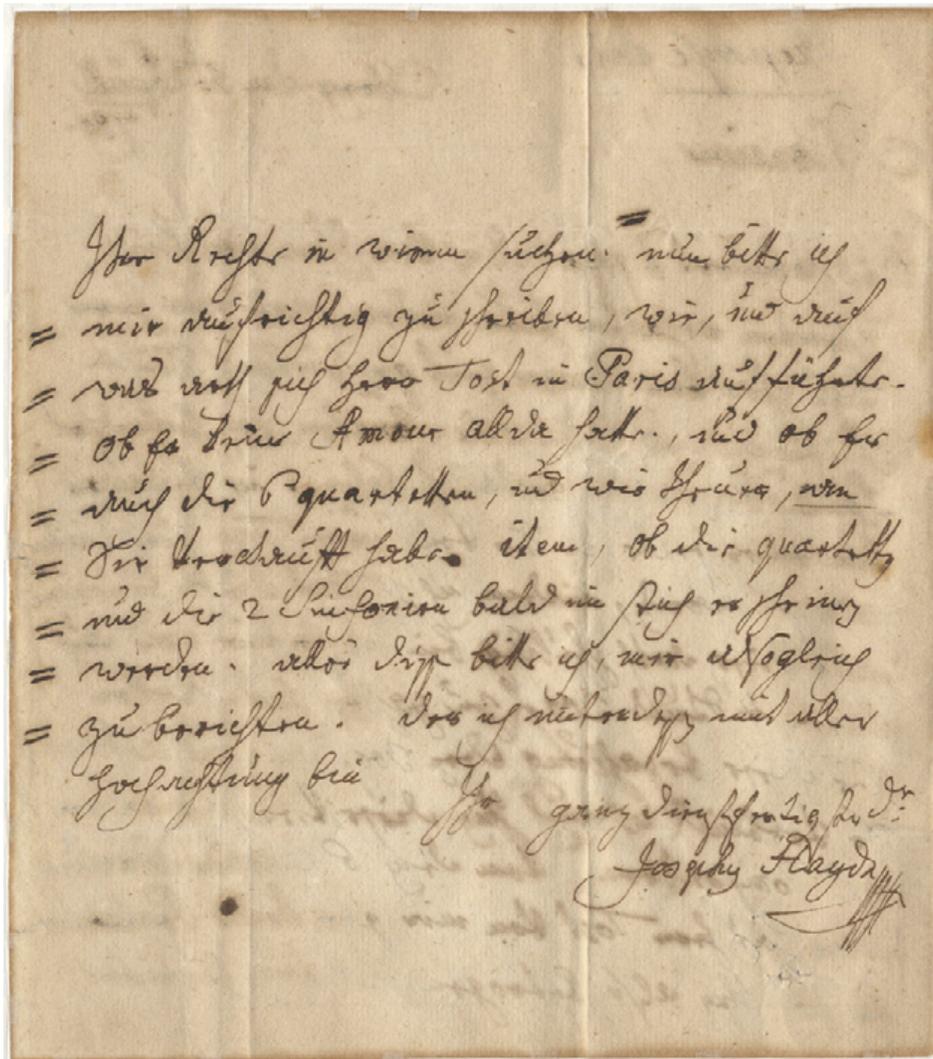


J & J LUBRANO MUSIC ANTIQUARIANS



Item 87 Joseph Haydn Autograph Letter

Catalogue 80

AUTOGRAPH LETTERS OF COMPOSERS SIGNED PHOTOGRAPHS, &c.

Part I: A-L

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

CONDITIONS OF SALE

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

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

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

Libraries may receive deferred billing upon request.

