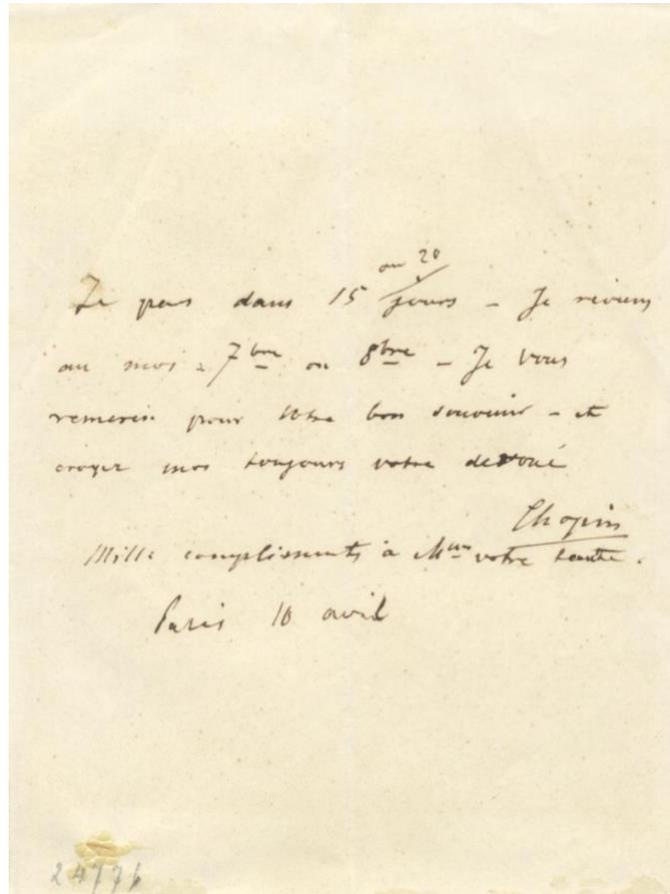


# J & J LUBRANO MUSIC ANTIQUARIANS



Item 11 Chopin

## AUTOGRAPH MUSICAL MANUSCRIPTS & LETTERS OF COMPOSERS

December 2021



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### “A Tempting Love Song”

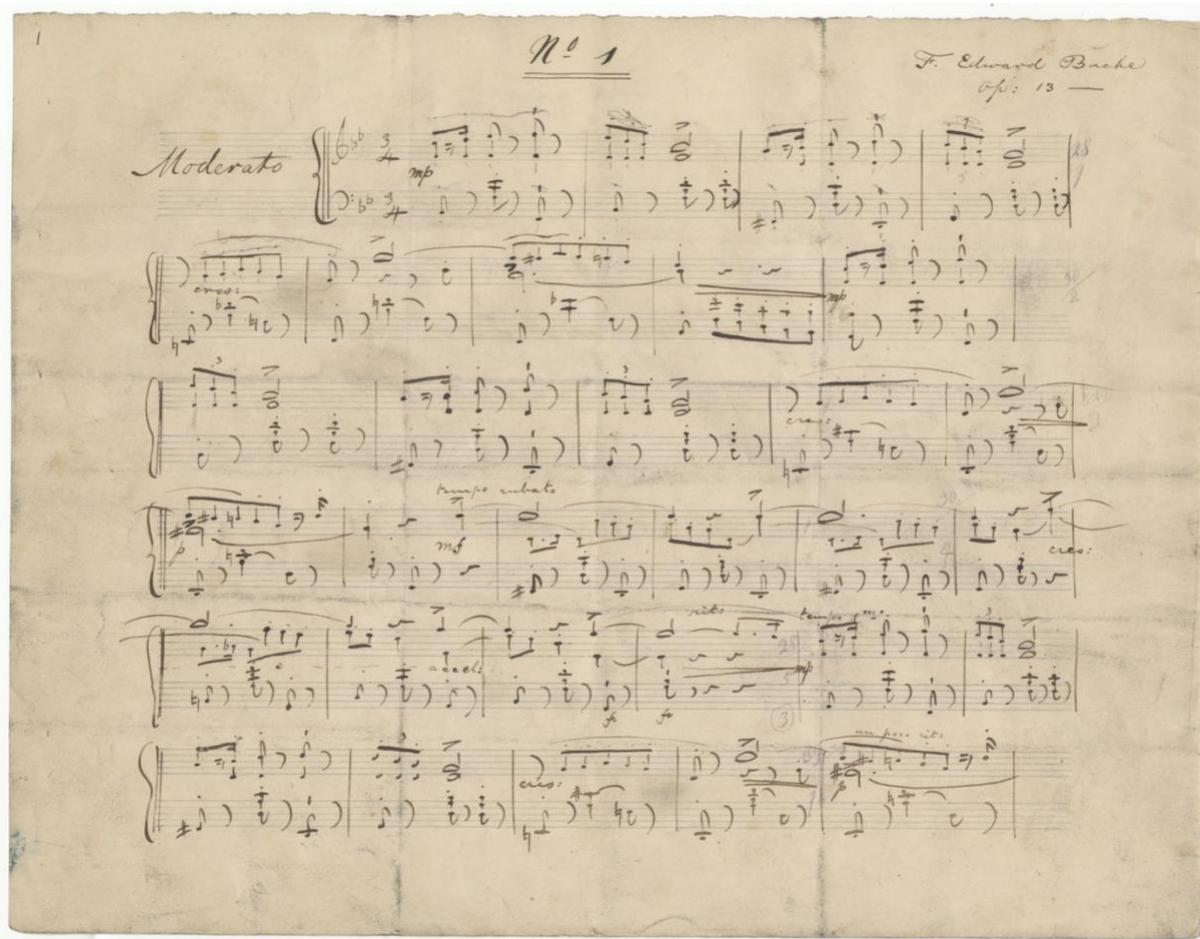
#### 1. ABT, Franz Wilhelm 1819-1885

*Liebesgrüsse* [Greetings of Love]. Op. 130. Romance for piano solo. *Autograph musical manuscript signed*. Undated, but ca. 1854. Oblong folio (257 x 369 mm.). Unbound. [1] (pencilled identification "Op. 130" and name "Herrn Moritz Ehrenberg"), [2] (blank), [3]-[7] (autograph music), [8] (blank) pp. Notated in dark brown ink on 8-stave music paper, the staves printed in blue within decorative double-line border printed in red. Signed by the composer at upper outer corner of first page of music, with autograph titling to head; oval handstamp of "H.F. Müller's Wtwe Kunst & Musikalienhandl Wien" to lower right corner; plate number "H.r.M.512" to lower margin in red ink. Several corrections; occasional editorial markings in red pencil. Slightly worn and browned; outer edges worn, soiled, and creased; creased at central fold. In very good condition overall. The *Stichvorlage* used by the printer to prepare the published edition issued by Müller's widow in Vienna in 1854.

The *Neue Berliner Musikzeitung* of 1855 described the Abt's *Liebesgrüsse* as "a tempting love song without words ... [which] captivates by a certain simplicity."

Abt studied theology and music in Leipzig, both at the University and at the Thomasschule, making friends there with Lortzing, Mendelssohn, and Schumann. "Though engaged in Bernburg (1841) as Kapellmeister, he soon left for Zürich, distinguishing himself there as an outstanding and immensely popular choirmaster... In 1852 he became conductor at the opera house in Brunswick, which had been designated a national theatre in 1818., Faithful to his first love, choral conducting, he developed an international reputation and was invited to conduct in many capital cities of Europe. A spectacular reception awaited him on his tour of the USA (1872) ... [His] works run to more than 600 opus numbers comprising over 3000 individual items. Vocal music was his main interest, especially male choral music, whose impoverished repertory he strove to enrich. His style is popular, his melodies simple and fresh, with a pleasing and varied accompaniment..." Edward F. Kravitt in *Grove Music Online*. (31208)

\$1,200

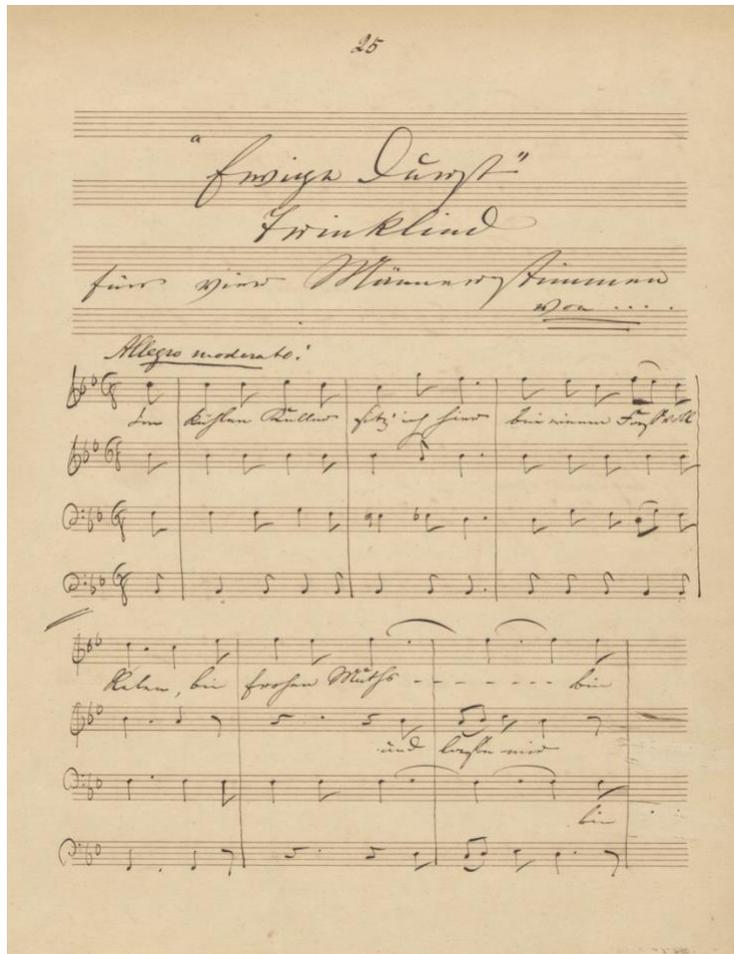


### No Lifetime Editions

#### 2. BACHE, Francis Edward 1833-1858

*4 Mazurkas de Salon Op. 13. À son ami E.A. Kelly. [Piano solo]. Autograph musical manuscript signed.* No date, but ca. 1850-1855. Oblong folio, 8.75 x 11/25" (223 x 289 mm.). [i] (autograph title), 12 pp. autograph music. Notated in ink on 12-staves ruled in blue. With occasional corrections in pencil, "2099" to foot of title page. Soiled; slightly worn and creased; first leaf detached. The British Library holds another manuscript of the present work. No lifetime published editions located, although COPAC records an edition published by Augener (plate number 11215) in ca. 1898.

Born in Birmingham, Bache went to London in 1849 as a private pupil of the English composer William Sterndale Bennett. "When he played the Allegro of an unpublished piano concerto of his own in June 1852, Henry Chorley was moved to remark: 'We have met with no Englishman more likely to give us the English composer for whom we have so long been waiting than Mr Bache'... Bache's piano music has many qualities of his master, Sterndale Bennett, with a pleasant freshness and vitality to compensate for a certain lack of solidity and substance. He was most at ease in the virtuoso concert piece." Nicholas Temperley in *Grove Music Online*. (31183) \$1,200



**8 Measures for Piano  
In the Hand of a Founding Member of the Bach-Gesellschaft**

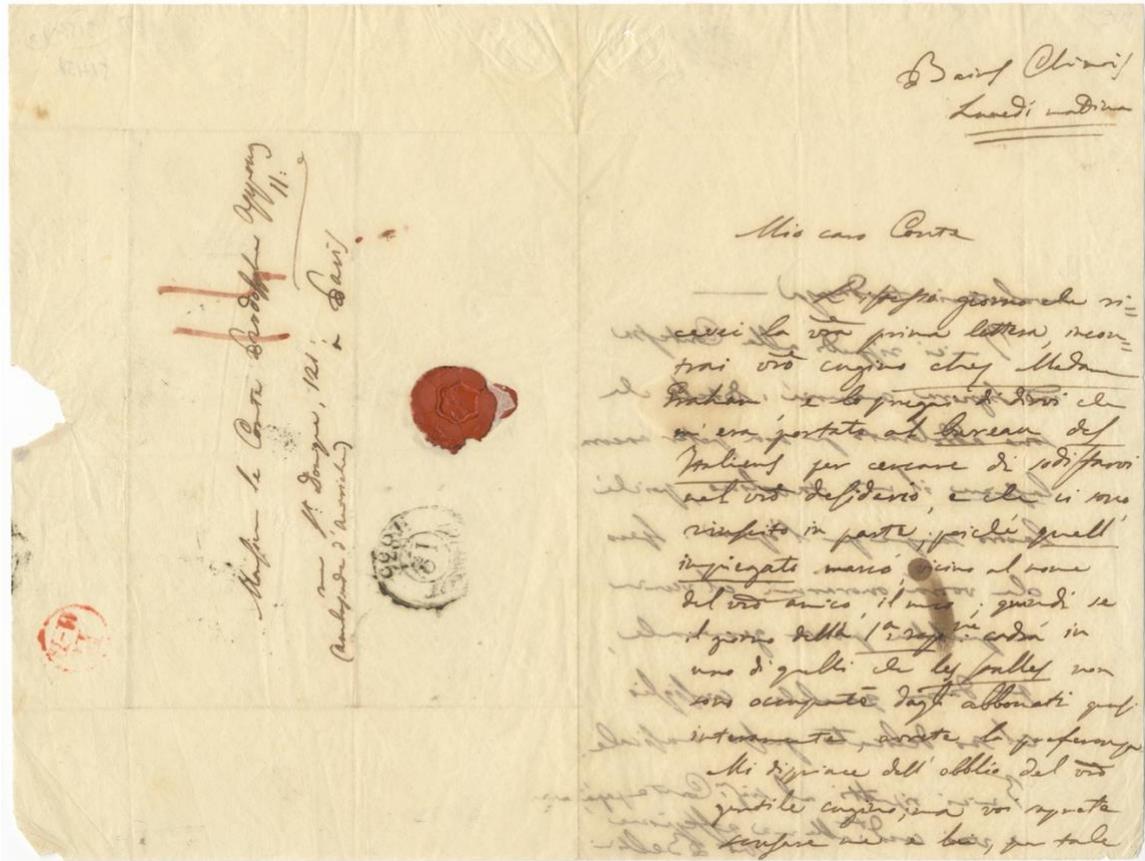
**3. BECKER, Carl Ferdinand 1804-1877**

*Autograph musical quotation signed and dated Leipzig, April 19, 1849. 1 page. 8 measures from an unidentified work in F major for piano marked "Adagio." Small folio (250 x 195 mm.). Notated in ink on hand-ruled staves, with "28" in manuscript to upper margin, presumably denoting album page number.*

Becker, a German organist, musicologist, and music collector, was a founding member of the Bach-Gesellschaft. *"In his twenties Becker began to collect early printed music and manuscripts as well as musical literature. Based on his important library he published bibliographies, editions of older music and many articles in such periodicals as the Allgemeine musikalische Zeitung and the Neue Zeitschrift für Musik ... One of his special interests was J.S. Bach; he was a founder-member of the Bach-Gesellschaft. He also championed in his writings the late works of Beethoven and the music of Schumann. His compositions (motets, songs, piano music) are of minor importance, although his organ pieces were valued for study purposes."* Alec Hyatt King, revised by Peter Krause in *Grove Music Online*.

With (on recto of Becker and one additional leaf):

Baker, L.A. *Autograph musical manuscript signed and dated Leipzig March 3, 1869. A complete "Trinklied" for men's voices in four parts. 3 pp., with "25," "26," and "27" to upper margin, presumably denoting album page numbers. Slightly browned. We have been unable to locate any information on this composer. (35232) \$280*



#### An Invitation to the Premiere of *I Puritani*

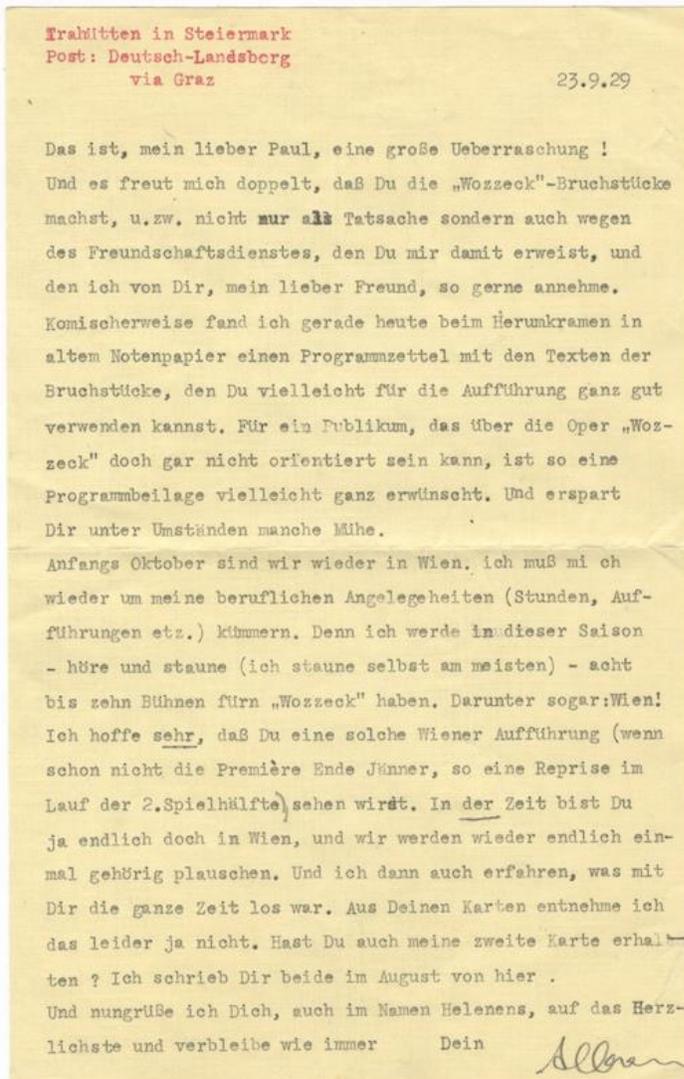
#### 4. BELLINI, Vincenzo 1801-1835

Autograph letter signed "Bellini" to Count Rodolphe Apponyi. 2 pp. of a bifolium. Octavo. Dated Monday morning. Postmarked [?]January 12, 1835. With "Weynen Superfin" blindstamped to upper portions of leaves. Integral address panel with the recipient's name and the address of the Austrian Embassy in Paris to final page. With fully intact red wax seal. In Italian and French (with translation). Slightly worn and stained; creased at folds and overall; small perforation to upper edge of first leaf; lacking small portion of right edge of second leaf with no loss of text.

Bellini tries to secure the Count a place at the première of his latest opera and invites the Count's wife to one of its dress rehearsals.

"... I met your cousin at Madame Graham's and I begged him to tell you that I had gone to the Bureau des Italiens to try to grant your wish ... therefore, if the day of the first performance falls on a day when the halls are occupied almost entirely by subscribers, you'll get priority ... Tell [the Countess] I am sorry I am not yet able to leave my desk, since I'm always working on the opera. I hope she will want to honor me by coming to some dress rehearsal, to give me advice with her delicate musical taste ... "

The opera to which Bellini refers is undoubtedly *I puritani*, his last work. Commissioned by the Théâtre Italien in Paris in 1834, *I puritani* was premièred there on January 24, 1835, just twelve days after the writing of this letter. Bellini died later that year, on September 23. Apponyi was a member of a Hungarian noble family associated with many important musicians of the day. (24226) \$4,200



## To Fellow-Composer Paul von Klenau Regarding *Three Fragments from Wozzeck*

### 5. BERG, Alban 1885-1935

Typed letter signed "Alban" to composer Paul von Klenau. 1 page. Large octavo. Dated Trahütten, September 23, [19]29. With "Trahütten in Steiermark Post: Deutsch-Landsberg via Graz" typed in red ink at head. With the original envelope postmarked September 23, [19]29 with Klenau's name and address in Copenhagen and Berg's return address in Vienna typed in red ink to verso. Several small corrections, presumably in the composer's hand. In German (with translation). Very slightly worn; creased at fold; envelope slightly worn and soiled.

Berg reacts to Klenau's announcement regarding a performance of the *Three Fragments from Wozzeck* (in an unspecified location). He encloses the sung text of the fragments (enclosure not included) and expresses his wish to meet Klenau again in Vienna during the next season, when *Wozzeck* will be staged there.

*"This, my dear Paul, is a big surprise! And it doubly pleases me that you are going to do the Fragments from Wozzeck ... not only as a fact, but also because of the friendship that you are demonstrating ... Strangely, just today, browsing through old sheet music, I found a program leaf with the texts of the Fragments that you may perhaps make good use of for*

*the performance. Maybe such a program insert would be welcome to an audience not really be informed about Wozzeck ... For this season I will have – listen and marvel (I myself marvel most of all) – eight to ten stages for Wozzeck. Even Vienna among them! ... "*

*"Along with his teacher Arnold Schoenberg and fellow pupil Anton Webern in the years before and immediately after World War I, [Berg] moved away from tonality to write free atonal and then 12-note music. At once a modernist and a Romantic, a formalist and a sensualist, he produced one of the richest bodies of music in the 20th century, and in opera, especially, he had few equals." Douglas Jarman in Grove Music Online.*

*Three Fragments from Wozzeck*, for soprano and orchestra, was composed upon the insistence of conductor Hermann Scherchen, who hoped to direct a concert suite of pieces from Berg's 1925 opera, *Wozzeck*. Scherchen premiered the *Fragments* in Frankfurt on June 11, 1924.

