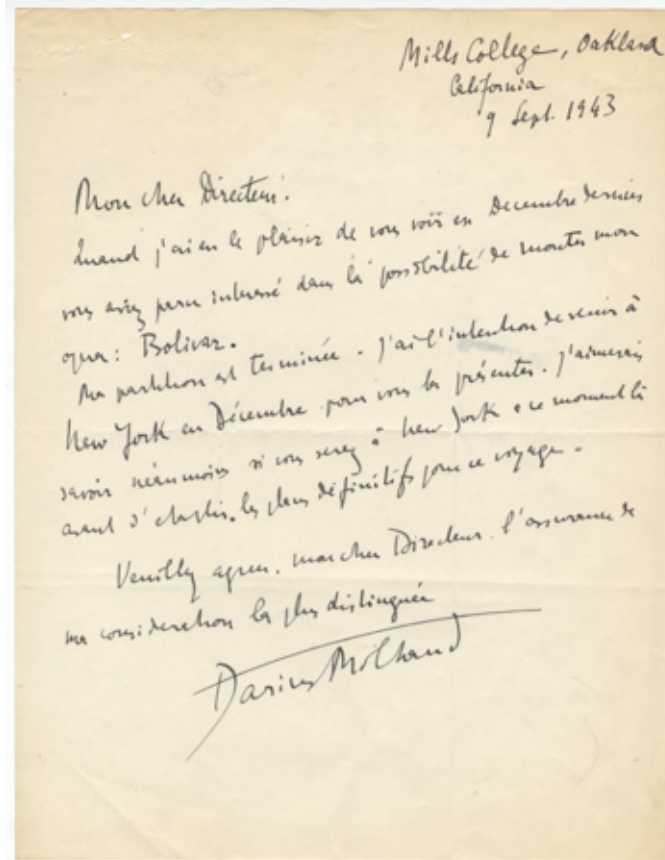
Autograph letter signed "Milhaud" to an unidentified male correspondent. 2 pp. Oblong octavo (ca. 103 x 138 mm.). Dated September 4 [?]1934]. On cardstock with "L'Enclos Aix-en-Provence Téléphone 99" printed at upper left corner. In French (with translation). With several autograph corrections. Slightly worn and soiled.

Milhaud writes about an upcoming performance of the *Symphonic Suite* from his opera *Maximilien*, probably at the Venice Biennale. He regrets that his correspondent did not order material for it from Universal, but is nonetheless very happy that "in spite of so many difficulties everything is arranged." He includes information about the suite within quotation marks.

"... Because I can do nothing without the material, I have set my departure for Friday, and will be in Venice on Saturday. Here is some information about the suite: 'This symphonic suite comprises the dramatic interludes and the Overture from the opera Maximilien... premiered at the Paris Opéra in 1932. The Suite, performed for the first time in Italy, at the Venice Biennale, comprises 4 interludes (the last of which is a funeral song) and a Finale'..."

The performance to which Milhaud is most probably referring took place on September 11, 1934 at the Teatro La Fenice as part of the Venice Biennale. The program included the Italian premiere of the *Symphonic Suite* from *Maximilien* and other pieces by Berg, Stravinsky, Pizzetti, and Lambert. With the exception of the Berg, each composer conducted his own work.

"[Milhaud] was associated with the avant garde of the 1920s, whose abundant production reflects all musical genres. A pioneer in the use of percussion, polytonality, jazz and aleatory techniques, his music allies lyricism with often complex harmonies. Though his sources of inspiration were many and varied, his music has compelling stylistic unity." Jeremy Drake in *Grove Music Online*. (27120) \$600



Milhaud Writes Regarding His Opera *Bolivar*

142. MILHAUD, Darius 1892-1974

Autograph letter signed in full to an unidentified male correspondent regarding the production of his opera Bolivar. 1 page. Large octavo. Dated Mills College, Oakland, California, September 9, 1943. In French (with translation). Slightly worn and soiled; creased at folds; small staple holes to upper left edge; small ink stain to verso.

Milhaud asks his correspondent if he is still interested in mounting a production of his opera *Bolivar*. The composer would like to meet him in New York to show him the score. *"When I had the pleasure of seeing you last December, you seemed interested in the possibility of producing my opera Bolivar. My score is finished. I intend to come to New York in December to show it to you."*

Together with:

- *A typed cast list. 1 page. Large octavo. On onion skin. In French. With autograph annotations in English in black ink describing the relative importance of each character. Slightly worn and creased; small staple holes to upper left margin.*
- *A typed list of scenes describing the important events in Bolivar's life. 1 page. Large octavo. On onion skin. In English. A brief biography of Jules Supervielle, author of the play upon which the opera is based, is given at the head. With autograph annotations in English describing the décor of each scene in black ink to left margin. Slightly worn and creased; edges slightly browned; several small staple holes to upper left margin.*

Completed in 1943 during his American exile, *Bolivar* premiered at the Opéra de Paris seven years later, on May 12, 1950. As this and other letters indicate, Milhaud had originally composed his opera to suit American tastes, and "worked hard to convince American opera houses to take it on." In April 1944 he wrote to music librarian Harold Spivacke: "I played my opera *Bolivar* to the Metropolitan. They seemed (as Lily Pons told me) very interested, but they do not have the money to produce it." Fauser: *Sounds of War Music in the United States during World War II*, pp. 194-195.) It therefore seems likely that this letter was addressed to Edward Johnson, General Manager of the Metropolitan Opera from 1935 until 1950.

"... the subject of *Bolivar* suited me admirably because I wanted a libretto full of action, with a masculine hero. Moreover, the central idea of the play was that of liberation and freedom, which in 1943 occupied my every thought... In May 1950 the Paris Opéra put on my *Bolivar*... The Opéra's best singers took part: Jeannine Micheau, Hélène Bouvier, Roger Bourdin, and Giraudeau. The production by Max de Rieux was superb, and Fernard Léger's ten sets again attested to his great theatrical artistry..." Milhaud: *Notes without Music An Autobiography*, pp. 301 and 314.

Milhaud "was associated with the avant garde of the 1920s, whose abundant production reflects all musical genres. A pioneer in the use of percussion, polytonality, jazz and aleatory techniques, his music allies lyricism with often complex harmonies. Though his sources of inspiration were many and varied, his music has compelling stylistic unity." Jeremy Drake in *Grove Music Online*.

An interesting assemblage of documents relating to this war-time work. (23359)

\$700

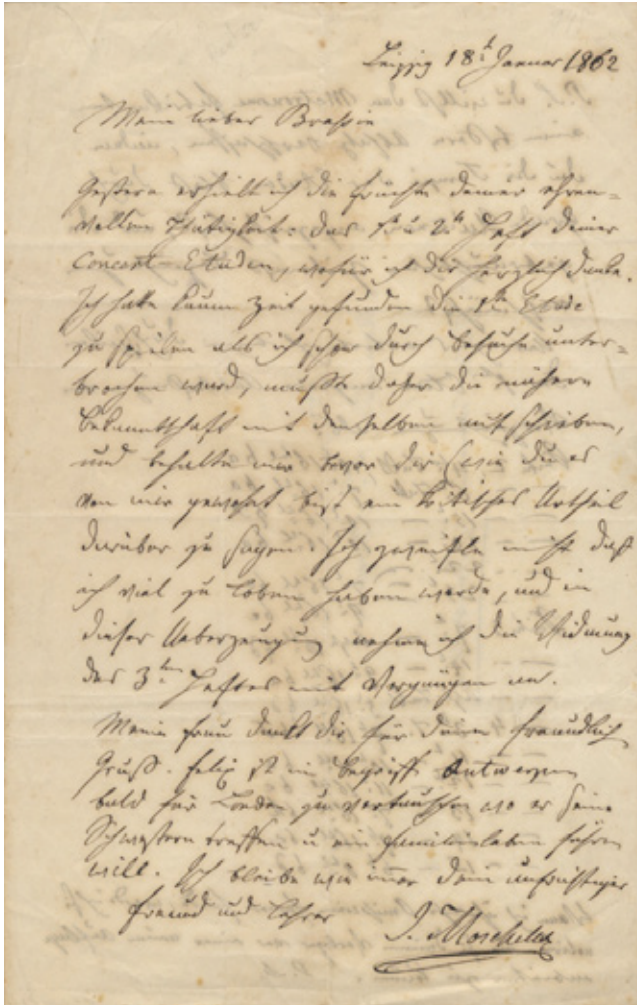
143. MILHAUD, Darius 1892-1974

Autograph postcard photograph signed "Milhaud," inscribed "Souvenir de Milhaud," and dated Brussels, 1930. Slightly worn and soiled; minor annotations in pencil to verso. A bust-length portrait of the prominent French composer and member of "Les Six" by H. Manuel in Paris for La Sirène Musicale. Ca. 137 x 87 mm.

Milhaud "was associated with the avant garde of the 1920s, whose abundant production reflects all musical genres. A pioneer in the use of percussion, polytonality, jazz and aleatory techniques, his music allies lyricism with often complex harmonies. Though his sources of inspiration were many and varied, his music has compelling stylistic unity." Jeremy Drake in *Grove Music Online*. (25376)

\$285





Moscheles Writes to Pianist and Composer Louis Brassin

144. **MOSCHELES, Ignaz 1794-1870** Autograph letter signed "I. Moscheles" to the pianist and composer Louis Brassin. 2 pp. of a bifolium. With integral address panel. Dated Leipzig, January 18, 1862. In German (with translation). Slightly worn; uniform light browning; creased at folds; edges slightly browned.

Moscheles thanks Brassin for sending two volumes of his concert etudes. "No doubt, there will be much for me to praise, and with that conviction in mind, I am very happy to accept the dedication of the 3rd volume." He goes on to make suggestions in a postscript regarding how Brassin indicates tempi, and lists the 15 accidentals that he noticed missing when playing through the first etude.

A Bohemian pianist and composer of Jewish descent, Moscheles was one of Vienna's most popular pianists, "hailed as an equal and friend by Clementi and J.B. Cramer." He met the 15-year-old Mendelssohn in 1824 in Berlin and "gave

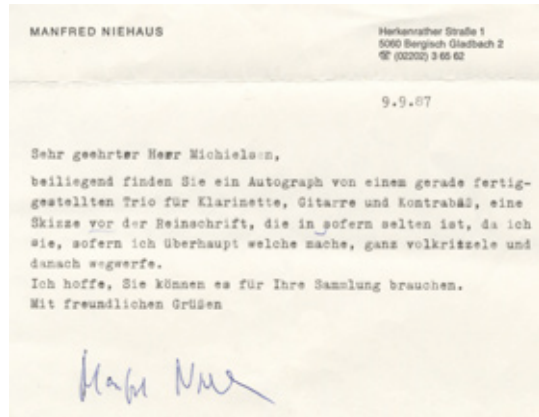
him some finishing lessons on the piano." He went on to become principal professor of piano at the Leipzig Conservatory in 1846, recently founded by Mendelssohn. Known also as a conductor, Moscheles led the first London performance of Beethoven's *Missa solemnis* in 1832 and very successful performances of the *Ninth Symphony* in 1837 and 1838.

"Hanslick assessed Moscheles as one of the last great representatives of the Classical school and also the beginner of a new epoch... The majority of Moscheles's compositional output is piano music; some, including the sonatas, is of lasting consequence... Schumann considered Moscheles one of the best sonata composers of his generation... His piano method is best represented in his sets of studies, which are still used: Schumann saw these as bridging the gap between the age of Clementi and that of Chopin and being indebted to Bach's Clavier-Übung." Jerome Roche and Henry Roche in Grove Music Online.

Louis Brassin (1840-1884), the addressee, was a member of a well-known family of Belgian musicians that included his brothers, pianist Leopold Brassin and violinist Gerhard Brassin. (20395) \$850

145. **NIEHAUS, Manfred 1933-2013**

Typed letter signed in full to Dutch collector Peter Michielsens. 1 page. Oblong octavo (209 x 148 mm.). Dated Bergisch Gladbach [Germany], September 9, 1987. On personal letterhead with Niehaus's name and address printed at head. Signed in blue ink. In German. Slightly worn; creased at horizontal fold, upper left corner, and slightly overall; short tear to blank left margin.



Niehaus responds to a request from Michielsens for a musical autograph, sending a sketch for a chamber work (not present).

A German composer, Niehaus *"studied [in Cologne] with Bernd Alois Zimmermann... [In 1967] he was appointed editor in the music department of West German Radio, where he was jazz editor from 1977 to 1989. He has also served as choir director, stage manager, producer and improvising violist... He is known chiefly for pieces of absurd or surrealist music theatre, small in scale, flexible in form and designed for studio or workshop venues. He has also worked intensively in music for amateur performers and has championed the deritualization of performance through 'open' concert forms and communal musical activities."* Monika Lichtenfeld in *Grove Music Online*. (27063) \$25

Signed Program for a Nono Premiere



146. **NONO, Luigi 1924-1990**

Program for the premiere of the composer's Fragmente aus der Oper "Al gran sole carico d'amore" at the Funkhaus Köln, Großer Sendesaal on May 16, 1975. Signed. 12 pp. Small quarto (ca. 209 x 209 mm). Text in French, Italian, and German. Also signed by the Italian soprano Franca Fabbri (b. 1935) and the mezzo-soprano Luisella Ciaffi Ricagno (b. 1933). Slightly worn.

Concert entitled *"Musik der Zeit VI."* Sponsored by the Westdeutscher Rundfunk Köln. Performed by Slavka Taskova, Kristina Gorantscheva, Eleonora Jankovic, and the aforementioned

singers, as well as the Südfunk-Chor, Kölner Rundfunkchor, and the Kölner Rundfunk-Sinfonie-Orchester, directed by Claudio Abbado.

"A leading figure in the postwar European avant garde, [Nono] asserted his independence from that circle in the late 1950s, exploring a passionate social and political commitment through the most advanced technical means, electronics especially. While political messages are less explicit in his works from the late 1970s onwards, he sought in his last decade, through an extreme concentration of musical material and a meticulous attention to sound itself, modes of listening and performing which would embody on a more intimate level the same ethical concerns with perception, communication and human interaction." Gianmario Borio in *Grove Music Online*. (27031) \$75

**Paisiello Writes Regarding
the Painter Mattioli**

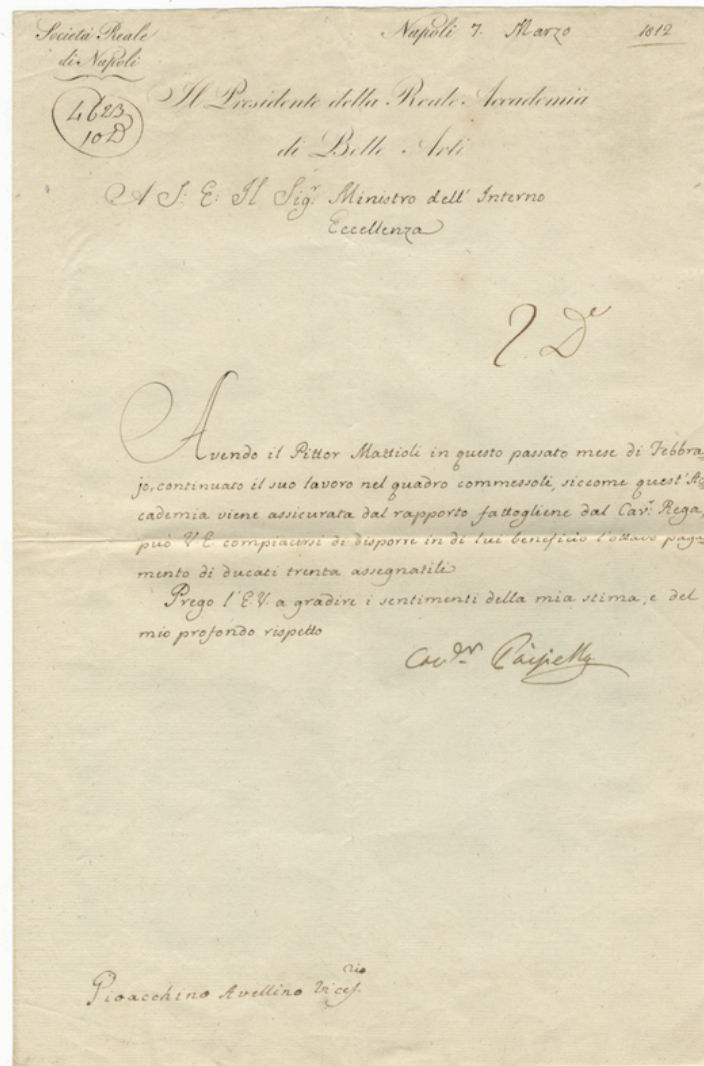
147. **PAISELLO, Giovanni
1740-1816**

Secretarial letter with autograph signature ("Cav[ali]er Paisiello") to the Minister of the Interior regarding the painter Mattioli. 1 page of a bifolium (ca. 332 x 222 mm.). Dated Naples, March 7, 1812. On paper with partial date ("Napoli 18") and "Società Reale di Napoli... Il Presidente della Reale Accademia di Belle Arti" printed at head. In Italian. Very minor staining; creased at folds with very small perforation to central portion of first leaf, slightly affecting "d" of "disporre."

Paisiello requests that painter Raffaeli Mattioli receive a payment of 30 ducats for his continued work on a commissioned painting.

"One of the most successful and influential opera composers of the late 18th century... [Paisello's] popularity was at its height in the last two decades of the 18th century. During that period his dramatic works were as much in demand outside Italy as within it. In Vienna, for example, the Italian opera company installed by Joseph II performed during the 1780s more works by Paisiello than by any other single composer. Londoners too were particularly partial to his operas. The decline in the demand for his music, which became noticeable everywhere after about 1800, was a sign that taste had changed. The works that retained their popularity longest were his best comic operas, including *Il barbiere di Siviglia*, *L'amor contrastato* and *Nina*... Promoters have revived a few of his operas in the late 20th century, kindling a renewed flicker of public interest." Michael F. Robinson in *Grove Music Online*.

Raffaeli Mattioli (1775–after 1831) was a Neapolitan painter. His works include the *Oath of the Romans before the Law* and the *Death of Hector*. He also painted figures for productions at the Teatro San Carlo in Naples. (25342) \$600





**Collection of 14 Letters to Rose Ader,
Puccini's "Last Love and the Only Consolation in My Life"
With Numerous References to *Turandot***

148. PUCCINI, Giacomo 1858-1924

A collection of 14 important autograph letters to the German soprano Rose Ader, Puccini's "last love and the only consolation in my life." 30 pp. in total.

Written between May 20, 1921 and September 11, 1924, the letters chart the progress of both the couple's love affair and Puccini's final opera, *Turandot*, which he never completed. Puccini died on November 29, 1924, less than three months after the final letter in this collection was written. With much revealing commentary regarding both the composer's personal and musical activities and offering new insight into his relationship with Ms. Ader.

May 20, 1921

2 pp. Octavo. Dated Torre del Lago, May 20, [19]21, 11:00 p.m. On stationery with "Torre del Lago Toscana" embossed at head. Incomplete. With autograph envelope postmarked Torre del Lago, May 21, 1921 with Ader's name and Hamburg address. Puccini laments his inability to be near Ader; he cannot go to her without causing a great scandal. He works all day. Only his thoughts of her give him comfort; he kisses her portrait and writes music – presumably his opera, *Turandot*. "*This Turandot is so difficult! Liù is coming along well - it is for you that I am writing it (as I have already told you)...*".

May 22, 1921

2 pp. Octavo. Dated Torre de Lago, Sunday, May 22, [19]21, midnight. On stationery with "Torre del Lago Toscana" embossed at head. Puccini speaks of seeing Ader in nearby Viareggio, then Milan, but absolutely cannot leave. She should never doubt that, if he could, he would "fly" to her. He tells her not to grieve for him. He is not badly off in his own home, but does not have the freedom he would like. He will write to her if he finds that he must go to Berlin in the autumn. Puccini goes on to discuss several of his compositions: his operatic trilogy, *Il Trittico*, *La Bohème*, and *Turandot*, upon which he is still hard at work. *"I received a telegram from Leipzig, where Il Trittico has had great success. [Otto] Lohse conducted Tabarro (Mantel) and Schicchi. Fine director... I am working a lot on Turandot. I read that Busoni's [Turandot] was given in Berlin. I am very pleased with my work. It is you, and my love for you, that encourages me to do well. We hope!... I wish you good luck for [your performance as] Mimi on the 30th. You will be delicious!"*

June 6, 1921

2 pp. Octavo. Dated Torre del Lago, June 6, [19]21. On stationery with "Torre del Lago Toscana" embossed at head. With autograph envelope postmarked Torre del Lago, June 7, [19]21 with Ader's name and Hamburg address. Puccini has not heard from Ader in two days, but that may be because of a postal strike. He misses her letters; his day is wasted if he does not hear from her. He keeps her photographs in a book between other books near his work table so he can look at them whenever he wants. He especially likes the picture of her as Mimi, and another large one with a veil, which he has cut down to a smaller size. He kisses them many times. He complains of how difficult *Turandot* is. The previous day was bad, and he couldn't do anything good. Today, things are going better. So is his life, with high and low moments, even with regard to his health. Perhaps he is working too hard; he hardly ever moves, unless it is in an automobile. He concludes with love. *"I love you! I kiss your beautiful and savory mouth!"*

Ca. August 21, 1921

4 pp. of a bifolium. Octavo. Dated Munich, [ca. August 21, 1921], Midnight. On stationery with the name, Munich address, and emblem of the Regina-Palast-Hotel embossed at head. With several annotations and corrections in Puccini's hand. With autograph envelope postmarked Munich, August 2[1?], [19]21 and Hamburg, August 22, [19]21 with Ader's name and Hamburg address. Puccini has just telegraphed Ader; he thinks it best not to write, because the letter might be opened and cause trouble in the future. He has had a tiresome day: tea at the home of the painter [Gerolamo] Cairati, his friend from Milan, and dinner at the usual Odeon Bar with [Riccardo] Sch[nabl] and Mrs. Frigierio, [?]his mother, and her husband, all from Milan. Now he is going to bed. He longs for her. She will be very busy now, preparing to go to Viareggio. He was wrong to tell her not to write, but now it is too late. He received her two telegrams that evening, and he will telegraph her again the following day, requesting an answer, so that he will have news of her each day. The following night he will see Braunfels' opera, *Die Vögel*, which Walter had told him was very interesting. He expresses his love. *"This evening I dined at the usual restaurant, the Odeon Bar... Sch[nabl] spoke a lot about Art ["Kunst"]! I was very bored. The usual violinist played Angelica, Bohème, Butterfly. Now I'm going to bed with Adalina, who is not a woman, but another thing that you know. I think and will think about you, about your beauty, your eyes, your mouth, your hair, your hands, so many of your things so beautiful and dear that I would like to have here close to me!... [In broken German:] Goodbye my pretty Rose, my life, my treasure, I love you with my heart! [In Italian:] Don't laugh!... "*



September 22, 1921

2 pp. Octavo. Dated Torre del Lago, September 22, 1921. On stationery with "Torre del Lago Toscana" embossed at head. That morning Puccini felt badly seeing Ader so discouraged and sad. He does not know what to do to make her happy, and grieves over it. She knew his circumstances; he told her everything about himself and hid nothing. He wishes he could surround her with so much care and attention, and give her everything himself, but it is impossible. He leaves her free to decide – not to worry if he suffers. He will suffer whatever sorrow there is for her. He cannot stand knowing her discontented, and does not want her to live a life that she cannot stand. *"My life is shattered without you. I already hold you in my heart. You are my last love and the only consolation in my life. But to see you so dissatisfied and sad grieves me and I can sacrifice myself to let you go. But even when [you are] far away, I will not cease to love you – and until death... I adore you and will always adore you, that is certain. Farewell, I kiss your sweetest mouth."*

October 19, 1921

2 pp. Quarto. Dated Mercaldi, October 19, 1921. Puccini has received two letters from Ader. They were well written, and he understood everything. He had telegraphed her that he was leaving the following day, but instead he will leave on Friday. He hopes to find her letters at the Teatro Comunale. Schnabl has written from Vienna, and will come to Bologna. Puccini himself is very sad because he will not be alone in Bologna. They will go to Rome and then afterwards he will come to Milan in order not to move again. He thinks that his wife is trying to prevent him from being with her. He is going to try to have [Giuseppe] Adami help him see her. He understands that her studies with Bettinelli are going well. He concludes with many loving remarks. *"... I curse my life, because it is my Rose I would like near!... You are my poetry, and I adore you, and I would like to see you always and kiss your mouth, so beautiful, fresh, adorable! And instead I am so far away! But there will come a time, I hope, when I can be happy with you? The Mrs. ["Frau"] has never mentioned you, but I know she thinks a lot about this love of mine. I have not been bothered, but I feel that The Mrs. thinks about it, and is going to Bologna so that I don't go with you. It is a little hidden battle. But my Muckili is in my heart and no one can take her away!..."*

February [?]1, 1922

2 pp. Quarto. Dated Milan, February [?]1, [19]22. On stationery with Via Verdi 4, Milano address embossed at head. With original autograph envelope postmarked Milan, February 2, 1922 with Ader's name and St. Moritz (Switzerland) address. Puccini reports that, after a thousand difficulties, *Il Trittico* has been produced. On the first night, the public was a little cold, but was better on the second. The audience at La Scala is terrible. In Rome he has also had great success with Gilda. He asks why he has not heard any news from her. He was unable to write because he was not well and then he spent the whole day at La Scala. He is a little tired and would like to be in Viareggio where there is sun and quiet. He is sad, and misses her very much. He expresses his love. "... *My soul is full of sadness because of you – not through your fault, my poor, sweet one, but because I don't have you and cannot have you as I would like – always with me, or at least nearby, in order to tell you everything in my soul and to find in you that consolation that I need so much! But the world and destiny are against me...* "

February 4, 1922

2 pp. Small quarto. Dated Milan, February 4, [19]22. On note card with "Ente Autonomo del Teatro alla Scala" printed at head. With original autograph envelope postmarked Milan, February 4, 1922 with Ader's name and St. Moritz address. Puccini has telegraphed both Hamburg and St. Moritz, but has heard nothing from Ader in several days. He is perplexed. He plans to go to Viareggio towards the fourteenth or fifteenth of the month because he does not feel well in Milan. On the twenty-first he must be in Rome for eight days. [Riccardo] Redaelli found her a very clean pension, which, however, did not have any room. He will have something for her when she arrives. *Il Trittico* went well at La Scala, *Suor Angelica* not so well with a soprano from Bologna. He sends kisses. "... *Where have you been? O mysterious woman! And what have you done in Berlin? Whom have you seen?... It would be better if you came towards the thirteenth or fourteenth – then [we can be] together [in] Rome, Muckili. Think about it. I want to see you very much, but I am a little perplexed because[?] you [are] mysterious!...* "

[?]February 1922

2 pp. Quarto. Dated Viareggio, Lunedì [?]February 1922]. On stationery with "Viareggio Via Buonarroti" embossed at head. Puccini has just received Ader's two letters. He asks her whether she has seen Ortlieb and whether he mentioned Puccini. He sent telegraphs to Maestro Paolantonio and to Valcarengi. Hoping to feel better, he took a purge that morning, but feels immensely sad instead. On Saturday his wife, Elvira, and his son, Tonio, will arrive, so Ader should write to Viareggio, post restante. It annoys him that they are coming. He would have wished to have seen her without them there, but patience, always patience. She is in the middle of the festivities and the automobile races. His is mailing this letter registered. He reports that Redaelli has left for Milan. The weather is as gloomy as his own spirits. He laments life without her. He sends kisses. "*I don't know what to tell you today! I am not well and I no longer have faith in myself, nor hope in anything. I feel that I am losing you. Life without you is very sad for me. It is as though everything were finished. It would have been better if I had never known you – yes, better for you and for me. But you are young and will have a good life, whereas for me, it will be the opposite... My sky is full of dark clouds! Even Turandot gives me no comfort!...* "

July 10, 1922

2 pp. Quarto. Dated Viareggio, July 10, [19]22. On stationery with "Viareggio Via Buonarroti" embossed at head. With original autograph envelope postmarked Viareggio, July 10, [19]22 with Ader's name and Salzburg address. Puccini has seen [Giulio] Gatti-Casazza, whom Ader met in Vienna, and was unable to obtain anything for her. Gatti-Casazza has no openings for lyric singers, and there much competition among Americans. He very much wishes he could have been of service to her. He has received her letter, and read of her success in Budapest. He was very

happy for her. He asks if she no longer goes to the Seeligmans, and for news about an Italian baron (probably Ader's future husband), whom she should not trust. He does not work because he does not feel like it. He has received the third act (presumably of *Turandot*), but it is still not good. Adami will come soon, and they will correct it. He begs Ader to write to him. She may send her letters to his house, because no one will read them. "... *And what news is there of the Italian baron? I would not put too much trust in a man from the South. Be careful!... I think a lot about beautiful times gone by! My Muckili is so far away and life is difficult for us! Then, the usual word: I am old! Truly I am. There are many people here, but they all mean nothing to me. Winter is better. I often see [Angiolino?] Magrini and a few others – no women... "*

July 23, 1922

2 pp. Quarto. Dated July 23, [19]22. On stationery with "Viareggio Via Buonarroti" embossed at head. With original autograph envelope postmarked Viareggio, July 24, [19]22 with Ader's name and Salzburg address. Minor tearing, soiling, and wear; annotations in pencil to upper panel. Puccini has just gotten out of bed; he has been sick with a fever for several days, and feels very weak. He has received all of Ader's letters. If he feels better, he, his son, and Magrini will drive to the Dolomites, then to Munich, and perhaps to Holland. If he is well enough to make the trip, it would be toward the fifteenth or twentieth of August. He has not worked any more on *Turandot*. He tells Ader that if she wants to be a coloratura, she must have courage. He congratulates her because he knows she has the tenacity and desire to become one. He begs her for news. In a postscript he adds that he has sent her a copy of *Madama Butterfly* in Italian. "... *I have not worked on Turandot any more. I don't feel like it; I don't feel like doing anything. I think that my life is no longer what it was. I am a little sad and also resigned to my destiny. I have a dry heart. I think, though, about all our matters with pleasure and even with nostalgia. If you had been near me I would have had some consolation. But your future with me would have been dangerous... "*

August 9, 1922

2 pp. Quarto. Dated Catigliano, August 9, [19]22. On stationery with "Viareggio Via Buonarroti" embossed at head. With original autograph envelope postmarked Catigliano, August 9, [19]22 with Ader's name and Westerland address. Annotations in German in black ink ("Miramar House unknown"). Puccini is staying with Magrini. It was too hot in Viareggio, and there were too many people there. He will, however, return to Viareggio the next day to prepare for his automobile trip. They will probably leave around the fifteenth, and will go to the Dolomites, then to Oberammergau, Munich, and the Black Forest. They propose to arrive in Holland. He is much better since his illness; the last few days in the mountains have done him good. Madame Vezzi wrote him a very kind letter from Berlin. He may be in Munich on August twenty-second, but he does not think they will stay at the Regina because it is too expensive. There are four Magrini people accompanying him on the voyage. He asks for news from her, and sends greetings to Dr. and Mrs. Tony[?]. Puccini also mentions *Turandot* (which remains unfinished), *Manon Lescaut*, and *Suor Angelica* as well as a disagreement with the publisher Giulio Ricordi regarding a foxtrot (based upon the humming chorus from *Madama Butterfly*) which had been illegally published by Ricordi's New York branch. "... *I always think of my dear and sweet Muckilina with nostalgia... Gilda [Dalla Rizza] wrote me from Buenos Aires that she sang Suor Angelica. Toscanini will give Manon at La Scala this winter. In a few days, I will sign the contract with Ricordi for Turandot, and I think we will reach an agreement on the subject of the Butterfly foxtrot... And what news of yourself? The Baron?... How sweet was Muckilina's mouth! With whom are you in Westerland? With the Seeligmans?... "*

May 19, 1923

2 pp. of a bifolium. Octavo. Dated Vienna, May 19, [19]23. On stationery with the name and emblem of the Hotel Bristol in Vienna printed at head. *Manon* has been postponed until

September, and so Puccini has made his trip for nothing. In three or four days he will return to Viareggio. He thanks her for her letter. He also mentions *Turandot*, which he still has not completed, and the Austrian composer Erich Korngold. He sends his affectionate greetings. "... *To see your handwriting again gave me joy and made me very melancholy[?]. I hope that you are happy. I am returning to my little house in Viareggio to complete the eternal Turandot. I finally have the third act, which is very beautiful. I have seen Maestro Korngold many times, who is a good and fine person. We have even spoken about you...*"

September 11, 1924

2 pp. Ca. 89 x 138 mm. Dated Viareggio, September 11, 1924. On a notecard with Puccini's name printed at head. With original autograph envelope postmarked Viareggio and Forte dei Marmi, September 11, [19]24 with Ader's married name ("Gentilissima Signora Baronessa Rosa Trigona") and address. Puccini asks Ader, now married, to forgive him for having shown no signs of life. He complains of a sore throat – surely a symptom of the throat cancer that precipitated his death less than three months later. The upcoming première of *Turandot* impels him to work. He sends affectionate greetings to Ader and her husband, Baron Trigona. "... *I have not been well, and at present my sore throat is bothering me. I must set to work assiduously because in April I will give Turandot at La Scala, and I must finish the opera! I hope that my health improves...*"

All in Italian (with translations) except for letter no. 4 which is in both Italian and German. All in black or blue ink except for letter no. 2, which is in pencil. Signed variously "Giacomo," "G.P." "G. Puccini," "Muckilissimo," etc., and addressed variously "My good Rose," "My dear Rose," "To my sweet Rose," "My Rose," "My Muckili," etc. With minor defects including occasional wear, soiling, foxing, browning, small tears, etc. In very good condition overall.