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

We accept payment by:

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

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



Please visit our website at

www.lubranomusic.com

where you will find full descriptions and illustrations of all items

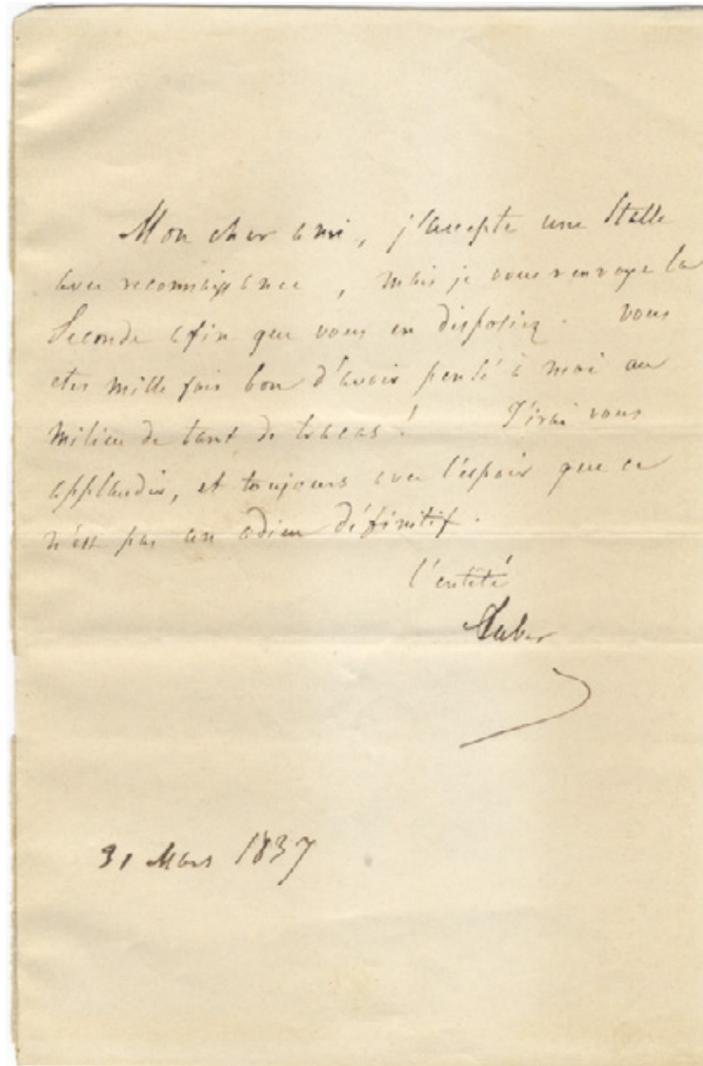
Fine Items & Collections Purchased

Members

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

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

© J & J Lubrano Music Antiquarians LLC October 2016



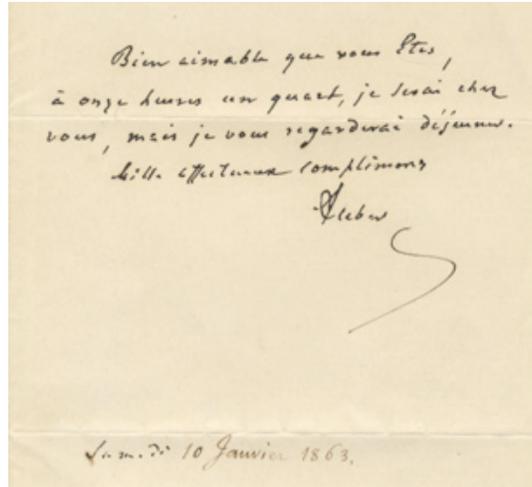
1. AUBER, Daniel-François-Esprit 1782-1871

Autograph letter signed "Auber," most probably to the renowned French tenor Adolphe Nourrit. 1 page of a bifolium. 12mo. Dated March 31, 1837. In French (with translation). Creased at folds; remnants of former mount and pencilled annotations to verso of second leaf.

Auber graciously accepts a box for his friend's performance at the opera: "My dear friend, I accept one box with gratitude... I will go to applaud you, and always with the hope that this is not a final farewell."

Auber was the foremost composer of opéra comique in nineteenth-century France. His operas enjoyed great success not only in his native France but also in Germany, Denmark, and England. In addition to his activities as a composer, Auber was for a time the director of the Paris Conservatoire.