Paul von Klenau (1883-1946) was a Danish composer of German descent who was trained in Germany and spent most of his creative life there. From the 1920s, he was close to Schönberg's circle and adopted its dodecapronic techniques. His last completed work, the *Ninth Symphony*, received its premiere in Copenhagen in March 2014, almost seventy years after its composition. (24358) \$1,850

## About *Les Troyens*

### 6. BERLIOZ, Hector 1803-1869

Autograph letter signed "H. Berlioz," possibly to Georges Hainl, conductor of the Paris Opéra. 2 pp. of a bifolium. Octavo. Dated ca. late October 1864-1865. In French (with translation). Slightly worn and stained; creased at folds.

An important letter in which Berlioz includes information for the first playbill of a projected concert performance of excerpts from his grand opera, *Les Troyens*. He lists the names and addresses of the singers who are to appear: Mme. [Anne] Charton-Demeur, Mlle. [Palmyre] Wertheimber, Mr. [Jules] Montjauze, Mr. [Louise-Émile?] Wartel, Mr. Péront, Mr. Legrand, and Mlle. Estagel. He also mentions a Mr. [Prosper] Bagier, likely the director of the Théâtre-Italien in Paris. Finally, he includes a number of special woodwind and percussion instruments that must be added to the orchestra.

"Here are the addresses and a short agenda... You will find the last five artists at the Théâtre Lyrique on evenings when they play *Violetta*... [You] will include the names of the artists only later, in order not to upset Mr. Bagier."

Berlioz was the leading French composer, conductor, and critic of his age. "In many senses the Romantic movement found its

Voici ce qu'il faut mettre sur  
la première affiche :

( Fragments du second acte de *Troyens*,  
air de Danse, quintette, Septor et  
Duo. ~~de M. H. Berlioz~~ de M. H. Berlioz.

On ne mettra les noms des artistes que  
plus tard, pour ne pas contrarier M. Bagier.

Il faudra pour l'orchestre exécuter  
l'un des Hautbois qu'il apporte son cor anglais;  
les 3 flûtes, la grosse caisse, le  
Campan,  
trois personnes pour jouer les petites  
cymbales et le tambourin, dans l'air  
de Danse où il n'y a ni timbales  
ni G. Caisse.

à vous H. Berlioz

Quand vous voudrez mes bons vœux pour  
les mouvements.

fullest embodiment in him, yet he had deep Classical roots and stood apart from many manifestations of that movement. His life presents the archetypal tragic struggle of new ideas for acceptance... and though there were many who perceived greatness in his music from the beginning, his genius only came to full recognition in the 20th century." Hugh Macdonald in *Grove Music Online*.

Although Berlioz finished *Les Troyens* in 1858, it was not performed in its complete form until years after his death, in 1890. The première of Acts 3-5, which included several of the singers mentioned in this letter, occurred at the Théâtre Lyrique in Paris on November 4, 1863. The performance mentioned in this letter may have taken place in late 1864 or 1865. (*Violetta*, i.e. the French version of Verdi's *La Traviata*, enjoyed 102 performances at the Théâtre Lyrique between October 27, 1864 and 1865). The intended recipient of this letter was perhaps Georges Hainl (1807-1873), conductor of the Paris Opéra and the Société des Concerts du Conservatoire from 1863 until 1872. (23289) \$3,250

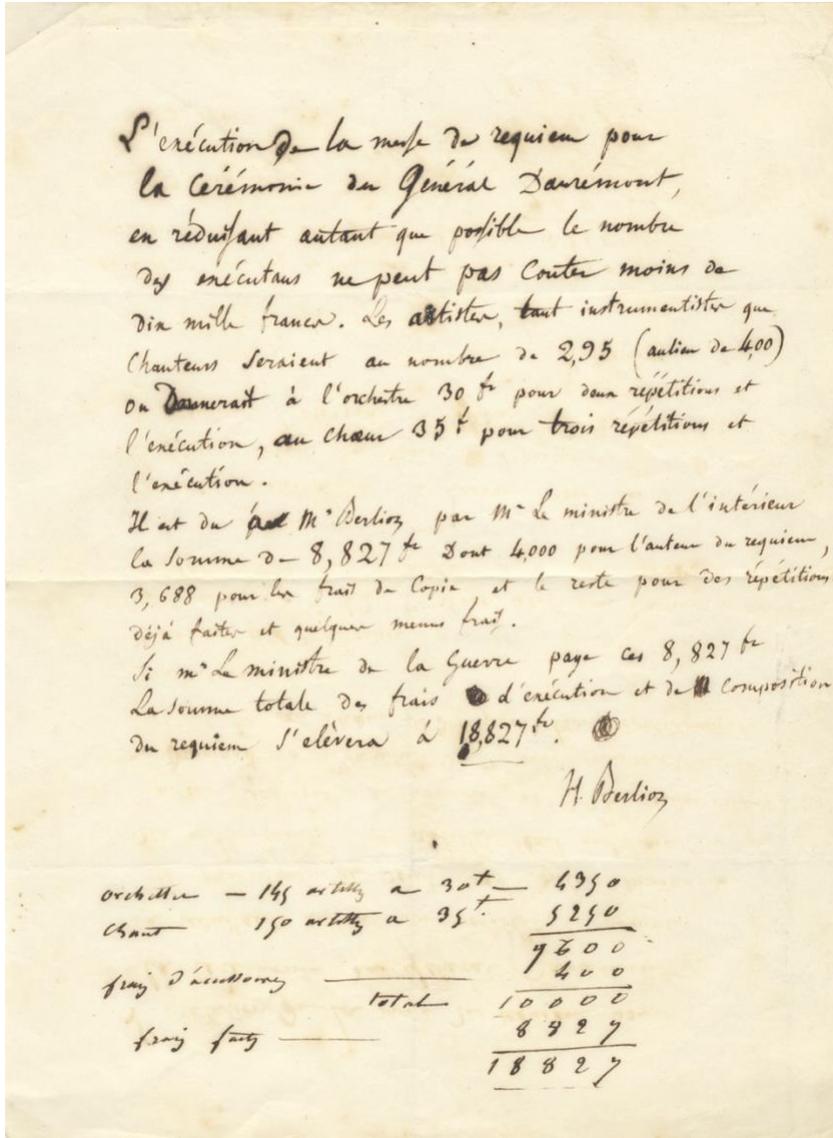
**Regarding the First Performance of His Requiem**

**7. BERLIOZ, Hector 1803-1869**

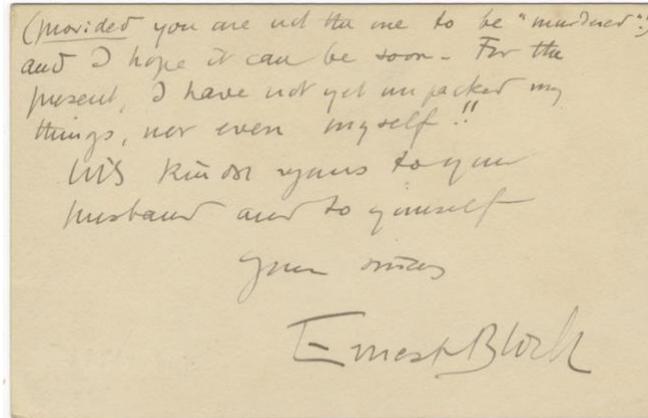
Important autograph document signed "H. Berlioz" detailing costs for the first performance of the Requiem, op. 5, ca. 1837. 1 page. Folio. In French (with translation). Slightly worn; creased at folds; a few very small holes as a result of ink oxidation.

Berlioz outlines fees for musicians, singers, and tuners and costs for rehearsals, composition, and copying associated with the premiere of the work.

"In many senses the Romantic movement found its fullest embodiment in him, yet he had deep Classical roots and stood apart from many manifestations of that movement. His life presents the archetypal tragic struggle of new ideas for acceptance... and though there were many who perceived greatness in his music from the beginning, his genius only came to full recognition in the 20th century." Hugh Macdonald in Grove Music Online.



Berlioz's Requiem (the Grande Messe des Morts) was first performed on December 5, 1837 at St. Louis des Invalides on the occasion of the funeral of General Danrémont. "[Berlioz] admits that when the chance of composing a Requiem came his way he fell on it like a man possessed... The opportunity was a philanthropic commission set up by Gasparin, Minister of the Interior, in order to re-establish the prestige of sacred music, and Berlioz was the first to receive such a commission. It was briskly composed, in a fever of inspiration, in the summer of 1837, but as is the way with bureaucratic patronage, the performance was cancelled for political reasons after Berlioz had gone to the expense of copying the parts and engaging performers. Only after urgent appeals and persistent complaints was an excuse found for staging the performance after all: the death of a French general in the war of conquest in Algeria... So the Requiem was first heard in the church of the Invalides... in a ceremony of pomp and grandeur which the French do with particular style. It was a stirring public occasion and although it was marred for Berlioz by the conductor Habeneck taking a pinch of snuff at the most dramatic entry of the Tuba mirum (the truth of the anecdote is disputed), it signified for him the blessing of official approval and the wider knowledge in Parisian circles of how powerful and novel his music was. No one was left in any doubt of the force and originality of Berlioz's genius ..." Macdonald: Berlioz, pp. 33-34. (23354) \$6,500



### **Bloch Enjoys his Baumkuchen**

#### **8. BLOCH, Ernest 1880-1959**

Autograph letter signed. 2 pp. on both sides of a card, 89 x 138 mm. To Mrs. Ehrman. Dated November 6, 1928.

*"I am enjoying this wonderful 'Baumkuchen' three times: on its own merit and because it was carrying the welcome home of such a charming person. I will certainly be glad to let you initiate me to a game which seems so fascinating (provided you are not the one to be 'murdered!') and I hope it can be soon. For the present, I have not yet unpacked my things, nor even myself!! With kindest regards to your husband and to yourself."*

Written during the years of Bloch's directorship at the San Francisco Conservatory of Music (1925-1930). An American composer and teacher of Swiss origin, "Bloch attracted many distinguished students (among them Sessions, Douglas Moore, Rogers, Chanler, Frederick Jacobi, Porter and Elwell), whom he taught to develop and create according to their individual temperaments and talents, an approach he adopted from his teacher, Knorr. He neither founded any school nor blazed new trails; he moulded into a distinctive style the ingredients he found already in use, including aspects of atonality and 12-note themes ... In his best work, the expression of his firm faith in the spirituality of mankind always shows through. Bloch was, and continues to be, a singular figure in the music of the 20th century." David Z. Kushner in *Grove Music Online*. (22365) \$250

### **Boieldieu Writes to Librettist Pixérécourt**

#### **9. BOIELDIEU, Adrien 1775-1834**

Autograph letter signed "Boieldieu." To the important French librettist Pixérécourt. 1 page of a bifolium Octavo. N.p., n.d. With autograph address panel. In French (with translation). With several autograph corrections. Slightly worn and browned; edges reinforced with narrow strip of paper; creased at folds and slightly overall; small hole to blank corner and remnants of former mount to address panel.

Boieldieu is anxious to get together with Pixérécourt but is very busy with commissions; he laments his poor state of health.

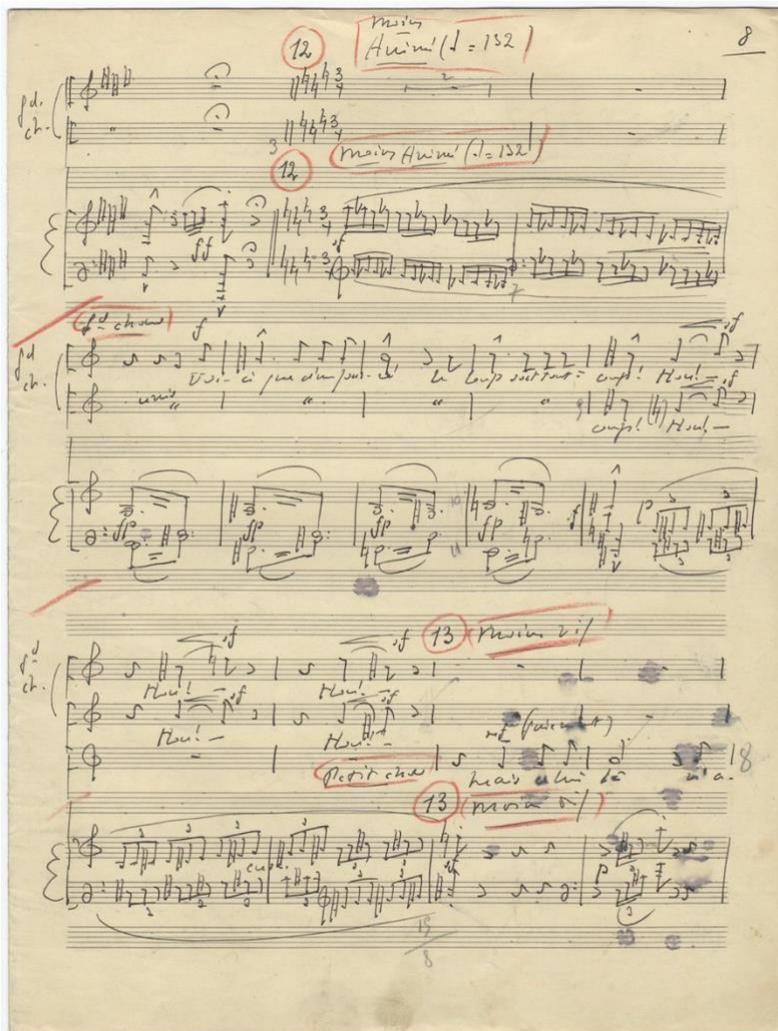
*"I have so much work to do for the baptism, for the opera, and for city hall ... Therefore, you must be kind enough to wait until I give you a time to meet when I am rid of my music for special occasion s... The poor state of my health does not permit me to accept an invitation to lunch or dinner ... The most important thing is that we hurry to see each other ..."*

Together with a small bust-length stipple engraving of the composer by Wachsmann printed in Zwickau, image size 84 x 67 mm. within octagonal border, sheet size 198 x 138 mm. Very slightly browned and foxed; minor remnants of former mount to upper edges of verso.



Boieldieu "was the leading opera composer in France during the first quarter of the 19th century and remains the central figure in the opéra comique tradition... [His] lifetime spanned the last quarter of the 18th century and the first third of the 19th, the end and beginning of two widely different eras, and he witnessed the passing of an entire generation of musicians. The changes in operatic style that were beginning to appear in the works of his own and younger generations – a shift of emphasis from the melodic to the harmonic aspect and an increased importance given to the orchestral accompaniment – are to some extent reflected in the evolution of Boieldieu's style, and this qualifies him for a place at the head of a line of composers beginning with Herold, Auber and Adam and continuing with Gounod, Bizet and Chabrier. Insofar as his ideas sound fresh and spontaneous, his melodic lines clear, Boieldieu has sometimes been compared to Mozart, and it does indeed seem that his intelligent and lucid mind may have caught a spark from Mozart's fire. Thus, even without pushing the comparison to extremes, the title Boieldieu was given by his compatriots, 'the French Mozart', can be considered the highest accolade that he has been granted." Georges Favre, revised by Thomas Betzwieser in Grove Music Online.

René Charles Guilbert de Pixérécourt (1773-1844) was a French librettist and dramatist. "Dubbed 'the Corneille of the Boulevards', Pixérécourt was practically the inventor, and certainly the codifier, of the popular French stage form *mélodrame* ... Though Pixérécourt's melodramas are best known for the influence they exercised on Romantic drama, they were no less influential on the genre that came to be known as French grand opera." Karin Pendle in Grove Music Online. (31218) \$400



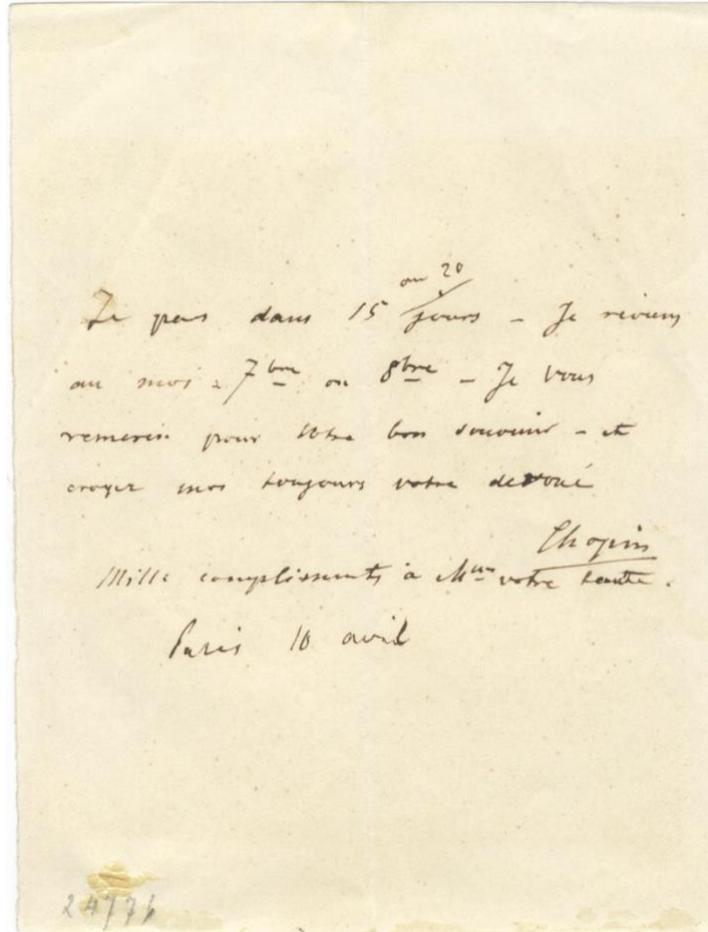
**“Best Known for His Dramatic Works”**

**10. BUSSER, Henri 1872-1973**

[Op. 95]. *Le Petit Chaperon Rouge* Double chœur pour voix de femmes et d'enfants. Avec acct de piano ou d'orchestre Pour le chorale des lycées de jeunes filles de Paris Poème de Guy de Teramond ... op. 95. Chez Alphonse Leduc: Paris. *Autograph musical manuscript signed*. Folio (ca. 360 x 273 mm). [i] (title), 20, [i] (blank) pp. Notated in black ink on music paper with 20 printed staves per page. Scored for double choir and piano. The work begins in A minor, in 3/4, Très Allant (quasi Allo). Textual incipit: "Dans la forêt où rien ne bouge ..." The engraver's copy, prepared for the publishing house Alphonse Leduc et Cie. With the composer's autograph signature ("Henri Busser") and date ("Paris, Août 15") to page 20. Occasional erasures and corrections in black ink in the composer's hand. Lower edge of title with publisher's handstamps and manuscript date ("[19]35") and plate number ("A.L. 19,198") in an early hand. Numerous editorial markings, minor annotations, and occasional corrections in one or more early hands in pencil and red crayon. Slightly worn and soiled; minor ink smudges to three pages slightly affecting notation.

A piano-vocal edition of *Le Petit Chaperon*, with plate number A.L. 19,198, was published by Alphonse Leduc in 1935. Not in the *Grove Music Online* works list.

*"Firmly rooted in the French 19th-century tradition, Büsser's symphonic and choral writing is indebted to Gounod and Saint-Saëns. He is best known, however, for his dramatic works, which betray Wagner's impact in both their form and their use of the orchestra. The influence of Debussy, whose advice Büsser sought over the opera that became his most successful, Colomba (c1902–10), is also evident in certain harmonic procedures and in an acute sensitivity to orchestral colour. The ballets, such as the light-hearted La ronde des saisons (1905) with its amusing descriptive touches, provide further evidence of his keen dramatic sense."* Barbara L. Kelly in *Grove Music Online*. (25149) \$2,200



**In All Likelihood to the Composer's Pupil Friederike Müller,  
Dedicatée of his Allegro de Concert, Opus 46**

**11. CHOPIN, Frédéric 1810-1849**

Autograph letter signed ("Chopin"), possibly to the composer's pupil Friederike Müller. 1 page. Small octavo (131 x 100 mm). Dated "Paris 10 avril" [?1845]. In French. Very slightly worn; light vertical crease; minor remnants of adhesive to blank lower left corner; very slight staining to blank lower margin.

Chopin plans to leave Paris within three weeks, most probably for Nohant, George Sand's summer estate, and tells his correspondent that he will be back in September or October. He thanks the addressee for the "good memories" and sends compliments to her aunt:

*"Je pars dans 15 ou 20 jours - Je reviens au mois de 7-embre ou 8-bre. Je vous remercie pour votre bon souvenir - et croyez-moi toujours dévoué Chopin Mille compliments à Mme votre tante."*

Together with:

A bust-length portrait etching of the composer by the German artist Wilhelm Pech (1876-?), image size 120 x 95 mm., sheet size 199 x 150 mm. Signed ("W. Pech") in pencil at lower right, below image. Upper margin slightly abraded and with remnants of adhesive to recto and verso.

Provenance

Previously in the collection of John and Johanna Bass, founders of the Bass Museum of Art in Miami, Florida.

Sydow: *Correspondance de Frédéric Chopin La Gloire 1840-1849*, no. 579.