Rose Ader (1890-1955) made her début at the Hamburg Opera in 1915. She sang at opera houses in Germany, Austria, France, the Netherlands, and Italy, including the Vienna Staatsoper and the La Scala. In 1921 she sang the title role in the German première of Puccini's *Suor Angelica* in Hamburg, and in *La Bohème* at the Teatro Costanzi in Rome in 1922. Her repertory included both coloratura and lyric roles. Following her marriage to an Italian baron, she sang under the name Ader-de Trigona. Ader's Jewish heritage forced her to emigrate to Austria in 1933, and then to Italy. In 1949, she settled in Buenos Aires, where she spent her final years as a pedagogue.

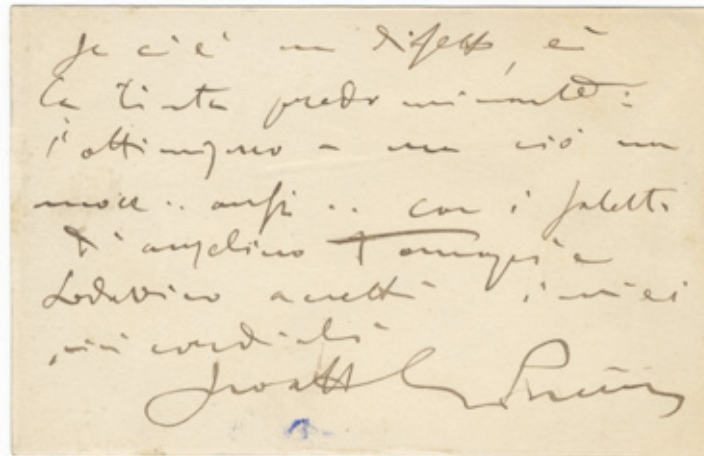
"Thirty-two years his junior, [Ader] had sung Angelica at Hamburg in February 1921. Schnabl, who produced, found her insufficiently dramatic for the role. Puccini, who attended at least one performance, formed a more positive opinion, although he would later admit that the final scenes were too heavy for her. Photographs were exchanged, and by the spring a love affair had blossomed. Of his many letters to her, known to exist in private hands, only one, dating from May of that year, has found its way into print - an extravagant outpouring of infatuation ('the only woman I love in the world etc')... Yet, as with Wagner and Judith Gauthier, one suspects that the affair was more in the mind than in the flesh. There is no record of secret trysts, of carefully laid plans to elude Elvira's detection." Budden: *Puccini His Life and Works*, p. 433.

The present collection presents an intriguing counterpoint to Budden's contention regarding there being no record of "secret trysts" and/or attempts to elude Puccini's wife Elvira's detection of his infatuation with Ader.

As concerns possible trysts, in the letter dated October 19, 1921, Puccini mentions that he thinks that his wife is trying to prevent him from being with Ader and is going to try to have Adami help him see her and, in the letter dated February 4, 1922, Puccini suggests that *"it would be better if*

you came towards the thirteenth or fourteenth" and that they can then be together in Rome, saying that he would like to see Ader very much.

As concerns possible attempts to elude his wife's detection, in the letter dated ca. August 21, 1921, Puccini specifically asks Ader not to write to him because the letter might be opened and thus cause trouble; in the letter dated October 19, 1921, Puccini states that he thinks that Elvira is trying to prevent him from being with Ader; and, in the letter dated July 10, 1922, the composer asks Ader to send her letters to his house, because no one [else] will read them if she does so. (24281) \$25,000



Puccini Writes to de Fonseca Regarding Proofs

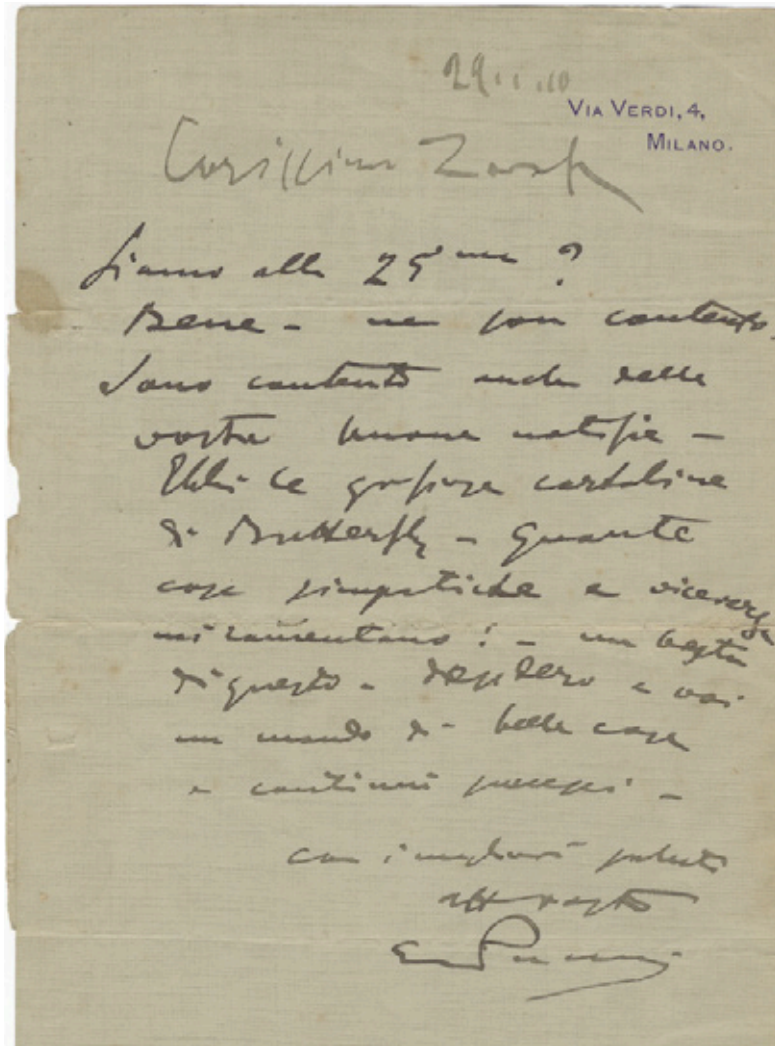
149. PUCCINI, Giacomo 1858-1924

Autograph letter to author [Edoardo] de Fonseca, signed twice. 2 pp. [Torre del Lago, ?1902 or 1908]. On cardstock 71 x 110 mm. In Italian (with translation). Slightly browned; remnants of adhesive and light staining and wear to edges.

Puccini has received some proofs from de Fonseca. He sends regards on behalf of his friends Angelino, Tomasi, and Ludovico. "[The proofs] are fine and I thank you very much for them... If I had to find a fault, I'd say it's the predominant color: optimism."

Edoardo de Fonseca was a successful art critic, writer, and dramatist who published two of Puccini's songs. De Fonseca commissioned the first song, *Terre e mare*, for the 1902 edition of his annual publication, *Novissima*. On November 29, 1908, Fonseca invited Puccini to complete a questionnaire about his home at Torre del Lago and to compose music to an old Italian adage "*Casa mia, per piccina che tu sia, tu mi sembri una Badia*" - the equivalent of "*There's no place like home.*" Puccini sent his replies and a short song, *Casa mia, Casa mia*, to Fonseca on November 29, 1908, although he was apparently not too fond of the music: "*Dear Edoardo, I advise you to throw this [song] in the wastepaperbasket.*" From Puccini's responses, de Fonseca fashioned an article, which he published, along with a facsimile of the song, in his periodical, *La Casa*, the following month. Budden: *Puccini His Life and Works*, pp. 296-297; Schickling: *Giacomo Puccini Catalogue of the Works*, pp. 72-73, and 315-316.

The "proofs" mentioned in the present letter in all likelihood refer to either *Casa mia, casa mia* or *Terre e mare*. (23240) \$1,250



Puccini Writes to Soprano Zorah Dorly

150. PUCCINI, Giacomo 1858-1924

Autograph letter signed "G Puccini" to the soprano Zorah Dorly in Brussels. 1 page. Octavo. Dated Milan, January 29, [19]10. On stationery with "Via Verdi, 4, Milano." embossed at head. Blindstamp "The Letterette, Patent Rivoli J.W. & Co. Ltd. London" to lower margin. With integral address panel to verso. In Italian (with translation). Slightly worn, foxed, and stained; creased at folds with some small tears; minor chip to blank left margin; minor annotations in pencil and red pen; tape repair to central fold on verso.

Puccini mentions some picture postcards of *Madama Butterfly*, which Dorly has presumably sent to him. He wishes her continued success in her singing career. *"I kept the pretty postcards of Butterfly – what nice things... I wish you a world of wonderful things and continued success."*

Zorah Dorly (born 1873) was an operatic soprano at the Théâtre de la Monnaie in Brussels who was known for her interpretations of Madame Butterfly and Manon Lescaut. She and Puccini had been in contact since at least 1897, when she sent him an autograph postcard photograph of herself; indeed, several postcard photographs of her in the role of Butterfly survive, and it is undoubtedly to one or more of these that Puccini refers in this letter. (23356) \$1,200



Rachmaninoff Signed Photograph

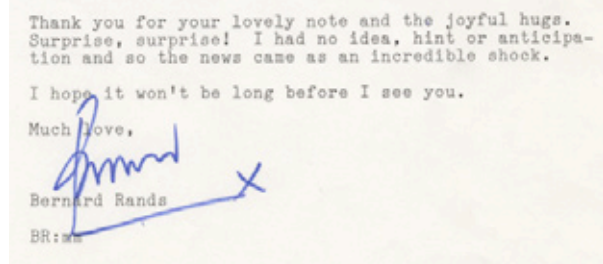
151. RACHMANINOFF, Serge 1873-1943

Photograph signed "S. Rachmaninoff." Ca. 253 x 202 mm. A bust-length portrait of the composer in formal dress, with the name and address of the KubeY-Rembrandt Studios in Philadelphia embossed at lower. Somewhat worn, creased, and stained, primarily to margins; abrasion to lower right portion; pinholes and remnants of adhesive to edges; pencilled annotation and various handstamps to verso; signature faded.

Serge Rachmaninoff (1873-1943) was one of the finest pianists of his day and, as a composer, the last great representative of Russian late Romanticism. Geoffrey Norris in *Grove Music Online*. (23279) \$450

152. **RANDS, Bernard 1934-**

Typed letter signed "Bernard" to the noted music administrator and author Renée Levine Packer. 1 page. Folio, ca. 279 x 217 mm. Dated May 7, 1984. Signed in blue marker on personal letterhead with Rands's name, address and phone number printed at head and foot. Slightly worn; creased at folds.



"Thank you for your lovely note and the joyful hugs. Surprise, surprise! I had no idea, hint or anticipation and so the news came as an incredible shock. I hope it won't be long before I see you."

"In 1984 Rands was awarded the Pulitzer Prize for Canti del sole, and shortly afterwards he became professor of music at Boston University and professor of composition at the Juilliard School in New York. In 1988 he was invited to Harvard University to become the Walter Bigelow Rosen Professor of Music. From 1989 to 1996 he was also composer-in-residence with the Philadelphia Orchestra, a particularly fruitful and fulfilling association for him. His orchestral music has always been characterized by a brilliance and high level of instrumental craftsmanship, and from the mid-1980s his thinking has increasingly been directed towards orchestral forces." Roger Marsh in Grove Music Online.

"Born in France, raised in New York and Mexico City, Levine Packer worked with Lukas Foss and was co-director with Morton Feldman of the renowned contemporary music group in Buffalo, New York, and a director of the Contemporary Music Festival at the California Institute of the Arts. She was Director of the Inter-Arts program at the National Endowment for the Arts, the producer of Steve Reich and Beryl Korot's multimedia opera The Cave, and a dean at the Maryland Institute College of Art." oxfordonline.com. (27072) \$50

An Important Letter to Roland-Manuel about the *Trois Poèmes de Stéphane Mallarmé* and Ravel's Deteriorating Relationship with Debussy

153. **RAVEL, Maurice 1875-1937**

Autograph letter signed in full to Roland-Manuel. 2 pp. 12mo. (ca. 90 x 115 mm.). Dated Ongi Ethori, St-Jean-De-Luz, August 27, [19]13. On a card with Ravel's address printed at head. In French (with translation). Slightly worn and creased. Together with a waist-length postcard photograph of Ravel seated at the piano published by the Library of Congress.

*An important letter about the *Trois Poèmes de Stéphane Mallarmé* and Ravel's deteriorating relationship with Claude Debussy. Ravel has just finished the third setting, and discusses the controversy that may ensue with Debussy, who is setting two of the same Mallarmé texts. In other news, the publisher Jacques Durand will accept Roland-Manuel's biography of Ravel, with an analysis of Ravel's music by [Émile] Vuillermoz. "I have just finished 'Surgi de la croupe.' We will soon witness a Debussy-Ravel match. The other day, our publisher sent me a desperate letter, because [Edmond] Bonniot refused the authorization for 'Soupir' and 'Placet futile,' which Debussy had just set to music. I have settled everything." Orenstein: A Ravel Reader, p. 140.*

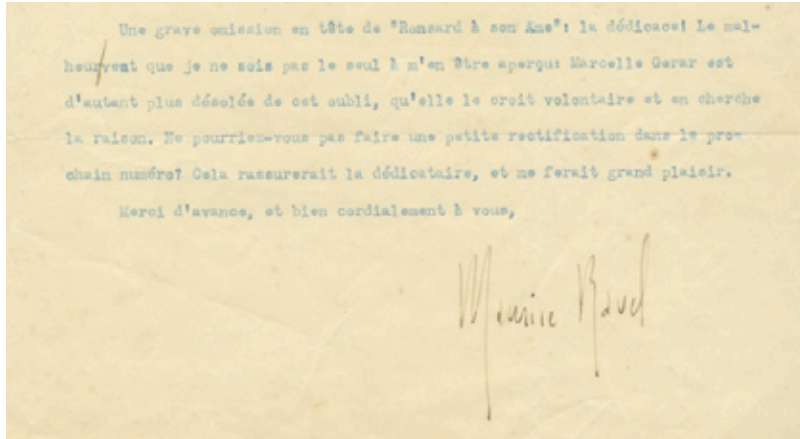
French composer Maurice Ravel (1875-1937) "was one of the most original and sophisticated musicians of the early 20th century. His instrumental writing – whether for solo piano, for

command -
 Je viens de terminer Surgi de la coupe. -
 Nous assisterons bientôt à un match Debussy
 Ravel. Notre idylle m'a adressé l'autre jour
 une lettre désespérée, parce que Bonniot refusait
 l'autorisation pour Soupir de Placet futile que
 Debussy venait de mettre en musique. Je le regrette
 tout.
 Souvenez-vous respectueusement de vous
 votre cordialement dévoué
 Maurice Ravel

ensemble or for orchestra – explored new possibilities, which he developed at the same time as (or even before) his great contemporary Debussy, and his fascination with the past and with the exotic resulted in music of a distinctively French sensibility and refinement." Barbara L. Kelly in Grove Music Online.

"In 1913, Debussy and Ravel each set three poems of Mallarmé to music. Through an amazing coincidence, two of their three poems were the same. Ravel asked Dr. [Edmond] Bonniot [Mallarmé's son-in-law and the executor of his estate] for permission to utilize the poet's texts, and the required authorization was granted promptly. A short time later, when Dr. Bonniot was approached by Jacques Durand with a similar request, he agreed to the publication of Debussy's setting of 'Eventail,' but refused 'Soupir' and 'Placet futile,' whose rights had just been granted to Ravel. All ended well, however, as Ravel managed to convince Dr. Bonniot to reconsider, a gesture which is typical of his probity and good will." Orenstein: *A Ravel Reader*, p. 141.

The recipient, Roland-Manuel (1891-1966), was a French composer and writer on music. A lifelong friend of Ravel, he wrote several monographs on the composer and his music, including *Maurice Ravel et son oeuvre* (Paris, 1914, 2/1925), to which this letter likely refers. Of the fraught relationship between Ravel and Debussy, Manuel writes: "Ravel knew Debussy personally, and at the beginning their relationship was excellent. Although they were never intimate friends, they were at least good friends for a great many years. Because it gave him pleasure, and because he wished to pay homage to a man of genius, Ravel transcribed for two pianos the *Prélude à l'après-midi d'un faune*, a work which he never tired of calling a masterpiece. 'He knew and sincerely admired Debussy,' wrote Louis Laloy in *La Musique retrouvée*. 'I did everything in my power to prevent a break between them, but too many stupid meddlers seemed to take pleasure in making it inevitable, by sacrificing, for example Debussy's *Quartet* on the altar of Ravel's, or by raising absurd questions about the priority of the *Habañera* and the second of the *Estampes*. The two composers then stopped visiting each other; and as their respect for each other was entirely mutual, I can vouch for the fact that they both regretted the rupture.'" Roland-Manuel: *Maurice Ravel*, pp. 35-36. (23420) \$3,800



Ravel Writes to Prunières Mentioning Three of His Own Works

154. RAVEL, Maurice 1875-1937

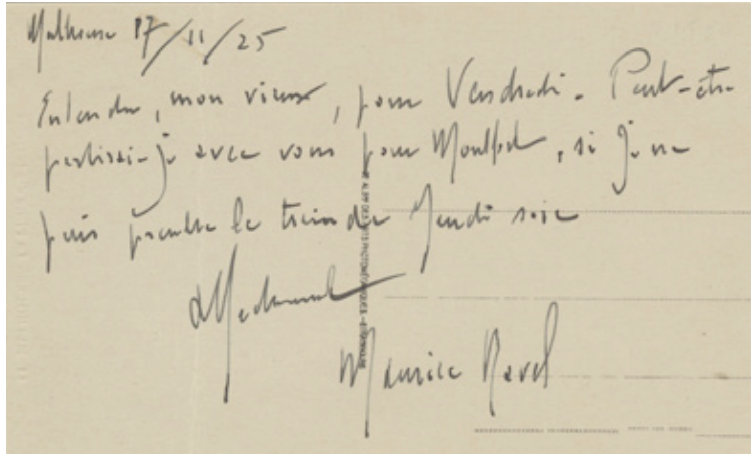
Typed letter signed to musicologist Henry Prunières. 1 page. Quarto. Dated Le Belvédère, Montfort L'Amaury (S. & O.), June 6, [19]24. Typed in blue ink on personal letterhead with embossed initials and address of the composer at head. One amendment and composer's signature in black ink. In French (with translation). Creased at folds and somewhat overall; occasional light staining; two small rust holes to upper portion from early pin; signature slightly faded.

Ravel mentions no fewer than three of his works in this letter: *L'enfant et les sortilèges*; the *Sonata for Piano and Violin*; and the original piano-vocal version of the song, *Ronsard à son Âme*. Ravel and his dedicatee, the lyric soprano Marcelle Gerar, are dismayed because the song, which was to be published in Prunières's journal, *La Revue musicale*, lacks its dedication. "From now until the first months of next year, I must finish: 1. a lyric work which is hardly begun [*L'enfant...*]. 2. the *Sonata for Piano and Violin*, which is only half-finished. I'm not budging anymore for the whole year, and I must forget America."

Henry Prunieres (1886-1942) was a French musicologist who founded and directed the monthly periodical *La Revue musicale* from 1921 until 1939. Ravel composed *Ronsard à son Âme* for a special issue of the *Revue* celebrating the 400th anniversary of Pierre de Ronsard's birth in 1924. Marcelle Gerar (a.k.a. Marcelle Regerau) and Ravel premiered the song at Aeolian Hall in London in 1924; Ravel orchestrated it in 1935.

As this and other letters attest, Ravel "worked unremittingly" on *L'enfant et les sortilèges* "throughout 1924 and the early months of 1925, and it was ready just in time for the première," in Monte Carlo on March 21, 1925. "(Five days before, he was writing to Colette [the librettist], asking her for words to fit a few recently composed bars.) The work was conducted by Victor de Sabata, with ballet sequences by the young [George] Balanchine." Roger Nichols in *Grove Music Online*.

Although begun in 1923, the *Sonata no. 2 in G major for Violin and Piano* was not completed until 1927. "The writing continues the tradition of the *Sonata for Violin and Cello*, with considerable independence of the parts, a sparse texture, and some bitonal passages. The blues movement marks the composer's second adaptation of jazz, and the virtuoso *perpetuum mobile* continues in the tradition of *Tzigane*. As customary, the work is tightly organized, with material from the first and second movements recurring in the finale." Orenstein: *Ravel Man and Musician*, p. 198. (23345) \$2,500

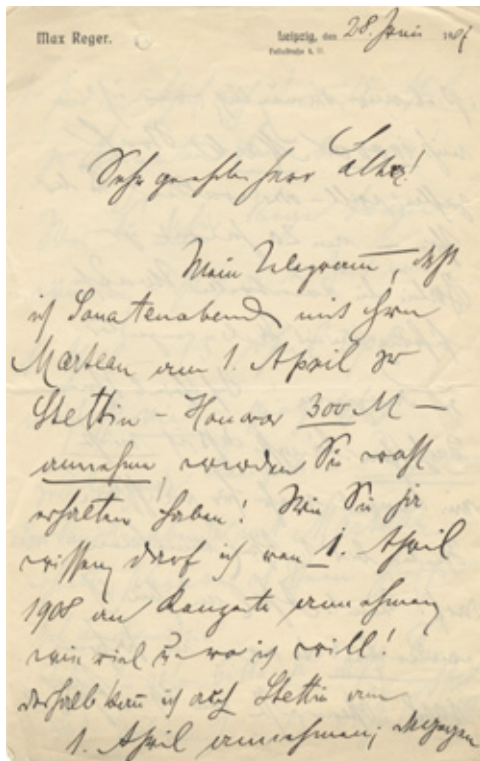


“Perhaps I Will Leave with You for Montfort”

155. RAVEL, Maurice 1875-1937

Autograph letter signed. On a postal card (ca. 89 x 139 mm.). Dated Mulhouse, November 17, [19]25. With a photograph of La Pierre des bavardes at Mulhouse to verso. With original envelope with Ravel's address, Le Belvédère Montfort L'Amaury (S. & O.), printed to verso. In French (with translation). Slightly creased; small stain to lower right edge; date slightly smudged; envelope slightly worn and soiled; two postmarks and postage stamp to recto. Together with a waist-length postcard photograph of the composer in his later years published in Paris.

The composer makes arrangements to meet an old friend. *"Perhaps I will leave with you for Montfort if I can't take the train on Thursday evening."* (23358) \$1,250



**Reger Writes Relative to
Concert Engagements and Fees**

156. REGER, Max 1873-1916

Autograph letter signed to Mr. Salter. 3-1/2 pp. Octavo. Dated Leipzig, June 28, 1907. In German (with translation). Slightly worn and browned; one file hole to upper margin not affecting text; creased at folds, with short splits at upper and lower central folds and one side fold; two short marginal tears.

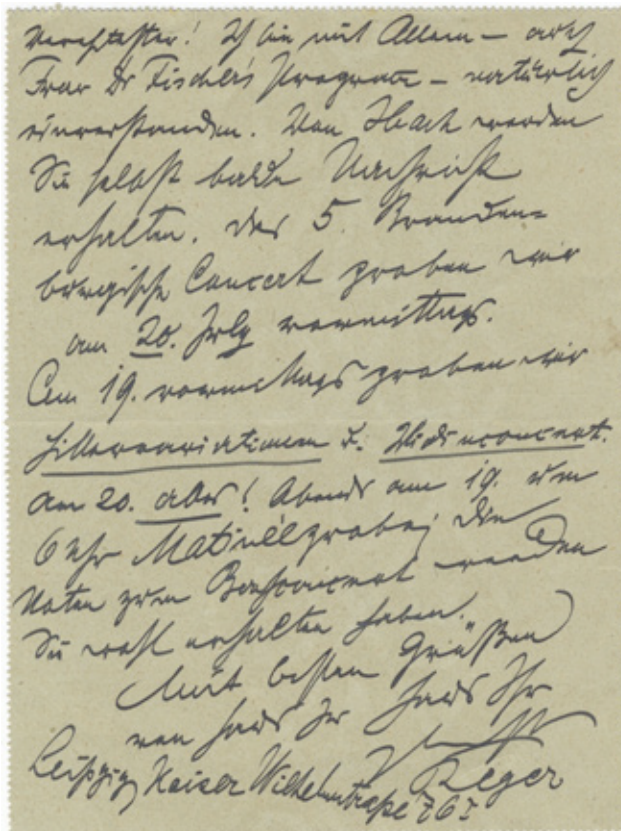
Relative to concert engagements and fees, expressing his wish to *"conduct as many concerts as possible or play sonatas,"* mentioning the premiere of his violin concerto, etc. *"As you know, I am permitted to do concerts from April 1, 1908, as much and where I want to. That is why I can do the Steetin concert on April 1; whereas I cannot possibly conduct a premiere of my violin concerto in Berlin on January 20, unless I am willing to pay a 10,000 Mark fine... So if you could see to it that I get as many engagements as possible, either for conducting or sonata evenings with Mr.*

Marteau... I would be much obliged. So please see to it that in the time of April 1 to 15, 1908, I can conduct as many concerts as possible or play sonatas."

"[Reger's] musical style, which combines a chromatic harmonic language with Baroque and Classical formal procedures, situates him as both a successor to late 19th-century Romanticism and a forerunner of early 20th-century modernism..."

"The opening decade of the 20th century saw an increasing recognition of [Reger's] music among Catholic circles, where it had been largely ignored because of his preoccupation with Protestant genres. His concert activity in Munich also increased, particularly in his role as accompanist for the violinist Marteau, who later gave the first performance of his extremely demanding Violin Concerto (1907–8). The monumental concerto for piano and orchestra (1910) was written for another Munich friend, Frieda Kwast-Hodapp." John Williamson in *Grove Music Online*.

Henri Marteau (1874-1934), a French-born Swedish violinist, was regarded as one of the greatest performers of his time; he gave the premiere of Reger's *Violin Concerto* op. 101 with Artur Nikisch and the Leipzig Gewandhaus Orchestra October 15, 1908 referred to in the present letter. (22139) \$1,100



157. **REGER, Max 1873-1916**
Autograph letter signed "Reger," postmarked June 27, [?]1911. 1 page. Octavo. A "Kartenbrief" to "Kurdirektor von Beckerath" in Bad Pyrmont. With integral address leaf.

Reger agrees to programs, "including the one by Frau Dr. Fischer," and goes on to discuss rehearsals of various pieces including his *Hiller Variations* and *Violin Concerto* on July 19th and the *5th Brandenburg Concerto* on July 20th.

"Reger met the 16-year-old violinist Adolf Busch at the Cologne Conservatory in 1909. Two years later, Reger and Busch gave their first public recital together at a Bach-Reger Festival (which also included a performance of the *Violin Concerto*) in Bad Pyrmont... Although Reger continued to produce chamber music in considerable quantities, his Leipzig years are most notable for his maturation as an orchestral composer..."

The *Hiller Variations* (1907) were followed by the *Violin Concerto* (1907–8) and the *Symphonischer Prolog zu einer Tragödie* (1908)...” John Williamson in *Grove Music Online*.

An interesting letter mentioning two of Reger's own works together with one of Bach's (one of his greatest influences), in rehearsal presumably for a performance at the Bach-Reger festival with Busch mentioned above. (21001) \$775



158. RIVIÈRE, Jules Prudence 1819-1900

Vintage carte de visite photograph with autograph signature "Rivière." Bust-length portrait of the noted French composer and conductor in formal attire published in London ca. 1860-70 by Disdéri. Ca. Signed in black ink. 105 x 64 mm. Lightly worn and foxed; minor browning and biographical annotations in pencil to verso.

After study and early success in his native France, Rivière moved to England in 1857 to build an international reputation. *"With performances at the Adelphi and Alhambra Theatres, Cremorne Gardens and the Covent Garden Promenade Concerts he not only demonstrated his musical talent but also good showmanship, which audiences immediately warmed to..."* In 1865 Rivière went into partnership with the well-known English publisher William H. Hawkes. *"Together they produced, imported and distributed a whole host of musical instruments. Although the extent to which Rivière had an input into designing the instruments is not known, the instruments*

produced by the company were not only of very high quality but also made using characteristically French traditions." colwynbayheritage.org.uk

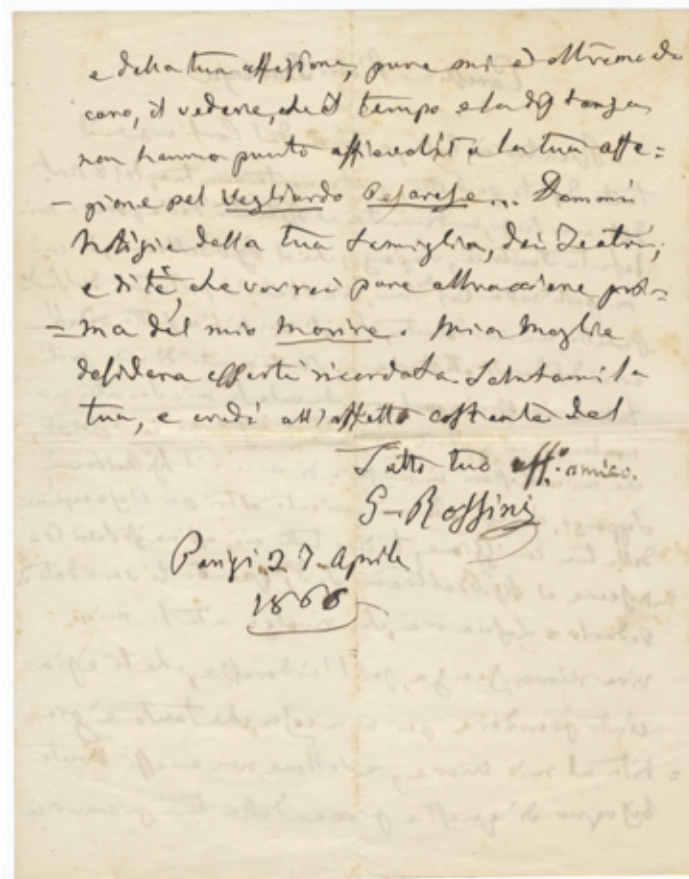
"André Adolphe-Eugène Disdéri (1819-1889), former merchant, actor, and daguerreotypist, patented his invention, the carte-de-visite (visiting card) photograph, in 1854... By 1862 he had expanded his operation to include a second studio in Paris... Studios in London followed... The carte-de-visite was popular until the late 1860s, when it was replaced by the larger cabinet card format." getty.edu/museum. (25441) \$85

159. RODGERS, Richards 1902-1979

Three-quarter length photograph of the composer smiling, standing beside a piano. Signed and inscribed to Melinda Miller. Ca. 254 x 204 mm. Minor abrasion to lower right margin, not affecting inscription or signature; some darkening and minor remnants of adhesive to verso.

An American composer of music for over 900 songs and 43 Broadway musicals, Rodgers is best known for his collaborations with lyricists Lorenz Hart and Oscar Hammerstein II. (26805) \$650





**Rossini Writes to Pietro Barbaja,
Son of Impresario Domenico Barbaja**

160. ROSSINI, Gioachino 1792-1868

Autograph letter signed "G. Rossini" to Pietro Barbaja. 2 pp. of a bifolium. Octavo. Dated Paris, April 27, 186[5]. In Italian (with translation). Occasional minor early annotations, the most important of which change the letter's year from 1865 to 1866; some foxing and creasing, especially at folds; slight offsetting to recto of second leaf; several pinholes to edges.

Rossini is very happy to have found a missing package which contains, among other things, a portrait of his dear deceased mother. He would like Pietro to relay his thanks to a certain Signor Beltrami, who must have delivered it. Rossini is, furthermore, grateful that Pietro sent him the package, and that his affection for him has not waned.

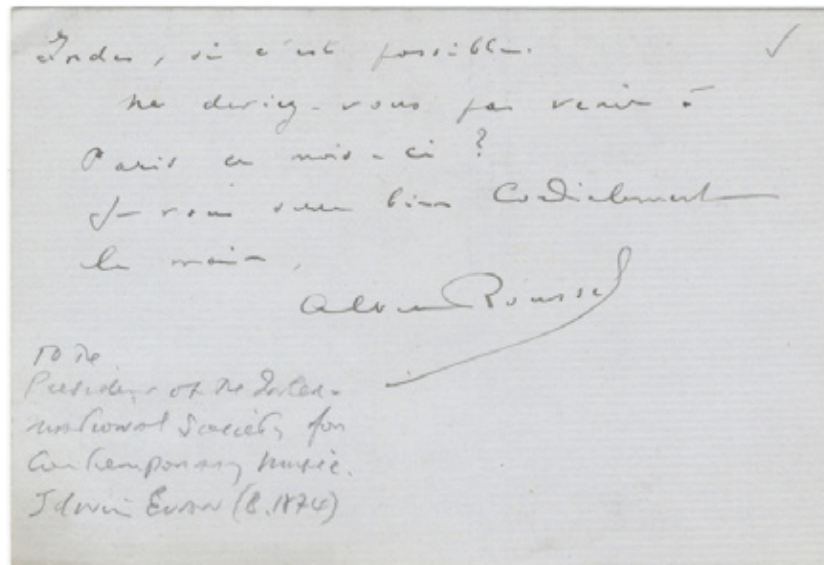
"I re-entered my house, and found... the much desired package containing one of your [letters] from November 8 of last year, together with the portrait of my poor deceased mother... The observation that neither time nor distance have at all dulled your affection for this old Pesarese fogey is nonetheless extremely dear to me... Give me news of your family, of the theaters, and of you, whom I would also like to embrace before my death."

"No composer in the first half of the 19th century enjoyed the measure of prestige, wealth, popular acclaim or artistic influence that belonged to Rossini. His contemporaries recognized him as the greatest Italian composer of his time. His achievements cast into oblivion the operatic

world of Cimarosa and Paisiello, creating new standards against which other composers were to be judged. That both Bellini and Donizetti carved out personal styles is undeniable; but they worked under Rossini's shadow, and their artistic personalities emerged in confrontation with his operas. Not until the advent of Verdi was Rossini replaced at the centre of Italian operatic life." Philip Gossett in *Grove Music Online*.

Rossini was extremely fond of his mother, Anna Giudarini (1771-1827), a singer of some local importance. When she died, during the triumphant debut of his *Moïse* at the Paris Opéra, he was heartbroken. One anecdote describes him bowing in front of an ecstatic Parisian audience, with tear-soaked eyes, murmuring "But she is dead!" At least two portraits of Rossini's mother survive: a lithograph of the young Anna in theatrical costume, and an oil painting of her in her old age. This letter quite plausibly refers to the latter. Both portraits are described by Bruno Cagli and Mauro Bucarelli in *La Casa di Rossini: Catalogo del museo*, pp. 118-119.

Pietro Barbaja was the son of the famed Italian impresario Domenico Barbaja, who introduced a number of Rossini's operas to Naples. (23213) \$1,500



Roussel Writes To Music Critic Edward Evans About an Unpublished Work

161. ROUSSEL, Albert 1869-1937

Autograph letter signed to the distinguished English critic Edwin Evans. 2 pp. (ca. 87 x 129 mm.). Dated Paris, September 1, 1909. On light gray cardstock. In French (with translation). Very light dampstaining to upper edge; minor annotations in pencil to blank lower margin of verso.

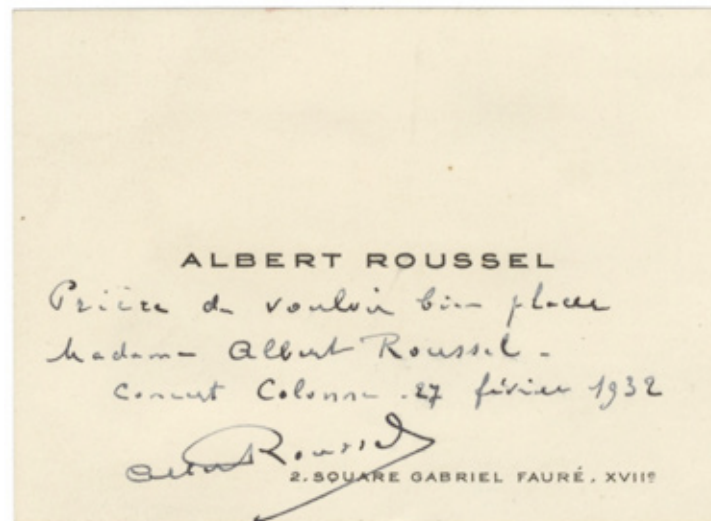
"... The copy of my score is finished and the copyist is working on the piano reduction of it. I will be able to send all of that to you next week. Do you know if this *Danse* will be performed at the beginning or end of winter? I would be happy to be able to hear it upon my return from the Indies..."

The "*Danse*" about which Roussel writes is most probably the *Danse de l'oiseau sacré*, a ballet composed in 1909, apparently unpublished.

"Though he was touched by the successive waves of impressionism and neo-classicism in French music, [Roussel] was an independent figure, his music harmonically spiced and rhythmically vigorous... An eclectic, he forged a personal, unique style in a modern idiom resting on the foundations of traditional music... In September 1909 the Roussels set sail on a three-month voyage to the Indies and Cambodia, an experience which inspired two of the composer's major works: Evocations (1910–11) and Padmâvatî (1913–18)." Nicole Labelle in Grove Music Online.

Evans "was an important promoter, through writings and lectures, of contemporary English and French music, and was a pioneer in making the music of Debussy better known and appreciated by British audiences. From 1907 to 1917 he played a key role in the work of the committee of the Société des Concerts Français, which presented the first British performances of 240 French chamber works... His special interests led in 1923 to his becoming chairman of the British section of the ISCM... He knew Diaghilev and Stravinsky well..." H.C. Colles, et al. in Grove Music Online.

A tantalizing document regarding an unpublished work by this important French composer. (25504) \$450



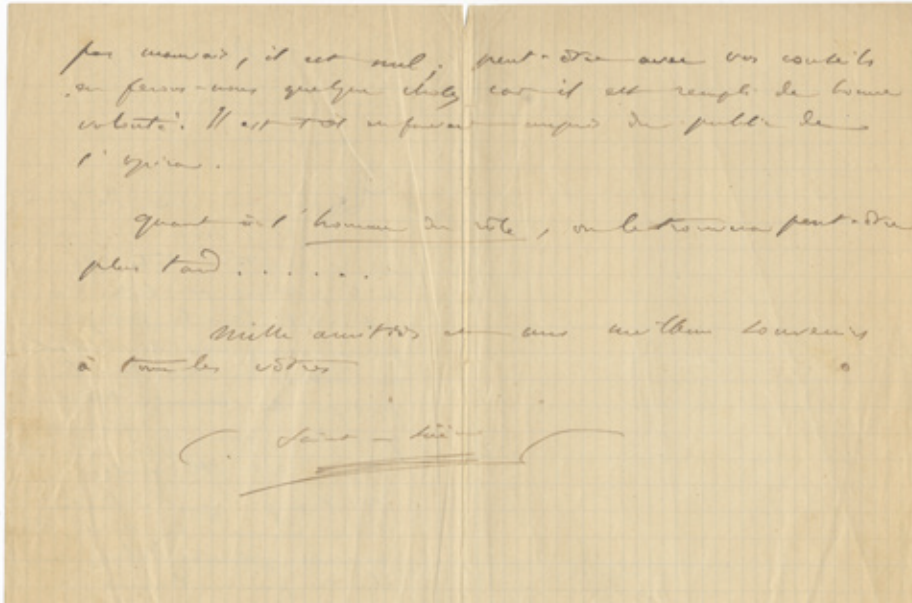
162. ROUSSEL, Albert 1869-1937

Visiting card with autograph note signed. Ca. 63 x 86 mm. In French (with translation). Remnants of former mount to verso.

Roussel asks his correspondent to provide a seat for his wife at an upcoming concert. "Please provide a seat for Madame Albert Roussel [at] the Colonne concert on February 27, 1932."

"In the music Roussel composed after 1925 he achieved his ideal of 'a music willed and realized for its own sake'. An eclectic, he forged a personal, unique style in a modern idiom resting on the foundations of traditional music. Never having wished for disciples, he remained independent and unique." Nicole Labelle in Grove Music Online.

Founded in 1873 by French violinist and conductor Edouard Colonne (1838-1910), the Association Artistique des Concerts Colonne, dedicated to the performance of contemporary French music, is still in existence. (23355) \$350



Saint-Saëns Discusses Casting the Tenor Role for His Opera *Les barbares*

163. SAINT-SAËNS, Camille 1835-1921

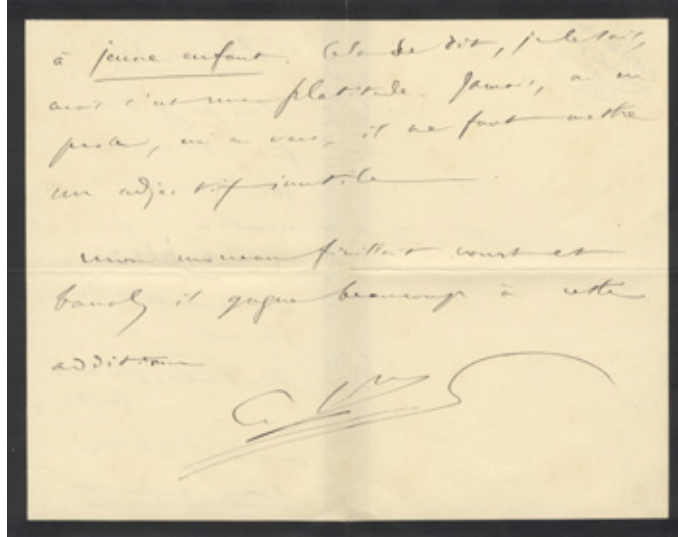
Autograph letter signed "C. Saint-Saëns," most likely to dramatist Victorien Sardou. 2 pp. of a bifolium. Octavo. Dated Paris, August 16, 1901. Decorative initial incorporating a serpent's head and text in black ink on lined paper. In French (with translation). Slightly worn, browned and stained; creased at folds and somewhat overall; short splits to at upper and lower portions of central fold; small edge tears.

Saint-Saëns discusses the casting of the principal tenor role for the première of his opera, *Les barbares*. Saint-Saëns's correspondent was probably Victorien Sardou, the opera's co-librettist. "[Guillaume] Ibos has stage presence and shines with a lively radiance in loud passages, but sings flat in soft passages... [Emilio de] Marchi, the new Italian phoenix, doesn't sing in French... [Albert] Vaguet will sing wonderfully. As an actor, he's not bad, he's hopeless; but perhaps with your advice we will do something about him because he is full of drive. He is already a favorite with the opera audience."

Albert Vaguet (1865-1943) did indeed sing Marcomir, the principal tenor role, in the première of *Les barbares*, which took place at the Paris Opéra on October 23, 1901. Guillaume Ibos (1860-1952) sang the title role in the first Paris performance of Massenet's opera *Werther* in 1893. In 1900, the year before this letter was written, Emilio de Marchi (1861-1917) created the role of Cavaradossi in Puccini's *Tosca*.

Victorien Sardou (1831-1908) was a prominent French dramatist best known for his historical melodramas and comedies. Opera composers were attracted to his melodramas in particular: Puccini's *Tosca*, for instance, is based on Sardou's play of the same name. Although he himself did not provide many libretti, he worked closely with Saint-Saëns on *Les barbares*.

"Like Mozart, to whom he was often compared, [Saint-Saëns] was a brilliant craftsman, versatile and prolific, who contributed to every genre of French music. He was one of the leaders of the French musical renaissance of the 1870s." Sabina Teller Ratner, et al. in *Grove Music Online*. (23509) \$750

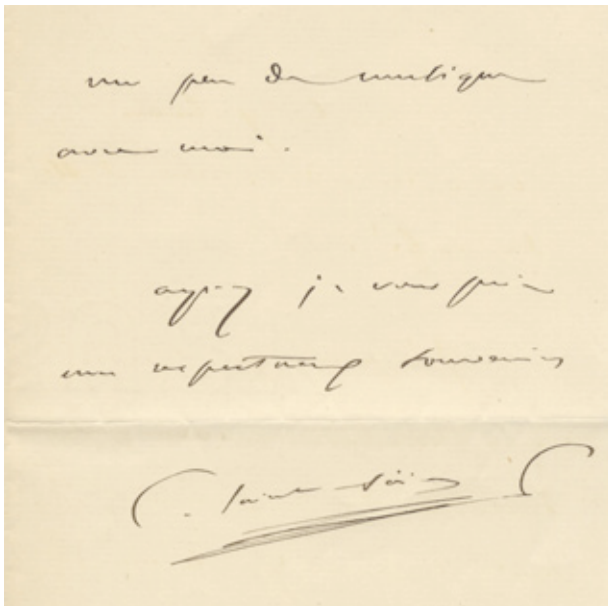


“ ‘L’Ombre Abrite’ is Impossible”

164. SAINT-SAËNS, Camille 1835-1921

Autograph letter signed "C.Sns," quite possibly to his librettist. 3 pp. of a bifolium. Octavo (ca. 159 x 101 mm). Dated "Sunday." On black-bordered ivory mourning stationery. In French (with translation). Small annotation to blank final page. Slightly worn and soiled; creased at folds.

Saint-Saëns writes that his correspondent *"has done well to be insistent"* about the ending of an unidentified work, and has implemented the necessary corrections. *"This ending was necessary. 'L'ombre abrite' is impossible. I put 'dans l'ombre, près del la fenêtre', and I substituted 'doux enfant' for 'jeune enfant'. That is obvious, I know, but it is a platitude. Never, neither in prose nor in verse, should one put a useless adjective. By finishing short and simple, my piece gains a lot from this addition."* (27115) \$600



165. SAINT-SAËNS, Camille 1835-1921

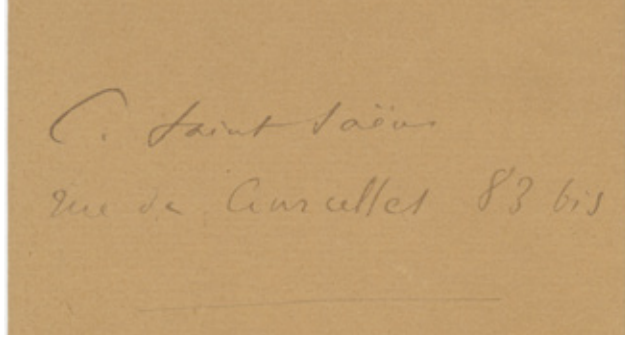
Autograph letter signed "C. Saint-Saëns" to "Chère Madame" 3 pp. of a bifolium. Octavo (ca. 179 x 114 mm). Dated June 14. On ivory stationery. In French (with translation). Slightly worn and soiled; creased at folds; occasional show-through, not affecting text.

Saint-Saëns writes that he cannot have lunch with his correspondent first, because *"he never dines at anyone's home,"* and second, because he must supervise a competition in Dieppe on Saturday. Otherwise he would have asked her for a cup of coffee. He hopes, however, that she will *"agree to make a little music"* with him sometime in the future, *"in spite of the bad*

state of his fingers," which have been *"rusted by the excessive use of ruled paper."* (27116) \$500

166. **SAINT-SAËNS, Camille 1835-1921**

Autograph signature and address "C. Saint Saëns rue de Courcelles 83 bis" on cardstock ca. 90 x 115 mm. Quite browned; minor remnants of adhesive to verso. Together with a waist-length photograph of the composer in late middle age, ca. 252 x 204 mm. Minor remnants of adhesive to upper margins of verso; lightly cockled at lower margin; several small scratches. (26799) \$120



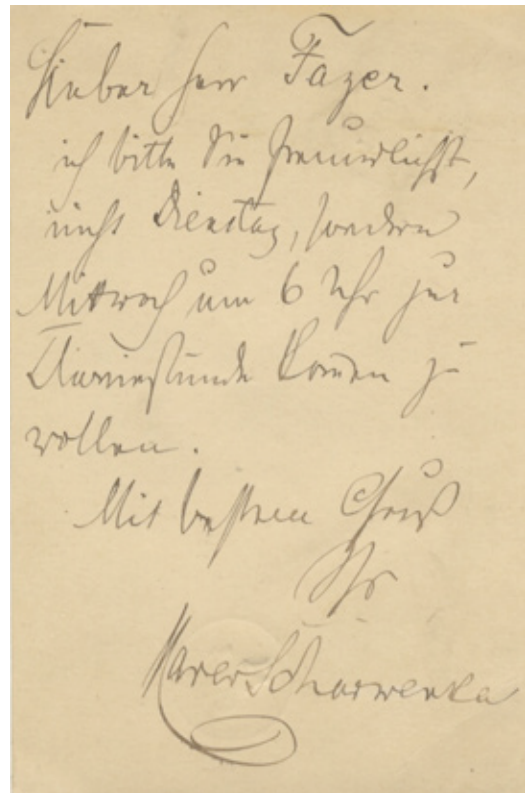
167. **SAINT-SAËNS, Camille 1835-1921**

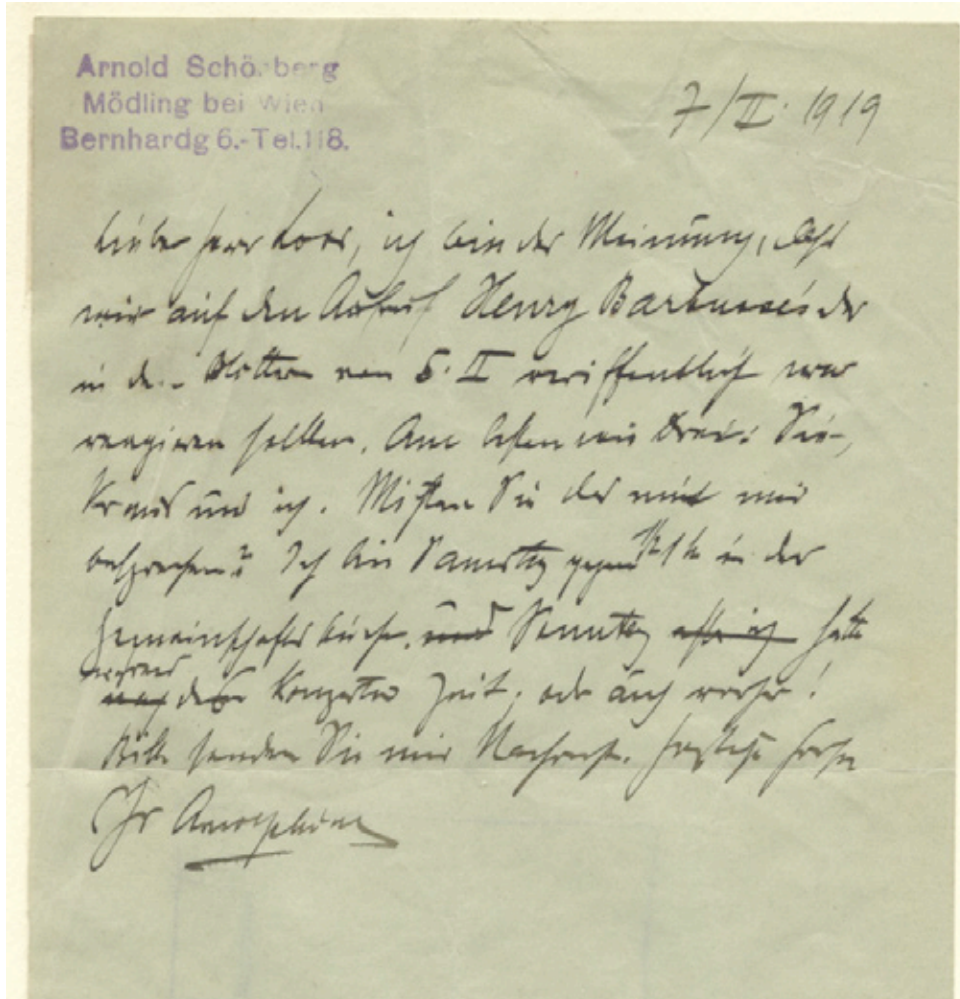
Autograph envelope. Ca. 113 x 146 mm. Postmarked April 14, [19]18. With the Paris address of "Monsieur Dandelot," perhaps the French composer Georges Dandelot (1895-1975) or his impresario father Arthur (1864-1943), who wrote an early biography of Saint-Saëns, to address panel. Lightly browned, with minor staining, creasing, tearing, and slight loss (upper edge), not affecting text. (27044) \$50

168. **SCHARWENKA, Franz Xaver 1850-1924**

Autograph letter signed to Fazer. 1 page. On a postcard postmarked Berlin [date illegible]. Scharwenka asks Fazer to come on Wednesday rather than on Tuesday. In German (with translation). Slightly browned and creased; remnants of former mount to verso.

Scharwenka was considered "one of the foremost pianists of his generation, renowned for his beautiful, sonorous, singing tone and as an interpreter of Chopin's music... His compositions generally have melodic charm and graceful dance-like rhythms." Charles Sutton in *Grove Music Online*. (21863) \$135





Unpublished Letter to Loos

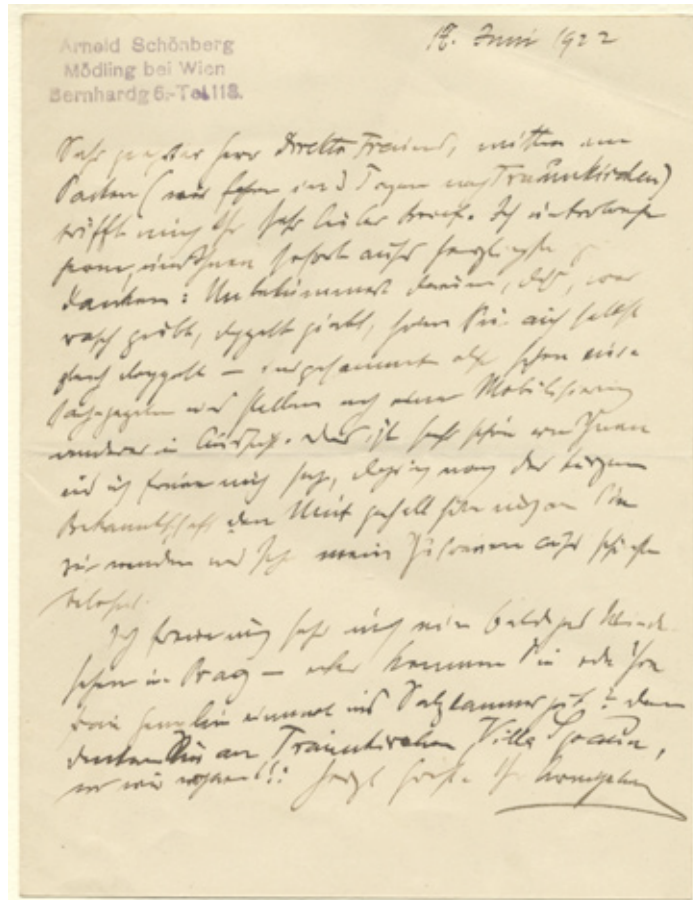
169. SCHOENBERG, Arnold 1874-1951

Autograph letter signed to noted Czech-born Austrian architect Adolf Loos. 1/2 page text to recto with floor plan (by Loos?) in pencil to verso. Small octavo, 215 x 132 mm. Dated Mödling, near Vienna, February 7, 1919. Schoenberg's name and address handstamped in purple ink to upper left corner. In German (with translation). Creased at folds and overall; minor remnants of archival paper mounting tape to verso.

Schoenberg suggests an answer to the "call" of the French writer Henri Barbusse for his pacifist *Clarté* movement. He suggests times that he would be available for a possible meeting: "Dear Herr Loos, in my opinion we should react to Henri Barbusse's call that was in the papers of February 5. Ideally, the three of us: you, Kraus, and I. Would you like to discuss that with me?..."

Unpublished (except for the incipit on the website of Arnold Schönberg Center, Vienna).