The year of this letter saw the publication of opp. 57 (the *Berceuse* for piano) and 58 (the *Sonata* for piano). "The *Sonata* no. 3 in B minor, op. 58 - dedicated to Countess Emilie de Perthuis, a friend and wife of the royal aide-de-camp - and the *Berceuse* were published to great critical and public acclaim. The Third Piano Sonata, the last of this genre, represented, in the words of musicologist Anatole Leikin, Chopin's reconsideration 'not only of sonata form, but of the sonata genre as well' because 'his sonatas, like his mazurkas or nocturnes, are marked by a special musical idiom.' Zieliński believes that the *Sonata* no. 3 is Chopin's 'deepest' work." Szulc: *Chopin in Paris*, pp. 302-303.

"Most of the winter of 1845 was a time of acute illness for Fryderyk. George Sand wrote Stefan Witwicke in Freiwald (Germany) late in March that between Chopin's 'coughing fits and his lessons, it is difficult to find a moment of peace and silence.' About the same time, she informed Ludwika [Chopin's sister] in Warsaw that 'our dear little one was greatly tired by the severe winter ... but since the weather improved, he has been completely rejuvenated and revived. Two weeks of warmth helped him more than all the medicines ...

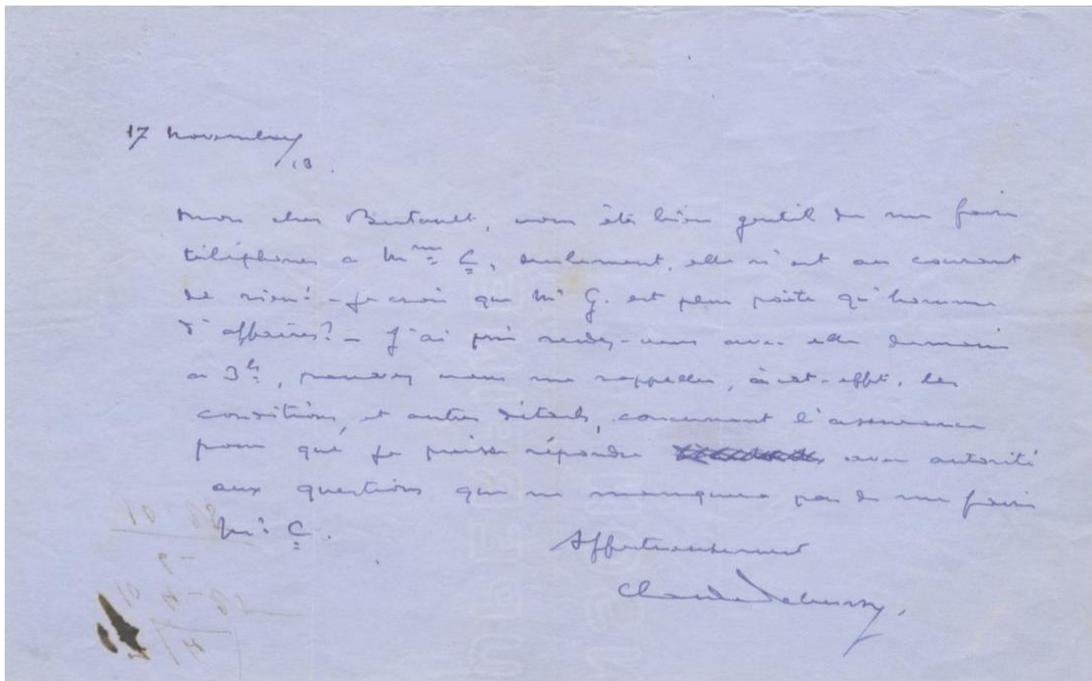
... By mid-May, heat in Paris became oppressive, and George and Fryderyk began to think about moving to Nohant for the summer. George had started on a new novel, *Isidora*, and hoped to complete it in peaceful Berry. Chopin, too, was ready to go, purchasing a *calèche*, a vehicle with a folding top, to make their journey more private and pleasant than by diligences. But Dr. Papet warned them that a typhus epidemic had broken out in the region and urged a delay. Finally, they left Paris on June 12, with Pauline Viardot, just back from a Russian *tournee*, joining them in Nohant a few days later." op. cit., pp. 303-305.

The year 1845 was important to Chopin for another reason, as it marked the beginning of a major rift in his relationship with George Sand:

"When Chopin and Sand returned to Paris in August 1842 they moved to new accommodation in the Square d'Orléans, close to their friends the Marlianis, and also incidentally to Kalkbrenner and Alkan. It was a satisfactory domestic arrangement. But Chopin's health was giving cause for real concern, and the relationship with Sand was deteriorating, partly due to growing tensions within the family. All of this, together with his inability to recapture his earlier fluency in composition, contributed to his low spirits in the winter of 1843-4. But the hardest blow of all came in May 1844, when he learnt of the death of his father. Sand immediately whisked him off to Nohant, but he refused to be consoled until his sister Ludwika, to whom he had always been close, announced her intention to visit France with her husband that summer. They met in Paris in July and the visitors divided their time between there and Nohant until they departed for Poland in early September. 'We are mad with happiness', Chopin wrote. But it was not to last. The winter season brought further strains in his relationship with Sand, and when they set out for Nohant in June 1845 tensions within the family circle were beginning to come to a head." Kornel Michałowski, revised by Jim Samson in *Grove Music Online*.

**Chopin's correspondent may very well be his pupil, the Austrian pianist Friederike Müller.** Müller (1816-1895) lived with three of her father's sisters in Vienna following the death of her mother. She arrived in Paris in 1839 to study with Chopin and was his pupil until 1841 and then again in the winter of 1844-1845. "She wrote a kind of diary in the form of approximately 230 letters to her Viennese aunts about her stay in Paris and her encounters with Chopin. They are an extremely valuable source for his biography ... " Wikipedia. Müller often passed Chopin's best wishes on to her aunt/s in her letters. Chopin dedicated his *Allegro de Concert*, op. 46, to her. Grabowski & Rink p. 356.

We would like to thank Professor Jeffrey Kallberg for his assistance in the authentication of this item. (33169)  
\$22,500



### The Composer in Financial Distress

#### 12. DEBUSSY, Claude 1862-1918

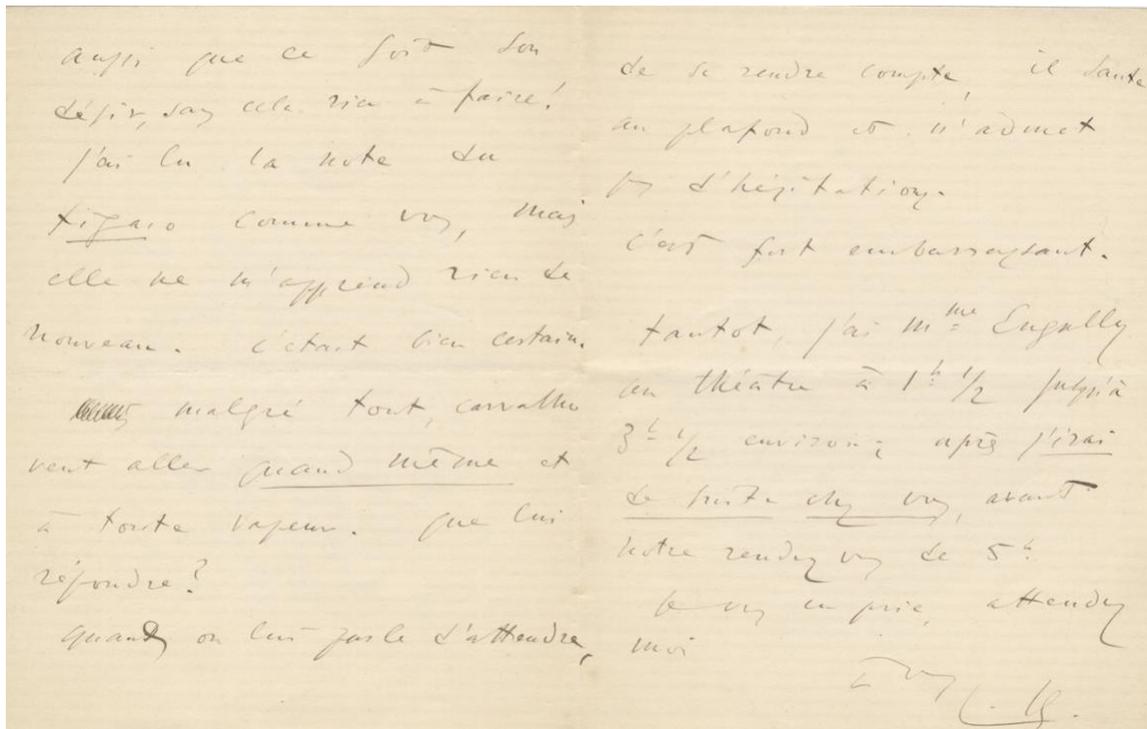
Autograph letter signed to Léon Bertault, a French financier. 1 page (120 x 201 mm), trimmed from a larger sheet. Dated November 17, 1913. In blue ink on light blue paper. In French (with translation). Slightly worn; creased at folds and slightly overall; very minor foxing; numerical annotation in ink to verso with some showthrough, not affecting text.

Debussy writes a rather cryptic letter discussing a "Mrs. C" and a "Mr. G":

*"You were very kind to have me telephone Mrs. C, but she knows nothing about anything! I believe that Mr. G is more a poet than a business man."*

*"One of the most important musicians of his time, [Debussy's] harmonic innovations had a profound influence on generations of composers. He made a decisive move away from Wagnerism in his only complete opera Pelléas et Mélisande, and in his works for piano and for orchestra he created new genres and revealed a range of timbre and colour which indicated a highly original musical aesthetic."* François Lesure and Roy Howat in *Grove Music Online*.

Debussy wrote a number of letters to Bertault, most regarding his financial difficulties: *"The many references to debts which occur in Debussy's letters from 1910 onwards ... reveal the terrible economic anxieties of his existence. In 1910, pressed by the impresario Henry Russell for repayment of a debt, he is far from being able to procure 5,000 francs. In the same year he asks a Monsieur Bertault for the loan of 6,000 francs ... In 1914 he is glad to accept 4,800 francs from Monsieur Bertault."* Lockspeiser: *Debussy*, Vol. II, p. 105. It is possible that "Mr. G" refers to Robert Godet (1866-1950), a Swiss author and friend of Debussy. (31359) \$1,200



### Mentioning Several Contemporary French Musical Figures

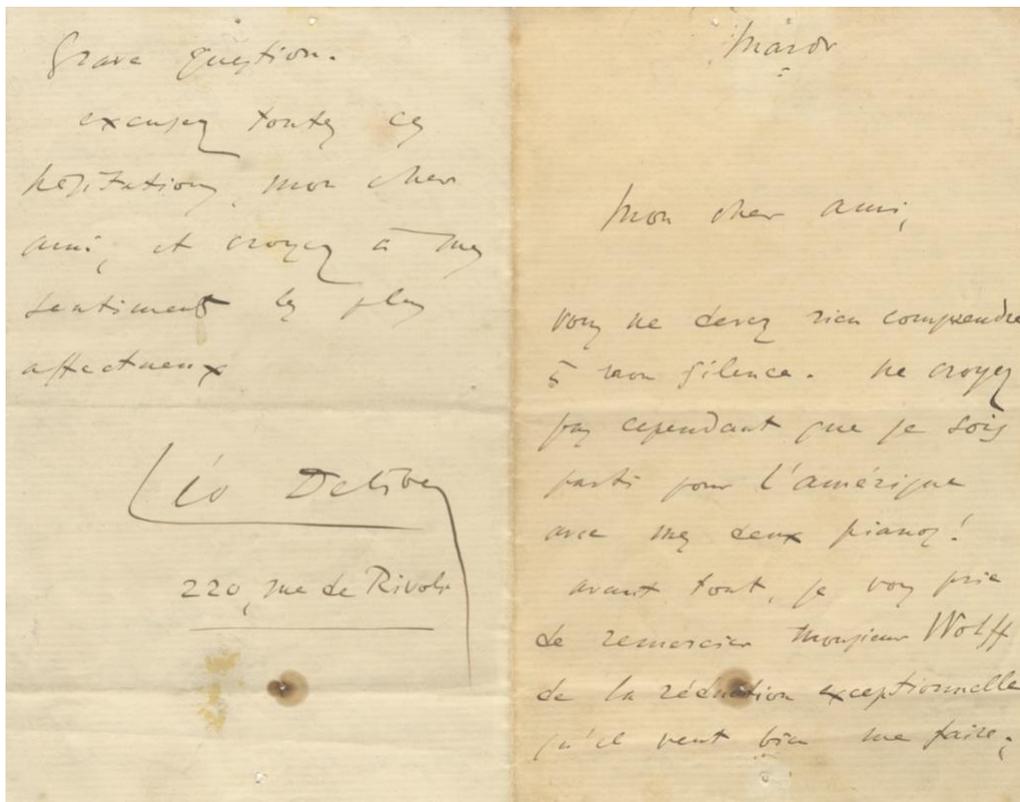
#### 13. DELIBES, Léo 1836-1891

Autograph letter signed "L. Ds." 3 pp. of a bifolium. Small octavo. Dated "Thursday morning." In French (with translation). Slightly worn and creased.

Delibes would like to see his friend to discuss some issue of importance. He also mentions several prominent musical figures in Paris: the baritone Jacques Bouhy; Philippe Gille, the co-librettist of Delibes's opera, *Lakmé*; Halanzier, a director at the Paris Opera; and Léon Carvalho, director of the Opéra-Comique.

*"In spite of everything, Carvalho wants all the same to go ahead and at full steam ... When one speaks to him of waiting ... he jumps to the ceiling and does not accept any hesitation. This is very embarrassing."*

*"Outside the theatre (for which Delibes wrote nearly all his music) his most notable work was as a composer of choruses, now undeservedly neglected. His output of songs was relatively small and that of instrumental and church music almost negligible. His cantata Alger (1865) attracted much attention at the time but has lain in obscurity since. Despite his poor record at the Conservatoire his workmanship was of the highest order; he had a natural gift for harmonic dexterity and a sure sense of orchestral colour, and nothing in his music is out of place. He was a disciplined composer, and it is tempting to see in the exquisite pastiche dances that he composed in 1882 for Hugo's *Le roi s'amuse* not just a sharp ear for style but a genuine feeling for the world of 17th-century French classicism, later to be espoused with such ardour by Saint-Saëns, d'Indy and Debussy."* Hugh Macdonald in *Grove Music Online*. (23308) \$285



**Delibes is "Filled with Indecision" about which Piano to Purchase**

**14. DELIBES, Léo 1836-1891**

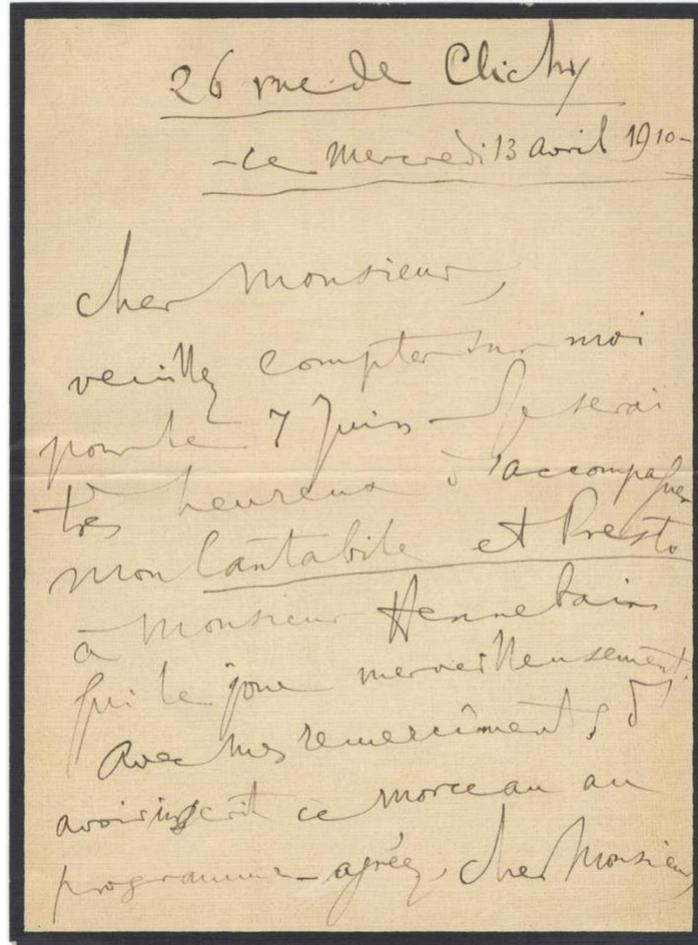
Autograph letter signed in full to an unidentified male correspondent. 4 pp. of a bifolium. Small octavo (162 x 104 mm). Dated "Tuesday," no year, but most likely after 1855. In ink on ivory paper. In French (with translation). Slightly worn and browned; creased at folds; small stain and hole affecting small portion of one word.

Delibes writes of his indecision regarding which of two pianos to buy:

*"... I am still filled with indecision! At first, the grand piano had the advantage, and I thought I had my mind completely made up. Then I had grown accustomed to working with the little one, and for the moment I prefer it, in spite of its lack of sonority ..." He also asks his correspondent to "thank Mr. Wolff for the exceptional reduction that he is so kind to make for me."*

The "Mr. Wolff" referred to in the present letter is most likely Auguste Wolff (1821-1887), Camille Pleyel's son-in-law, who took over the business in 1855. Pleyel pianos were the first to incorporate a metal frame and were the pianos of choice of French musicians from Chopin to Ravel.

Léo Delibes is best known today for his ballet *Coppélia* (1870) and his opera *Lakmé* (1883). *"His workmanship was of the highest order; he had a natural gift for harmonic dexterity and a sure sense of orchestral colour, and nothing in his music is out of place. He was a disciplined composer, and it is tempting to see in the exquisite pastiche dances that he composed in 1882 for Hugo's *Le roi s'amuse* not just a sharp ear for style but a genuine feeling for the world of 17th-century French classicism, later to be espoused with such ardour by Saint-Saëns, d'Indy and Debussy."* Hugh Macdonald in *Grove Music Online*. (31357) \$360



**The Composer Agrees to Accompany Flautist Hennebains**

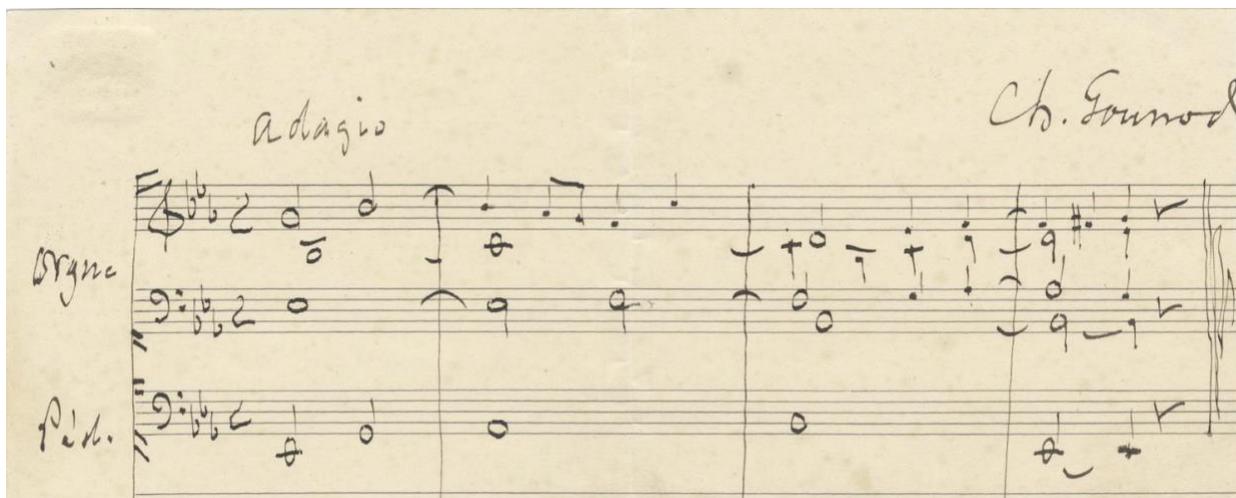
**15. ENESCU, Georges 1881-1955**

Autograph letter signed to an unidentified male correspondent. 1-1/4 pp. Octavo (ca. 170 x 126 mm). Dated [Paris] April 13, 1910. On black-bordered ivory mourning paper. In French (with translation). Slightly worn and soiled; creased at central fold.

Enescu gladly agrees to accompany Adolphe Hennebains (1862-1914), a well-known French flautist, on his *Cantabile et Presto* for flute and piano.

"... I will be happy to accompany Monsieur Hennebains, who plays it so well, on my *Cantabile et Presto*. With my thanks for having put this piece on the program ... "

Enescu (also known by the French form of his name, Georges Enesco) was Romania's greatest composer, the leading figure in Romanian musical life in the first half of the 20th century, and one of the best-known violinists of his generation. (27119) \$550



### An Adagio for Organ

#### 16. GOUNOD, Charles 1818-1893

*Autograph musical quotation signed "Ch. Gounod."* 1 page (ca. 76 x 187 mm.). Four measures of an *Adagio* for organ with pedals, in E-flat major, in 4/4. Notated in black ink on three printed staves. Very lightly foxed and stained; creased at central fold.

A note in black ink to verso signed [Comte Élie de] "Palys" explains that this autograph of Gounod has been "given by M. de Lassus, his son-in-law, to Mme Porteau." With rectangular blindstamp to upper left corner.

*"Best known today as the composer of the opera Faust and an Ave Maria descant to the first prelude of J.S. Bach's Das wohltemperirte Clavier, Gounod wrote in most of the major genres of his day, sacred and secular. That his reputation began to wane even during his lifetime does not detract from his place among the most respected and prolific composers in France during the second half of the 19th century."* Steven Huebner in *Grove Music Online*. (25136) \$525

### By a Pupil of Max Reger

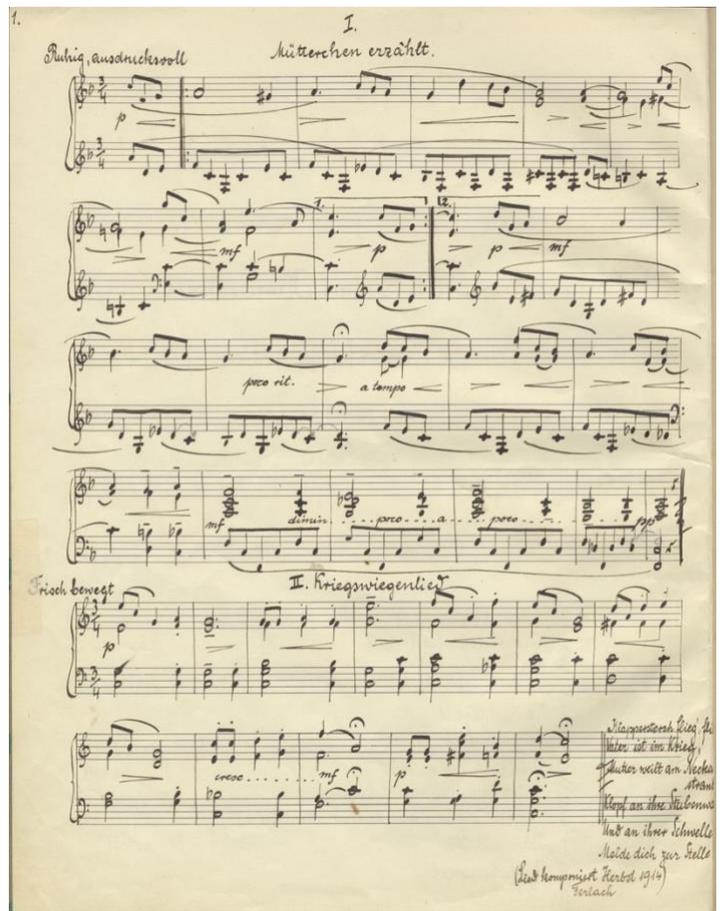
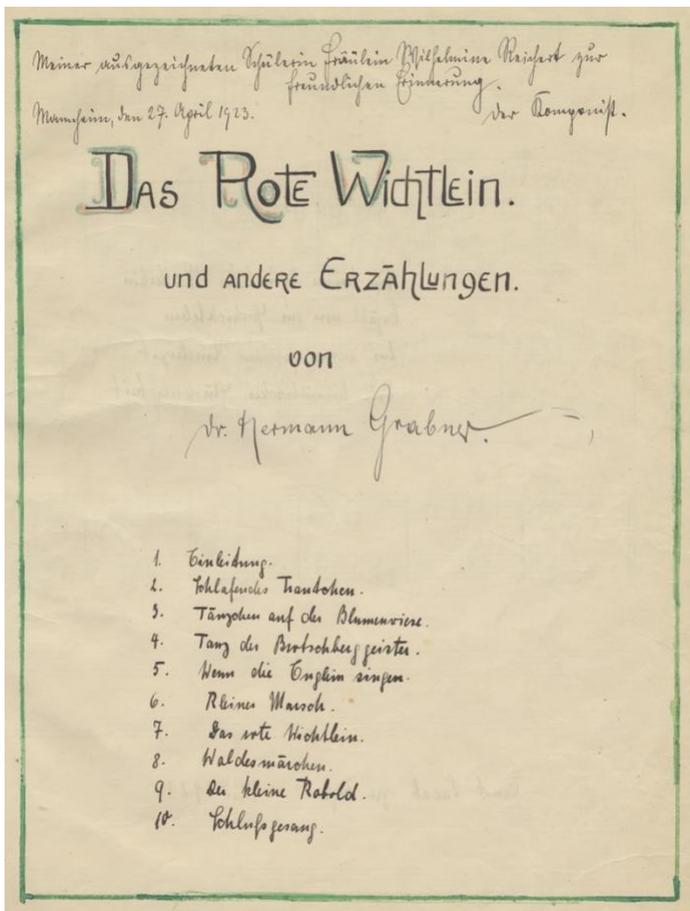
#### 17. GRABNER, Hermann 1886-1969

*Collection of 22 short pieces for piano solo in autograph manuscript.* 1918-1923.

Folio. Modern green cloth-backed boards with gray/green wrappers hand-stencilled with floral motifs in green, blue and orange bound in. With *Aus Natur und Kindeswelt für Klavier ...* [op. 5] Erste Folge. 10 pp. Notated in ink on 12-stave music paper. With "komponiert Skutari [Albania] Juni, Juli, 1918" in Grabner's autograph to title.

Contains:

*Mütterchen erzählt – Kriegswiegenlied – Kinderreigen – Lach, Traute, lach! – Die Nachtigall – Marie auf der Wiese – Der Kuckuckruft Unter dem Weihnachtsbaum – Die drei Könige aus dem Morgenland – Bär und Elfe – Versteckenspiel – Helle Tage.* With occasional corrections in pencil, some with individual completion dates and notes regarding text upon which the pieces are based. Recto of final leaf with pencilled notes and sketch of a song with text commencing "Als die Marie zu uns kommen."



**Bound with:**

*Das Rote Wichtlein und andere Erzählungen.* 10 pp. Notated in ink on 12-stave music paper.

With autograph inscription signed to title (in German): "To my excellent student, Miss Wilhelmina, in fond remembrance Mannheim, April 27, 1923."

**Contains:**

*Zum Anfang – Schlafendes Trautchen – Tänschen auf der Blumenwiese – Wenn die Englein singen – Kleiner Marsch – Tanz der Brotschberggeister – Das Rote Wichtlein – Waldesmärchen – Der kleine Kobold – Schlussgesang.* With occasional corrections and annotations in pencil and a one-measure overpaste to *Das rote Wichtlein*. Slightly worn, browned, and creased; final leaf with small old tape repair to blank margin.

None of these works appear to have been published with the exception of *Das Rote Wichtlein*, in a version for voice and piano published by C.F. Kahnt in Leipzig in 1925.

Hermann Grabner studied with Reger and worked for a while under Pfitzner before taking on a series of increasingly important roles in the German conservatories. "His importance lies chiefly in his work as a theorist and teacher. Starting from Riemann's notion of harmonic function and its symbology, Grabner rejected its basis in harmonic dualism, which had become a pedagogical handicap. His 'monistic' function theory proved both durable and influential, helping to maintain function theory as the leading method of harmonic analysis in Germany." Hanspeter Krellmann and Daniel Harrison in *Grove Music Online*. (31253) \$1,600



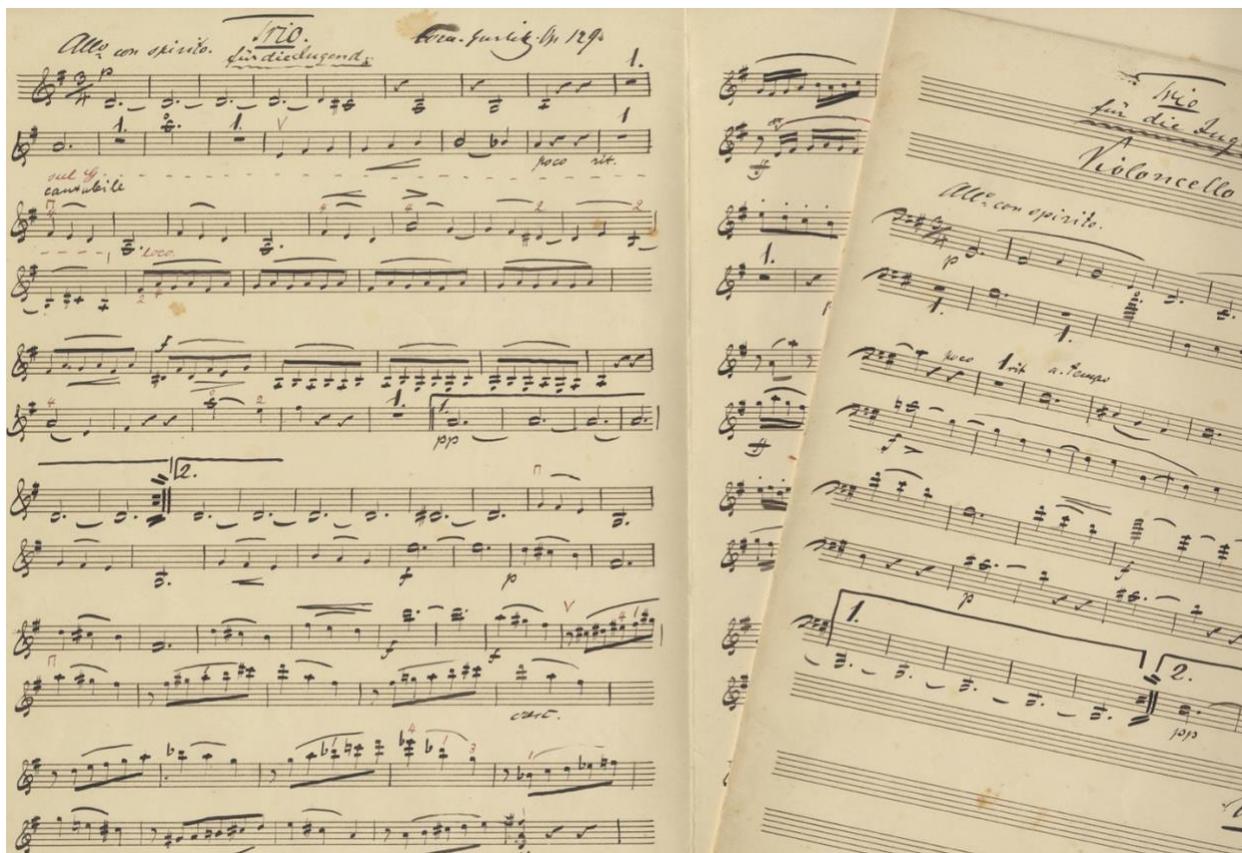
**From the Composer's Song *Krai ty moi* [My Native Land]**

**18. GRECHANINOV, Aleksandr Tikhonovich 1864-1956**

*Autograph musical quotation signed "A. Gretchaninoff," dated Manchester, 1935, and inscribed to Percival [?]Hassall. On a postal card with a bust-length portrait of the composer by Emile Markovitch, Paris. With photographer's handstamp to lower margin of verso. Slightly worn and bumped; remnants of adhesive and biographical annotations in pencil to verso.*

The opening measure of the melody from Gretchaninoff's song *My Native Land* ("Krai ty moi"), from *Five Songs*, Op. 1 (1892) notated in treble clef on one staff, with a key signature of one sharp, and text underlay in Russian (Cyrillic) at upper left margin.

*"After preparatory studies at the Moscow Conservatory with Arensky (harmony and fugue) and Taneyev (form and analysis), [Grechaninov] transferred to St Petersburg ... He graduated in 1893. Three years later he moved back to Moscow and became associated with the Moscow Art Theatre, for whose productions ... he wrote incidental scores ... Grechaninov emigrated from Soviet Russia in 1925, settling first in Paris, later (1939) in the USA." Richard Taruskin in *Grove Music Online*. A pupil of Rimsky-Korsakoff, Grechaninov wrote in a number of genres; his earlier music reflects the Romantic tradition while his later music was influenced by many of the same trends that inspired Stravinsky and Prokofiev. (25418) \$300*



### A Complete Piano Trio for Children

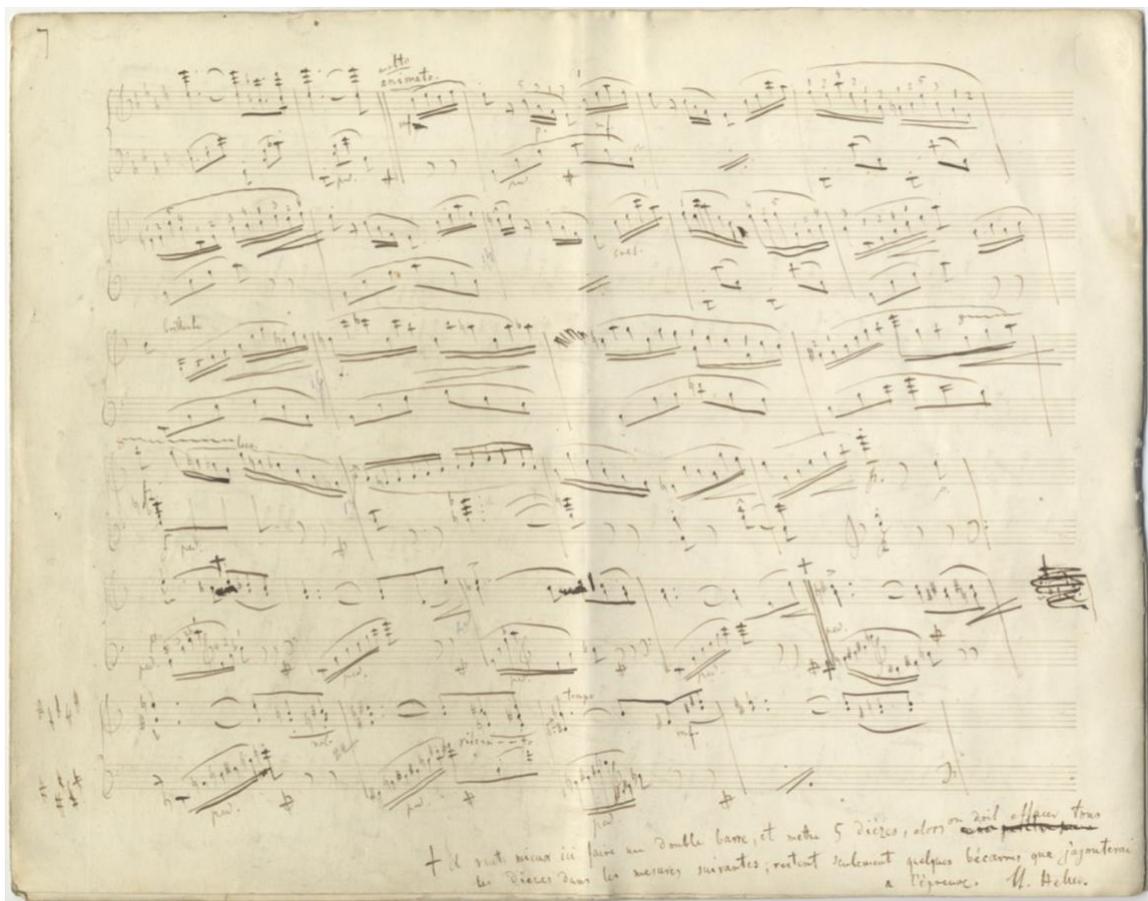
#### 19. GURLITT, Cornelius 1820-1901

*Trio für die Jugend in G major for piano, violin, and violoncello. Op. 129, no. 1. Autograph musical manuscript full score signed and dated April 1883. Score and parts. Complete.*

Folio (342 x 265 mm.). Unbound. In three movements marked "Allegro con spirito," "Andantino grazioso, con Variationi," and "Alleg. molto e con brio." Score: 27 pp.; Violin: [1] (autograph title), 2-8 pp.; Violoncello: 7 pp. Notated in black ink on printed 12-stave music paper with "380a" to lower inner corner of rectos. Each part titled and signed by the composer; the final page of the score additionally signed and dated April 14th 1883. With a 5-measure autograph sketch to verso of final leaf of the score. With occasional corrections to both score and parts. Some minor wear, soiling, and foxing; outer edges of some leaves of score frayed and with some tears, most noticeable to final leaf.

The present manuscript was, in all likelihood, the *Stichvorlage* used by the printer to prepare the published edition issued by Augener in 1883 under the title *Trio, in lichten Style*.

Gurlitt attended the Leipzig Conservatory with Carl Reinecke. He left Germany at the age of 17 for Denmark, where he studied composition and organ with J.P.E. Hartmann and C.E.F. Weyse and became a life-long friend of the noted Danish composer Neils Gade. He went back to Leipzig in ca. 1846, where he became acquainted with Clara and Robert Schumann, Lortzing, and Robert Franz. Gurlitt wrote a significant quantity of music, including operas, symphonies, and large-scale vocal works as well as chamber music and songs. (31204) \$1,600



### A Dynamic Manuscript of Heller's *Fantaisie brillante*

#### 20. HELLER, Stephen 1813-1888

*Fantaisie brillante sur deux motifs de Charles VI de Halevy ... Op. 37.* [Piano solo]. Autograph musical manuscript signed of the complete work. Undated, but Paris, ca. 1844. Oblong folio (275 x 345 mm.). Sewn. [i] (autograph title), 11 pp. music. Notated in dark brown ink on rastrum-drawn 12-stave paper. Small embossed stamp of the Parisian paperseller "Lard-Esnault 25 rue Feydeau" to upper inner corners. No place, no date, but in all likelihood Paris, ca. 1844. With occasional autograph corrections and annotations, including notes to the engraver, and additional editorial markings in pencil. The words "sur deux motifs" to title crossed out, with "sur la Romance en respect mon amour se change" added in pencil. Plate number "M.S. 3890" added to foot of page 2 (referring to the publisher Maurice Schlesinger). Slightly worn and soiled; creased at central fold. Together with a printed copy of a re-issue of an edition published by Breitkopf & Härtel in ca. 1844.

Heller was a French pianist and composer of Hungarian birth. *"His parents were of Jewish descent and came from the vicinity of Eger (Cheb, Bohemia) ... He took composition lessons from an organist called Cibulka and then went to Vienna to study with Carl Czerny, but his father soon found that he could not afford the celebrated teacher's high fees. Stephen became a pupil of Anton Halm, the teacher of Adolf Henselt and other 19th-century virtuosos. Through Halm, Heller met Schubert and Beethoven ...*

*A few years after his arrival in Augsburg, he submitted some compositions for criticism to Schumann, who reviewed them enthusiastically in the Neue Zeitschrift für Musik. He soon became one of Schumann's favourite 'Davidsbündler' ... In 1838 Heller moved to Paris, where he was to remain for the rest of his life, numbering Berlioz among his closest friends ... Heller was first noticed in Paris as a composer when he published his group of studies L'art de phraser (op.16) and when his concert study La chasse (op.29) was performed by Liszt and other virtuosos throughout Europe ... It was in these works and the operatic fantasias that Heller's originality first showed itself, with chains of dissonances and chromatic shifts ...*

*The exhilarating effect of his music for the performer owes much to its incisive, vital rhythms and the grateful manner in which the notes lie under the fingers." Ronald Earl Booth and Matthias Thiemel in Grove Music Online. (31203)*

\$2,800



**From Hänsel und Gretel**

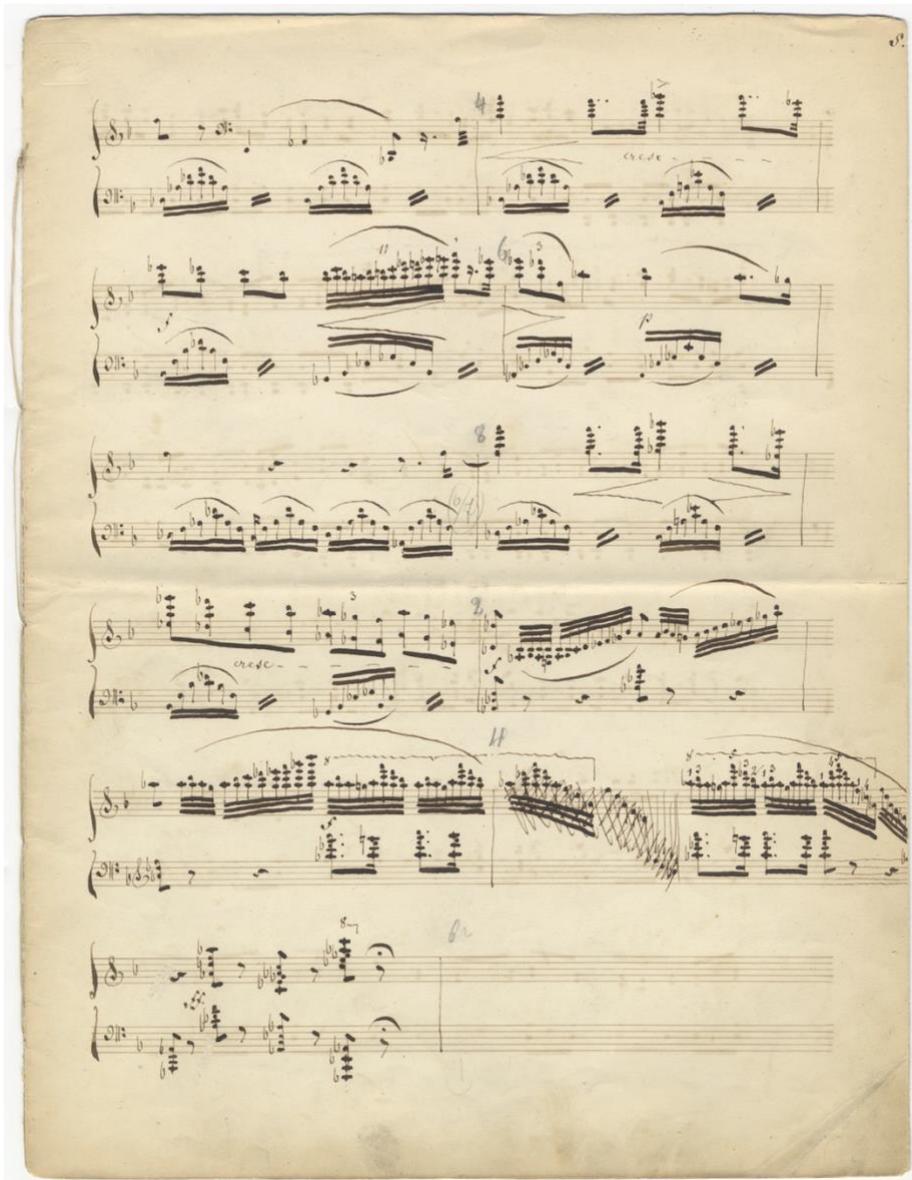
**21. HUMPERDINCK, Engelbert 1854-1921**