Adolf Loos (1870-1933) was a famous early modern architect. "Kraus" is probably a reference to the writer and journalist Karl Kraus (1874-1936), a friend of both Loos and Schoenberg. Henri Barbusse (1873-1935) was a French writer, quite famous in his time; he founded the *Clarté* movement in 1919 together with Romain Rolland. (24388) \$2,250



Schoenberg Requests Funds be Sent to Webern
- Unpublished -

170. SCHOENBERG, Arnold 1874-1951

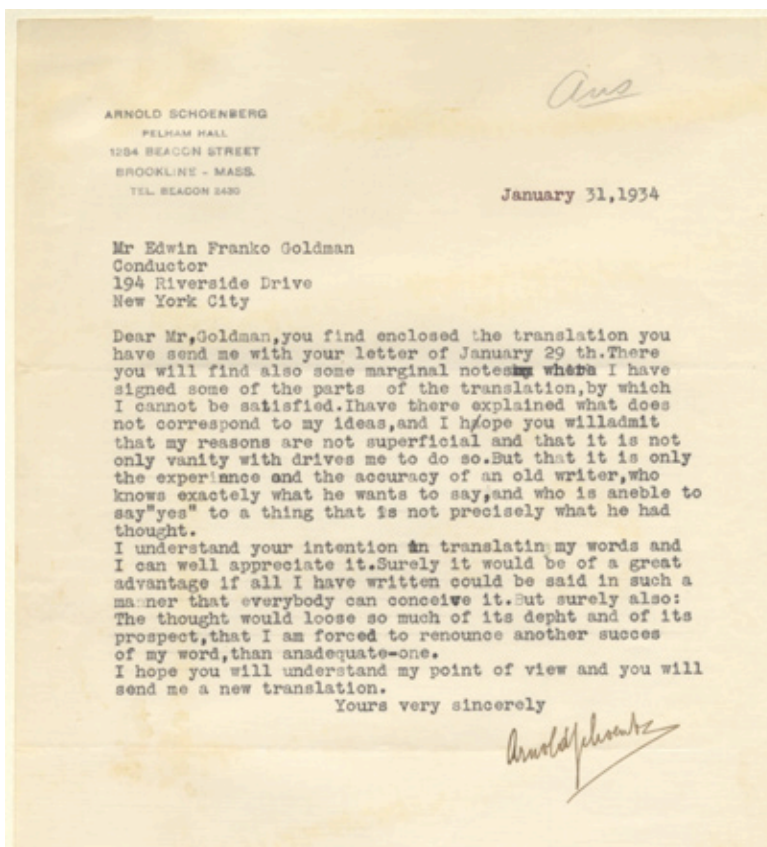
Autograph letter signed to Otto Freund. 1 page of a bifolium. Octavo. Dated Mödling, near Vienna, June 17, 1922. With Schoenberg's address handstamped to upper left corner. In German (with translation). Creased at folds; with minor remnants archival mounting tape to lower blank leaf.

Schoenberg thanks Otto Freund, a banker in Prague, for immediately complying with his request to send money to Anton von Webern: *"Without concern for the fact that he who gives soon gives twice, you have given the double amount—that is, fourfold—and you are announcing to mobilize others. That is very nice of you, and I am very glad to have taken the courage to turn to you [already] after such a recent acquaintance, and I see my trust rewarded in the most beautiful way."*

Unpublished (except for the incipit on the website of the Arnold Schönberg Center, Vienna).

The present letter follows Schoenberg's first letter to Otto Freund, a banker in Prague, sent on June 9, 1922 (held at the Arnold Schönberg Center). In his earlier letter, Schoenberg had asked for financial assistance for Anton von Webern, who at the time was in great financial need. Freund sent 250,000 Austrian crowns; see his letter of June 15, 1922 (at the Library of Congress). (24390)

\$3,000



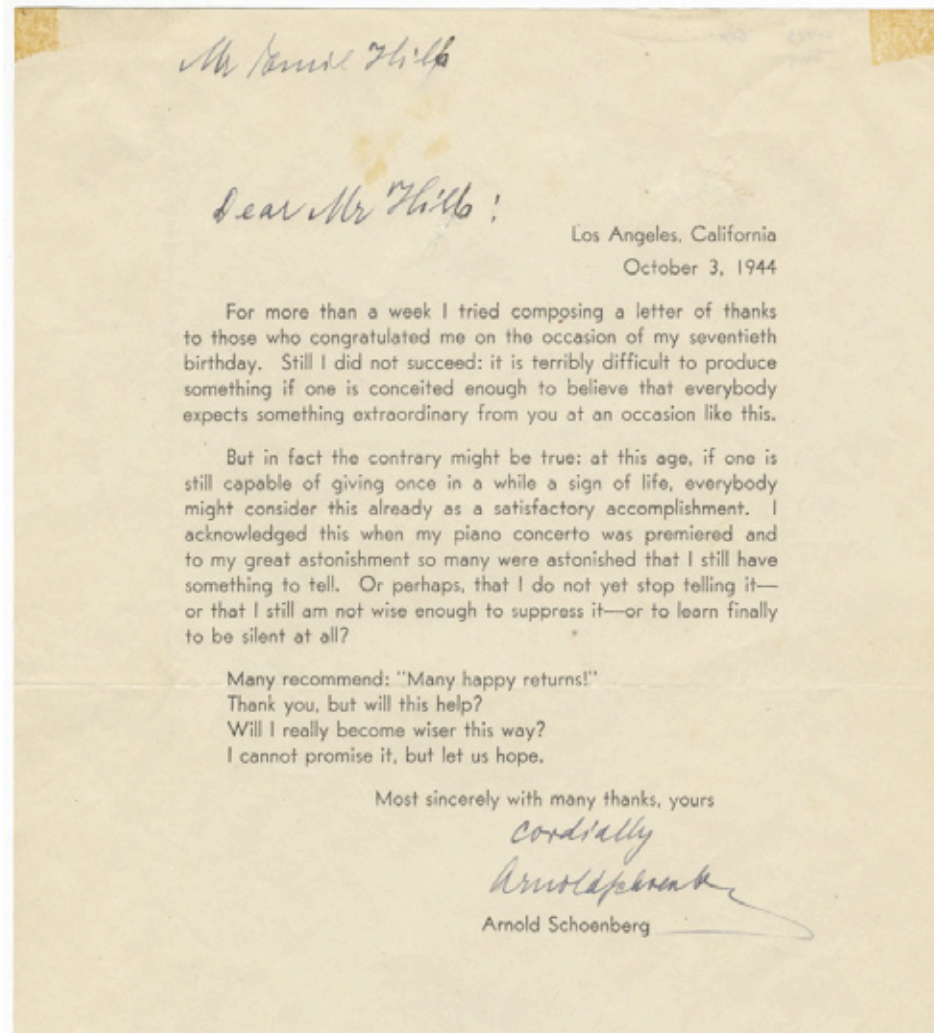
Schoenberg Writes to American Band Leader Goldman

171. SCHOENBERG, Arnold 1874-1951

Typed letter signed to the noted American band composer and leader Edwin Franko Goldman. 1/2 page, single-spaced. Large octavo. Dated Brookline, Massachusetts, January 31, 1934. With Schoenberg's name and address handstamped to upper left corner. In English. Manuscript annotation to upper right corner in an unknown hand (?Goldman's): "Ans." [?Answer]. Slightly browned and stained; creased at folds; minor remnants of archival mounting tape to blank verso.

Schoenberg comments about a commissioned translation, by Goldman, of a text he had originally written in German. He is not quite satisfied with Goldman's work and requests a new translation: *"Dear Mr. Goldman, you find enclosed the translation you have send [!] me with your letter of January 29th. There you find also some marginal notes where I have signed some of the parts of the translation, by which I cannot be satisfied... I understand your intention in translating my words and I can well appreciate it. Surely it would be of a great advantage if all I have written could be said in such a manner that everybody can conceive it. But surely also: The thought would loose [!] so much of its dep[th] and of its prospect, that I am forced to renounce another succes[s] of my word, than an [in?]adequate-one..."*

Edwin Franko Goldman (1878-1956) was a band composer and bandleader living in New York. The letter inadvertently testifies to the newly-immigrated Schoenberg's struggle with the English language, but also to his uncompromising nature. In the end, Goldman decided to publish Schoenberg's article in German. See Schoenberg's letter to Goldman of February 3, 1934 published in Arnold Schoenberg: *Sämtliche Werke Section IV: Orchestral Works. Series B*, Volume 13 edited by Rudolf Stephan, p. xxiii. (24389) \$2,000



172. SCHOENBERG, Arnold 1874-1951

Printed form letter signed to Emil Hills, with autograph additions. 1 page. Large octavo, 266 x 184 mm. Dated Los Angeles, October 3, 1944. On printed stationery with watermark: "Neenah Glacier Bond Rag Content." In English. Creased at folds and slightly overall. Together with a postcard photograph of Schoenberg published by Breitkopf & Härtel reproducing an early portrait.

Relative to Schoenberg's 70th birthday (September 13, 1944): *"For more than a week I tried composing a letter of thanks to those who congratulated me on the occasion of my seventieth birthday... At this age, if one is still capable of giving once in a while a sign of life, everybody might consider this already as a satisfactory accomplishment. I acknowledged this when my piano concerto was premiered and to my astonishment so many were astonished that I still have something to tell..."*

Signed by Schoenberg, with name of recipient ("Mr. Emil Hills") and salutation in Schoenberg's autograph.

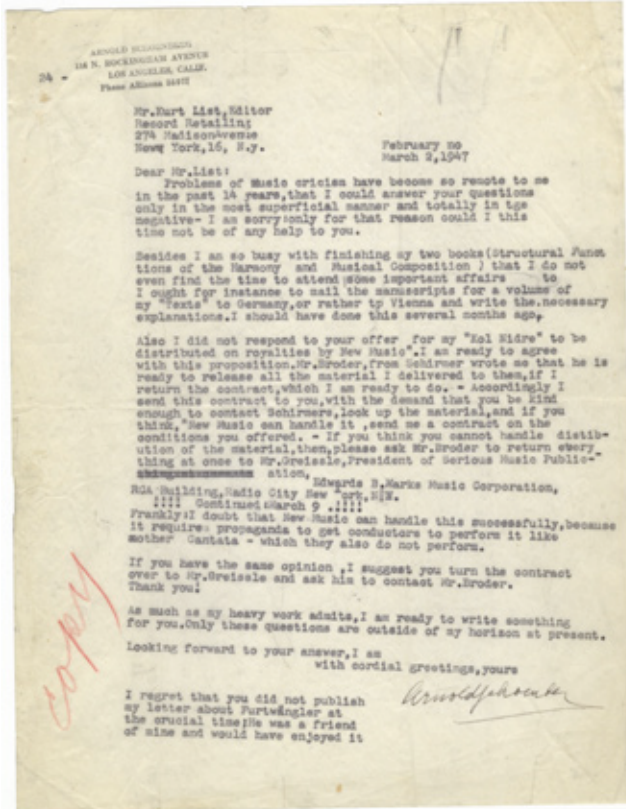
The first performance of Schoenberg's piano concerto, op. 42, took place in New York on February 6, 1944. (24403) \$650

Schoenberg Discusses His Current Projects, Mentions *Kol Nidre*, &c.

173. SCHOENBERG, Arnold 1874-1951

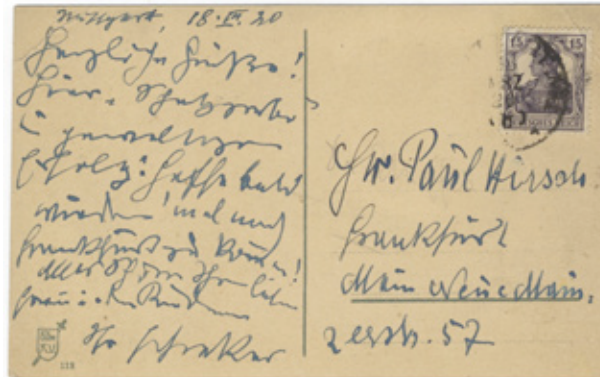
Typed letter signed to Austrian conductor, composer and musicologist [Dr.] Kurt List (1913-1970). 1 page. Quarto, 278 x 215 mm. Dated Los Angeles, March 2, 1947. Carbon copy, with original autograph signature in ink. With Schoenberg's name and address handstamped to upper left corner. In English. With manuscript annotation in red crayon to lower left corner: "copy." Creased at folds; some minor stains from carbon; small tears to lower edge.

Schoenberg responds to a letter from List with questions about music criticism. He discusses his current projects: the books *Structural Functions of Harmony* and *[Fundamentals of] Musical Composition*, and a volume of "texts" to be published in German. He accepts List's offer to have his *Kol Nidre*, op. 39, distributed by New Music, despite doubts that the publisher is capable of the necessary promotional work and gives some instructions involving Nathan Broder from Schirmer and Schoenberg's brother-in-law, Felix Greissle, then at Edward B. Marx Music Corporation, New York: "*Problems of music criticism have become so remote to me in the past 14 years that I could answer your questions only in the most superficial manner and totally in the negative... I am so busy with finishing my two books... I ought ... to mail the manuscripts for a volume of my 'Texts' to Germany, or rather to Vienna... I did not respond to your offer for my 'Kol Nidre' to be distributed on royalties by New Music... Frankly: I doubt that New Music can handle this successfully because it requires propaganda to get conductors to perform it like another cantata—which they also do not perform.*" In a postscript, Schoenberg regrets List did not publish his letter about Wilhelm Furtwängler "*at the crucial time; he was a friend of mine and would have enjoyed it.*"



The two books mentioned in the letter were both published posthumously: *Structural Functions of Harmony* in 1954 and *Fundamentals of Musical Composition* in 1967. The "other cantata" mentioned in the letter is possibly *Der neue Klassizismus* from *Drei Satiren*, op. 28. The reference to Furtwängler points to his denazification trial.

Nathan Broder (1905-1967) was involved editorially with New York publishers G. Schirmer and W. W. Norton, and taught at Columbia University (1946-62). Felix Greissle (1894-1982) was a student of Schoenberg in Vienna. His sister Gertrud became Schoenberg's second wife. (24397) \$2,500



Schreker Writes Regarding His Opera *Der Schatzgräber*

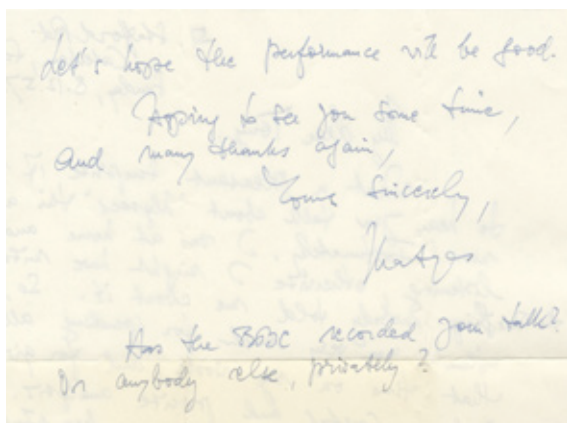
174. SCHREKER, Franz 1878-1934

Autograph letter signed "Schreker" to noted bibliographer and collector Paul Hirsch. On a postal card with a color illustration of the Stuttgart Eugensbrunnen to verso. Dated Stuttgart, March 18, 1920. In blue ink. In German (with translation). Slightly worn and soiled; corners creased.

Schreker has just attended a successful performance of his opera, *Der Schatzgräber*, in Stuttgart. "Der Schatzgräber is a huge success here! I hope to come to Frankfurt again soon! Everything beautiful to your dear wife..."

First performed in Frankfurt on January 21, 1920, *Der Schatzgräber* quickly became Schreker's most successful opera, going on to performances in many other cities.

Schreker's correspondent, Paul Hirsch (1881-1951), owned the largest private music library in Europe; the multi-volume *Katalog der Musikbibliothek Paul Hirsch* appeared in print from 1928. Hirsch emigrated to England in 1936, bringing most of his library with him; his collection is now at the British Library. (23379) \$450



Sieber Writes to English Composer and Writer Antony Hopkins

175. SEIBER, Mátyás 1905-1960

Autograph letter signed "Matyas" to noted English composer, broadcaster, and writer on music Antony Hopkins. 2 pp. Folio (ca. 254 x 203 mm). Dated Caterham, Surrey, December 8, [19]57. In blue ink on white paper. With original autograph envelope. Very slightly worn; creased at folds. One word with autograph correction, slightly smudged.

Sieber thanks Hopkins for a thoughtful radio presentation of his choral work *Ulysses*. He asks if the BBC or anyone else has recorded it. He also asks Hopkins if he will be in Festival Hall on Wednesday. "What a pleasant surprise it was to hear you talk about 'Ulysses' this afternoon! Fortunately, I was at home and listening, otherwise I might have missed the whole thing: nobody told me about it. So, thank you very much for spending all that time on my work, and for giving

such a careful and precise analysis. I enjoyed particularly your beautiful phrasing in some of your piano examples (the opening, for instance,) and also your singing; at last I know where to turn if I get into a fix with the Tenor Soloist!"

Sieber was a British composer and teacher. His music *"reflects both the breadth of stylistic sympathy and the insistence on craftsmanship that marked his teaching. It ranges from ephemera like the successful pop song *By the Fountains of Rome* (1956) – which entered the top ten of the popular charts and won an Ivor Novello Award – through incidental music, to chamber, orchestral and choral works. The highlight of his work in the film studio was his score to the animated classic *Animal Farm* (1955). Folk music – not solely from his native Hungary, but also that of many areas from France to Arabia and India – was a recurring interest, expressed in numerous arrangements. A quirky humour surfaces in the *Morgenstern* settings of the 1920s, reappears in his cartoon scores and the later settings of *Edward Lear* (1956 and 1957) and indeed is never very far away even in his most 'serious' music. His longstanding interest in jazz had a significant impact on his music: representative examples include the two *Jazzolettes*, the blues movement of the *Second String Quartet* and later the collaboration with John Dankworth on the 1959 *Improvisations*, which juxtaposes serial techniques and improvised solo passages."* Hugh Wood and Mervyn Cooke in *Grove Music Online*.

Hopkins (1921-2014) is best known as a broadcaster and lecturer on music. *"His weekly radio programme 'Talking about Music', in which he engagingly discussed the history, content and structure of a major work, ran for 36 years. He has also written a number of books and has introduced and conducted concerts, for children especially, in Britain, Australia and East Asia. As a tribute to his manifold activities the city of Tokyo in 1973 made him a special award. He was made CBE in 1976 and a Fellow of Robinson College, Cambridge, in 1980."* Richard Cooke in *Grove Music Online*. (27046) \$250

176. SIMPSON, Robert 1921-1997

Attractive photograph of the noted English composer and musicologist studying a score, pencil in his left hand, pipe in his right, bookshelves in the background. Signed, inscribed "To Morgyn Williams with greetings from Robert Simpson," and dated December 4, [19]79 at blank right margin. Ca. 126 x 202 mm. Slightly worn; minor annotations in blue ink to verso.



"A concern that the players in a string quartet should be regarded as individuals, rather than as four people providing the same kind of music at different pitches, always informed Simpson's writing for strings. The same care for tailoring his music to the individual instruments is found in his music for brass band. Simpson's early experience as a brass player led to a handful of works that have enjoyed considerable acclaim. But it is above all his symphonies and quartets for which he will best be remembered and that warrant the description of him as 'an avant-garde radical', one with which he concurred." Lionel Pike in *Grove Music Online*. (25463) \$50

Je prie Monsieur le Conseiller Teichmann
de vouloir bien, outre les Choristes, Extra-
-nistes, les deux Chordirectors et Mad. Hochstetter
ajouter au rapport pour la gratification
quelques Accessistes qui ont fait les
repetitions d'Agnes avec zèle et
talent, sous la note Mr. le Musicdirecteur
Henning pour la donner mieux que tout.
Il faut payer aujourd'hui une
lettre de charge de Kuerberg
je l'enverrai à votre Bureau, afin
de la payer comme la dernière provisoi-
-rement sur la caisse des répétitions.
Veuillez m'excuser pour ce jour
deux parquets bois et 2 seconds ray.
Au plaisir de vous voir tantôt
le 28 Dec 1834 Spontini

**Spontini Writes Regarding His Last Opera,
*Agnes von Hohenstaufen***

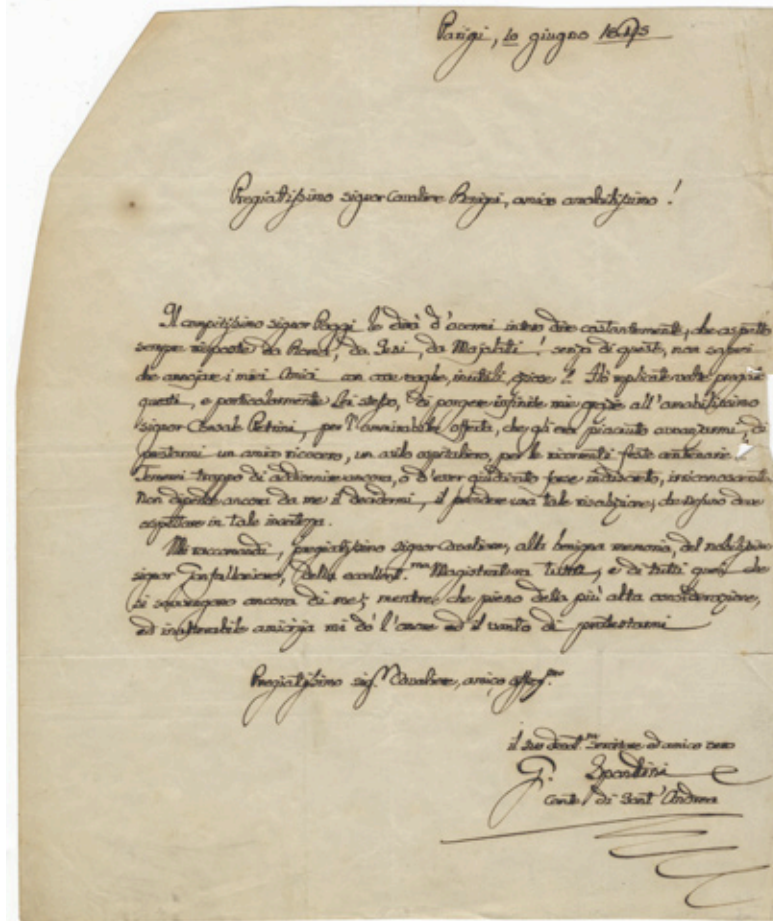
177. SPONTINI, Gaspare 1774-1851
Autograph letter signed "Spontini" to [Johann
Valentin] Teichmann. 1 page. Octavo. Dated
[Berlin,] December [?]28, 1834. In French (with
translation). Slightly worn, browned, foxed and
stained; creased at folds and somewhat overall;
several edge tears; some show-through; remnants
of former mount to verso.

Spontini asks Teichmann to thank those involved in a production of his opera, *Agnes*, for which he would also like seats for that evening's performance. "I beg Councillor Teichmann to convey my regards to the choir members, extra choir members, the two choir directors and Mrs. Hochstetter, as well as to several assistants who led the rehearsals of *Agnes* with zeal and talent, to which Mr. Henning, the music director, contributed the most of all."

Spontini "dominated serious grand opera of the early 19th century in Paris and later in Berlin... Although *Fernand Cortez* was taken out of the repertory in 1810, that year proved to be the peak of Spontini's career. In February he was appointed directeur de la musique de l'opéra buffa at the Théâtre de l'Impératrice and was able to put his ideas for repertory – concentrating on performances of *Cimarosa* and *Mozart* – into practice at the Théâtre Italien. In July he was awarded a newly created prize for the best opera of the decade, for *La vestale*, and in the same month he married Marie-Catherine-Céleste Erard, daughter of the pianoforte maker and publisher Jean-Baptiste Erard. After Napoleon's fall from power Spontini withdrew from the public eye for some time, but he greeted the return of the Bourbon kings in August 1814 with *Pélage* and he was restored for a time to the position at the Théâtre Italien which he had given up in 1812." Anselm Gerhard in *Grove Music Online*

His last opera, *Agnes von Hohenstaufen*, was first performed at the Königliches Opernhaus in Berlin on June 12, 1829. After extensive revisions, a second version was performed on December 6, 1837; the present letter most probably refers to a production of the second version of the work. Spontini was the Generalmusikdirektor and leading musician at the court of King Friedrich Wilhelm III in Berlin at this time, where he was welcomed by such prominent intellectuals as E.T.A. Hoffmann.

A devotee of the theater, Johann Valentin Teichmann (1791-1860) was in close contact with prominent artists, musicians, and dramatic poets in Berlin. His literary output included a history of the Royal Theatre in Berlin from 1740 to 1840 and a collected edition of letters from writers, such as Goethe and Schiller, who corresponded with the Royal Theatre. (23394) \$550



Spontini Mentions Giovanni Paggi, a Well-Known Oboist, Composer, and Tenor Together with an Intriguing Letter Attempting to Lure Spontini Back to Naples

178. SPONTINI, Gaspare 1774-1851

Autograph letter signed "G. Spontini Conte di Sant' Andrea" to Benigni Ghisilieri. 1 page of a bifolium. Quarto (ca. 260 x 217 mm). Dated Paris, June 20, 1845. On dark ivory paper with integral address panel and remnants of original seal to verso of second folio. In Italian (with translation). Slightly worn and soiled; creased at folds; edges trimmed with short tears and some fraying, slightly affecting several letters; minor loss to margins of second folio, corresponding to seal, not affecting text or address panel.

Spontini asks Ghisilieri to convey his thanks to a certain Consul Petrini. He mentions Giovanni Paggi, a well-known Italian oboist, composer, tenor, and mutual acquaintance. "... *The most accomplished Signor Paggi will tell you that he has listened to me saying constantly that I am still awaiting answers from Rome, Iesi, and Maiolati! Without this, I would not know that I am boring my friends with vague, useless and fruitless matters! I have repeatedly asked him, and would indeed ask you also, to convey my infinite thanks to the most kind Consul Petrini for the admirable offer he saw fit to make to me, of providing a friendly retreat and hospitable asylum for the many centenary festivities. I would be too afraid to accept, or be judged perhaps indiscreet or ungrateful. I am not in a position to make up my mind or to take such a decision, which no one should expect in such a state of uncertainty...* "

Together with:

An intriguing autograph letter signed "Ch. de Lonchamps" to Spontini. 2 pp. of a bifolium, ca. 249 x 190 mm. Dated Naples, June 7, 1810. On ivory paper with integral address panel with remnants of original seal, and "Il Soprintendente Generale de' Teatri, e Spettacoli Ciambellano di S. M." printed at head. In Italian (with translation). Creased at folds and corners; occasional small ink stains and smudging, just affecting final pen stroke of greeting; minor worming to upper inner margin, affecting one letter.

Lonchamps attempts to lure Spontini back to his native Italy with a commission for a grand opera and an opera buffa, to be performed at the Royal Theatre of S. Carlo in Naples. He reminds Spontini that, although he may enjoy unprecedented advantages in Paris, it is only in his own country that he may see his friends and family - as well as fulfill the desire of the Queen of Naples to have him in her city. *"Having received your letter, my dear Spontini, I have been reflecting on the most suitable method of repaying you for your services. In consequence, I have summoned the impresario for the Royal Theatres, for whom you might like to set some drama to music, as much for honor as for profit. In doing so, knowing the benefit that could accrue from the graciousness of your action, I have engaged him to propose to you the composition of a major serious drama for the Royal Theatre of S. Carlo, for which you will be offered, in reward, the same as has been offered in the past to the most famous composers. Following the success of this composition (of which there can be no doubt), the above-mentioned impresario will propose an opera buffa, which will also be rewarded as above. This is what I have been able to obtain for the moment. I am sure that the impresarios of the Fiorentini and Nuovo theatres will not miss the opportunity to profit from your coming to Naples, by offering in their turn projects for their theatres, which are also enjoying fame at this time..."*

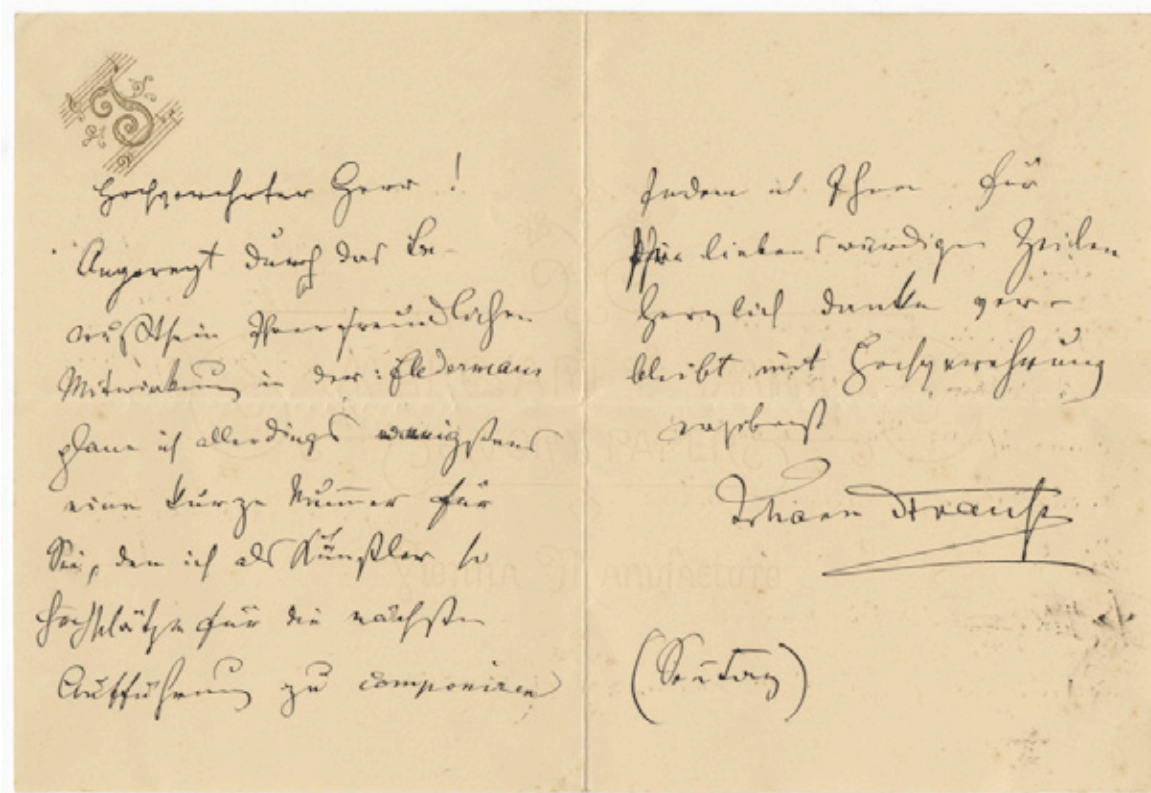
Spontini was one of the leading composers in Paris when Lonchamps made his proposal. It is unclear whether Spontini accepted. After *Fernand Cortez* (1809), Spontini seems to have produced no new operas, either in Paris or Italy, until *Pélage*, first performed in Paris in 1814. (27130) \$675

179. **STOLZ, Robert 1880-1975**

Bust-length photograph of the noted Austrian composer and conductor in formal attire, cigarette in hand, signed, inscribed "Herrn Emil Mösslinger allerherzlichst," and dated September [19]65. Ca. 148 x 105 mm. Very slight smudging to one syllable of inscription and first letter of signature, not affecting legibility; minor annotations in pencil and slight remnants of adhesive to verso.