*Autograph musical quotation signed "E. Humperdinck" from the composer's opera Hänsel und Gretel. Two measures for bass identified ("H & Gr I.") in the composer's hand, with text commencing "Ra la la la" from the Father's introduction in Act I, Scene 3. Notated in ink. On an album leaf 149 x 111 mm. Slightly worn and browned; creased at folds.*

*"Humperdinck became engaged to Hedwig Taxer at Christmas 1890 and presented her with the Singspiel version of Hänsel und Gretel as an engagement present. In January 1891 he started orchestrating it and began to consider turning it into a full-scale opera. From June to August he was occupied at Bayreuth both as a critic for the Frankfurter Zeitung and as a backstage helper for opera production. In December Humperdinck presented Hedwig with the draft of the full version of Hänsel und Gretel as a Christmas present ...*

*On 19 May he and Hedwig were married and spent the summer at the Bayreuth festival. Humperdinck's duties as a teacher and critic, his marriage and fatherhood (his first child, Wolfram, was born on 29 April 1893), delayed the completion of the final version of Hänsel und Gretel until 17 September 1893. The first performance was given in Weimar on 23 December under Richard Strauss; its success was immediate and spread throughout Europe. Mahler, whom Humperdinck met in Weimar on 1 June 1894, gave the first performance in Hamburg on 25 September. Further performances of significance were under Felix Weingartner on 13 October in Berlin in the presence of the Kaiser and his wife, who granted Humperdinck an audience; on 30 November in Dessau, directed by Cosima Wagner; and on 18 December in Vienna, attended by Humperdinck, Brahms and Wolf." Ian Denley in Grove Music Online. (31340)*

\$650



### The *Stichvorläge* of Hünten's *Fantaisie* for Piano

#### 22. HÜNTEN, Franz 1793-1878

*Fantaisie sur des Thèmes favoris de l'Opera Masaniello de Carafa composée pour le Piano ... Opus 162 ...* Paris chez A. Brullé, Leipzig chez Breitkopf & Härtel, Londres chez Chappel. Pour le publication le 24 fevrier prochain (1849). *Autograph musical manuscript.*

Folio (347 x 265 mm.). Sewn. Notated in dark brown ink on 12-stave music paper with small embossed stamp of Lard-Esnault Paris to upper inner margins of most leaves. [1] (autograph title), [2]-[13] (autograph music), [14] (blank). With autograph corrections to title; one measure crossed out and another extended into margin; editorial markings in pencil. In 4 sections marked "Moderato," "Andantino," "Allegretto," and "Bolero." Slightly worn, browned, and soiled; outer leaves separated at spine and with minor tears to edges; creased at central fold with short split to outer edge; some outer edges slightly trimmed just touching manuscript.

MGG (1) p. 842.

The *Stichvorläge* for the [?first] edition, listed in *MGG* as having being published by Breitkopf & Härtel in 1847 (perhaps Hünten's notation at the foot of the title giving 1849 as the projected date of publication was simply an error).

Hüntén, a German composer and piano teacher, "entered the Paris Conservatoire [in 1819] at the suggestion of his friend Herz, studying the piano with Pradher and composition with Reicha and Cherubini. On completing his studies in 1821 he settled in Paris, quickly establishing a reputation as a fashionable piano teacher with prestigious aristocratic pupils and as a composer of salon music for the piano. He was regarded as the successor to Henri Karr in the genre of lightweight music, though more lively and elegant in style ...

... Of Hünten's 267 published works, all but a handful were written for piano solo or duet ... As with Czerny, Herz, Kalkbrenner and Moscheles, the bulk of his output consisted chiefly of variations on the works of others, especially on popular operatic themes and dances of the day ... Fink described Hünten in the *Allgemeine musikalische Zeitung* (1837) as the favourite piano composer of the day, played by more pianists than any other and at the peak of fame ... His *Méthode nouvelle et progressive pour le piano* op. 60 (1833) was widely used." John Rutter and Michael Musgrave in *Grove Music Online*. (31254) \$1,100

*Die Schildwacht. Gedicht von W. Hauff Compon. von F. W. Jähns.* #5

*Andante con moto.*

1. Ich ist in fiessem Mittelnacht so riefen mit der fernen Nacht: Dann dich ist ein mein  
 fernes Lieb, ob es mir trau u. selb verblieb; Dann dich ist ein mein fernes  
 Lieb, ob es mir trau u. selb verblieb. (folgt Vers 26:66) mein!

*componist am 7. Decemb. 1829.*

**The Only Autograph Source Known**

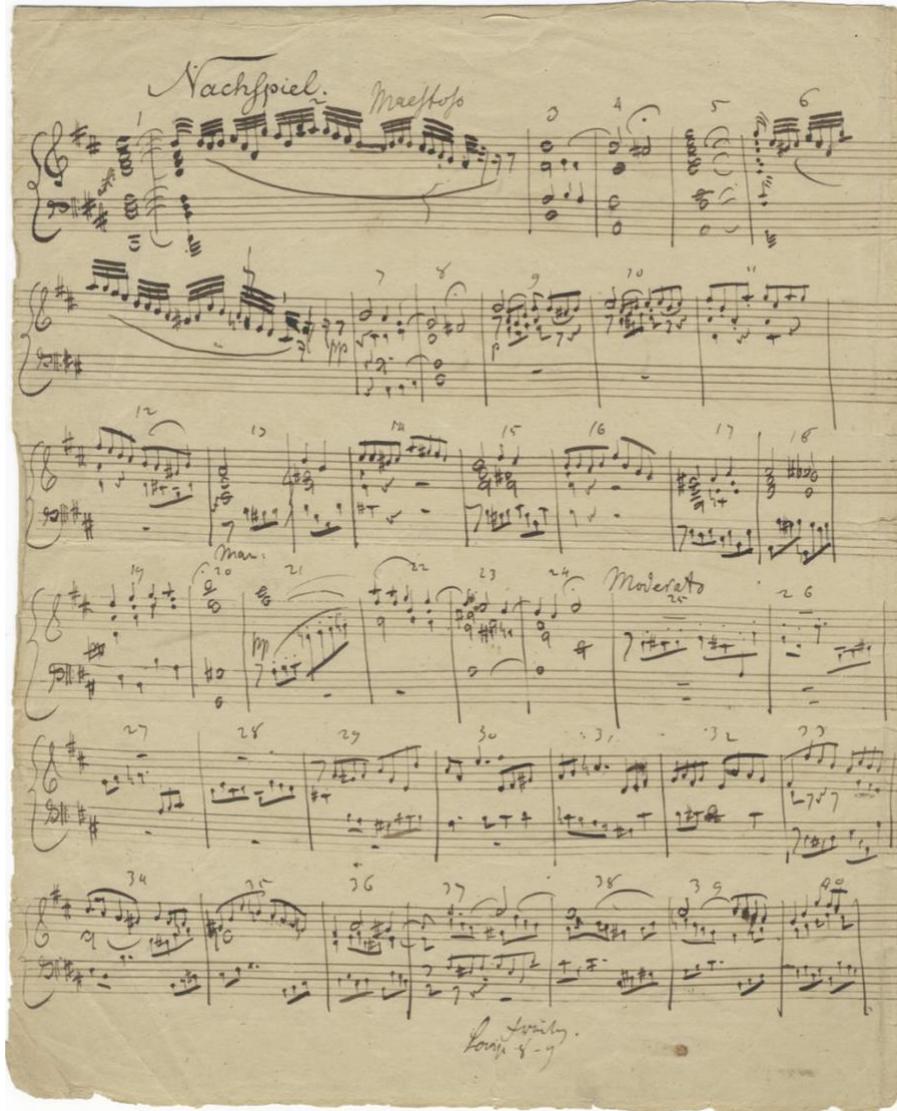
**23. JÄHNS, Friedrich Wilhelm 1809-1888**

*Die Schildwacht. Gedicht von W. Hauff. Autograph musical manuscript signed "F. W. Jähns," with "composed on the 7th of December, 1829" in German at foot. 1 leaf. Large oblong octavo (189 x 234 mm). Notated in black ink on laid paper with 12 hand-drawn staves. With watermark. 17 measures for low voice and piano. Apparently complete. Very slightly worn and browned. In very good condition overall.*

No other autograph source located.

Friedrich Wilhelm Jähns, a close family friend of Carl Maria von Weber, is best known today as a scholar of Weber and for his thematic catalogue published in 1871. Jähns taught singing in Berlin, founding his own singing school in 1845 and composing a number of vocal works.

German publisher Logier published three songs as *Drei Gesänge für eine Bassstimme* dedicated to Carl Zelter (1758-1832), identified as Opus 2 in MGG1. These included *Die Schildwacht*, *Die Sehnsucht*, and *Die Schneebräut*. *Die Schildwacht* is a setting of the 1824 poem *Soldatenliebe* by the German poet Wilhelm Hauff (1802-1827). (31336) \$480



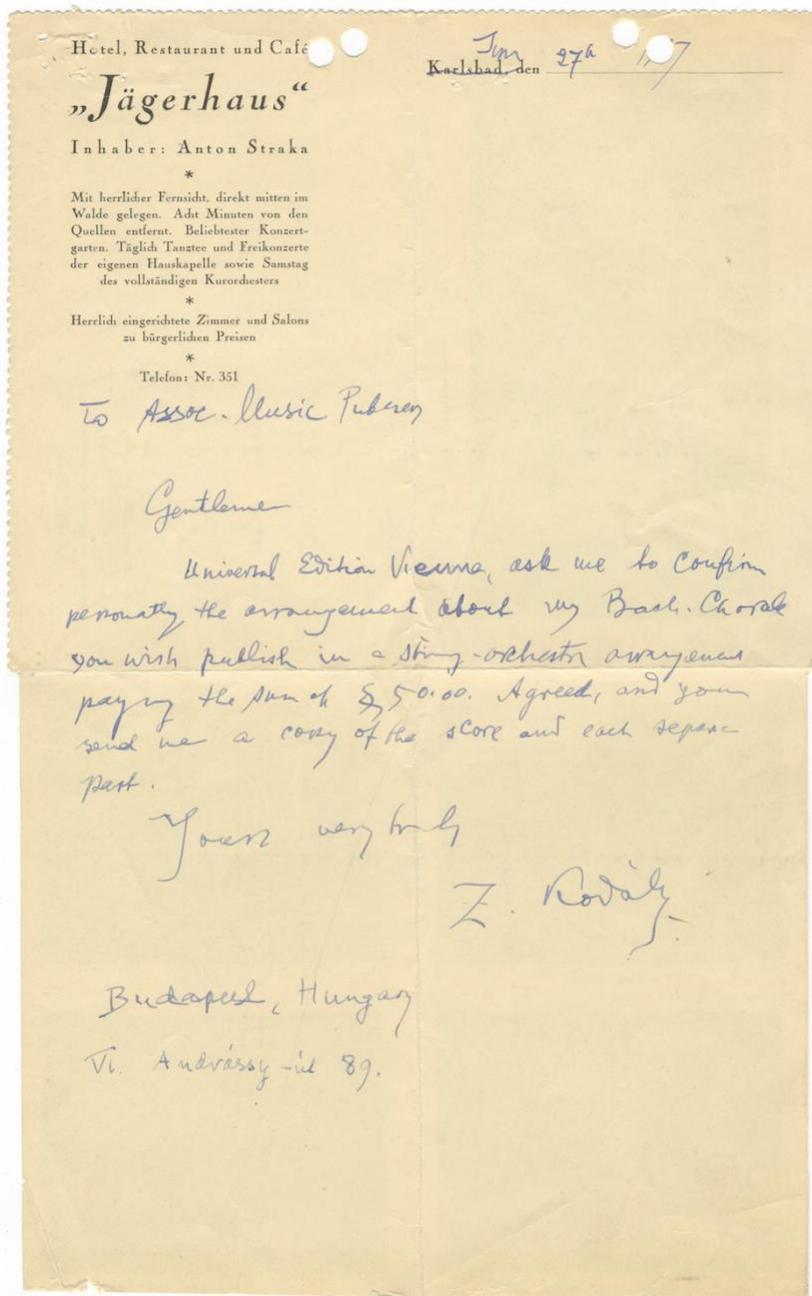
### **Postludium for Organ**

#### **24. KATTERFELDT, Julius 1813-1886**

[Op. 1, No. 2]. *Postludium für die Orgel*. Autograph musical manuscript, signed and dated September 1835. Quarto (303 x 244 mm). 2 pp. of a bifolium. Notated in black ink on 12-stave rastrum-drawn paper. Watermark "PAC." 74 measures in D major. "Nachspiel" at head of music. With two corrections and one measure crossed out. Blank verso of second leaf with practice rastrum lines. Somewhat worn and creased; small tears to edges; title slightly stained at upper right.

No other manuscript sources located for this work. The autograph of Op. 1, No. 3 is held at D-Mbs Mus.Schott.Ha 4070. The Op. 1 *Postludes* were published by Schott in 1836 [PN 4349].

German organist Johann Julius Katterfeldt studied with Rinck in Darmstadt, and then took up a position in Schleswig. He composed and published numerous organ works, although few are known today and he remains a rather unknown figure. Several of Katterfeldt's works, including the present *Postlude*, were newly-published in a collection of Northern German organ music (Carus, 2008). (35844) \$600



## Kodály Writes Regarding Publication of his Arrangement of a Bach Chorale

### 25. KODÁLY, Zoltán 1882-1967

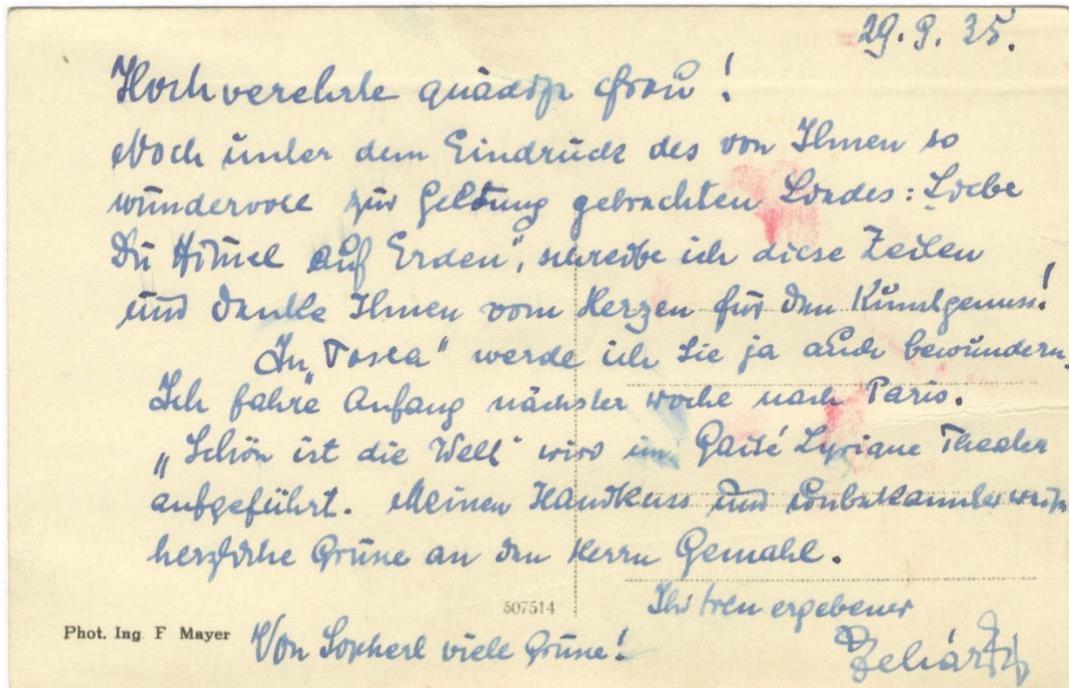
Autograph letter signed "Z. Kodály" to Associated Music Publishers in New York. 1 page. Folio (ca. 292 x 185 mm.). Dated Budapest, June 27, [1947?]. In blue ink. On a folded sheet with photographic illustrations of the Jägerhaus Hotel and Restaurant in Karlsbad. With the recipient's name and New York address in Kodály's autograph to address panel on verso. Slightly worn and soiled; creased at folds and slightly overall; four file holes and several small perforations to upper edge with partial loss to date; lower edge slightly chipped.

"Universal Edition Vienna, ask[!] me to confirm personally the arrangement about my Bach Chorale you wish publish[!] in a string orchestra arrangement paying the sum of \$50.00[?]. Agreed, and you send me a copy of the score and each separ[at]e part. Yours very truly ..."

"With Bartók, [Kodály] was one of the creators of a new Hungarian art music based on folk sources, and he laid the foundation for the development of a broadbased and musically literate culture ... With the success of the *Psalmus hungaricus* Kodály had made a fresh start, and his career gained further momentum with the premières of the *Singspiel*

Háry János (Budapest, 16 October 1926) and of the six-movement suite drawn from it (Barcelona, 24 March 1927). These works consolidated Kodály's stature the world over: Toscanini and Mengelberg, Ansermet and Furtwängler were among the first to include them in their programmes." László Eöszte et al. in *Grove Music Online*.

Universal published Kodály's arrangement for cello and piano of Bach's *3 Chorale Preludes* in 1924; we have not located an arrangement by Kodály for string orchestra of any of Bach's chorales published by AMP. (24378). \$750



### Lehár Writes to Famed Soprano Maria Jeritza

#### 26. LEHÁR, Franz 1870-1948

Autograph note signed "Lehár Fr" to Maria Jeritza. In blue ink on the verso of a postcard with unidentified photo on recto; printed credits to "Phot. Ing. F. Mayer." Dated September 29, 1935. In German (with translation). Slightly worn, creased and smudged; faint red ink stains.

Lehár thanks Jeritza for her latest interpretation of his music:

*"Still under the spell of the song 'Liebe du Himmel auf Erden' so wonderfully rendered by you ... I thank you cordially for the artistic enjoyment."*

*Liebe, du Himmel auf Erden* is an aria from Lehár's operetta *Paganini* (1926), made into a film in 1934. Maria Jeritza performed the song as part of a shortwave broadcast for an American audience in 1935. Lehár's operetta *Schön ist die Welt* was first performed in 1930 (a revision of his earlier work *Endlich allein*, 1914). Like other successful composers of the era, Lehár was close to Maria Jeritza (1887-1982), the most celebrated soprano from the final years of the Habsburg empire. She appeared regularly at the Metropolitan Opera in New York from 1921 on. (25305) \$385

Handwritten musical score on aged paper, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *adull*. The manuscript shows signs of age, including some ink bleed-through and faint markings.

*Andante sostenuto* Venetianisches Gondellied

*cantabile*

*dim.*

*ped.*

Printed musical score for a piece titled "Venetianisches Gondellied". The score is written for piano and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo is marked "Andante sostenuto" and the mood is "cantabile". The piece includes dynamic markings such as "dim." and "ped." (pedal). The score is printed on aged paper.

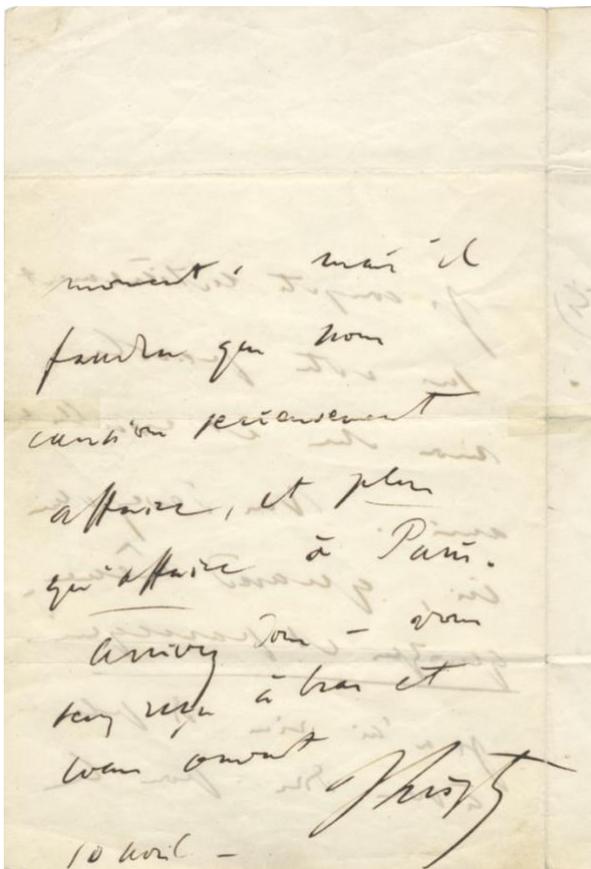
## An Unidentified Autograph

### 27. LISZT, Franz 1811-1886

*Autograph musical manuscript sketch leaf from an unidentified work, possibly a vocal piece.* ?Leipzig, 1850s-1860s. Oblong folio (approximately 234 x 320 mm). 19 measures. Notated in dark brown ink on 9-stave rastrum-drawn paper on the first page of a bifolium. With several corrections in Liszt's hand and the addition of numbering both above and within the staves referring to additional measures, possibly being directions to a copyist. Pages 2 and 3 of the bifolium contain a manuscript copy of Felix Mendelssohn's Gondellied, opus 19, number 6, entitled "Venetianisches Gondellied" at the head of the first page. Page 4 is ruled but blank except for a short 1-1/2 measure sketch in pencil in an unknown hand. Moderate browning; somewhat creased and with some showthrough; small (7 mm) tear to upper edge of first leaf; paperclip stain to upper corner of outer pages; minor remnants of mounting paper to final page. In quite good condition overall.

The inclusion of the Mendelssohn copyist manuscript with the present Liszt autograph is quite interesting; it may, in fact, be in the hand of one of the copyists in Liszt's circle in Leipzig, a question deserving of further research. Liszt made arrangements of six of Mendelssohn's songs in the 1840s.

*We would like to thank Drs. Rena Mueller, David Cannata, and Alan Walker for their advice regarding this manuscript.* (36281) \$6,800



### "We Must Chat Seriously About Business, and More than Business"

### 28. LISZT, Franz 1811-1886

*Autograph letter signed "F Liszt" to Belgian banker Charles Dubois.* 2 pp. of a bifolium (113 x 181 mm). Dated April 10. Postmarked April 13, 1841. With integral address panel. In black ink. In French (with translation). Slightly worn and browned; creased at folds with small splits, some repaired with tape; small portion of blank outer corner lacking; ink blots to address panel.

Liszt entreats his friend Dubois to come to Paris: "... *we must chat seriously about business, and more than business in Paris. Write to me. You will be received with open arms and open heart.*"

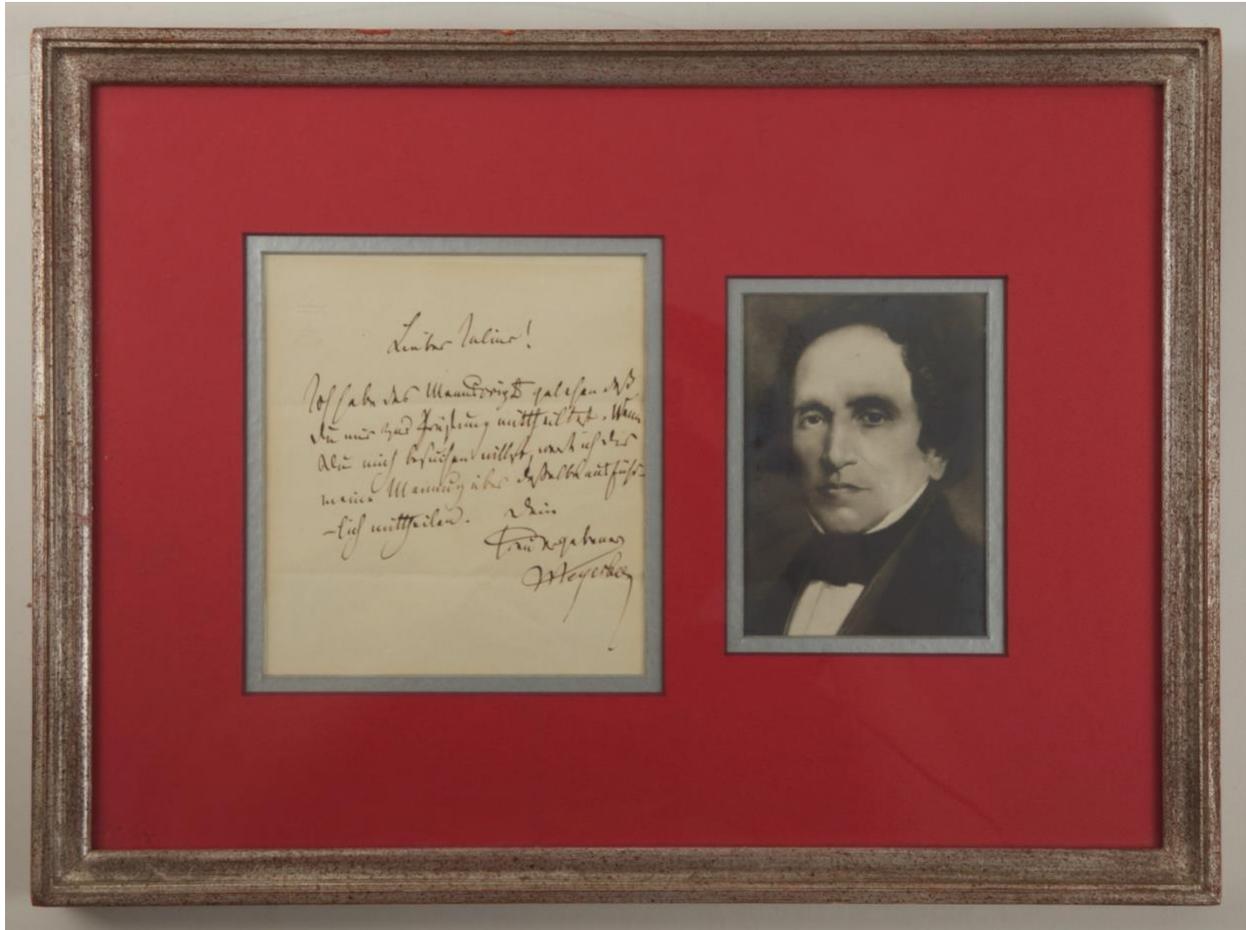
In April 1841, Liszt was in Paris after returning from his concert tour in Britain in mid-March. On March 27, he gave a recital that included the highly successful premiere of his *Reminiscences* on Meyerbeer's *Robert le diable*.

Dubois asked the Belgian ambassador to introduce him to Liszt in April 1840 while visiting Paris. The two met again in Brussels in February 1841, and Dubois claims that he was the one to invite Liszt to perform in Liège. His memoirs include oft-repeated descriptions of the fervour surrounding Liszt's appearances in public. He writes: "*People fought over him, they took his gloves, they cut pieces from his clothing; in the end he no longer dared go out on foot, but when*

*he was seen in a carriage people would unharness the horses and pull the vehicle themselves. Wherever he went, he provoked both frenzy and folly.*" Berger: *Franz Liszt A Chronicle of His Life in Pictures and Documents*, p. 147. Dubois's memoirs conclude with Liszt's tour of Belgium in 1842.

No other correspondence between Liszt and Dubois is documented. (31355)

\$2,250



**From the Collection of Marilyn Horne**

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

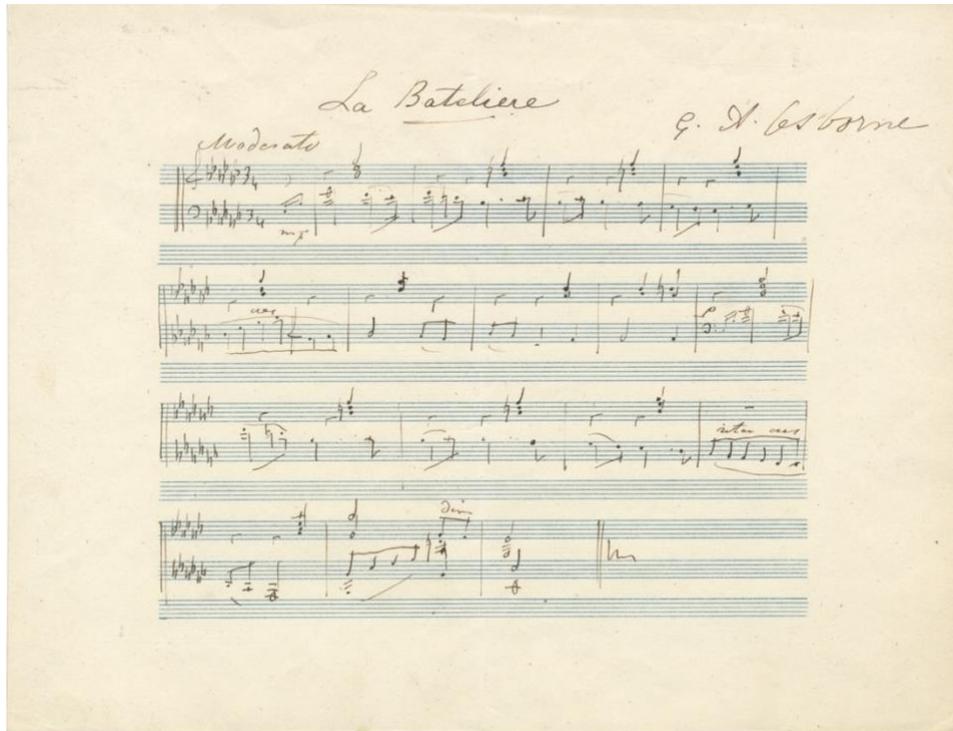
*Autograph letter signed "Meyerbeer" to "Lieber Julius," in all probability his nephew, the financier and composer Julius Alfred Beer (1828-1913). 1 page. N.p., n.d. On ivory stationery with small embossed monogram and decorative crown-like motif to upper left corner. In German (with translation). Framed with a reproduction photograph of Meyerbeer. Creased at folds and slightly overall.*

*"I read your manuscript that you left for my approval. When you come to visit I will give you my opinion. Very truly yours Meyerbeer."*

From the collection of Marilyn Horne (b. 1934).

Meyerbeer was *"the most frequently performed opera composer during the 19th century, linking Mozart and Wagner."* Matthias Brzoska in *Grove Music Online*.

A distinguished American mezzo-soprano, "Horne had a voice of extraordinary range, rich and tangy in timbre, with a stentorian chest register and an exciting top ... In concert she once achieved the feat of singing in a single programme Rossini arias and Brünnhilde's Immolation Scene, proof of her exceptional versatility. Throughout her lengthy career she was an admired recitalist, singing lieder, mélodies, Spanish and American songs with equal aplomb." Alan Blyth in *Grove Music Online*. (30298) \$480



**From a Work for Solo Piano by this Irish Composer, Friend of Both Berlioz and Chopin**

**30. OSBORNE, George Alexander 1806-1893**

*Autograph musical quotation signed "G. A. Osborne" from his composition for solo piano, "La Bateliere."* 1 leaf. Oblong quarto (169 x 205 mm). Undated, but after 1845. 16 measures for piano. Notated in black ink on pre-printed 12-stave paper. Slightly worn; minor vertical crease.

Irish composer and pianist G. A. Osborne is best known as a friend of Berlioz and Chopin, both of whom he met while performing and teaching in Paris. *"Although his music is not distinguished by its invention or originality, it is well made and had popular appeal; Berlioz found his songs and trios 'lofty in style and spacious in design'."* Jean Mongrédien in Grove Music Online.

*La Bateliere* was first issued in the *Album Royal* collection published by the Bureau de la France musicale in 1845; it was also printed separately by Lucca, Schott, and Addison and Hodson. (31348) \$320

**A Presentation Copy of the First Edition  
Inscribed to Noted Music Critic Jean-Aubry by the Composer**

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

*L'Heure Espagnole* Comédie Musicale en Un Acte, Poème de Franc-Nohain ... Partition pour Chant et Piano Transcrite par l'Auteur. [Piano-vocal score]. Paris: A. Durand & Fils [PN D. & F. 7073], 1908.

Small folio. Half mid-tan calf with marbled boards, original publisher's wrappers printed in black and red bound in. 1f. (blank), 1f. (title printed in red and black), 1f. (printed dedication "À Madame Jean Cruppi Hommage de respectueuse amitié Maurice Ravel"), 1f. (cast list), [i] (index), [ii] (performance notes), 114 pp. Wrappers browned and very slightly defective. Slightly worn and browned; small tear to head of dedication repaired; small publisher's monogrammatic handstamp to lower edge of verso of last page; contemporary newspaper clippings to recto of blank leaf preceding title, with synopsis and review of the work by Gabriel Faure.

# L'HEURE ESPAGNOLE

COMÉDIE MUSICALE EN UN ACTE

Poème de FRANC-NOHAIN

MUSIQUE DE

## Maurice Ravel

PARTITION POUR CHANT ET PIANO

Transcrite par l'Auteur



Paris, A. DURAND & FILS, Editeurs  
4, Place de la Madeleine

Déposé selon les traités internationaux. Propriété pour tous pays.  
Tous droits d'exécution, de traduction, de reproduction et d'arrangements réservés.  
Copyright by A. Durand & Fils, 1908.

Imp. Chambard et C<sup>e</sup> Paris

With an autograph inscription signed by Ravel to dedication leaf: "et à G - Jean - Aubry (en moins respectueuse amitié) Maurice Ravel."

**First Edition.** Orenstein: Ravel Man and Musician, p. 228.

*L'Heure Espagnole* was first performed in Paris at the Opéra Comique on May 19, 1911 to a libretto closely based on the play by Franc-Nohain.

Madame Jean Cruppi (the dedicatee) convinced the director of the Opéra-Comique, Albert Carré, to stage the work in spite of its risqué story line. "In a letter of 17 May 1911, two days before the première, Ravel wrote: 'What I've tried to do is fairly ambitious: to breathe new life into the Italian opera buffa: following only the principle ... the French language, like any other, has its own accents and inflections of pitch.' At the same time he referred to Musorgsky's *Zhenit'ba* ('The Marriage') as the work's only real ancestor. It also forms part of a larger group of Spanish works that spanned Ravel's whole career, and the necessary Spanish colouring provided him with a reason for a virtuoso use of the modern orchestra, which he felt was 'perfectly designed for underlining and exaggerating comic effects'." Roger Nichols in *Grove Music Online*. Indeed, composer-writer Reynaldo Hahn somewhat critically referred to Ravel's technique as "a sort of transcendent jujitsu."

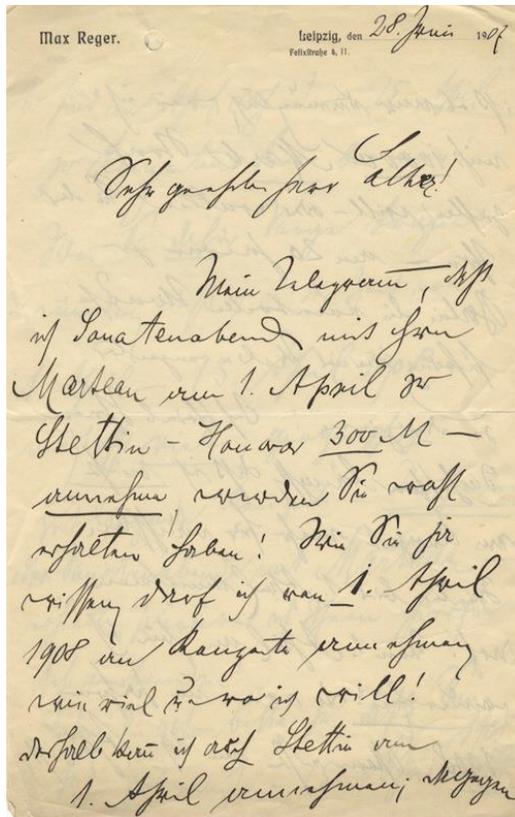
Noted music critic Georges Jean-Aubry (1882-1949) "belonged to a circle of avant-garde musicians and littérateurs and was a frequent contributor to periodicals. Encouraged by his 20-year friendship with Debussy, he wrote enthusiastically in support of contemporary French composers, noting similarities between their music and that of the 18th century (Couperin, Rameau). He wrote perceptively in praise of Spanish composers (Falla, Granados, Albéniz), but rejected German Romanticism as expressed in the works of Wagner and Strauss." *Grove Music Online*. (23071) \$2,800

À Madame JEAN CRUPPI

Hommage de respectueuse amitié

MAURICE RAVEL

et à G - Jean - Aubry  
(en moins respectueuse amitié)  
Maurice Ravel



**Reger Mentions the Premiere of His Violin Concerto, &c.**

**32. REGER, Max 1873-1916**

Autograph letter signed to Mr. Salter. Octavo. 3-1/2 pp. 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 fee ... 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 for the period April 1 to 15, 1908, I can conduct as many concerts as possible or play sonatas."

"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, 15 October 1908. (22139) \$850



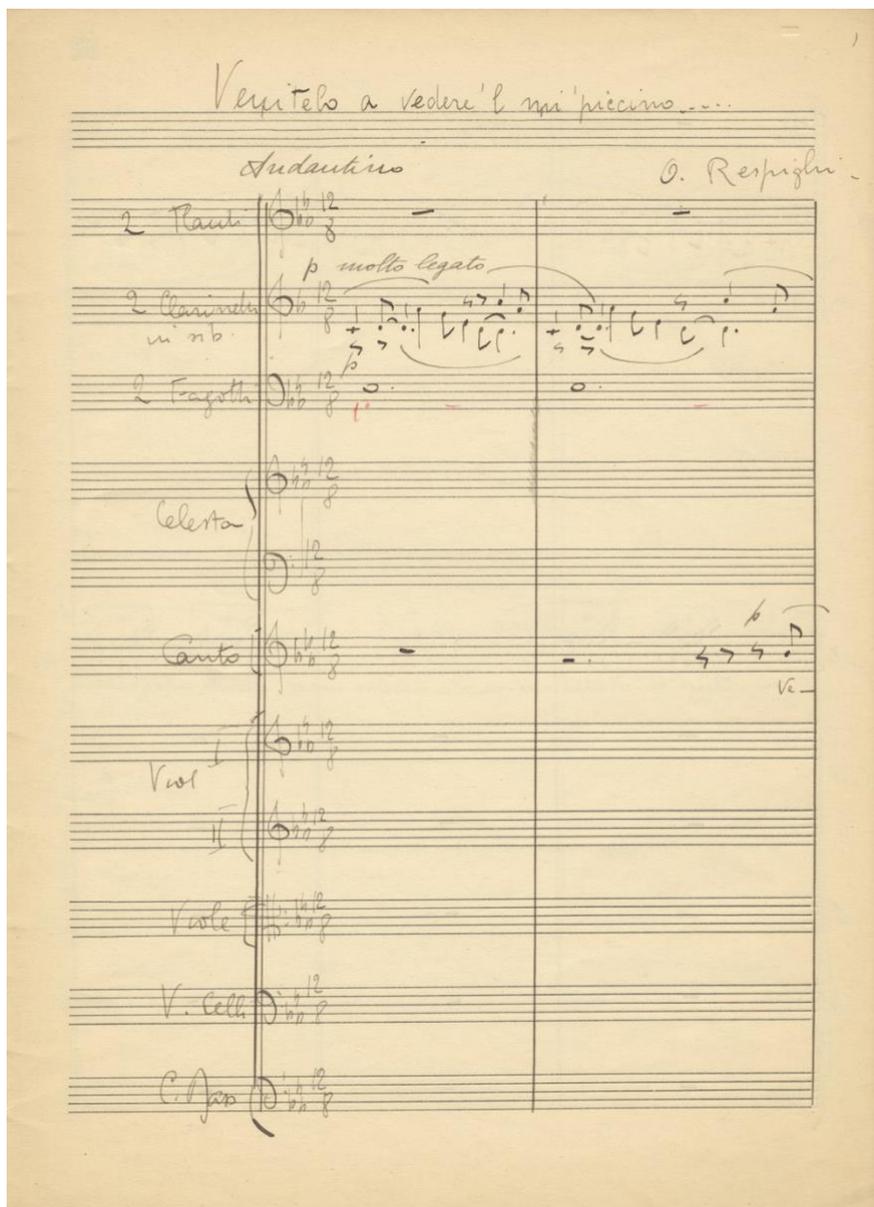
### The Complete Manuscript of Reissiger's *Scherzo for Piano*, Opus 132

#### 33. REISSIGER, Carl Gottlieb 1798-1859

*Scherzo pour le Pianoforte. Op. 132. In A minor. Autograph musical manuscript signed. Complete. Undated, but ca. 1838. Oblong folio (237 x 320 mm.). Unbound. [1]-[3] autograph musical manuscript, [4] (blank) pp. 174 measures in total. The complete work. Notated in dark brown ink on 12-stave music paper. Composer's signature ("CG Reissiger") to upper outer corner of first page of music, with autograph titling to head; note beneath titling relative to the manuscript being the property of the music publisher M. Schlesinger in Berlin; plate number "2177" in manuscript to foot of first page of music. Slightly worn and browned; creased at central fold; some offsetting.*

A German composer, conductor, and teacher, Reissiger studied at the Thomasschule in Leipzig from 1811-1818, moving to Vienna in 1822 where he took theory lessons with Salieri; he went on to teach composition in Berlin in 1825 "until invited in the following year to succeed Weber as director of the Hofoper in Dresden... Under his direction the Dresden opera became acknowledged as the best in Germany; in 1842 he gave the first performance of Wagner's *Rienzi* ...