"Besides his stage and film works [Stolz] composed several hundred individual songs and dances, and received many honours including Academy Awards, honorary citizenship of Vienna (1970) and a statue in his native city (1972). Stolz's longevity and his extensive promotion of his own music on LPs have led to him being ranked among the leading names of classical Viennese operetta. However, his more ambitious scores are less effective than the lighter songs he wrote for films and song-and-dance musicals, where he was able to display his melodic touch and rhythmic invention to particular effect." Andrew Lamb in Grove Music Online. (25477) \$75





Strauss Writes Regarding His Operetta *Die Fledermaus*

180. STRAUSS, Johann, Jr. 1825-1899

Autograph letter signed to an unidentified singer from the "Waltz King" relative to his operetta *Die Fledermaus*. 2 pp. of a bifolium. Small octavo. Dated Sunday [?late 1890s]. On stationery with Strauss's musical monogram gilt incorporating double staves to upper left corner. In German (with translation). Slightly foxed; creased at folds; minor offsetting to second page; remnants of former mount to blank versos.

Pleased by his singer correspondent's artistry, Strauss would like to compose at least one new number for him for an upcoming performance of his operetta, *Die Fledermaus*. "Motivated by the awareness of your friendly collaboration in *Die Fledermaus*, I plan to compose, indeed, at the very least, a short number for you, whom I so highly value as an artist, for the next performance."

Remembered primarily for his dance music, Johann Strauss also composed multiple operettas, of which *Die Fledermaus* is the most famous. First performed at the Theater an der Wien on April 5, 1874, it soon became a staple in opera houses across Europe and the United States.

(23263)

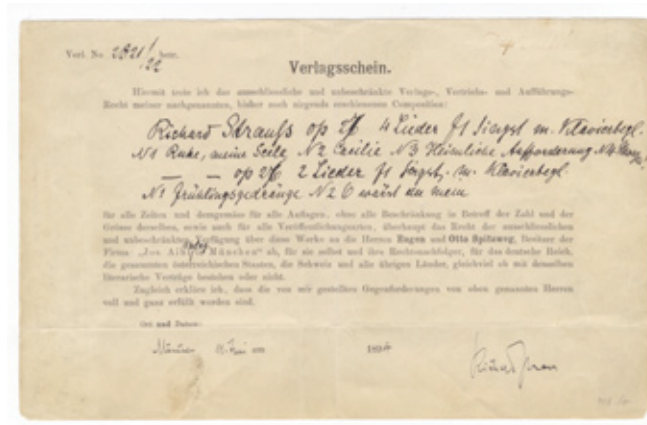
\$2,350



Strauss Signs and Dates Documents Relative to the Publication of His Works

181. STRAUSS, Richard 1864-1949

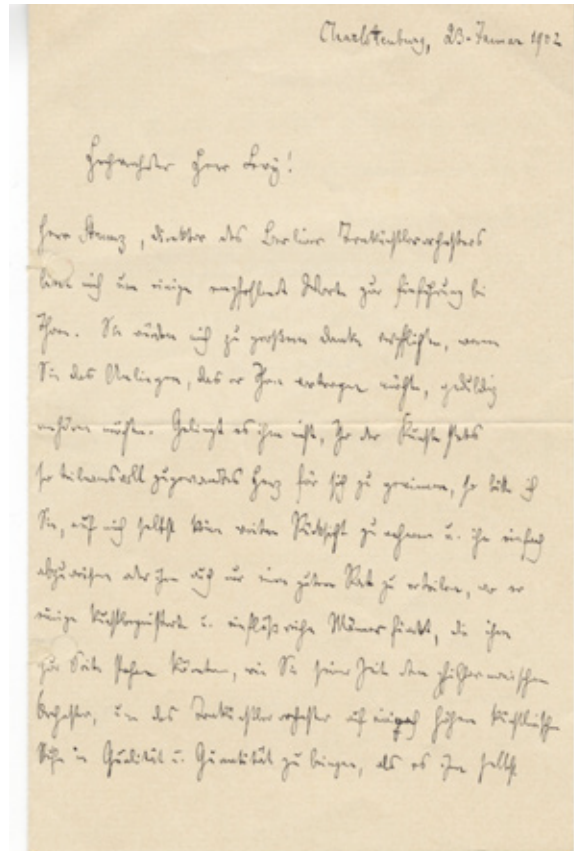
A group of 4 printed and manuscript documents, each signed and dated by the composer, granting permission to Eugene and Otto Spitzweg of the publishing firm Jos. Aibl in Munich to publish specific works and acknowledging payment for these works. Ca. 1890.



The documents relate to the 2 lieder for voice and piano op. 26, the 4 lieder for voice and piano op. 27 (which includes the song *Morgen*, one of Strauss's best-known works in the genre), and the 5 lieder for voice and piano op. 32. The details of each work are supplied in manuscript by the publisher. With two envelopes addressed in Strauss's hand to Otto Spitzweg in Munich. Together with a manuscript statement signed by Eugene Spitzweg stating that he has received 1,000 marks from Professor Franz Strauss (Richard's father) as a subsidy for the cost of publishing Richard's Symphony op. 12, and that this money will be returned from income generated from sales of the score. He acknowledges that 500 marks have already been returned as of November 10, 1890.

(27695)

\$3,000



182. **STRAUSS, Richard 1864-1949**

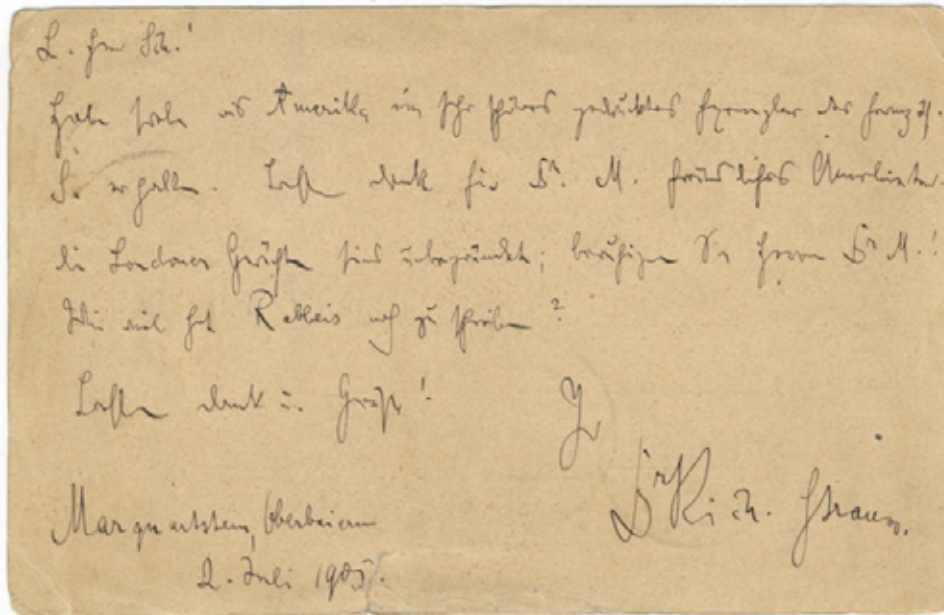
Autograph letter signed to "Herr Levy." 2-1/3 pp. of a bifolium. Dated [Berlin]-Charlottenburg, January 23, 1902. In German (with transcription and translation). Creased at folds; four small file holes to blank inner margins filled in with matching paper just slightly affecting several letters.

Regarding a recommendation for the director of the Berliner Tonkünstlerorchester, Herr Strunz, and mentioning Strauss's "Singgedicht," *Feuersnot*. Strunz "is looking for some patrons enthusiastic about the arts who could help him materially... Is it very outrageous of me to bother you with this? Since, however, I myself, too, am only guided by purely artistic interest in this enterprise, to which I contribute the greatest sacrifices of time and effort myself, perhaps you will forgive me... I am going to travel to Vienna tomorrow for the premiere of my opera..."

We have been unable to identify Strauss's correspondent with certainty, although it is possible that he is the German composer and patron of the arts, Martin Levy (1836-1911). The *Berliner Tonkünstlerorchester*, an ensemble devoted to contemporary music, was founded by Strauss.

Feuersnot, a "Singgedicht" or "sung poem" in one act to a libretto by Ernst von Wolzogen, was first performed at the Hofoper in Dresden on November 21, 1901; it had its Viennese premiere on January 29, 1902. "Strauss's second operatic essay was a ribald exercise in snook-cocking. His first opera *Guntram* had suffered a painful fiasco in Munich, his home town, and *Feuersnot* was his jovial revenge... That *Feuersnot* should be appreciated only by scholars was the last thing Strauss intended: for the sake of the dewily attractive, well-shaped score, there is a strong case for reinventing its text in terms as rudely up to date as need be." David Murray in *Grove Music Online*. (23142)

\$1,600



Strauss Receives a Copy of Wilde's Play *Salome*

183. STRAUSS, Richard 1864-1949

Autograph letter on a postal card to composer and conductor Curt Schindler, signed "Dr. Rich. Strauss." Dated Marquartstein, Oberbaiern, July 2, 1905. In ink. In German (with translation). Somewhat worn and creased; two small tears to edges.

Strauss has received a printed copy of Oscar Wilde's play, *Salome*, from America. He urges Schindler to reassure a certain Dr. M. about some unfounded rumors from London, and asks him how much more a copyist, Rabbeis, has to write. *"I have just received a very handsome printed copy of the French S[alome] from America... The London rumors are baseless; calm Dr. M!"*

Less than two weeks before he penned this letter, Strauss had completed the full score of his opera, *Salome*, which he had adapted from Hedwig Lachmann's German translation of Oscar Wilde's eponymous play. (Indeed, his inquiries about [R.?] "Rabbeis," whose name appears on one of Arnold Schoenberg's lists of available copyists, may refer to the copying of orchestral scores or parts of the opera).

As the present letter indicates, Strauss was very keen to obtain Wilde's original - if idiosyncratic - French text, from which he hoped to construct his own French-language version of the opera. With the help of Romain Rolland, he succeeded and, although his plans to stage it at the Opéra Comique in Paris never materialized, it was favorably received at the Théâtre de la Monnaie in Brussels on March 25, 1907; the highly successful premiere of the original German version had, of course, already taken place at the Dresden Hofoper on December 9, 1905.

Kurt Schindler (1882-1935) was an American composer, conductor, and folksong collector of German birth. (23242) \$1,450

Garmisch, 20. Juillet 08

Cher monsieur!

Je vous enverrai 200 frs. pour le Concert de Fribourg si vous savez l'achetez de Monsieur Gunsborough, dites lui, que je suis sûr de finir la partition *Elektra* jusqu' au Septembre, que tout sera imprimé jusqu' au commencement Décembre et que la Première française à Monte Carlo peut avoir lieu vers la fin de Février au commencement de Mars. Dites s'il vous plaît à Monsieur Gunsborough avec mes meilleurs compliments, que je suis prêt de faire avec lui maintenant le contact voulu et que je pourrais diriger moi même *Elektra* à Monte Carlo, si tout les circonstances

Strauss Writes Relative to the Premieres of his Opera *Elektra*

184. STRAUSS, Richard 1864-1949

Autograph letter signed to an unidentified male recipient. 2 pp. of a bifolium. Octavo. Dated Garmisch, July, 20, [19]08. On lined paper. In French (with translation). Very slightly soiled; creased at folds.

An important letter in which Strauss discusses the forthcoming Dresden, Berlin, and Monte Carlo premières of his opera, *Elektra*. "...Tell [Raoul Gunsborough] that I am sure to finish the score for *Elektra* by September, that everything will be printed by the beginning of December and that the French première at Monte Carlo can take place towards the end of February or the beginning of March... I myself will be able to conduct *Elektra* at Monte Carlo if all circumstances permit. I want to personally assist in the première of *Elektra* at Dresden (at the end of January)..."

As promised, Strauss completed the score for *Elektra* on September 22, 1908. The opera premiered at the Dresden Hofoper on January 25, 1909, followed shortly thereafter by a performance in Berlin on February 15. Although publically announced in newspapers such as the *New York Times*, the Monte Carlo première appears not to have eventuated. The French language première of the opera was actually given by the Manhattan Opera Company on February 1, 1910; Strauss accorded the first American performance of *Elektra* to this fledgling company of Oscar Hammerstein's as something of an act of revenge upon the Metropolitan Opera for banning his previous opera, *Salome*. Raoul Gunsborough (1860-1955) was the longest-serving director of the Opéra de Monte-Carlo, his career there spanning almost six decades. (23366) \$3,600

Schierke, den 2. Januar 1909

Lieber Freund! Frohes Neujahr! Ich bin am 5. Abend wieder
in Berlin. Wenn Sie am 6. oder 7. kommen, hoffe ich den ganzen
Tag zu Ihrer Verfügung, im Abend falls ich am 6. Elektra, am 7.
Meistersinger. Gutmann will auf Tod.
Mottl ist vielleicht bereit, für Sie auf Tod. Verklärung zu
sagen. Ich würde jedoch nur auf Ihre Überzeugung, da die
Programme bereits richtig lang sind.
Auf Wiedersehen! Ihr gef. Freund R.

Richard Strauss

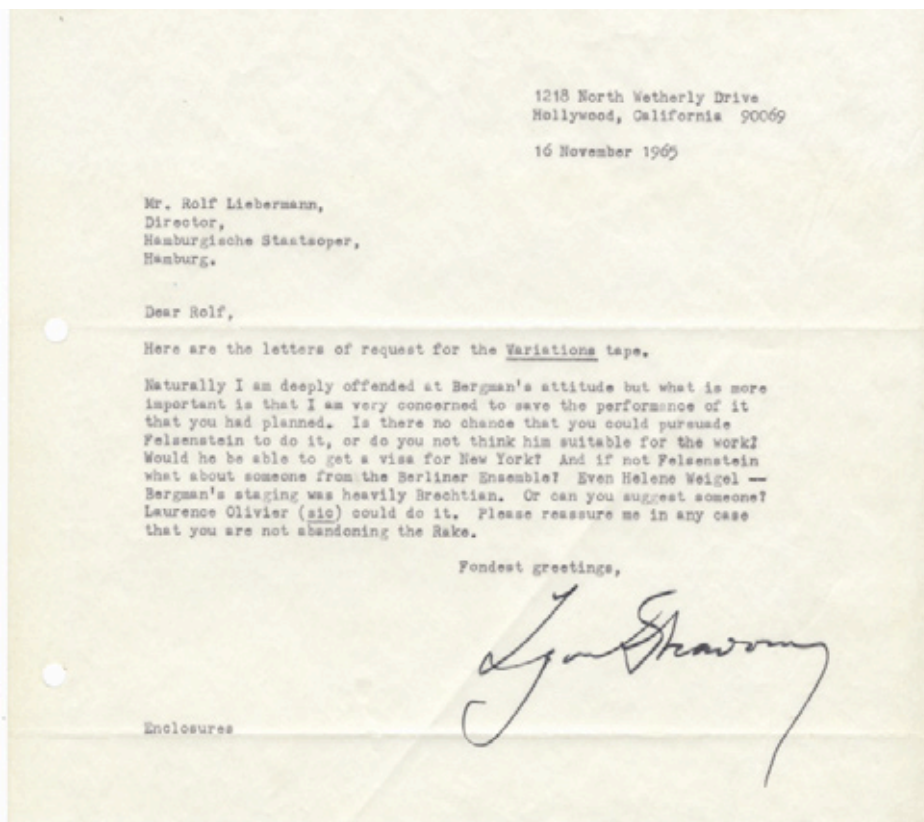
Strauss Writes to Conductor von Schuch Regarding Concert Programming

185. STRAUSS, Richard 1864-1949

Autograph letter signed "Dr. Richard Strauss" to conductor Ernst von Schuch. On a postcard, 143 x 95 mm. Dated Schierke, January 2, 1909 [!1910]. Autograph address to verso "Herrn Geheimrat E. von Schuch... Kötschenbroda [!Kötzschenbroda] bei Dresden. On a postcard of the Hotel Fürst zu Stolberg, Schierke im Oberharz. In German (with translation). Slightly worn and browned; corners slightly creased. Strauss inadvertently completed the final blank in the date with a "9," resulting in the year 1909. That it was actually 1910 is confirmed by the postmark (January 3, 1910).

Strauss states his terms for a planned meeting with his friend and colleague in Berlin and discusses the programming of a guest concert to be conducted by Schuch: "Dear Friend, Happy New Year! On the evening on the 5th I will be back in Berlin. If you come on the 6th or 7th, I will be yours all day, only in the evening I have [to conduct] Elektra on the 6th and Meistersinger on the 7th... Mottl is possibly willing to cede Tod und Verklärung to you. We will find it difficult to squeeze it in because the programs are already very long."

The conductor Ernst von Schuch (1846-1916) was Kapellmeister at the Dresden opera. He conducted the premières of Strauss's *Feuersnot* (1901), *Salome* (1905), *Elektra* (1909), and *Der Rosenkavalier* (1911). The letter also mentions the conductor Felix Mottl (1856-1911), then employed at the Munich opera. (26838) \$1,350



Stravinsky Discusses the Direction of *The Rake's Progress*

186. STRAVINSKY, Igor 1882-1971

Typed letter signed to Rolf Liebermann, director of the Hamburg Staatsoper. 1 page. Quarto. On onionskin paper. Dated Hollywood, California, November 16, 1965. In English. Creased at folds; file holes to left margin; two small pieces of tape to upper margin of verso. Together with a fine photograph of the composer in profile holding a cigarette, 170 x 188 mm.

An important letter, in which Stravinsky discusses Ingmar Bergman's apparent refusal of an offer to direct a performance of his opera, *The Rake's Progress*. Stravinsky desperately asks Liebermann if he could persuade anyone else to do it. "*Naturally, I am deeply offended at Bergman's attitude but what is more important is that I am very concerned to save the performance of it that you had planned. Is there no chance that you could persuade [!] [Walter] Felsenstein to do it... Even Helen Weigel-Bergman's staging was heavily Brechtian... Laurence Olivier... could do it.*"

The Rake's Progress, to a libretto by W.H. Auden and Chester Kallman after William Hogarth's series of paintings (1732-33), premiered in Venice at the Teatro La Fenice on September 11, 1951. "*Despite some early disappointment with its retrospective manner*" (Stravinsky had cited Mozart's late operas as sources of inspiration and style)... *the Rake has become a stout repertory item, with more productions... than any other opera written after the death of Puccini.*" Richard Taruskin in *Grove Music Online*.

Notable productions include Fritz Reiner's with the Metropolitan Opera in 1953 and Ingmar Bergman's at the Royal Swedish Opera in Stockholm in 1961, of which Stravinsky was especially fond. It is not clear whether the production discussed in the present letter ever came to fruition.

Stravinsky's suggested replacements for Bergman (Walter Felsenstein, Helen Weigel - the second wife of Bertolt Brecht - and Sir Laurence Olivier) are certainly intriguing, and deserving of further research.

Swiss composer and opera manager Rolf Liebermann (1910-1999) was director of the Hamburg Staatsoper (from 1959-1973 and 1985-1988), which he made into one of the centers of modern music theater. During his tenure there, he commissioned 24 new operas, including Penderecki's *The Devils* and Henze's *Der Prinz von Homberg*. (23222) \$2,250



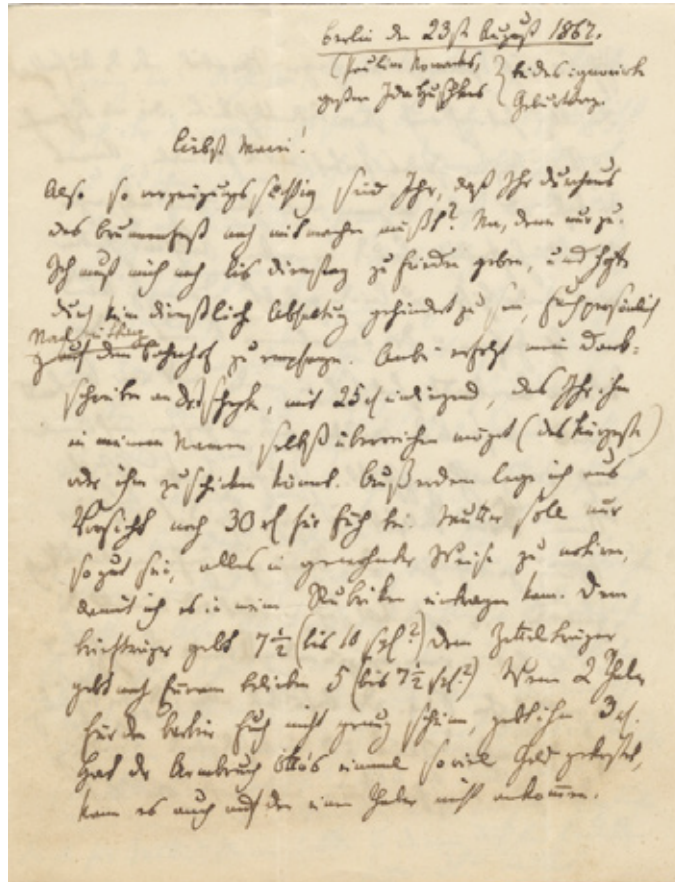
187. TAKEMITSU, Toru 1930-1996

Typed letter signed "Toru" to the noted music administrator and author Renée Levine [Packer]. 1 page. Folio, ca. 295 x 209 mm. Dated January 7, 1981. On personal letterhead with the composer's name printed in green at head. Creased at folds and upper margin, with three small tears not affecting text or signature.

"Thank you very much for your telegram. I am happy to learn that my pieces will be performed at the festival of the CalArts. Here enclosed is program notes, however my e[E!]nglish is not so good as usual. Please correct them... "

*"The first prize Takemitsu won outside Japan, the Prix Italia for his orchestral work *Tableau noir* (1958), was followed up by numerous other awards in his lifetime, including the Otaka Prize (1976 and 1981), the Los Angeles Film Critics Award (1987, for the film score *Ran*) and the Grawemeyer Award (1994, for *Fantasma/Cantos*). He was invited as featured composer to many international music festivals, including Aldeburgh (1984 and 1993), Tanglewood (1986) and Wien Modern (1993), and was also a regular guest lecturer, especially in the USA, where he visited Yale University (1975), the State University of New York, Buffalo (1977), the University of California, San Diego (1981) and Columbia University (1989) among other institutions. He received honorary membership of the Akademie der Künste of the DDR (1979) and the American Institute of Arts and Letters (1985), and in France was admitted to the Ordre des Arts et des Lettres (1985) and the Académie des Beaux-Arts (1986). Takemitsu published a large number of essays and other writings in which he often discussed his own works. He was popular as a speaker and interviewed many composers on their visits to Tokyo, including Cage, Xenakis, Nono, Shchedrin, Ligeti and Berio." Yoko Narazaki and Masakata Kanazawa in *Grove Music Online*.*

"Born in France, raised in New York and Mexico City, Levine Packer worked with Lukas Foss and was co-director with Morton Feldman of the renowned contemporary music group in Buffalo, New York, and a director of the Contemporary Music Festival at the California Institute of the Arts. She was Director of the Inter-Arts program at the National Endowment for the Arts, the producer of Steve Reich and Beryl Korot's multimedia opera *The Cave*, and a dean at the Maryland Institute College of Art." oxfordonline.com. (27103) \$225



188. TAUBERT, Wilhelm 1811-1891

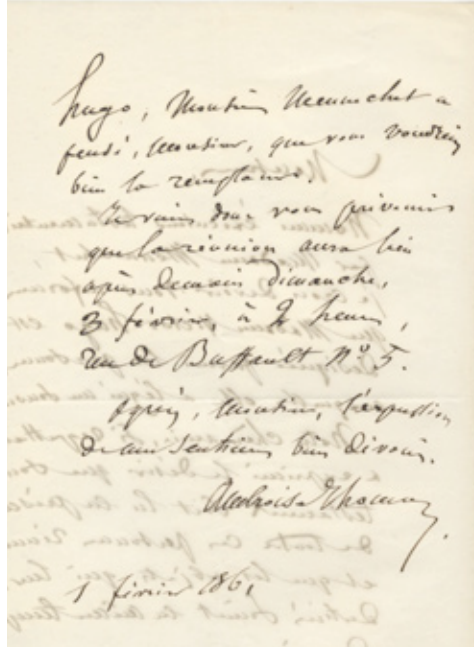
Autograph letter signed to Marie (possibly his daughter). 3 pp. of a bifolium. Small quarto. Dated Berlin, August 23, 1867. In German (with translation). Creased at folds.

Taubert writes with news of various people, instructions for making payments, and commentary on the fortunes of friends and family, including those of his nephew, the musician Ernest Taubert.

A German conductor, composer and pianist, "during the 1840s [Taubert] was associated with the Berlin *Königliche Schauspiele* under Mendelssohn and Meyerbeer, and served as *Generalmusikdirektor* there from 1845 until 1848. At that time he also held the appointment of court *Kapellmeister*, a position he retained until 1869. As chief *Kapellmeister*, Taubert continued to conduct the royal orchestra until 1883. Highly thought of as a teacher, he taught at the Royal Academy of Arts from 1865, Theodor Kullak being one of his pupils." Stephan D. Lindeman in *Grove Music Online*. (20696) \$250

189. **THOMAS, Ambroise 1811-1896**

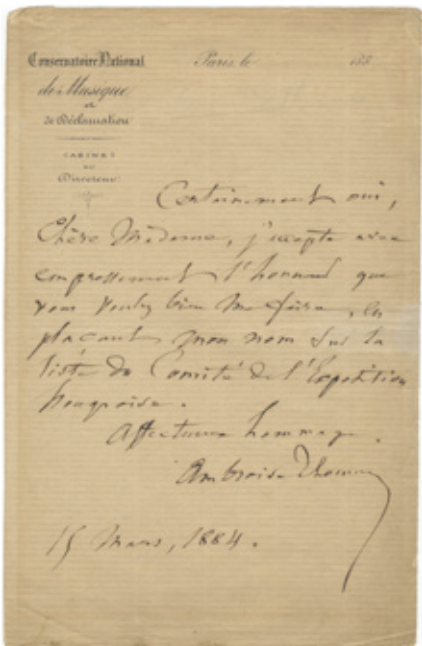
Autograph letter signed "Ambroise Thomas" to an unnamed male correspondent. 2 pp. of a bifolium. Octavo (ca. 207 x 134 mm). Dated February 1, 1861. On ivory paper. In French (with translation). Slightly worn; creased at folds; slight showthrough to blank upper margin of first page, not affecting text; remnants of former mount to blank final page.



As the executor of an unnamed woman's will, Thomas has asked his correspondent to receive a gift from the deceased on Madame Victor Hugo's behalf. *"Having been named Executor of her will by Madame Mennechet, I think I should inform you that Madame Victor Hugo is among the persons to whom she has bequeathed a gift. Our dear departed friend has expressed the wish that her will should be read in front of a gathering of all these persons and that the objects she has left them should be given at the same time. In the absence of Madame Hugo, Mr. Mennechet thought that you might wish to represent her..."*

"In the context of French opera of the late 19th century Thomas was a figure of considerable importance, an imaginative innovator and a master of musical characterization... Having considerably enhanced his reputation with the adjacent successes of Mignon and Hamlet in 1871 Thomas succeeded Auber as director of the Paris Conservatoire." Richard Langham Smith in *Grove Music Online*.

"Madame Victor Hugo" was most likely Adèle Foucher (1803-1868), wife of the renowned French writer Victor Hugo. (27050) \$185



190. **THOMAS, Ambroise 1811-1896**

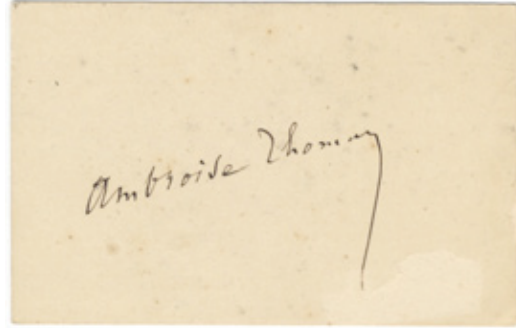
Autograph letter signed in full to "Chère Madame." 1 page of a bifolium. Octavo (ca. 207 x 134 mm). Dated March 15, 1884. On letterhead with "Conservatoire National de Musique et de Déclamation/ Cabinet du Directeur" printed to upper left. In French (with translation). Slightly browned and soiled; creased at folds with two short tears, repaired; blank margins and central fold with slight loss and several small tears, not affecting text.

"Definitely yes, my dear Madame, I promptly accept the honor you bestow upon me, in placing my name on the list for the Committee of the Hungarian Exposition."

(26828) \$150

191. **THOMAS, Ambroise 1811-1896**

Autograph signature on ivory card stock, ca. 70 x 110 mm. Slightly worn.