... Although Reissiger must have written most of his works for use in Dresden, his operas were performed in Prague, Copenhagen, Leipzig and Weimar; his overtures were widely played, and his masses were sung in Erfurt and Vienna. The *Allgemeine Wiener Musikzeitung* mentions performances of the fifth and third masses in Vienna in 1843. His other works include 80 or so published piano solos and 70 or 80 collections of songs and duets." John Rutter and Manfred Fensterer in *Grove Music Online*. (31206) \$1,600



### An Unpublished Work

#### 34. **RESPIGHI, Ottorino 1879-1936 and Elsa Respighi 1895-1996**

*Venitelo a vedere il mi' piccino* O. Respighi Strumentaz[ione] Elsa Olivieri Sangiacomo (1943). For voice and orchestra. Full score. No. 2 from the composer's "Quattro Rispetti Toscani," with text by Arturo Birga. Musical manuscript in the hand of Respighi's wife, the composer Elsa Respighi (née Olivieri Sangiacomo), dated June 1942 at conclusion and 1943 on title. Slightly worn and browned; 2" tear to final leaf with no loss.

Folio (320 x 234 mm.). Unbound. 1f. (recto title, verso blank), 10 pp. Notated in ink on 12-stave "GRT 1103" music paper. With numerous additions, alterations, and corrections in red pencil.

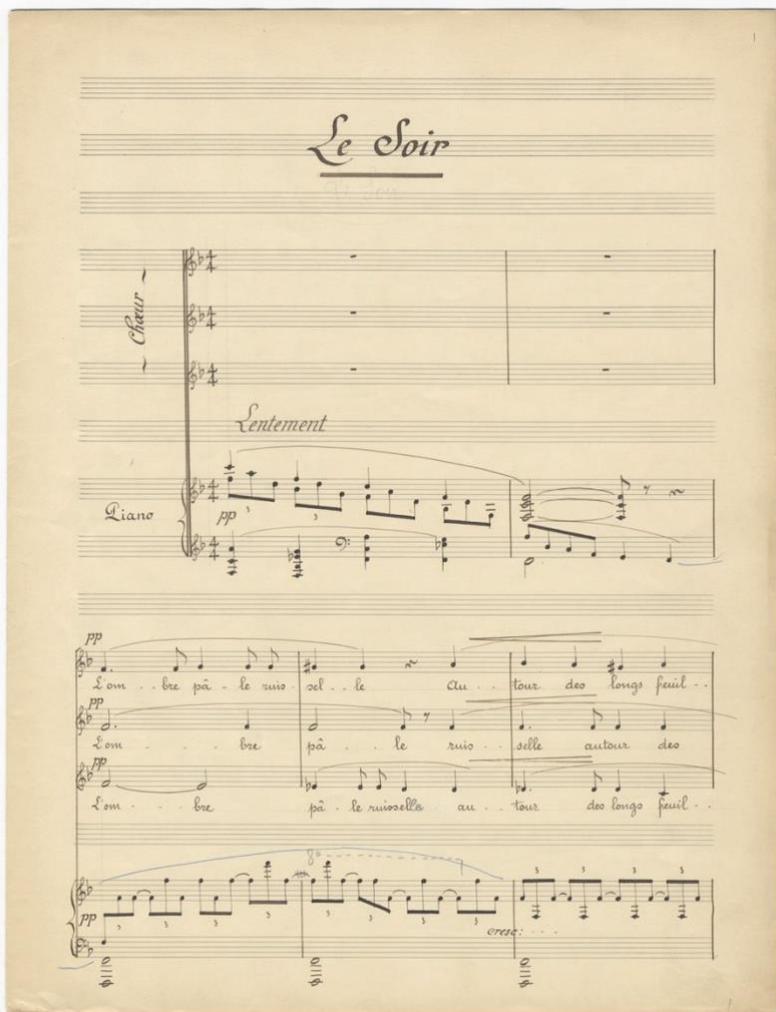
The song dates from 1915 and was published, together with the other three "Rispetti Toscani" for voice and piano, in 1915. P(Pedarra) 103. The present arrangement appears to be unpublished.

*"Despite the eclecticism and uneven quality of his output as a whole, the colourful inventiveness of his most successful works has won them an international popularity unmatched by*

*any other Italian composer since Puccini."* John C.G. Waterhouse, Janet Waterhouse and Potito Pedarra in *Grove Music Online*.

Elsa Respighi was an Italian singer and composer. *"She studied in Rome with Sgambati (piano), Remigio Renzi (harmony and counterpoint), and Ottorino Respighi (composition), whom she married in 1919... A singer with a fine technique and an interpreter of considerable taste, she undertook many concert tours, accompanied at the piano by Respighi, some of whose compositions she first performed. After an initial period as a composer of mainly songs with piano accompaniment, she abandoned composition almost entirely to devote herself to her husband's career, and, after his death, to preserving his memory by publishing books and organizing conferences, performances, recordings and new editions of the music. As well as completing unfinished compositions, she also made some transcriptions of his work."* Antonio Trudu in *Grove Music Online*.

We would like to thank Dr. Potito Pedarra for his kind assistance in confirming the authenticity of this manuscript. (30530) \$900



**Signed, Dated, and with Autograph Corrections  
by the Composer  
Dedicated to Walter Damrosch**

**35. ROGER-DUCASSE, Jean 1873-1954**

"*Deux chœurs pour voix égales* Poésie de Max Hermant ... A Monsieur Walter Damrosch." Copyist's manuscript of *Le Soir* and *Printemps*. Signed and dated (1921) by the composer and with his autograph corrections, both dynamic and notational.

Folio (ca. 350 x 270 mm). Unbound. f. (title), 9, [i] (blank), pp. Notated in black ink on 16-stave music paper in a single accomplished hand throughout. Signed and dated "Roger-Ducasse 1921" in blue ink to lower margin of p. 9. With minor autograph corrections in blue ink and pencil throughout. Some soiling and wear to outer pages and blank margins. Outer bifolium partially split along central fold. Several small knife cuts to initial leaves, slightly affecting one note of music. *Le Soir*, the first piece, is scored for chorus (3 female voices) and piano; the second, *Printemps*, for piano, three sopranos and a contralto.

Together with:

- The same copyist's manuscript of the texts for *Le Soir* and *Printemps*. Ca. 202 x 201 mm. In black ink on 1 page of a bifolium, hand-ruled in pencil. With some corrections in pencil. Slightly worn; somewhat creased.

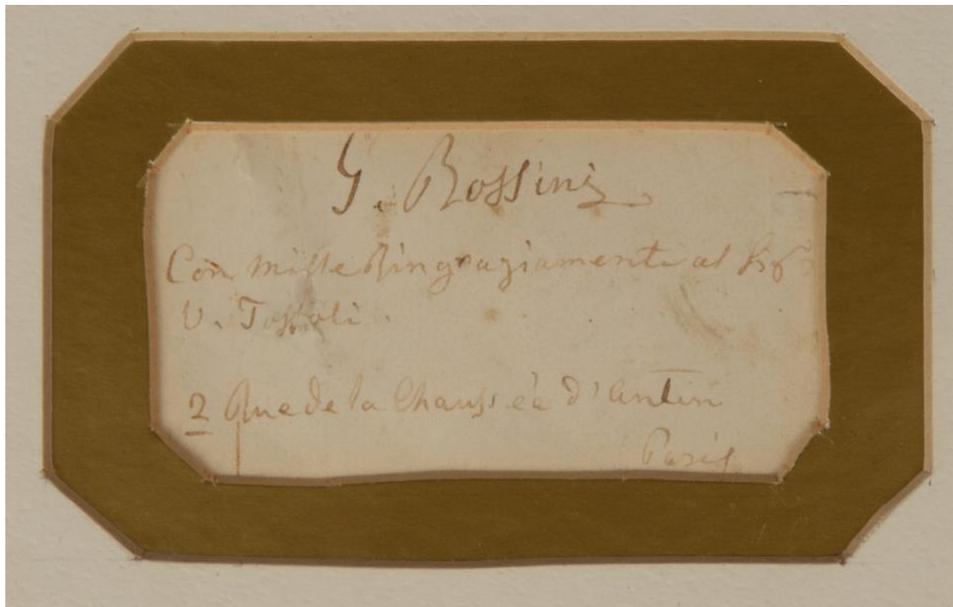
- *Deux chœurs pour voix égales* Poésie de Max Hermant. Another copyist's manuscript of the same work incorporating the composer's corrections.

Folio (ca. 343 x 272 mm). Unbound. [1] (title), 2-11, [i] (blank) pp. Notated in black ink in a single accomplished hand on 12-stave music paper with "Monarch Brand ... Nr. 3-Carl Fischer, New York" printed to lower margin and "Did Mr. Sparth translate?" in pencil to upper margin of title. Slightly worn and soiled, heavier to outer leaves.

The *Deux Chœurs pour voix égales* was first published by Durand & Fils in 1921.

Roger-Ducasse "studied composition with Fauré, counterpoint with Gédalge, harmony with Pessard and piano with Charles-Auguste de Bériot ... He was a founding member of the Société Musicale Indépendante (1909) along with Ravel, Vuillermoz and Koechlin. A friend of Debussy's, he gave an early of performance *En blanc et noir* with him in December 1916, and was with Chouchou (Debussy's daughter) when Debussy died." Barbara L. Kelly in *Grove Music Online*.

Walter Damrosch, the dedicatee, was a highly important figure in late 19th-early 20th century music in America. "He persuaded Andrew Carnegie to build Carnegie Hall ... and brought Tchaikovsky to the USA for its opening in 1891. He presented the American premières of Tchaikovsky's Fourth and Sixth symphonies, and those of works by Wagner, Mahler, and Elgar ... he commissioned Gershwin's piano concerto and conducted the première of his *An American in Paris*." H.E. Krehbiel et al. in *Grove Music Online*. (26840) \$450



**Autograph Note and Vintage Carte-de-Visite Photograph  
From the Collection of Marilyn Horne**

**36. ROSSINI, Gioachino 1792-1868**

*Autograph note signed "G. Rossini" together with a carte-de-visite photograph of the composer, ca. 1860. Note inscribed "con mille Ringraziamenti al Sig U. Toffoli" along with Rossini's address "2 Rue de la Chaussée-*

d'Antin Paris" in ink on paper matted to ca. 39 x 77 mm. Photograph by Étienne Carjat (1828-1906) matted to 96 x 54 mm. Double-matted, glazed, and framed. Overall size 306 x 197 mm. Note slightly worn and soiled, with a few small tears just affecting two words.

From the collection of the distinguished American mezzo-soprano Marilyn Horne (b. 1934).

See Weinstock p. 280.

*"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*.

"Toffoli" is, in all likelihood, a reference to the theatrical agent of that name in Paris.

*"Horne had a voice of extraordinary range, rich and tangy in timbre, with a stentorian chest register and an exciting top... In concert she once achieved the feat of singing in a single programme Rossini arias and Brünnhilde's Immolation Scene, proof of her exceptional versatility. Throughout her lengthy career she was an admired recitalist, singing lieder, mélodies, Spanish and American songs with equal aplomb."* Alan Blyth in *Grove Music Online*. (31377) \$1,200



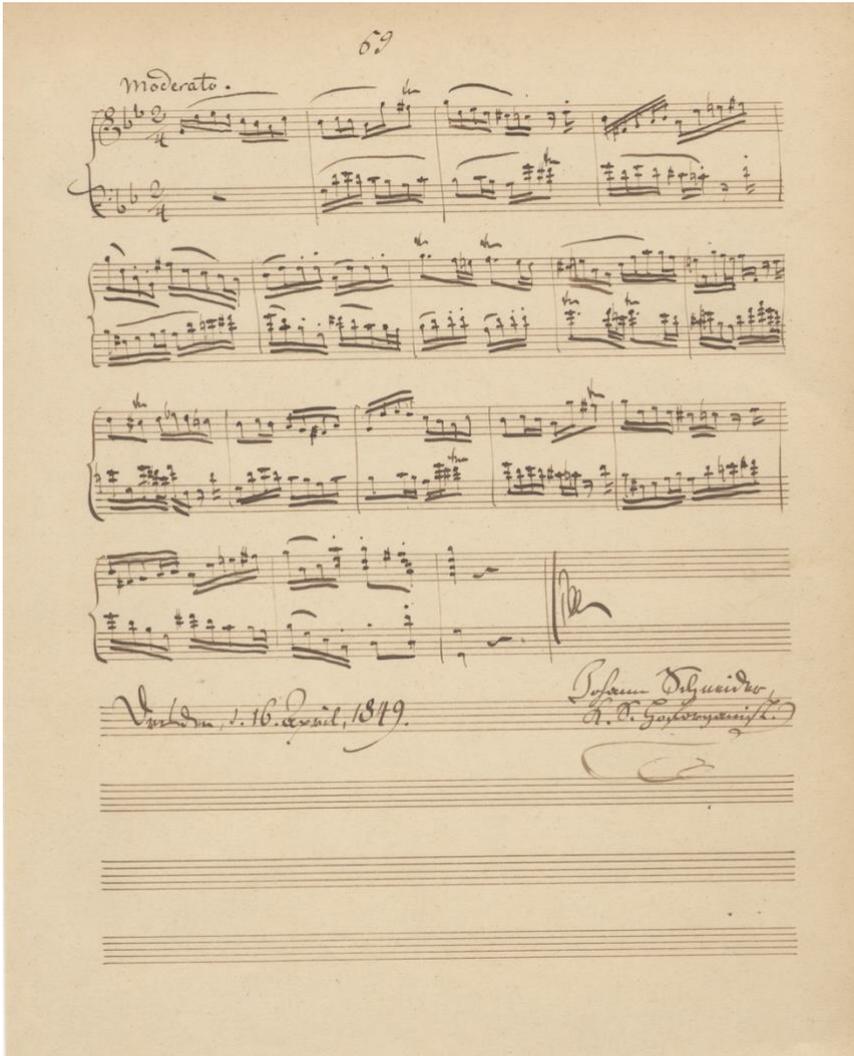
**“One of the Most Characteristic Representatives of the Franco-Belgian School of Violin Playing”**

**37. SAURET, Émile 1852-1920**

*Autograph musical quotation signed in full. Oblong octavo (265 x 170 mm). 10 measures, being the beginning of an unidentified three-part fugue. Notated in purple ink on one staff. Marked "Moderato" and in A-flat major, 2/4 time. The quotation breaks off after the third entrance of the theme. Inscribed to an unidentified correspondent: "Souvenir affectueux de l'ami Émile Sauret," and dated "Londres le 12 Décembre 1902." Slightly foxed and stained at edges.*

Sauret, a French violinist and composer, is best known for his studies for unaccompanied violin.

"Little is known about his training as a violinist ... [He] was one of the most characteristic representatives of the Franco-Belgian school of violin playing. He possessed a transcendental technique, a rich and individual tone and a very expressive vibrato ... As a composer, he was influenced by the German theorist Jadassohn, whom he had known in Leipzig. Most of his works, naturally, were for his own instrument." Roger J.V. Cotte in *Grove Music Online*. (27079) \$275



### A Complete Work for Keyboard

#### 38. SCHNEIDER, Johann [Gottlob] 1789-1864

Autograph musical manuscript of a complete work for keyboard. Signed and dated Dresden April 16, 1849. Small folio (250 x 203 mm). 17 measures. Notated in ink on hand-ruled staves, with "69" in manuscript to upper margin of recto and "70" to upper margin of blank hand-ruled verso, presumably denoting album page numbers.

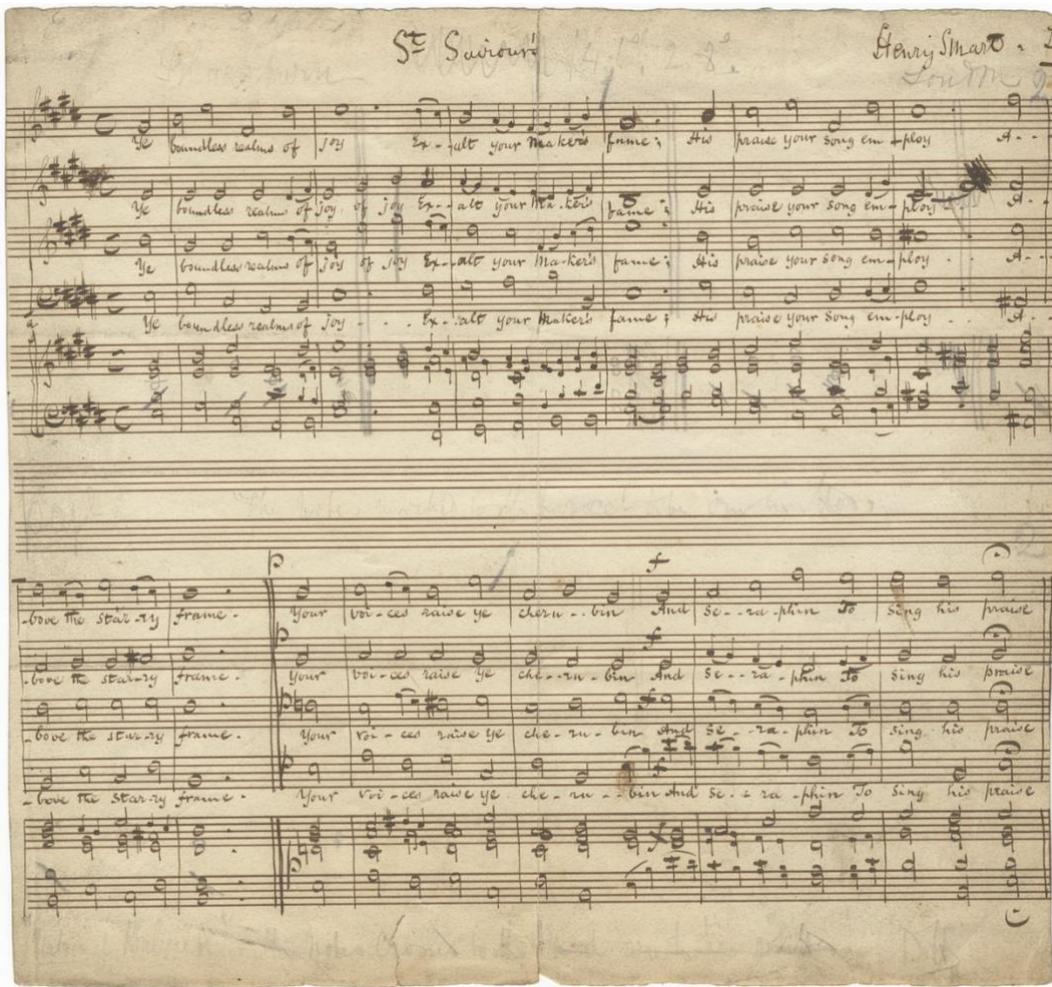
Slightly browned.

An organist, teacher, and composer, "by 1820 [Schneider] was recognized as one of the leading living organists. Owing to his splendid playing at a Magdeburg festival in 1825, he was appointed court organist in Dresden, a post he held until his death. In this post he had a wide influence and counted Mendelssohn and Liszt among his pupils ... As a teacher, Schneider would always end his lessons by playing one of the great organ fugues or chorale preludes of Bach, and was famed for his chorale improvisations in the tradition of Bach before service, on the performance of whose organ music he was considered the leading

authority. Mendelssohn expressed great admiration for him, noting his performance of Bach's D major Fugue from Book 1 of the '48' on the organ." Franz Gehring, E.M. Oakeley, and Michael Musgrave in *Grove Music Online*.

An attractive example. (35231)

\$600



### Two Apparently Unpublished Hymns

#### 39. SMART, Henry Thomas 1813-1879

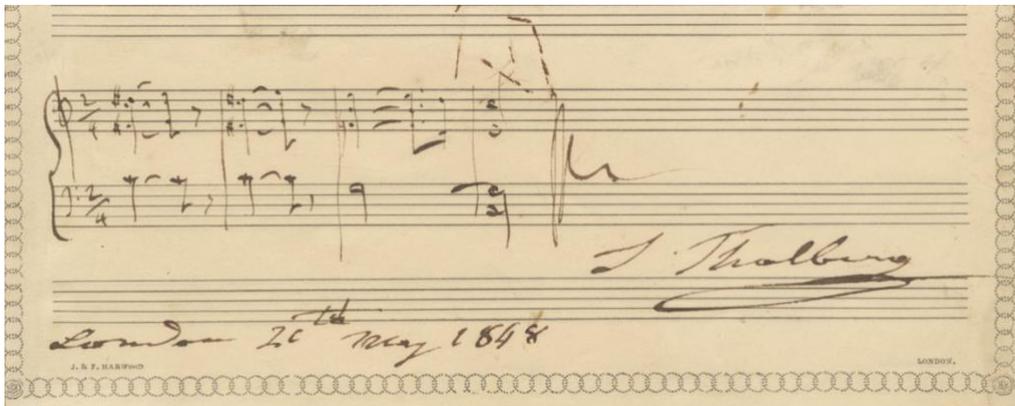
*Autograph musical manuscript signed. Undated, but ca. 1840-60. Oblong quarto. 1 leaf. Two 4-part vocal settings of the hymns "St. Saviour" and "Blackburn." With organ accompaniment. Notated on recto and verso in dark brown ink on rastrum-ruled paper. Signed by the composer at the head of each work. 235 x 255 mm. Somewhat soiled; creased at central fold; tears to lower margin; cut down from a larger leaf with minor loss to signature and clefs.*

*St. Saviour:* 13 measures in C minor. With corrections. Text commencing "Ye boundless realms of Joy ..."

*Blackburn:* 17 measures in G minor. With markings in pencil. Text commencing "Why hast thou cast us off, O God?"

Both hymns apparently unpublished.

Henry Thomas Smart, member of the noted English family of musicians, was an organist and composer, son of the violinist Henry Smart (1778-1823), and brother of Sir George Smart (1776-1867), distinguished conductor, organist, and composer. *"From 1831 to 1836 [Smart] was organist of Blackburn parish church, and his first anthem was performed there ... In 1836 he settled in London as organist of St. Philip's, Regent Street ... In March 1844 he was appointed to St. Luke's, Old Street, where he remained until 1864 ... Smart was an excellent organist ..., a splendid extemporizer and a voluminous and admirable composer for the instrument, and became the leading concert organist in the country. His expertise in organ design was valued by many. Among the most important instruments he designed were those in the City and St Andrew's halls, Glasgow, and the town hall at Leeds. He was a pioneer in developing the English symphonic organ on French principles."* W.H. Husk, revised by Nicholas Temperley in *Grove Music Online*. (36582) \$500

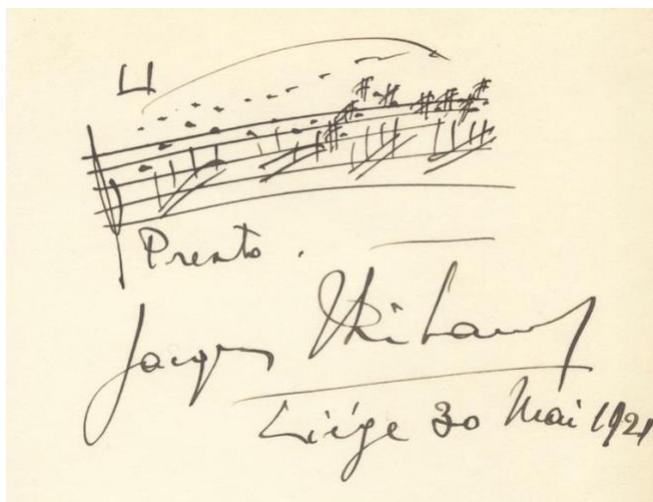


**In the Hand of the 19<sup>th</sup> Century Piano Virtuoso**

**40. THALBERG, Sigismond 1812-1871**

*Autograph musical quotation signed "S. Thalberg."* 4 bars in 2/4 dated London, May 20, 1848. Notated in ink on a slip of music manuscript paper with decorative border (London, J. & F. Harwood) 82 x 204 mm, cut from a larger sheet. Slightly worn; rust stains from early paper clip just touching notation; small tear at blank upper margin not affecting notation; remains of former mount to two edges of verso.

*"Together with Liszt, Thalberg must be ranked as the greatest virtuoso pianist of the mid-19th century ..."* Robert Wangermère in *Grove Music Online*. (17651) \$450



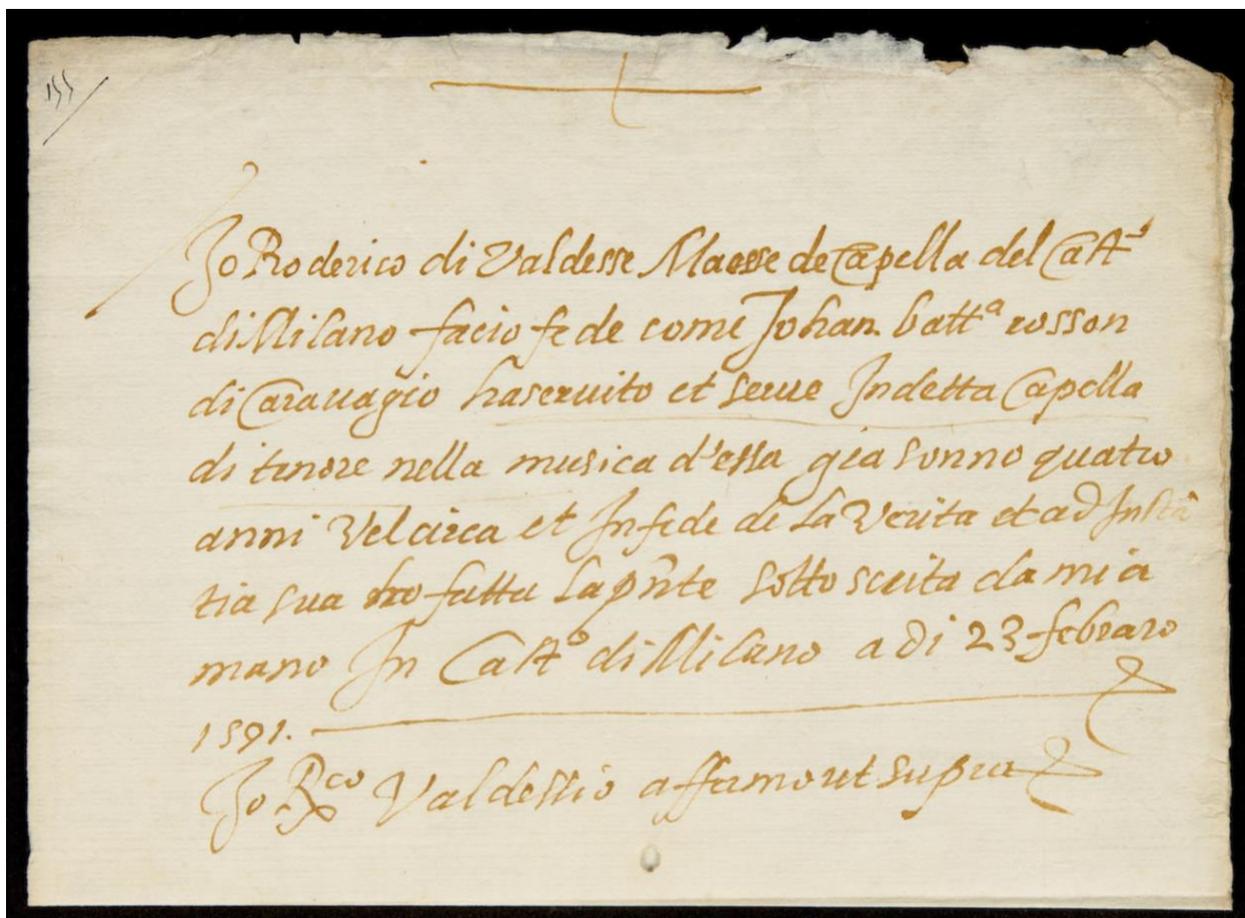
**By the Famous French Violinist**

**41. THIBAUD, Jacques 1880-1953**

*Autograph musical quotation signed in full.* Octavo (204 x 138 mm.) 1 measure from Kreutzer's *Etude No. 2*, being an 8-note staccato pattern in C major, then repeated in C-sharp major, both under one downbow, marked "Presto." On an album leaf. Signed and dated "Liège 30 Mai 1921" in black ink.

*"At 13 his precocious talent took him to the Paris Conservatoire ... He formed a trio with his brothers, a pianist and a cellist of ability, but it was as the partner of Cortot and Casals in a famous trio, chiefly active from 1930 to 1935, that he is remembered as an ensemble player ... Thibaud never retired; he appeared in London when he was over 70 and gave his last concert at Biarritz ten days before he was killed in an air crash on his way to a concert tour in the East Asia."* W.W. Cobbett and Noël Goodwin in *Grove Music Online*.

*We would like to thank Mr. Joseph Scheer for his kind assistance in the identification of the source of this quotation.* (27080) \$350



**Rare 16<sup>th</sup> Century Musical Document**

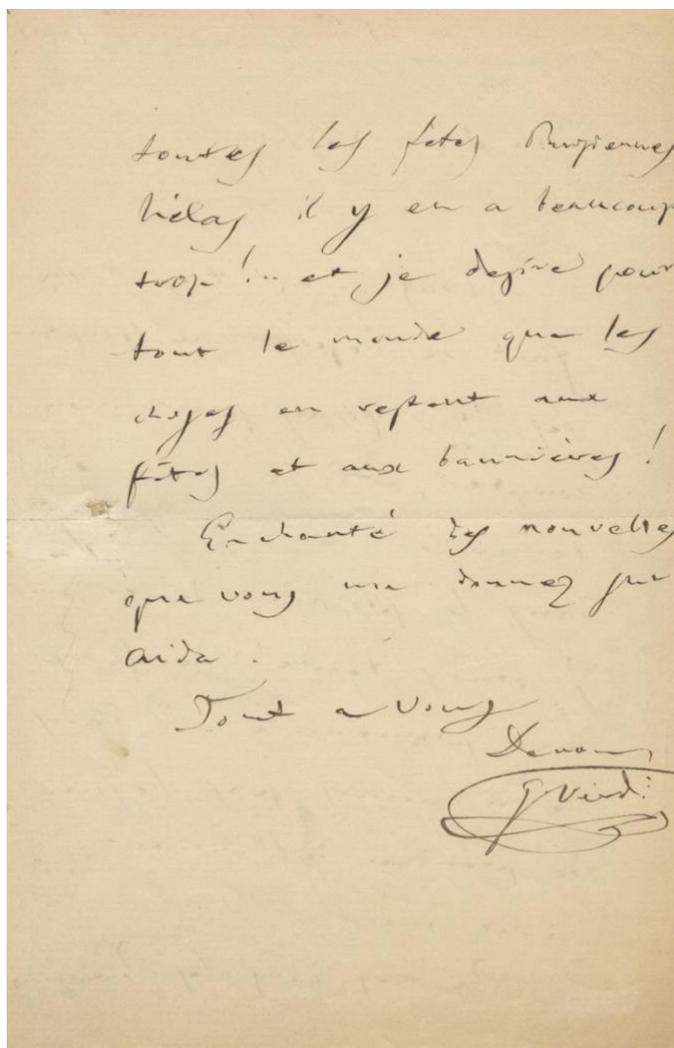
**42. VALDESSIO, Roderico di fl. 1590**

*Autograph document signed and dated 1591, attesting to a tenor's service in Spanish Milan. 32 x 22 cm. Folded horizontally and written on top half of verso only. In brown ink on lightweight laid paper. Dated 23 February 1591, Milan. Executed in an attractive 16th-century hand certifying that "Johan. Batt.a Rossoni 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.*

Roderico di Valdessio (likely Rodrigo de Valdés) describes himself in the present document as the "maestro di castello" in Milan, referring to the Spanish garrison established in the former Sforza Castle. The period of Spanish rule in Milan is not well-documented, and we have been unable to locate any details about Valdessio.

Giovanni Battista Rossoni di Caravagio is mentioned several times throughout the late sixteenth century as a member of the choir at the Duomo in Milan.

Original 16<sup>th</sup> century documents with musical content are rarely offered in the marketplace. (21833) \$650



**“I’m Enchanted by the News You Give Me for *Aida*”**

**43. 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*.

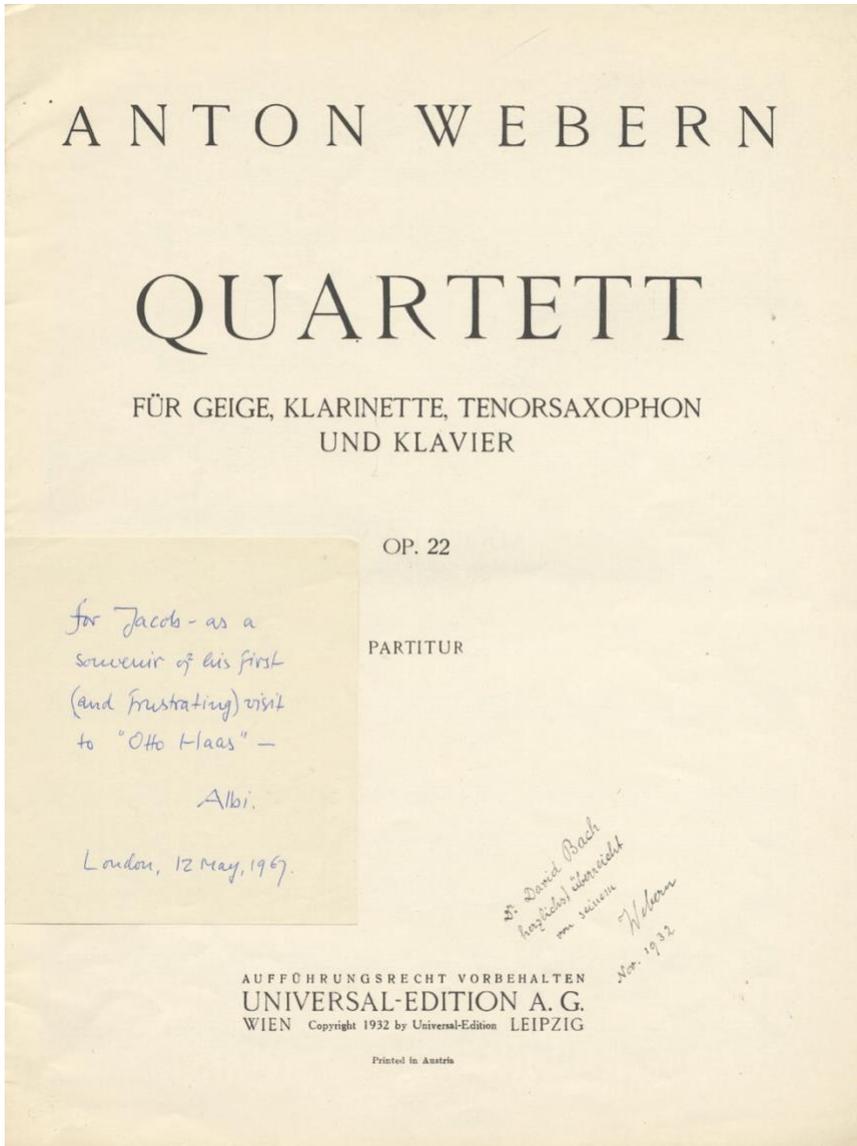
*"... I see in the papers all the Parisian parties and, alas there are too many! ... and I wish for everybody that it will all be parties and banners! I'm enchanted by the news you give me for Aida ... "*

*"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." Phillips Matz: Verdi, pp. 652-653.*

Luigi Peragallo handled Verdi's French and Belgian accounts until 1881, when Verdi sued him for fraud.

(24247)

\$2,800



**First Edition, Inscribed and Signed by the Composer**

**44. WEBERN, Anton 1883-1945**

[Op. 22]. *Quartett für Geige, Klarinette, Tenorsaxophon und Klavier*. [Full score]. Wien–Leipzig: Universal-Edition [PN U.E. 10.050], ©1932.

Small folio. Original publisher's wrappers. 1f., 13 pp. Publisher's catalogue dated July 1932 to verso of lower wrapper. Wrappers slightly worn and soiled.

**With an autograph inscription from the composer to title in black ink: "Dr. David Bach herzlich überreicht von seinem Webern Nov. 1932."**

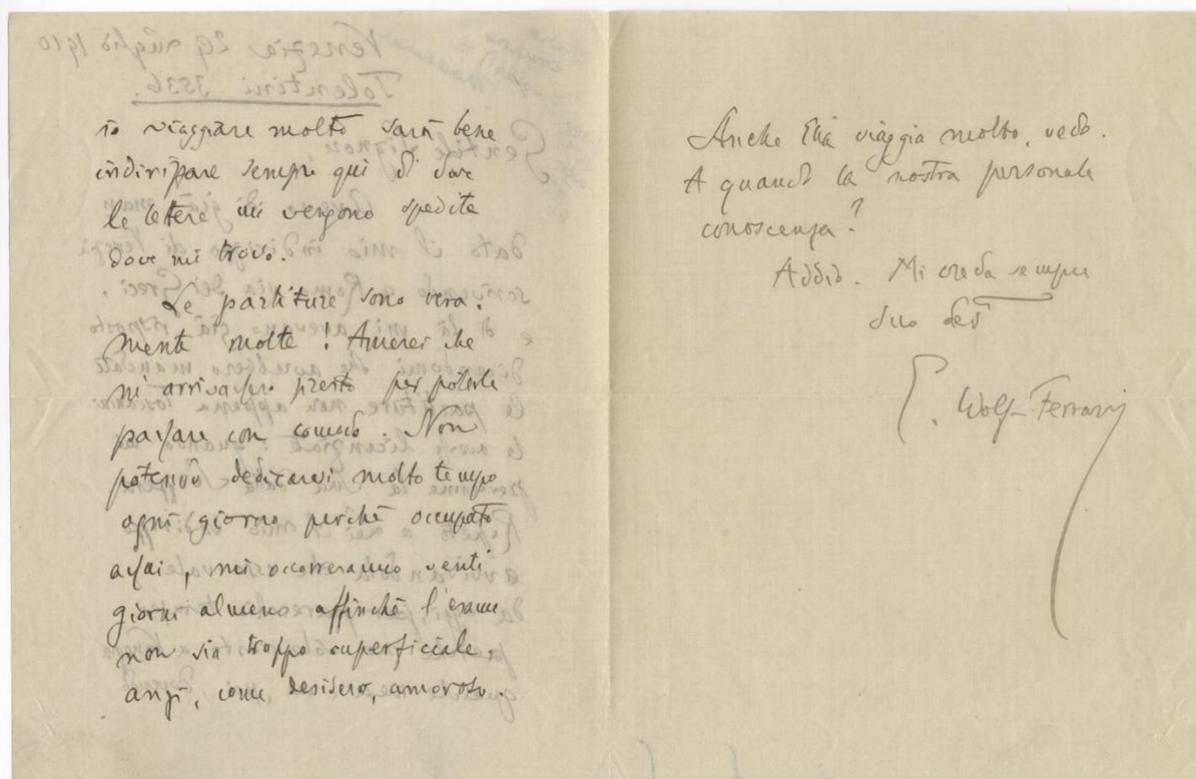
From the collection of the pianist and teacher Jacob Lateiner (1928-2010), with a note laid in from the distinguished music antiquarian Albi Rosenthal (1914-2004): "for Jacob - as a souvenir of his first (and frustrating) visit to Otto Haas - Albi, London, 12 May 1967."

**First Edition.** Moldenhauer pp. 714-15.

*"Alban Berg repeatedly assured the composer of his special admiration for this work. On 19 August 1932 he wrote: 'This Quartet is a miracle. What amazes me above all is its originality...' Schoenberg was equally impressed. On*

*receipt of the printed score he thanked Webern for the 'fabulous piece.' Today theorists recognize the Quartet as a masterpiece of formal construction."* Moldenhauer pp. 426-27.

Dr. David Josef Bach (1874-1947), an important figure in Viennese cultural life in the first quarter of the 20th century, was a significant patron of the arts, an academic, and a writer who championed the dissemination of the arts to the masses. Many important musical and visual artists were indebted to his patronage and support, including Webern, Schoenberg (who wrote an atonal birthday canon of 21 measures for him in 1934) and Oskar Kokoscha (who executed a portrait of him). (26554) \$2,800



**The Composer Requests a “Loving” Examination of Scores as Soon as Toscanini Releases Them**

**45. 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*. The present letter may concern the score of *I Gioielli*, which premiered at the Berlin Kurfürstenoper on December 23, 1911. (23376) \$450

Vorherige Brief! Aber fällt mir ein, ob Sie ja  
 den Gesang Margits auf dem Fest auf Solhaug in's  
 Programm aufnehmen könnten. Zufalls wenn Sie  
 nicht in. Haben Sie das so wirksam wäre, da  
 hätten Sie ja ein Stück für Sopran. Sehr wäre  
 mich lieb, wenn Sie noch ein zweites Stück über einen  
 künzlichen können, eines von denen, die ich  
 mehrere Jahre vorher zum Vorgesprochen. In dieser  
 Gang wie Sie wollen in unser für Sie gut.  
 Ihre Ihr gehobener Freund  
 Hugo Wolf

Wien 20. Okt. 1893

**Wolf Writes to His Friend and Collaborator, Conductor Siegfried Ochs**

**46. WOLF, Hugo 1860-1903**

Autograph letter to the conductor Siegfried Ochs. Signed in full. On a postal card. Dated Vienna, October 20, 1893. In black ink. In German (with translation). Slightly worn and browned.

Wolf writes to conductor Siegfried Ochs suggesting *Gesang Margits* from *Das Fest aus Solhaug* (1891) for his concert.

"It just occurred to me that you could take Margit's Song from the Festival at Solhaug into the program. If you like the piece and think it is effective, you'd have a soprano piece. Of course, I'd be happy if you could include another one of the songs, one of the ones that I suggested in my last letter ..."

Wolf experienced a great deal during his turbulent life, but was lucky to have a number of supportive friends and colleagues that helped him as much as they were able. In the 1890s, Wolf was coming down from a high point in his career with the success of his *Mörke-Lieder* and *Eichendorff-Lieder*. One of his advocates at the time was the conductor Siegfried Ochs (1858-1929), director of the Berlin Philharmonic Choir. In Ochs, " ... Wolf found a kindred spirit. Ochs, the greatest choral conductor of the time, was also an extremely entertaining and witty companion, and Wolf much enjoyed his gift of musical parody, even when he found himself the victim of it." Walker: *Hugo Wolf*, p. 307.

Ochs was arranging a concert in Berlin to feature Wolf's orchestral arrangements of his *Elfenlied* and *Der Feuerreiter*.

In the present letter, Wolf suggests the *Gesang (or Ballade) Margits* from his incidental music for Ibsen's *Das Fest aus Solhaug*. Ochs apparently did like the piece as it was included on the January 1894 concert. Although the larger pieces were a success, the shorter works were not, as Wolf reports: "*Margit and Anakreons Grab* were simply not understood, either by the conductor, by the singers, or by the audience. They were, so to speak, rejected. On the other hand the public went after the *Elfenlied* like a bear after honey. They didn't know how to contain themselves in their delight." Walker, p. 333.

An interesting letter from Wolf to his friend and collaborator Ochs. (31323)

\$2,250

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