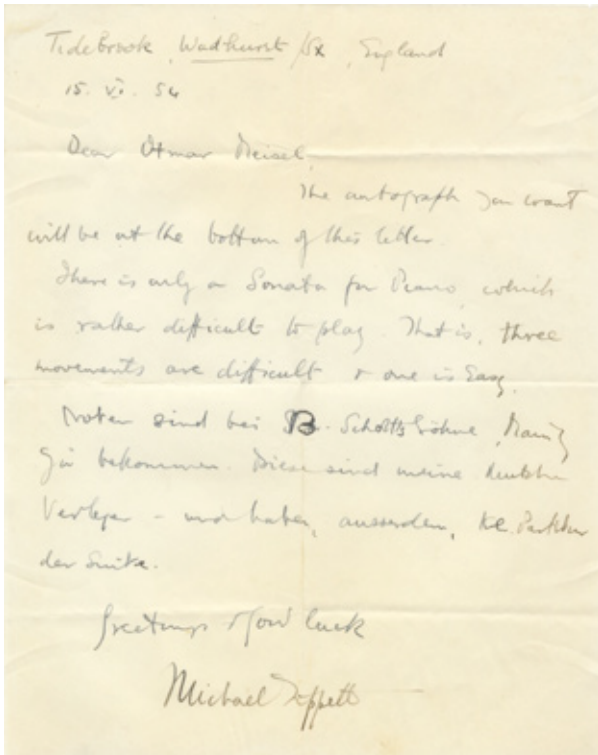


Together with:

- A portion of a printed postal receipt completed in manuscript and signed "R Schneider" for Thomas. Ca. 178 x 132 mm. Dated [Switzerland] August 16, 1894. In Italian, German, and French. With annotations in Italian in an early 20th-century hand in ink and pencil to verso. Slightly worn and browned; some staining; creased at fold; trimmed.

- A photographic portrait of the composer from an Italian journal. Ca. 182 x 112 mm. [February 23, 1896.] In Italian (with translation). With name of photographer, V. Daireaux, and brief caption, "Maestro Ambrogio Thomas, died February 12 in Paris," printed below photograph. Excerpts of journal article printed to verso. Worn; some staining; trimmed at edges; late 19th-century annotations in ink below caption.

- A bust-length carte-de-visite photograph from the studio of C.H. Reutlinger, Paris. Ca. 104 x 63 mm. With composer's surname and year 1872 in a contemporary hand to recto. Slightly worn, soiled, and stained; small abrasions; two small holes, not affecting image. (23372) \$125



Tippett Calls Three Movements of His Piano Sonata No. 1 "Difficult" and One "Easy"

192. **TIPPETT, Sir Michael 1905-1998**

Autograph letter signed and dated June 15, 1956. 1 page. Folio. To Otmar Reisel. Written from Tidebrook in Wadhurst, Sussex. In both English and German. With autograph envelope with Tippett's autograph signature and address to verso. Very slightly worn; creased at folds; envelope slightly worn and soiled.

"The autograph you want will be at the bottom of this letter. There is only a sonata for piano, which is rather difficult to play. That is, three movements are difficult and one is easy." The remainder of the letter is in German and informs his correspondent that the music is available from his German publisher, Schott, in Mainz.

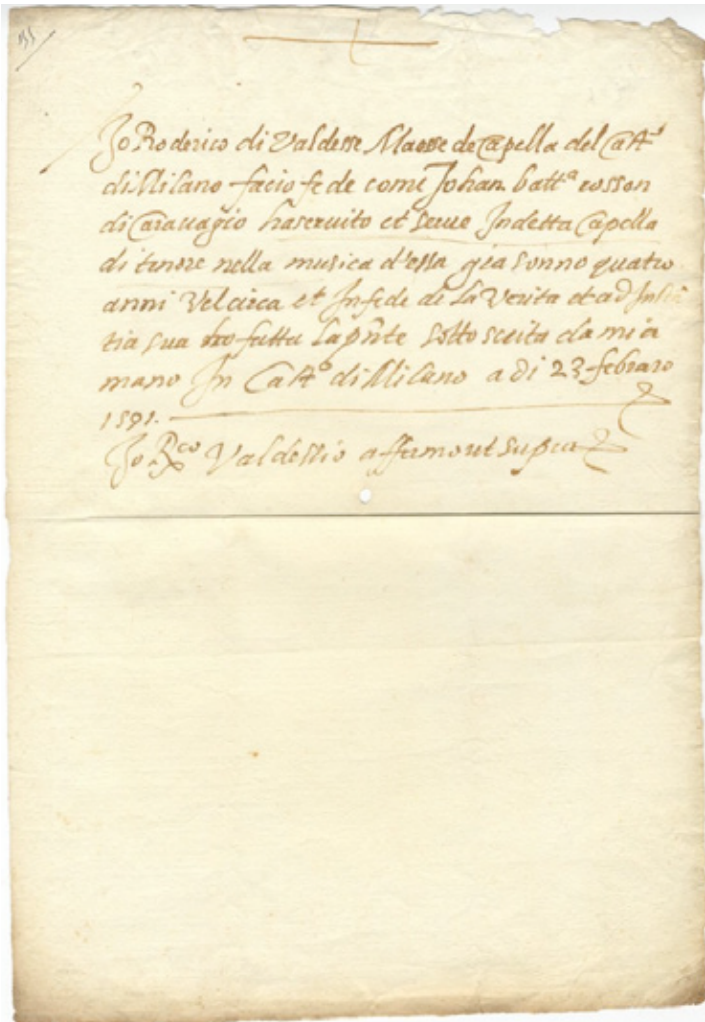
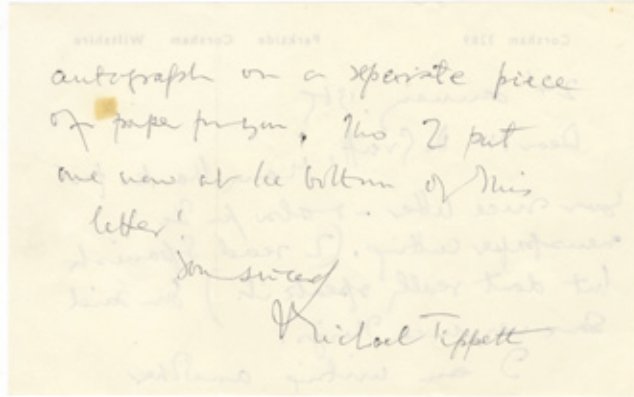
Tippett is, no doubt, referring to his *Piano Sonata No. 1*, composed in 1936–8 and revised in 1942.

"[Tippett's] importance lies not only in his revitalizing contribution to the genres of symphony, concerto, opera, string quartet and sonata, but also in his awareness – displayed in his writings as well as his compositional practice – of the complexities of the modern condition and the artist's role in relation to this." David Clarke in *Grove Music Online*. (21006) \$375

193. **TIPPETT, Michael 1905-1998**

Autograph letter signed to the Colombian musicologist Otto de Greiff. 2 pp. Oblong octavo. Dated Corsham [England], January 24, 1969. Creased at folds; small stain to blank upper area.

Tippett thanks de Greiff for his letter and the newspaper cuttings and encloses an autograph for him on a separate slip of paper 76 x 127 mm.: "Michael Tippett Corsham 1969." Together with autograph envelope with Tippett's signature to verso. (20655) \$250



16th Century Document Attesting to a Tenor's Service to a Milanese Chapel

194. **VALDESSIO, Roderico di fl. ca. 1590**

Autograph document signed and dated February 23, 1591 attesting to a tenor's service to a Milanese chapel. 1 page. Folio. Document executed in an attractive late 16th century hand certifying that one Giovanni Battista Rosson di Caravagio served as a tenor at a chapel in Milan. Slightly worn and soiled; browned at edges; creased at central fold; one small hole not affecting text.

Valdessio describes himself in the present document as a "maestro di capella" in Milan. We have been unable to locate any additional biographical information. (21833) \$850

Parigi 3^a 1847.
 Ho ricevuto un gran gioio la
 tua avv. e son mortificatissimo
 di non aver risposto alla tua
 mandata a Londra. Qualunque
 non posso scrivere questo Carnevale
 a Venezia: ho molto a fare qui
 per l'Opéra. Non scriverò certo il
 Gastone come tu dici ma farò
 una adazione dei Lombardi aggiun-
 gendo pezzi peggiori, ed aggiungendo
 qui e là come fece Rossini col
 Mosè nuovo etc... In quanto riguardo
 il libretto io cercherò di fare
 il possibile per non recarti dispiacere
 ma ora non ti posso assicurare

Verdi Writes to Librettist Piave Concerning His Opera *Jerusalem*

195. VERDI, Giuseppe 1813-1901

Autograph letter signed "G. Verdi" to the librettist Francesco Piave concerning Jérusalem. 3 pp. of a bifolium. Octavo. Dated Paris, September 3, 1847. On stationery with a small crest blindstamped to upper right corner. In Italian (with translation). Very slightly worn and foxed; creased at folds; occasional smudging, not affecting legibility.

Verdi explains that *Jérusalem*, a French adaptation of *I Lombardi*, will be similar to Rossini's adaptation of *Mosè in Egitto*. His work for the Opéra prevents him from writing a work for Venice, and he confesses that he would rather not write an opera for the publisher Francesco Lucca. Although his health has improved, he is extremely tired. He gives his regards to numerous friends. "I received your dearest letter with great joy and am mortified that I did not answer the one you sent to London. Anyway, I cannot write this Carnevale in Venice: I have a lot to do here for the Opéra. I will certainly not write the *Gastone*, as you say, but it will be an adaptation of *I Lombardi*, adding new pieces, and adjusting it here and there as Rossini did with the new *Mosè*, etc. ... Regarding the libretto, I will try to do my best not to disappoint you, but I cannot promise you anything now because I have no time to think about what I will do. I would do anything to get rid of Lucca's opera... Oh, if only I could not work!! Do you understand this fine word? ... Not to work..."

"Verdi's adaptation of I Lombardi as Jérusalem was his first attempt to conquer the all important stage of the Paris Opéra. This letter gives a vivid impression of his life at the height of his 'anni di galera', when his operas were in such demand that he exhausted himself fulfilling commissions. The wife of the impresario Francesco Lucca had told Verdi that her husband was unable to sleep for the fact that he had not been able to have one of Verdi's operas for his house. Finally Verdi agreed to write Il corsaro for Lucca, an opera with a libretto by Piave, that the composer felt to be something of a potboiler." Sotheby's auction catalogue, December 1, 1994.

Jérusalem was first performed at the Opéra on November 26, 1847 and *Il Corsaro* at the Teatro Grande in Trieste on October 25, 1848.

Piave (1810-1876) and Verdi *"began a long and successful collaboration from Ernani (1844) to La forza del destino (1862). During these years Piave supplied Verdi with the texts for I due Foscari (1844), Macbeth (1847), Il corsaro (1848), Stiffelio (1850), Rigoletto (1851), La traviata (1853), Simon Boccanegra (1857) and Aroldo (1857)... [He] had a wide vocabulary and a facile pen, and an uncanny ability for turning Verdi's drafts into verse with an economy of words that satisfied Verdi's insistence on brevity and provided him with the striking, illuminating expressions he sought. It was Piave's willingness to meet Verdi's detailed requirements which provided the basis of their work together, and it is on this partnership that his reputation as a librettist must rest."* John Black in *Grove Music Online*. (24251) \$9,500

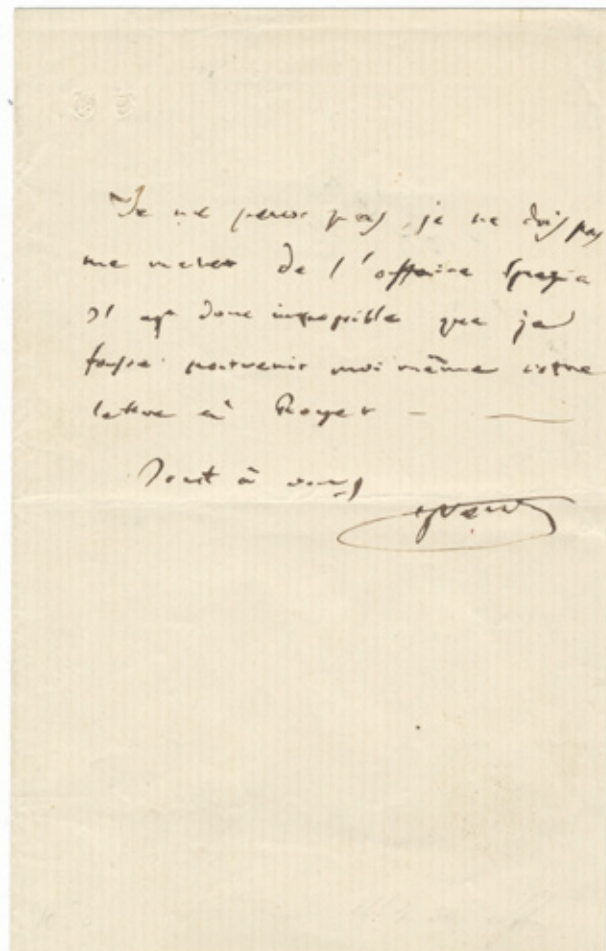
Verdi's Writes Regarding Violetta in His *La Traviata*

196. VERDI, Giuseppe 1813-1901

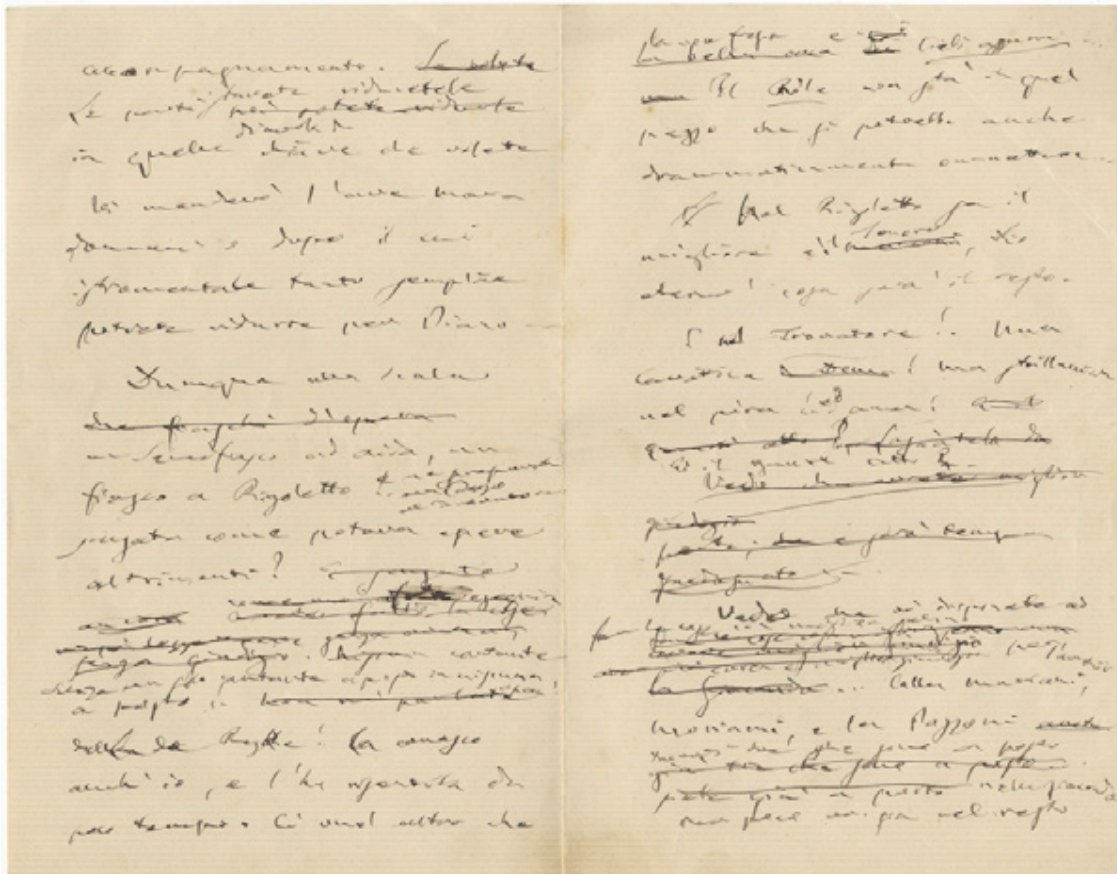
Autograph letter signed "G. Verdi" to an unidentified correspondent. 1 page of a bifolium. Small octavo (ca. 158 x 99 mm.). N.d. [Paris, mid-late 1850s?]. On stationery with Verdi's monogram ("G V") embossed at head. In French (with translation). Slightly worn and soiled; creased at central fold and very slightly overall.

"I mustn't get involved in the Spezia affair. It is therefore impossible for me to deliver the other letter to Royer..."

Verdi is undoubtedly referring to Maria Spezia-Aldighieri (1828-1907), who sang Violetta in the triumphal 1854 production of *La Traviata* at the Teatro San Benedetto in Venice. (The disastrous première, which featured Fanny Salvini-Donatelli as Violetta, had taken place at the Teatro La Fenice in Venice on March 6, 1853). Spezia later reprised the role at the Théâtre-Italien in Paris, La Scala, and other Italian theatres. French theatre



manager and librettist Alphonse Royer (1803-1875) was the director of the Paris Opéra from 1856 until 1862, when he was appointed Inspecteur-général des beaux-arts. On September 22, 1856, Verdi signed a contract with the Paris Opéra to produce a French adaptation of *Il Trovatore* (Le Trouvère). He resided in Paris throughout the autumn until shortly after the première of *Le Trouvère* at the Opéra on January 12, 1857. At the same time Spezia was being considered for performances in Paris. It is thus plausible that Verdi wrote the present letter during this Parisian sojourn. (24240) \$3,800



**Verdi Pens an Impassioned Draft of a Letter to Ricordi
Discussing the Staging of Four of His Operas, &c.
- Unpublished -**

197. VERDI, Giuseppe 1813-1901

An important autograph working draft of an unpublished letter to the publisher Giulio Ricordi discussing the staging of four of Verdi's best-known operas and two of his vocal pieces. 4 pp. Octavo. Dated Genoa, January 9, 1880. Unsigned. Heavily worked, with extensive deletions and revisions. Very slightly worn; creased at folds and at one corner.

An urgent and impassioned draft in which Verdi writes about six of his own works: his operas *Aida*, *Rigoletto*, *Il Trovatore* and *La forza del destino* and his vocal pieces *Pater Noster* and *Ave Maria*.

In something of a frenzy, the composer calls the recent performance of *Rigoletto* at La Scala "un fiasco" and that of *Aida* "un semifiasco." Verdi goes on to discuss Ricordi's publication of two of his recently-composed vocal works, the *Pater Noster* and the *Ave Maria*. He insists that Ricordi publish the *Pater Noster* as in the original and tells him that he will send him a copy of the *Ave Maria* to be issued as a piano reduction.

"It's not a matter of punishing anybody.. but I just wanted to avoid a bother with a new public flop. Nothing else... The conductor who was directing the choir must be able to read a short score, right?... Reduce the individual pieces in whatever hell of a key you want. I will send you the Ave Maria tomorrow or the day after, whose simple instrumental part you'll be able to reduce for the piano. So, at La Scala... a semi-fiasco with Aida, a fiasco with Rigoletto and I foresee one for Trovatore... how could it be otherwise? ... Without a single decent singer... In Rigoletto if the tenor is the best one, eternal God! imagine the rest of them! And in Trovatore! ... an ugly screeching..."

In a postscript to the document, Verdi discusses the possible staging of both *La forza del destino* and *Aida* in Naples, and suggests that Ricordi negotiate with Lampugnani in this regard: *"Interested in imploring you to stage Forza del destino in Naples... That theatre is better than many others. After that Aida and Rigoletto at La Scala we may very well do Aida in Naples... Make an agreement with Lampugnani. I'd be grateful for it."*

The majority of the text of this document is unpublished (not included in the Carteggio Verdi-Ricordi). Only the text of the postscript is known, which Verdi sent to Ricordi as a telegram on January 11, 1880, two days after writing the present, somewhat heated, draft.

Verdi was characteristically quite involved in the business aspects of his art. The present document, relative to some of the most important works in the composer's oeuvre, lends important insight into his detailed and often somewhat heated dealings with his publisher Ricordi. (23370) \$15,000

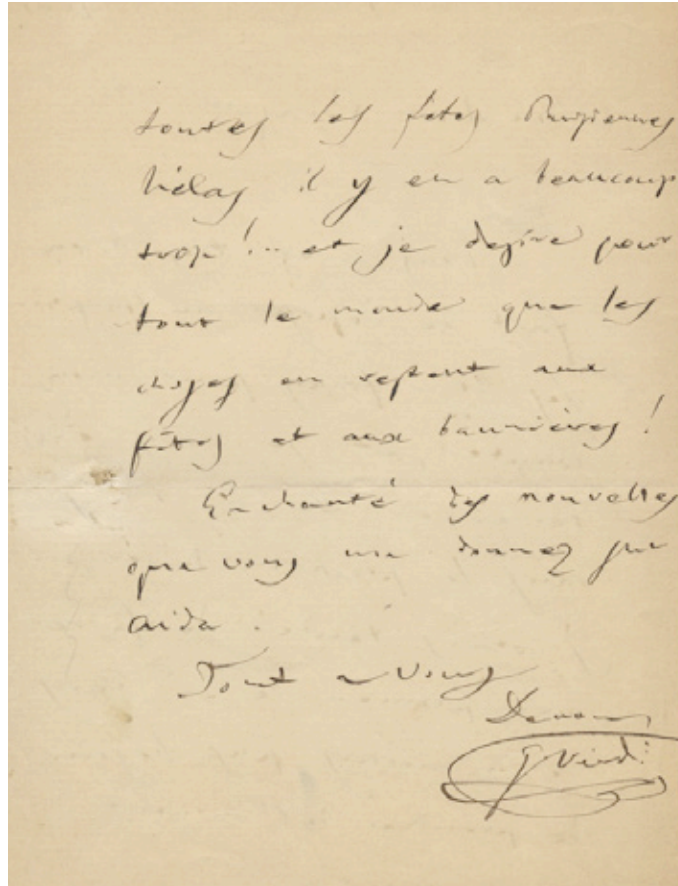
Verdi is "Enchanted by the News" about *Aida*

198. VERDI, Giuseppe 1813-1901

Autograph letter signed "G. Verdi" to his accountant Luigi Peragallo. 2 pp. Octavo. Dated Busseto, July 16, 1880. In French (with translation). Slightly worn, soiled and browned; creased at central fold with minor abrasion and repair; small portion of blank upper left corner lacking, not affecting text.

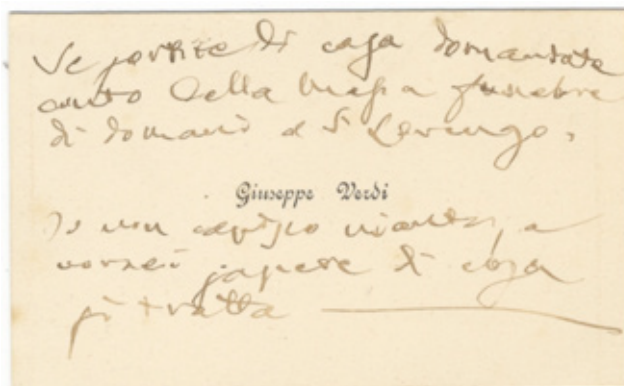
Verdi thanks Peragallo for depositing 30,000 francs on his behalf; if he should travel to Paris next winter, he would not need to take money with him. He goes on to mention his opera, *Aida*. *"... I see in the papers all the Parisian parties and, alas there are too many! ... and I wish for everybody that it will all be parties and banners! I'm enchanted by the news you give me for Aida..."*

Between February and early April 1880, Verdi and his wife were in Paris to oversee a production of *Aida*, which featured Gabrielle Krauss, Rose Bloch, and Victor Maurel. It was a resounding



success. After Verdi and his wife returned to Italy, Emmanuele Muzio, the conductor, sent them astonishing box-office figures, which surpassed nearly every record set at the Paris Opéra. Mary Jane Phillips Matz: *Verdi*, pp. 652-653.

Luigi Peragallo handled Verdi's French and Belgian accounts until 1881, when Verdi sued him for fraud. (24247) \$4,800

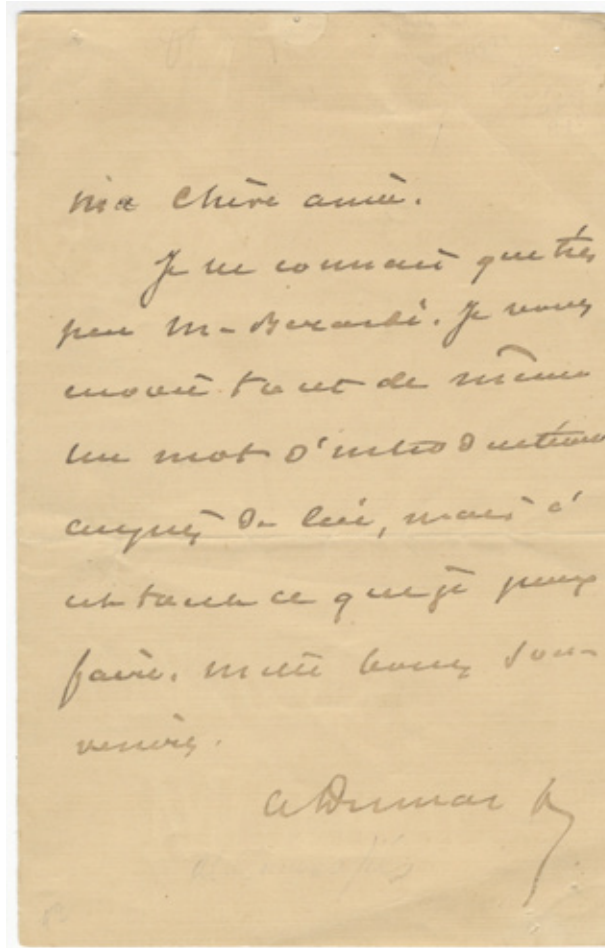


**Verdi's Printed Visiting Card
With Autograph Note
Possibly Referring to the Requiem**

199. **VERDI, Giuseppe 1813-1901**
Autograph note on the composer's printed visiting card. Ca. 55 x 90 mm. Unsigned. In Italian (with translation). One very light and small foxed spot to blank left margin of recto; a few light and small foxed spots to verso.

Verdi would like additional information about a funeral mass ("*Messa funebre*"). "*If you leave home ask about the funeral mass tomorrow in S. Lorenzo. I don't understand anything, but I would like to know what it's about.*"

Verdi's mention of a "Messa funebre" could, in fact, refer to his own *Messa da Requiem*. Verdi's letters do occasionally refer to the "Messa funebre," although the abbreviated "Messa" is more common. In a letter to mezzo-soprano Maria Waldmann, dated October 23, 1873, Verdi writes "Of course I would be delighted that you could take part in the Funeral Mass for the anniversary of Manzoni..." Composed in memory of his friend, the Italian poet and novelist, Alessandro Manzoni, the *Messa* was first performed on May 22, 1874, the first anniversary of Manzoni's death. (24253) \$2,500



By the Author of *La Dame aux Camélias*, the Basis of Verdi's *La Traviata*

200. [VERDI] Dumas, Alexandre 1824-1895

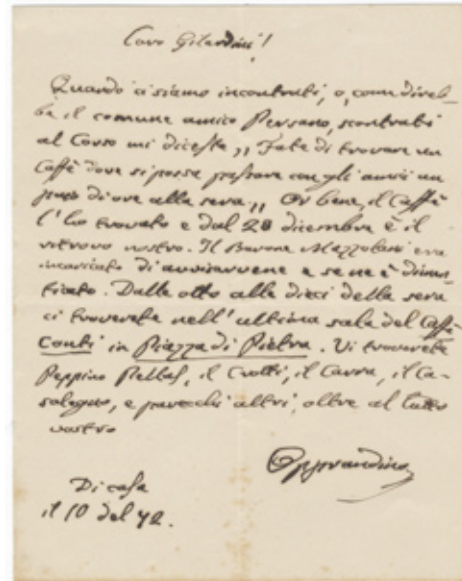
Autograph letter signed ("Alexandre Dumas fils"). 1 page. Some creasing, several pinholes to corners; pencilled annotations to margins.

Dumas tells his "chère amie" that, although he hardly knows a certain Mr. Berardi, he will send her a word of introduction from him.

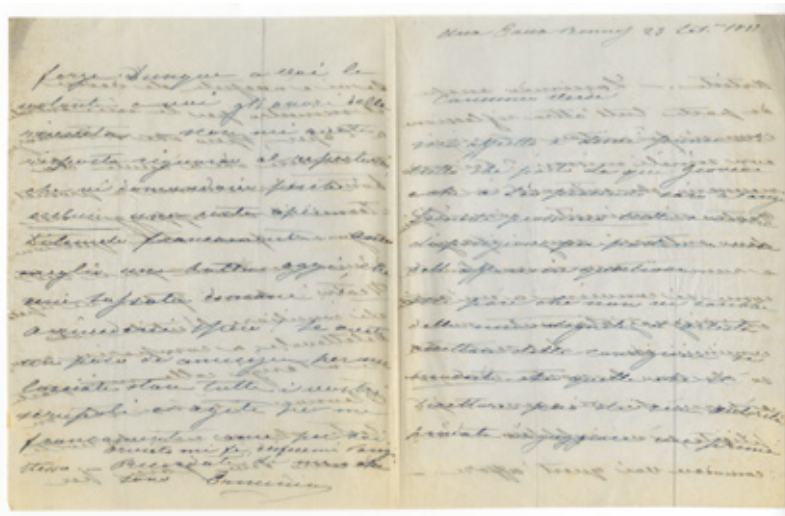
During his lifetime French writer and dramatist Alexandre Dumas, fils (1824-1895) was as celebrated as his novelist father, Alexandre Dumas, père (1802-1870). He was the author of *La Dame aux camélias*, which became the basis of Verdi's opera *La Traviata*. (23176) \$400

201. [VERDI]. Arrivabene, Opprandino 1807-1887
 Autograph letter to Gilardini signed "Opprandino." 1
 page of a bifolium. 12mo. Dated October, [18]72. In
 Italian (with translation). Slightly foxed; creased at
 folds.

Arrivabene has found a café where he, his
 correspondent, and their acquaintances may meet.
 "When we met or, as our common friend Persano would
 say, ran into each other at the Corso you told me:
 'Make sure you find a Caffé where we can talk with
 friends a few hours in the evening.' Well, I found the
 Caffé and from December 28 the place is yours. Baron
 Mazzolani was supposed to let you know, but he forgot.
 From eight to ten in the evening you will find us in the
 last room of Caffé Conti in Piazza di Pietra. There you
 will find Peppino Pellas, Crotti, Carva, Casalegno, and
 many others besides your truly."



Verdi and Arrivabene became close friends in the mid 1830s. Arrivabene, a member of an ancient, noble Mantuan family who had many connections in wealthy and artistic circles, helped the young Verdi launch his career. He was an editor and writer, and wrote favorably of Verdi's *Nabucco*, the composer's first success, at the time of its première at La Scala on March 9, 1842. He continued to perform many services for Verdi over the next decades. (24268) \$150



**A Letter from Verdi's Leading Soprano in the 1840s
 Regarding Her Engagement as Eleonora in *Il Trovatore***

202. [VERDI]. Frezzolini, Erminia 1818-1884
 Autograph letter signed to Verdi in the hand of his leading soprano. 4 pp. Large octavo (ca. 220 x
 170 mm.). Dated Eaux-Bonnes (Pyrénées Atlantiques, France), September 25, 1855. In Italian
 (with translation). Slightly worn and browned with some show-through; soiled at upper outer
 corners; creased at folds.

A lengthy and very interesting letter discussing Frezzolini's proposed engagement at the Paris Opéra as Eleonora (in *Il Trovatore*) and its terms, alluding to an opera that she does not want to sing, etc.

"All other considerations aside, how can one live in Paris on such a pittance? I also believe it necessary that, entering such an enticing theatre as the Opéra, one must do it without pomp and ceremony but discreetly, as is appropriate for an artist who, unfortunately, is not at the beginning of her career. In any case, I know that such are your ideas, and that is the reason why I had begged you, and still beg you, to settle this affair yourself... I would be happy... to combine business with pleasure and appear again in Paris with my part of Eleonora, and I am convinced that, if you really want it, it will per force be done..."

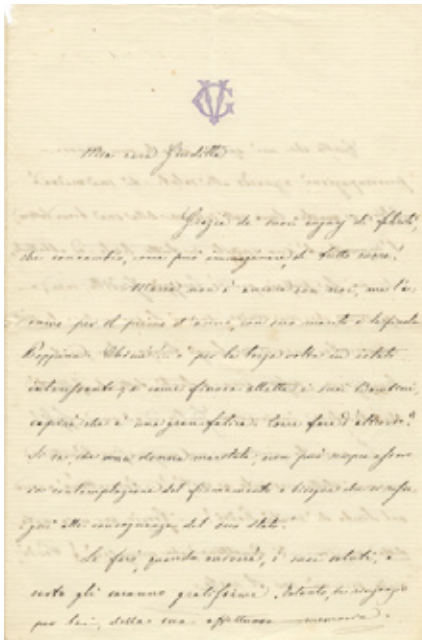
Frezzolini was the leading Verdi soprano in the 1840s.

Closely identified with Romantic opera and especially with Verdi, Frezzolini *"had bel canto skills but sang in the new manner called for by Verdi's works, uniting smooth legato and dramatic power. Her sensational début, at Florence in 1837, was in the title role of Bellini's Beatrice di Tenda; this remained one of her most effective parts, along with Donizetti's Lucrezia Borgia (in which she caused another sensation, at La Scala in 1840), Bellini's Elvira (I puritani), and Verdi's Giselda, Gilda (Rigoletto) and Leonora (Il trovatore). She also created the title role in Coccia's Giovanna II, regina di Napoli (1840, Milan). She was compared to Maria Malibran for boldness, intensity and pathos, with an added sweetness of timbre; Fétis wrote of her beauty and nobility on stage. After an early London season (1841) and many Italian engagements, she spent the years between 1847 and 1857 in St Petersburg, Madrid, London and Paris."* John Rosselli in *Grove Music Online*. (23353) \$1,500

Verdi's Wife Writes to His Publisher Ricordi's Wife Regarding *Otello*

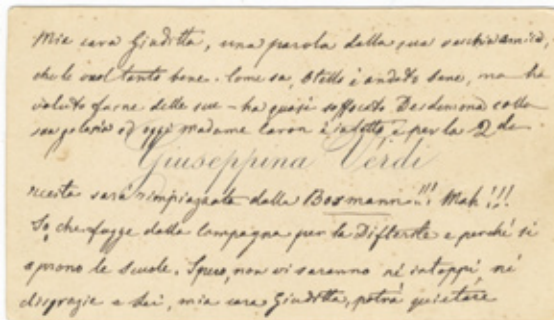
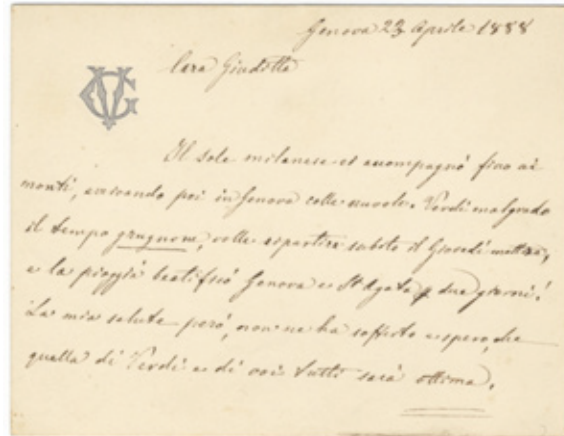
203. [VERDI] Verdi, Giuseppina Strepponi 1815-1897

*Three autograph letters signed "Peppina Verdi" to Giuditta [Ricordi] regarding Verdi's *Otello*.*



- 3 pp. Octavo. Dated Genoa, December 25, 1882. On stationery with Strepponi's monogram embossed at head. In Italian (with translation). Strepponi discusses family matters, and, most intriguingly, her husband's unfinished opera, *Otello*. She mentions the third pregnancy of [Filomena?] Maria [Cristina Verdi?] and the ill health of Ricordi's mother. Finally, she thanks Ricordi for a Christmas panettone, upon which a chocolate half-figure of *Otello* is mounted. "... Last night we received a wonderful panettone with a half-grown *Otello*!.. Poor thing! He's still in the limbo of the Holy Fathers!.. I thank you for my portion of panettone that I will eat! I believe that Verdi will write about the rest..." Slightly worn and foxed; creased at folds and with several short tears; slightly lacking at blank upper edge of central fold, with no loss to text.

- 2 pp. Small quarto (ca. 90 x 116 mm.). Dated Genoa, April 23, 1888. On cardstock with Strepponi's decorative monogram embossed at head. In Italian (with translation). Strepponi writes of the "grumbling" weather, which has not adversely affected her health, and Verdi's wish to leave Genoa. She and her family will soon leave for the "poetic beaches" of St. Agata. She thanks Giuditta for "the cordial reception and continuous kindness we always find in Milan in the Casa Ricordi." "The Milanese sun accompanied us to the mountains, only to make room for clouds in Genoa. Verdi, in spite of the grumbling weather, wanted to leave right away Thursday morning, and the rain blessed Genoa and St. Agata for two days!... We are covering up all furniture and I think we will leave for the poetic beaches of St. Agata as soon as the illustrious Greis comes back to us. The apartment in Genoa is a huge mess; that's why I'm writing to you so little..." Very slightly worn.



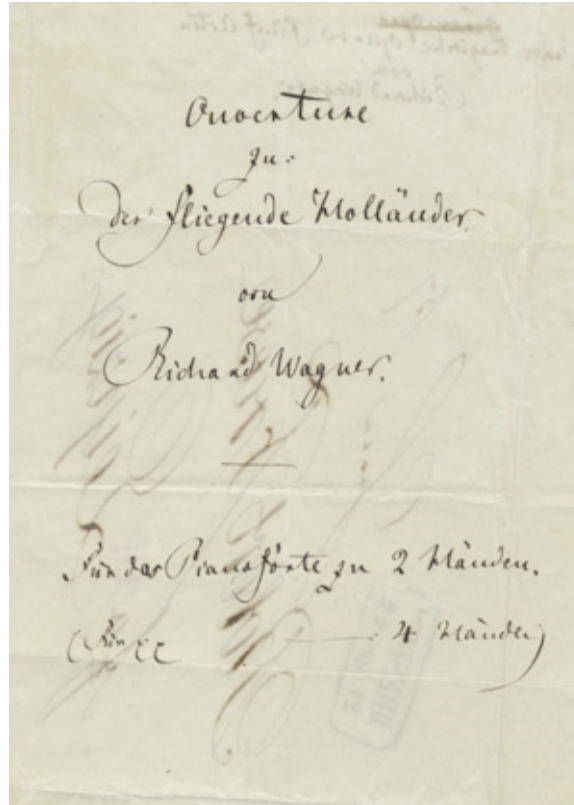
- 2 pp. Small oblong octavo (ca. 59 x 114 mm.). Dated Paris, October 15, [18]94. On visiting card with "Giuseppina Verdi" printed to recto. In Italian (with translation). Strepponi writes about the first Paris production of Otello, in which tenor Alberto Saleza almost strangled soprano Rose Caron. She hopes Ricordi, who has escaped to the country, will be able to rest. If her husband comes to Milan, she may "embrace" her good friend in person. "... As

you know, Otello went really well, but he made one of his bungles: he almost strangled Desdemona with his jealousy and today Madame Caron is in bed. For the second performance she will be replaced by Bosmann!!! Mah!!!" Slightly worn.

Giuseppina Strepponi, who became Verdi's companion in 1846 and his second wife in 1859, was a gifted soprano in her own right. Donizetti wrote his Adelia (1841) for her, and she created Abigail in Verdi's Nabucco (1842). She retired from the stage in 1846. She was described as having a "limpid, penetrating, smooth voice, seemly action, a lovely figure; and to Nature's liberal endowments she adds an excellent technique"; her 'deep inner feeling' was also praised." Julian Budden in Grove Music Online.

Giuditta Ricordi was the wife of Verdi's music publisher, Giulio Ricordi (1840-1912). "From 1879 until 1887, Giulio Ricordi worked tirelessly to bring about Verdi's composition of Otello, arguably his greatest masterpiece. The annual Christmas cakes presented to the Verdis from 1881 on were designed to keep the 'chocolate project' in the forefront of the composer's mind." Sotheby's catalogue, December 6, 1996. In the nineteenth century the noun "chocolate" was also used to describe men of African descent. For further explanation of the racial and cultural connotations of the word, see Andre: "From Otello to Porgy: Blackness, Masculinity, and Morality in Opera," in *Blackness in Opera*, pp. 12-13.

Otello was first performed at the Teatro alla Scala on February 5, 1887. The Paris première of the opera, which Strepponi mentions, took place on October 12, 1894. (24259) \$3,500



Autograph Titles to *Der fliegende Holländer* and *Rienzi*, Signed

204. WAGNER, Richard 1813-1883

Autograph title-page of the overture of Der fliegende Holländer arranged for keyboard, with an autograph draft of the title page of Rienzi to verso, both incorporating Wagner's name in autograph. 1f. Quarto (287 x 230 mm.), with integral autograph address panel addressed to Robert Friese in Leipzig in another hand. Handstamp "Dresden 21. Apr. [18]44;" postmark "Bahnpost Apr. [?]II 8-10.;" and seal: "K[öniglich] S[ächsische] Hof-Musikalienhandl[ung] v[on] C. F. Meser Dresden." With annotations in red crayon and blue pencil to verso. In German (with translation). Slightly worn; creased at folds and slightly overall; several small edge tears; small triangular area of loss to blank right margin corresponding to opposing seal.

With title of forthcoming editions of the overture of *Der fliegende Holländer*, arranged for piano 2-hands and 4-hands to recto and the same for an edition of the opera *Rienzi* to verso, both in Wagner's autograph and incorporating his name, with autograph corrections in Wagner's hand to the note regarding *Rienzi*.

Unpublished. Not in WBV.

Robert Friese (1805-1848) was, from ca. 1834 to his death, the companion of the Leipzig publisher and bookseller Robert Blum (1807-1848). Blum was executed as a revolutionary in Vienna on November 9, 1848; Friese died two days earlier (probably also by execution). Wagner sent Friese the title words of the [first] editions of his opera *Rienzi* and the overture of *Der fliegende Holländer*, in all likelihood to be used as an announcement (or advertisement) in a publication by Friese and Blum. The former edition was published, the latter distributed by Meser in Dresden later that year. (23510) \$3,500

gelesen im Auge haben, dass Ihre Ehrenreife geistige Mittelbarkeit die Ihre Anwesenheit
barbarischeren zu werden können, was zum Besten der Menschheit...
25, rue du Helder, Paris, 7^e Mai, 1841.
Richard Wagner.

Wagner Writes Regarding His Proposed Biography of Beethoven

205. WAGNER, Richard 1813-1883

Autograph letter signed in full to the publicist Theodor Winkler (pseud. Theodor Hell). 2 pages of a bifolium; second leaf blank. Small folio (208 x 270 mm). Dated Paris, May 7, 1841. On stationery with the composer's monogrammatic blindstamp to upper left corner. In German (with translation). Slightly creased; small professional repairs to edges; professionally guarded at inner edge of final leaf. From the noted autograph collection of Louis Koch.

A long, densely-written, letter regarding Wagner's proposed biography of Beethoven and mentioning his opera *Rienzi*.

Wagner, who was trying to eke out a living in Paris at the time, attempts to interest Winkler in his two-volume monograph on Beethoven based on the research of Wagner's friend Gottfried Engelbert Anders (1795-1866), a German-born librarian in Paris. Wagner declares his intention to supersede Anton Schindler's biography of Beethoven, published in the previous year, which he considers inadequate. He asks Winkler to recommend him to the publisher Christoph Arnold (1763-1847) and names his (and Anders's) requested fees, to be paid in part as advances:

"Herr Anders found [Schindler's] book to be very poor compared to his own collection of communications [on Beethoven] ... also, every thoughtful and sensitive reader has expressed his opinion on [Schindler's book] that it falls short of meeting the demands of a true biography as it had been expected... Herr Anders was prompted to realize his long-cherished dream. As his position... leaves him hardly any time and he also confesses that an easy, fluent realization will not come to him, he has offered to leave me all his rich material and to discuss everything with me but to have the book itself written by me... Avoiding any fussy, pedantic, scholarly philistinism of citation, our book shall be more like a great novel on an artist than like a dry enumeration of chronologically ordered dates and anecdotes."

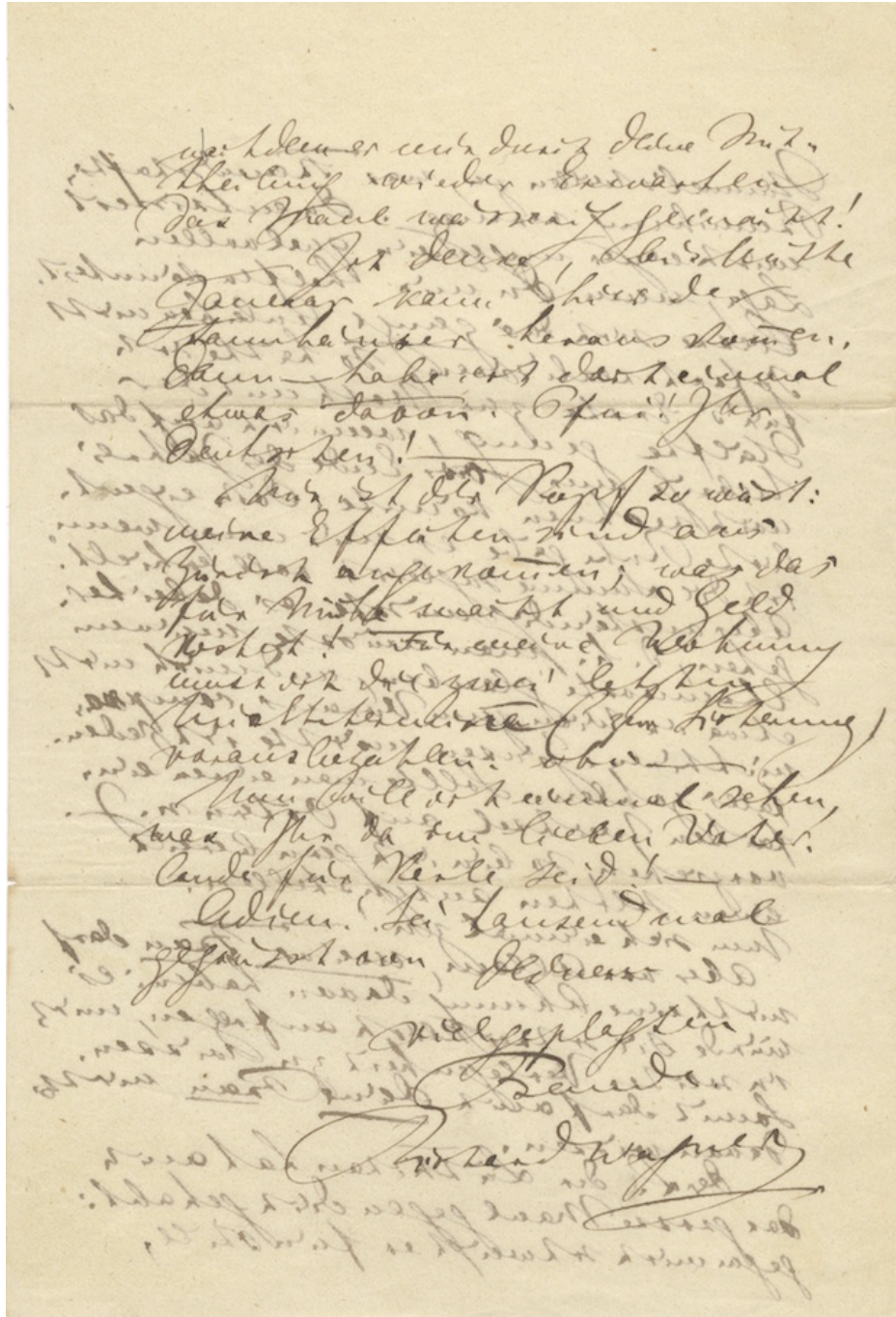
In the final paragraph, Wagner expresses his frustration about the long silence of the Dresden court opera regarding a possible production of his opera *Rienzi*: *"I have to confess to you that my opera [Rienzi] still means more to me than anything else... I am almost dying of my unruly lack of patience concerning the decision of the general direction... A negative decision...will cost me half a year, during which I could have entered negotiations with a different theater."*

WBV 169. Richard Wagner: *Sämtliche Briefe I*, no. 149, pp. 481-86. Kinsky: *Manuskripte, Briefe, Dokumente von Scarlatti bis Stravinsky: Katalog der Musikautographensammlung Louis Koch*, pp. 250-51 (with facsimile of first page).

Theodor Winkler (1775-1856), better known under his pseudonym Theodor Hell, was the editor-in-chief of the daily *Dresdner Abend-Zeitung*, for which Wagner worked as a Paris correspondent. Enclosed with the present letter was Wagner's third "Pariser Bericht," dated May 5, 1841. Winkler was active in many fields; trained as a lawyer, he achieved fame as a poet, editor, arts administrator, and stage director.

Wagner's biography of Beethoven did not, in fact, materialize; after Arnold declined, the publishers Brockhaus and Cotta did the same.

Rienzi was first performed at the Dresden court opera on October 20, 1842. (25381) \$12,500



**Wagner Writes to His Friend, Tenor Josef Tichatschek,
Asking for an Advance of 5,000 Francs on Productions of
Tannhäuser and *Tristan und Isolde***

206. WAGNER, Richard 1813-1883

Autograph letter signed to the composer's long-time friend, tenor Josef Tichatschek. 4 pp. of a bifolium. Octavo. Dated Paris, October 19, 1859. In Wagner's characteristically dense, elegant script. In German (with translation). Very slightly worn. From the noted Burrell Collection.

Wagner, who has recently moved from Zurich to Paris and is in even more financial need than usual, turns to Josef Tichatschek in Dresden, the tenor who created the roles of Rienzi and Tannhäuser, asking him for an advance of 5,000 francs. As security, he offers his fees from productions of his operas planned for the following spring that will enable him to pay off his debt: *Tannhäuser* in Paris and *Tristan und Isolde* (yet unperformed) in Karlsruhe and Vienna. Wagner warns Tichatschek that nobody in Paris must learn about his precarious situation and laments his inability to return to Dresden (where there was a warrant for his arrest).

"It has been impossible for me to raise this money merely by doing business, hence I have to resort to the help of friends, then I always hear how they love and esteem me, the wretched devil, in Dresden... Do you know anybody who would be capable of extending this advance of 5,000 fr. to me? ... See to it, for heaven's sake, what an act of friendship may make possible. ... But, most importantly, my wife must not have any clue about it; she would get terribly excited if she knew of the predicament I am in. Thus, your wife must not know anything either."

WBV 2565. Richard Wagner: *Sämtliche Briefe* 11, pp. 307-308 and 541 (letter no. 176). Richard Wagner: *Briefe Die Sammlung Burrell*, pp. 220-222 (letter no. 337B). *Letters of Richard Wagner: The Burrell Collection*, letter no. 337B, pp. 160-161.

Josef Tichatschek (1807-1886), a friend of Wagner's since the early 1840s, continued to live in Dresden until his death. Tichatschek responded to Wagner's letter immediately, but did not send money: Wagner's next letter to him, of October 24, 1859 (*Sämtliche Briefe* 11, pp. 316-317; letter no. 184), repeats the request.

Wolf Adolf August von Lüttichau (1786-1863) was the director of the Royal Saxon Court Theater from 1824 to 1862. His relationship with Wagner was strained and ambivalent. He was responsible for the first productions of *Rienzi*, *Der fliegende Holländer*, and *Tannhäuser*, but he was not willing to stage *Tristan und Isolde*, which was not heard in Dresden in Wagner's lifetime.

The productions of his operas Wagner was looking forward to, and apparently took for granted, were all either delayed (*Tannhäuser* in Paris, 1861) or canceled (*Tristan* in Karlsruhe and Vienna). *Tristan und Isolde* did not receive its first performance until 1865, in Munich, with the support of King Ludwig II of Bavaria. (23515) \$9,500

An Important Letter Regarding the First Performance of Portions of *Götterdämmerung*

207. WAGNER, Richard 1813-1883

Autograph letter signed to the editor of the Berliner Börsen Courier, George Davidsohn. 2 pp. Octavo. Dated Bayreuth, April 4, 1875. In Wagner's characteristically dense, elegant hand. In German (with translation).

An important letter regarding the first performance of portions of *Götterdämmerung*.

Wagner writes about preparations for an upcoming concert in Berlin featuring excerpts from his (then unperformed) opera *Götterdämmerung*. He confirms the participation of the Viennese soprano Amalie Materna, gives instructions for the program book, and discusses rehearsal work. The Viennese doctor and patron of music Josef Standhartner and a "music director Stern" in Berlin are mentioned.

von Dr. J. Sandharten,
 Augenarzt Brandenb.
 Alteschasse 24, Wern.
 in meinem Namen giltlos
 ausstellen. Joh. Peter Materna
 befreundet.

Für das Beste habe
 ich desselben grosse Sorge.
 Bemüht sich unser
 Freund Md. Stern, davon.
 Am 15 Apr. gedachte ich
 selbst im H. H. Garten Hotel
 anzukommen. Die Proben
 würden füglich am 18. um
 an beginnen. Wenn nothig
 treffen auch schon vorher
 können in Substanz ein.
 Mit der hochachtungsvoll.
 verbleibe ich
 Bayreuth, 4 Apr. 1875
 Richard Wagner

"Frau Materna has received her leave for leave for the Berlin concert... Her participation is making the full presentation of the concert possible since I would not have attempted the great closing scene [Brünnhilde's immolation] without her. You can now have the exact Vienna program for Berlin announced; I hope that the announcement of Materna as guest artist will have a definitive positive effect... I am greatly concerned about the orchestra this time. Is our friend, Music Director Stern, doing anything about it?"

Apparently unpublished. WBV 7091 (location "unknown").

The concert in Berlin (actually, there were two, on April 24 and 25, 1875) was part of a series of performances designed to promote the inaugural Bayreuth Festival in 1876. Besides the immolation scene, the program included a "Grosses scenisches Vorspiel" (apparently an orchestral arrangement of the beginning of *Götterdämmerung*) and the scene of Siegfried's death. Barth, Mack, and Voss, eds.: Wagner: *A Documentary Study*, p. 227, reproducing a broadside announcing a concert in Vienna on March 1, 1875.

Amalie Materna (1844-1918) sang Brünnhilde at the inaugural 1876 Bayreuth Festival. Dr. Josef Standthartner (1818-1892) was a neurologist and patron of music in Vienna. "Music director Stern" possibly refers to Julius Stern (1820-1883), founder of the Stern'sches Konservatorium.

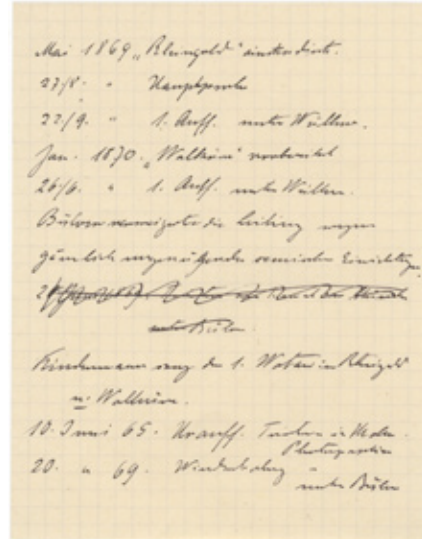
George Davidsohn (1835-1897) was the editor-in-chief (and initially, publisher) of the daily newspaper *Berliner Börsen Courier*. (23511) \$7,500

208. [WAGNER, Richard 1813-1883]

Manuscript list of early performances of Wagner operas *Tristan und Isolde*, *Das Rheingold*, and *Die Walküre* in Munich, ca. 1900. Octavo (141 x 108 mm). In German.

"Bülow refused to conduct [Die Walküre] because of the utterly unsatisfactory staging... Kindermann sang the first Wotan in Das Rheingold and Die Walküre..."

Laid in to a small quarto sheet inscribed in blue pencil in another hand: "Zu I 39.40. gehörig. (Stadtg. Mus.)" (belongs with I 39 40 [Museum of the history of the city]). (24140) \$60



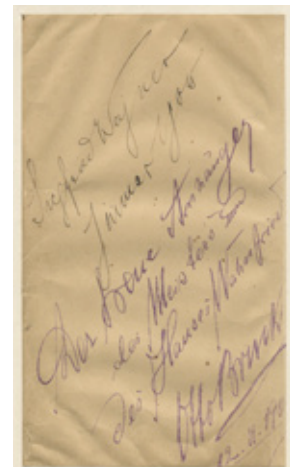
209. [WAGNER, Richard 1813-1883] Wagner, Gottfried 1947-

Group of 5 letters, 2 postcards, inscribed photographs, and associated documents sent by Gottfried Wagner, Richard Wagner's great-grandson, 1992-93, to the French-born American pianist Madeleine Hsu Forte relative to both his writings on Wagner and personal matters. (26963) \$75

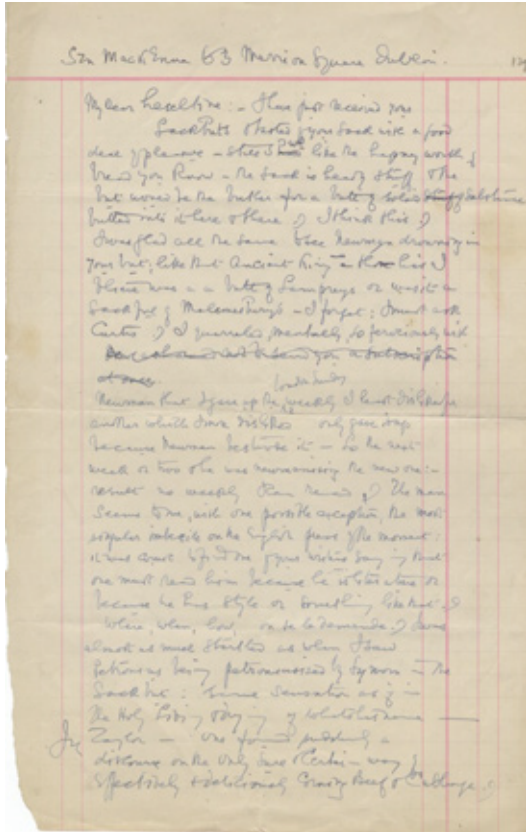
210. WAGNER, Siegfried 1869-1930

Autograph signature on an album leaf with additional signatures. 1f. Oblong octavo (166 x 97 mm). With autographs to recto: "Siegfried Wagner Januar 1905" [?1908]; "Der treue Anhänger des Meisters und des Hauses Wahnfried Otto Brucks 12.11. 190..." [final digit trimmed] in purple ink, and to verso: "Alles erkennen, heißt Alles verzeihen! Hofrath Prof. Dr. C. Beÿer Wiesbaden, Juni 1905" and "Wagner Sándor" 1904 Okt. 7". Laid into mount. Uniformly browned; slightly torn and detached at lower edge; reinforced at upper edge.

Siegfried Wagner was the only son of Richard and Cosima Wagner. Along with his mother, he carried on the Bayreuth Festival until his death. Otto Brucks (1858-1914) was a German tuba player and



baritone; he debuted as the tuba player in Wagner's first *Ring* in 1876 and in 1883 became a celebrated opera singer. "Hofrath Prof. Dr. C. Beÿer" (Conrad Beyer, 1834-1906) was a German writer and editor who lived in Wiesbaden from 1901. Sándor (or Alexander) Wagner (1838-1919) was a Hungarian painter of considerable renown. Both Brucks and Beyer were members of Richard (and Siegfried) Wagner's Bayreuth circle. (27065) \$75



211. [WARLOCK, Peter 1894-1930]
MacKenna, Stephen

Manuscript draft of a letter to Warlock. Undated, but Dublin, ca. 1920. 2 pp. Folio. Closely written. Somewhat worn; creased at central fold.

A long and somewhat rambling letter, with criticism of both [?Ernst] Newman's writing and the English press, mention of the writer [?Arthur] Symons, reminiscences of [John Millington] Syngé, music, and his personal financial state. MacKenna writes idiosyncratically regarding issues of the "Sackbut," of which Warlock was editor: *"My Dear Heseltine, I have just received your Sackbuts and started your Sack with a good deal of pleasure."*

The Sackbut, a somewhat controversial periodical, was launched with Warlock as editor; 9 issues appeared between May of 1920 and March of 1921.

Warlock had a strong connection to the distinguished English composer Frederick Delius (1862-1934), whom he admired at a young age

and regarded as his mentor, eventually authoring a biography of the elder composer. Delius's music was a significant influence on him, as was the music of other contemporary composers, the Elizabethan era and English folk music. D.H. Lawrence based two somewhat unattractive characters in his controversial novel "Women in Love" on Warlock and his wife, Minnie Lucy Channing ("Puma"). Warlock and Lawrence had been friends since their meeting in 1915, although they later had a falling-out, and Warlock threatened legal action against Lawrence in 1921 when he learned that the novel was about to be published, forcing the author to re-write certain sections of the book.

"The idiosyncratic harmonic language with its unlikely and disparate mixture of Edwardiana, Delius, van Dieren, Elizabethan and folkmusic gives Warlock's music a strongly personal voice... The marked contrast between the extrovert and gentler settings seemed for some to confirm an apparent dichotomy in the Warlock/Heseltine personality and the pseudo-psychological interpretation of his complex character as schizophrenic was exploited by Gray in his memoir. However, acquaintance with Warlock's complicated life story, with its constant family pressures, his lack of self-confidence, wild emotional swings, and lack of any permanent employment or regular income, confounds such simplistic explanation. The split-personality theory was, at any rate, vehemently denied by his closest friends." Barry Smith in *Grove Music Online*.

Heseltine chose the name "Warlock" with its occult association as a pseudonym after living in Ireland in 1917-1918 where he became involved in occult practices.

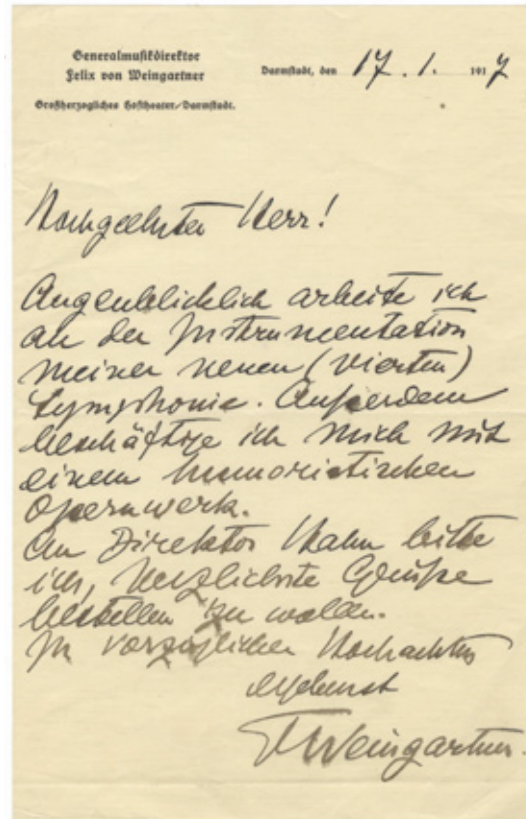
An interesting, humorous and somewhat irreverent letter from the noted Irish poet, playwright, author and friend of James Joyce, Stephen MacKenna (1894-1930). (21861) \$165

Weingartner Orchestrates His New Symphony and Works on a Comic Opera

212. **WEINGARTNER, Felix [von] 1863-1942**
Autograph letter signed "F Weingartner" to an unidentified male correspondent, addressed "Hochgeehrter Herr." 1 page. Octavo. Dated Darmstadt, January 17, 1917. On stationery with "Generalmusikdirektor Felix von Weingartner Großherzogliches Hoftheater/Darmstadt" and "Darmstadt, den [blank] 191[blank]" printed at head. In German (with translation). Creased at folds; smudging to several words. Together with a postcard photograph of the composer.

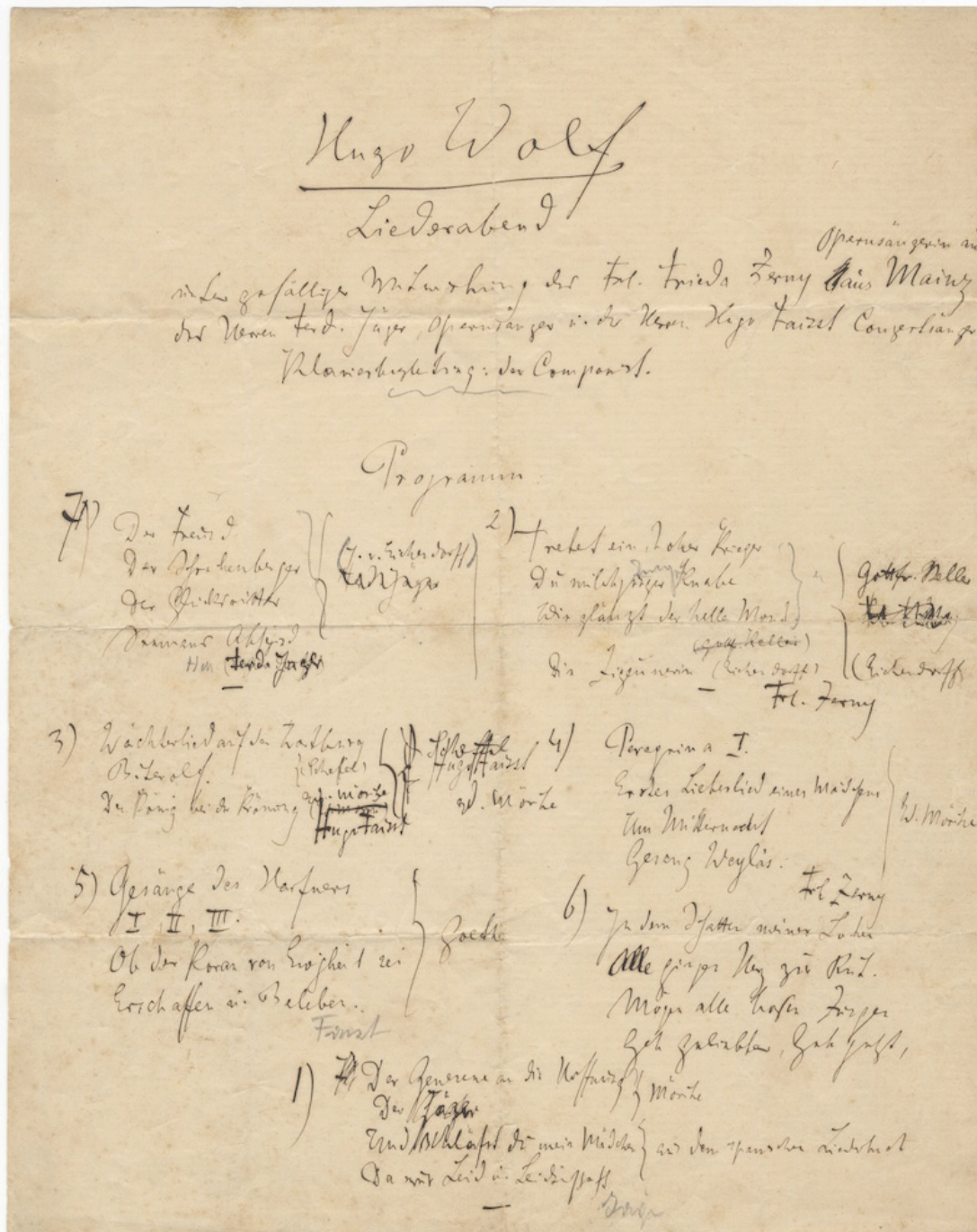
Weingartner is orchestrating his fourth symphony and working on a comic opera. "At this moment I am working on the orchestration of my new (fourth) symphony. I am also occupied by a humorous operatic work. I am asking... to extend my most cordial regards to Director Kahn..."

Felix Weingartner served as Generalmusikdirektor (Kapellmeister) in Darmstadt from 1914 to 1919. His fourth symphony, op. 61, in F major, was completed in 1917. The "operatic work" mentioned in the letter was probably *Die Dorfschule*, op. 64, first produced in Vienna in 1920. (23689) \$325



213. **WICKEDE, Friedrich von 1 834-1904**
Autograph postcard signed "Fr. Wickede," dated February 15, [19]02, and inscribed to the German archivist Ernst von Destouches "Zur freundlichen Erinnerung an Ihren Fr. Wickede." With a bust-length reproduction photograph of the composer to recto, two postmarks and the recipient's name and Munich address in Wickede's autograph to verso. Slightly worn, soiled and stained; verso with biographical annotations in pencil.

Wickede was a German statesman and composer best known for his opera *Ingo*, his overture *Per aspera ad astra*, and numerous piano pieces and songs. (25388) \$50



Autograph Draft of a Concert Program for a Recital of Wolf's Songs in Vienna

214. WOLF, Hugo 1860-1903

Autograph draft of a concert program for a recital of Wolf's songs at the Saal Bösendorfer in Vienna on April 3, 1894. 1 page. Large quarto. No place or date, but April 3, 1894.

Headed "Hugo Wolf Liederabend" followed by: "unter gefälliger Mitwirkung der Frl. Frieda Zerny Opernsängerin aus Mainz des Herren Ferd. Jäger, Opernsänger u[n]d des Herren Hugo Faisst Konzertsänger. Klavierbegleitung: der Componist."

Seven sets of three to five songs (28 songs in total), all by Wolf, sets numbered "7," "2-6," and "1." Set "7" originally was set "1"; the final set "1" was added last. Each set to be performed by one singer each. Poets credited except in set 6; singers credited in sets 7, 2, 3, and 4 only. With a number of autograph corrections in black ink and corrections in a different hand in pencil. Slightly browned and stained; creased at folds with very minor splits.

The present document was on display at the 1960 Wolf centennial exhibition in Vienna and Graz. See Hugo Wolf: *Persönlichkeit und Werk: Eine Ausstellung zum 100. Geburtstag. Catalogue by Franz Grasberger*, p. 64 (item X/5); it was then in the possession of Hilde Wittgenstein, wife of the pianist Paul Wittgenstein. A printed version of the same program, with some changes, is held at the Österreichische Nationalbibliothek; another printed version including sung texts is held at the Gesellschaft der Musikfreunde, Vienna. HWW 114|1. Featured singers included Frieda Zerny (1864-1917), soprano; Ferdinand Jäger (1839-1902), tenor; and Hugo Faisst (1862-1914), baritone, a practicing lawyer from Stuttgart.

"On 3rd April Frl. Zerny, Faisst, Jäger and Wolf gave a concert in the Bösendorfersaal. This was actually the first concert wholly devoted to Wolf's songs to be given in Vienna. According to the composer himself, its success was a downright sensational one... Frl. Zerny's temperament found perfect opportunities for expression in such songs as Die Zigeunerin; Erstes Liebeslied eines Mädchens; Geh', Geliebter, geh' jetzt! and Das Köhlerweib ist trunken... Nearly half of the songs on the programme had to be repeated..." Walker: *Hugo Wolf*, 2nd edition, p. 356. *Das Köhlerweib ist trunken* does not appear on the present draft of the program. (23704) \$7,500

Wolf Writes Regarding the First Performance of His Cantata *Christnacht*

215. WOLF, Hugo 1860-1903

Autograph letter signed to his friend and patron, Oskar Grohe. 2 pp. Octavo. Dated April 1, 1891. In German (with translation).

Regarding the forthcoming first performance of his cantata, *Christnacht*. *"Please be so kind as to let me know directly, or through Weingartner, if the orchestral rehearsals of Christnacht have already started and how they have gone so far. Please also send word as to when the dress rehearsal is scheduled. If only you could get Weingartner to write me a note!"*

Wolf's cantata, *Christnacht*, to a text by August Graf von Platen-Hallermünde, was first performed under the noted Austrian conductor Felix Weingartner (1863-1942) on April 9, 1891 in Mannheim, *"the last concert to be conducted by Weingartner at Mannheim before he left to take up an appointment with the Berlin Opera."* Walker: *Hugo Wolf*, p. 285.

Apparently conceived as the composer's *"answer to Bach's Christmas Oratorio..."*

"... The first sketches for the work are dated Christmas Eve 1886... In a letter to Oskar Grohe (26 February 1891), Wolf wrote that he had conceived the composition as a portrait of Christ's personality in two manifestations, the child and the 'Weltüberwinders', or hero who overcame the world. At the end, these themes and other musical ideas merge and unfold 'with tongues of flame the dogma of God made man and of salvation', he told Grohe, adding that if the execution did not keep pace with the concept it was 'nobody's fault but my own'... Christnacht has much to commend it and many admirable effects in the lengthy orchestral introduction alone... But Wolf being neo-Bachian/Lisztian in huge brass-laden choruses is Wolf being bombastic, especially in the chorus of believers (Platen indicates shepherds here, but this was insufficiently solemn for his

Wenn die Hof-Konzertanten
 bestirmt Ländler, wie ein
 Paar Kiten zu spreiten.
 Ich werde Dienstag Abend
 hier wegfahren, falls
 die Generalprobe am Tage
 der Aufführung fällt, Kopf-
 stück vor in Mannheim
 einzutreffen. Mittwoch
 um $\frac{1}{4}$ Uhr Nachts, wird
 ich in Mannheim sein.
 In letzter Eile ganz
 Ihr. Herzog
 T. Engel sein

purposes, so Wolf told Grohe, hence their new designation as 'Gläubigen') and the final chorus, and the work is in consequence not an unmitigated success..."

Wolf "intensified the expressive vocabulary of the lied by means of extended tonality and post-Wagnerian declamation while retaining the defining elements of the song tradition he had inherited from Schubert and Schumann. Profoundly responsive to poetry, he incorporated detailed readings of his chosen poems in the compositional decisions he made about every aspect of song: harmonic nuances, tonal form, melodic design, vocal declamation, pianistic texture, the relationship of voice to piano, etc. Seeking an art 'written with blood', he went below the surface of poetry – even where his musical purposes were inevitably distinct from the poet's – in order to recreate it in music of remarkable intensity, written, as he once proclaimed, for epicures, not amateurs." Eric Sams and Susan Youens in *Grove Music Online*. (21332) \$3,250

Warum soll meine D. ja gerade nur
in einem populären Concerte die
Folge sein, ohne mir, wie die ver-
fassen, einen Koller Anstoß zu
machen? Wer? was? warum?
Ich bitte die, dieser Forderung, die
völlig allgütlichste Art von
Anstoß in der Welt zu be-
antworten. Ihren Anstoß.

H. Wolf

Döbling 4. Novemb. 1892

Wenn die im Chefsache der Welt
begegnet, grüßen die, bitte, auf's Höchste
wird möge die einmal nach Löwen
laufen.

Wolf Writes Regarding A Concert Series in Berlin

216. WOLF, Hugo 1860-1903

Autograph letter signed in full to arts administrator Richard Sternfeld. 3 pp. of a bifolium. 8vo (175 x 110 mm.). Dated Döbling, November 4, 1892. In German (with translation). Creased at horizontal fold; short split to lower portion of central fold.

Wolf asks Sternfeld (who is not named in the letter but may be identified by circumstantial evidence) about the "popular concerts" series in Berlin, which Sternfeld had suggested as a venue for showcasing Wolf's music. He doubts whether the setting of these concerts was suited to the purpose:

"Would you please, most esteemed [Sir], be so kind as to reveal to me the character of the so-called popular concerts in Berlin?... Are your popular concerts such at which [the audience] is eating, drinking, and smoking? Of course such concerts would prohibit the performance of vocal music, and when you proposed a popular concert to me, you intended to perform my instrumental works only. In such a case a popular concert would not serve me well because, as you know, my specialty is vocal music. However, should it be otherwise and should the said concerts also include vocal music then I would of course prefer such a popular concert to one at the Singakademie, if only to save money. It also would appear that these popular concerts are held in the hall of the Philharmonic, which should not be underestimated."

"[Wolf] intensified the expressive vocabulary of the lied by means of extended tonality and post-Wagnerian declamation while retaining the defining elements of the song tradition he had inherited from Schubert and Schumann. Profoundly responsive to poetry, he incorporated detailed readings of his chosen poems in the compositional decisions he made about every aspect of song: harmonic nuances, tonal form, melodic design, vocal declamation, pianistic texture, the relationship of voice to piano, etc. Seeking an art 'written with blood', he went below the surface of poetry – even where his musical purposes were inevitably distinct from the poet's – in order to recreate it in music of remarkable intensity, written, as he once proclaimed, for epicures, not amateurs." Eric Sams and Susan Youens in *Grove Music Online*.

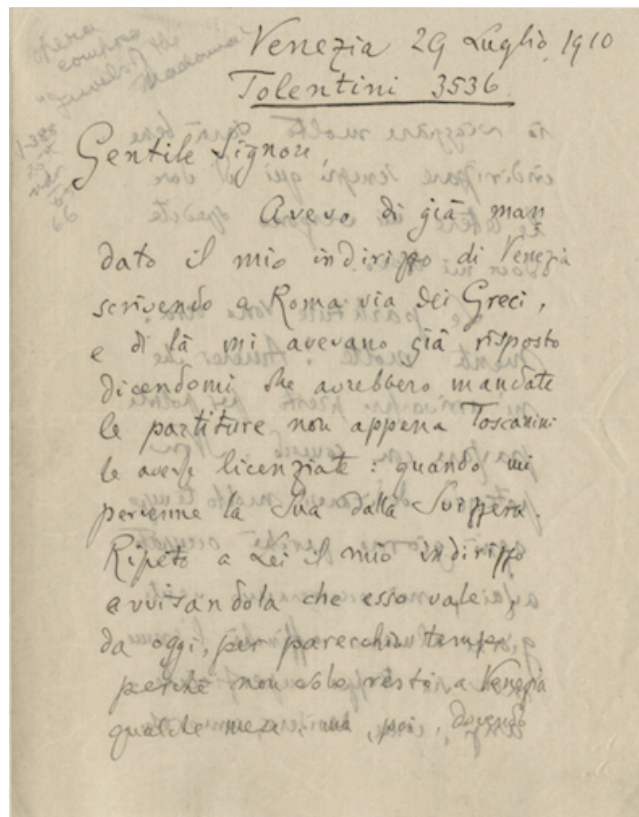
Richard Sternfeld (1858-1924) was a prominent arts administrator in Berlin at the time. A board member of the *Wagner-Verein*, he organized several performances of Wolf's works. The Berlin concert Wolf was planning at the time finally took place on January 8, 1894 - but not as a "popular" concert. Siegfried Ochs, director of the *Philharmonischer Chor*, conducted some of Wolf's choral-orchestral works. (25312) \$3,200

Wolf-Ferrari Requests Scores for Study

217. WOLF-FERRARI, Ermanno 1876-1948

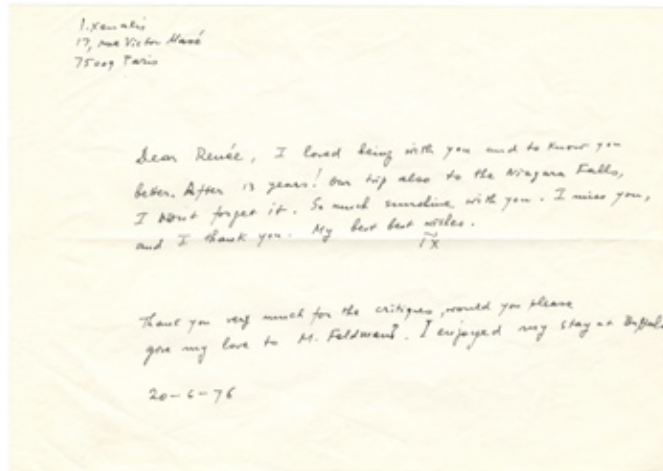
Autograph letter signed "E. Wolf-Ferrari." 3 pp. of a bifolium. Octavo. Dated Venice, July 29, 1910, Tolentini 3536. On onionskin paper with blindstamp of a quill on paper to lower edges. In Italian (with translation). Creased at folds; short tear to central fold; last blank page slightly stained at lower right.

Wolf-Ferrari asks his correspondent to send him some scores as soon as possible so he can study them "lovingly" rather than superficially. "I had already sent my Venice address to Via dei Greci, Rome, and from there they had already answered me, telling me that they would have sent the scores just as soon as [Arturo] Toscanini had released



them...The scores are really a lot. They should get to me right away so I can prepare with ease... I will need at least twenty days so that the examination would not be too superficial, but rather, loving."

Ermanno Wolf-Ferrari (1876-1948) was an Italian composer best known for his operas *Cenerentola*, *Le donne curiose*, and *I Gioielli della Madonna*, among others. The present letter may concern the score of *I Gioielli*, which premiered at the Berlin Kurfürstenoper on December 23, 1911. (23376) \$585



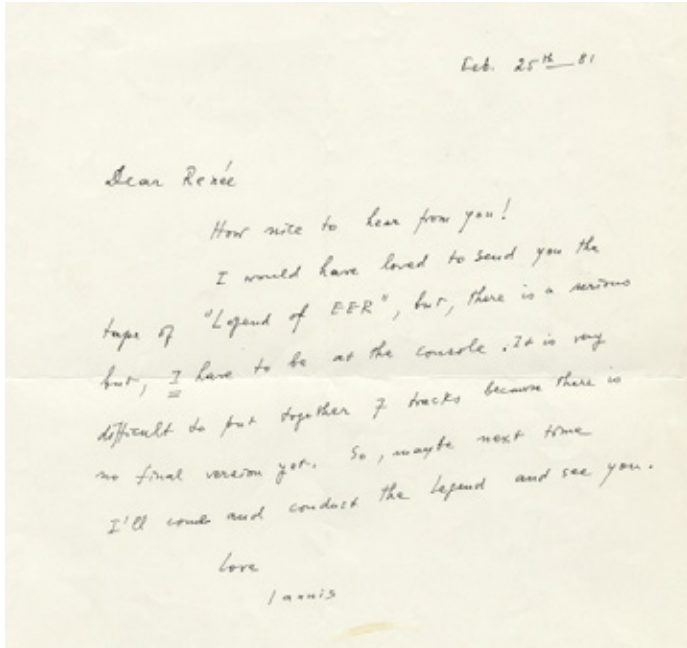
218. XENAKIS, Iannis 1922-2001

Autograph letter signed "IX" to the distinguished music administrator and author Renée Levine Packer. 1 page. Oblong octavo, ca. 148 x 210 pp. Dated June 20, [19]76. With original autograph envelope with the Paris and Buffalo addresses of Xenakis and Packer to upper panel, postmarked Paris, June 21, 1976. Slightly worn; creased at fold and slightly overall; envelope worn and with small tears.

Xenakis very much enjoyed his recent trip to Buffalo, where he visited Niagara Falls with Packer. He thanks her for "the critiques," and asks her to give his love to the American composer Morton Feldman, Packer's fellow co-director of the Center of the Creative and Performing Arts at SUNY Buffalo. "... I loved being with you and to know you better. After 13 years! Our trip also to the Niagara Falls, I won't forget it. So much sunshine with you. I miss you and I thank you..."

Xenakis, a French composer of Greek parentage, "belonged to the pioneering generation of composers who revolutionized 20th-century music after World War II. With the ardour of an outsider to academic musical life, he was one of the first to replace traditional musical thinking with radical new concepts of sound composition. His musical language had a strong influence on many younger composers in and outside of Europe, but it remained singular for its uncompromising harshness and conceptual rigour." Peter Hoffmann in *Grove Music Online*.

"Born in France, raised in New York and Mexico City, Levine Packer worked with Lukas Foss and was co-director with Morton Feldman of the renowned contemporary music group in Buffalo, New York, and a director of the Contemporary Music Festival at the California Institute of the Arts. She was Director of the Inter-Arts program at the National Endowment for the Arts, the producer of Steve Reich and Beryl Korot's multimedia opera *The Cave*, and a dean at the Maryland Institute College of Art." *oxfordonline.com*. (27070) \$375



**Xenakis Discusses His
Electronic Music Composition
*The Legend of Eer***

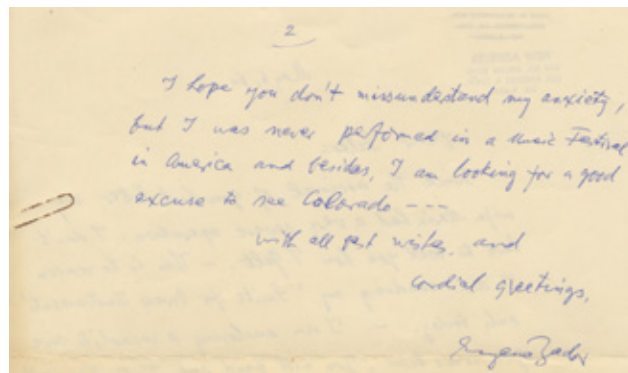
219. **XENAKIS, Iannis 1922-2001**
Autograph letter signed "Love Iannis" to the distinguished music administrator and author Renée Levine Packer. 1 page. Folio, ca. 295 x 209 mm. Dated February 25, [19]81. With original autograph envelope with the Paris and California addresses of Xenakis and Packer to upper panel and postmarked February 26, 1981. Slightly worn; creased at corners and folds; several small edge tears, with no loss to text; small coffee stain to blank lower margin, not affecting text.

Pleased to have heard from Packer, Xenakis discusses his electronic music composition, *The Legend of Eer* (La légende d'Eer): "... I would have loved to send you the tape of "Legend of Eer," but, there is a serious but, I have to be at the console. It is very difficult to put together 7 tracks because there is no final version yet. So, maybe next time I'll come and conduct the Legend and see you."

The Legend of Eer was first performed in Paris on February 11, 1978. (27068)

\$525

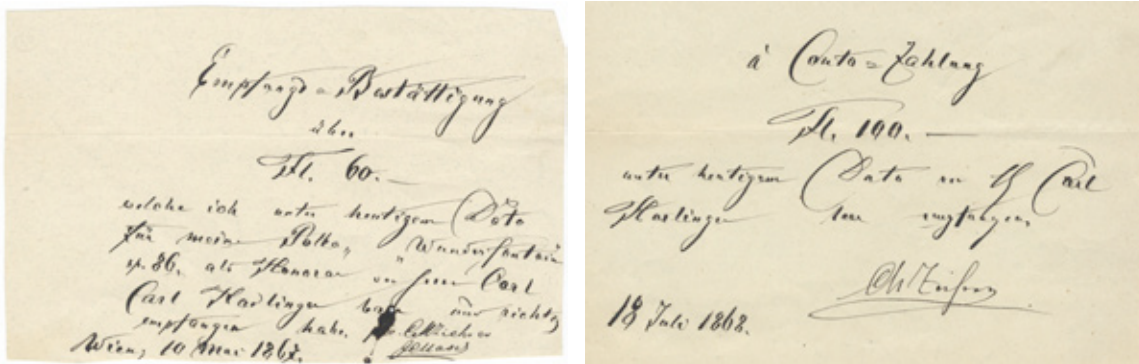
220. **ZADOR, Eugene 1894-1977**
Autograph letter signed "Eugene Zador" to "Tyler." 2 pp. Large quarto. Dated [Los Angeles,] May 6, [19]60. In blue ink on personal stationery with Zador's California addresses printed and handstamped at head. With autograph corrections to printed address. Creased at central fold; blank left margin of verso lightly browned, with small paper clip stain not affecting text.



Concerning the *Suite for Brass Instruments* (1960-61), which Zador hopes his correspondent, a brass player, will premiere at a music festival in Colorado. He is sending a piano recording of his "experimental" piece later than anticipated because his wife has just had an operation. "... I am enclosing a record to save you some time. You will find out that I am not a pianist, in fact I never learned the piano, and sometimes I had to turn the pages too. Because it is an experimental work (though [!]absolut tonal), I feel that the world premiere should take place at a music festival... by writing the score myself, I saved about \$150 – which I gladly would turn over to you to pay the other 6 brass players (but of course very confidentially)... I was never performed in a music festival in America and besides, I am looking for a good excuse to see Colorado..."

The *Suite for Brass Instruments* (for four trumpets, four horns, three trombones, one tuba) comprises three movements, and "is intended as a real virtuoso display for brass performers." It is dedicated to Gustav Koslik (1902-1989), a noted Austrian conductor. Since its publication in 1961, it has appeared on many American concert programs, and was professionally recorded for the first time in 1967. Denys Killick: "Project Brass," in *Tape Recording Magazine* (May 1967), pp. 186-187.

Zador "left Hungary in 1939 and finally settled in Hollywood, where he orchestrated more than 120 film scores. Apart from these, the bulk of his output consists of stage works and orchestral pieces, among them the popular Hungarian Caprice. Stylistically Zador did not move beyond the innovations of Strauss and Reger; his own view was that he occupied a position midway between Verdi's *La traviata* and Berg's *Lulu*. Nonetheless his operas exhibit strong characterization and skilful orchestration. He also experimented with novel colours in the *Studies for orchestra* and composed concertos for such instruments as cimbalom and accordion." János Demény and Michael Meckna in *Grove Music Online*. (25301) \$150



221. ZIEHRER, Carl Michael 1843-1922

Two manuscript receipts for royalties from the publisher Carl Haslinger, each signed "CM Ziehrer." 2ff., one ca. 120 x 190 mm., the other 140 x 225 mm., versos blank. In the same scribal hand. In German. Both leaves unevenly trimmed; small ink stain to 1867 receipt, obscuring word preceding signature.

- "Confirmation of receipt of 60 fl., which I have received on today's date for my Polka 'Wunderfontaine' op. 86, as honorarium from Herr Carl Haslinger in cash and correctly. Vienna, May 14, 1867." Signed "CM Ziehrer" and "[?]Jenasch."
- "Installment of fl. 100 on today's date received from H[err] Carl Haslinger in cash. July 18, 1868" signed "CM Ziehrer."

Ziehrer was an Austrian bandmaster and composer. "He was... invited to represent Austria at the World's Columbian Exposition in Chicago in 1893, which was followed by an extended American tour, and which led to his dismissal for overstaying his leave. Renaming his band the *Chicagoer Konzert-Kapelle* he toured Germany widely... The greatest rival to the Strauss brothers, Ziehrer's long career was similar to Johann Strauss II except for the periods as a military bandmaster. This experience gave a brashness and swagger to his compositions which, influenced by local folk music, created his unmistakable style." John E. Diamond in *Grove Music Online*.

(27085)

\$275