As first tenor of the Opéra from 1826-1836, Nourrit created the principal tenor roles in all major new productions, including those of Gioachino Rossini and Auber. Illness forced him to resign from the Opera in late 1836, but he continued to enjoy success as a salon performer: "he was the first to introduce Schubert's lieder to Parisian audiences at the celebrated soirées organized by Liszt, Urhan and Alexandre Batta at the salons d'Erard in 1837." Evan Walker and Sarah Hibberd in *Grove Music Online*. He gave his farewell performance at the Paris Opéra on April 1, 1837. (23283) \$250



2. AUBER, Daniel-François-Esprit 1782-1871

Autograph letter signed "Auber." 1 page. Small octavo (ca. 147 x 113 mm). Dated Saturday, January 10, 1863. In French (with translation). Creased at folds; trimmed at lower margin, not affecting text; very small stain to first letter of date; minor remnants of adhesive to upper corners of blank verso.

Auber accepts a lunch invitation. *"You are so kind, I will be at your house at 11:15, but I will watch you have lunch..."*(26821) \$165

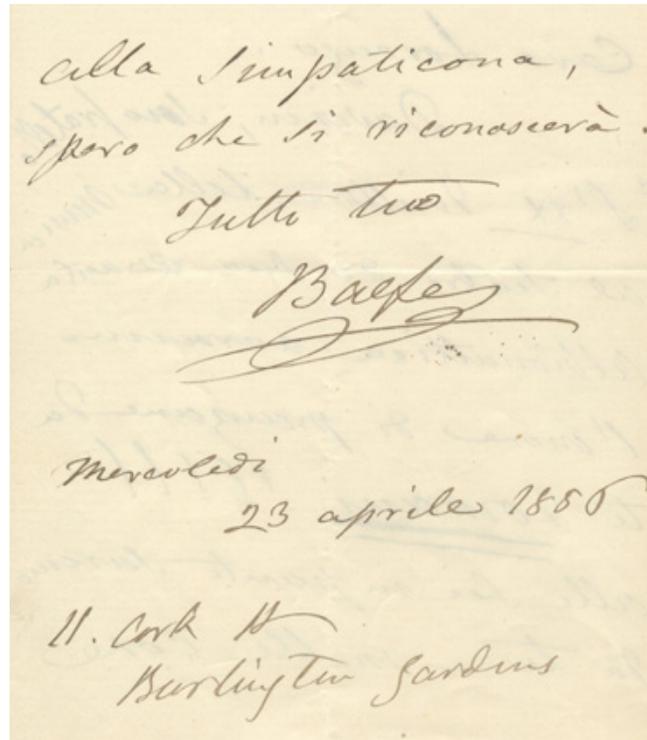


3. BALASSA, Sándor 1935-

Typed letter signed in purple ink to Mr. B.A. Godward of the Limelight Society in Nottingham. 1 page. Folio (ca. 296 x 209 mm). Dated Budapest, November 20, 1989. Slightly worn; creased at folds. In English. With original typed envelope with sender's and recipient's address typed to address panel.

Balassa is honored that the Limelight Society has asked him to participate in an auction - most likely the [Charlie] Chaplin Festival Auction in November 1989, for which the society solicited donations from noted artists and scientists. Balassa, for his part, seems to have donated a score of his Three Fantasies for Orchestra. *"... In my whole childhood I had been under the spell of Chaplin's art. In return now, I send a score of my Three Fantasies for Orchestra and a record of it as a present for the buyer, to the Limelight Society's auction. I wish great success of the Festival..."*

Balassa, a Hungarian composer, "was brought up in the country until 1951 when he returned to Budapest to work as a factory mechanic. His first experience of art music there made him decide to study at the Budapest Conservatory (1952–6), and after spending four further years teaching himself, he attended the Liszt Academy of Music (1960–65) as a composition pupil of Szervánszky. From 1964 to 1980 he was music director at Hungarian Radio. Awards made to him include the Erkel (1972), Kossuth (1983) and Bartók-Pásztory (1988, 1999) prizes. Also in 1972 his Requiem was voted the most distinguished composition of the year at the International Rostrum of Composers. In 1989 he was created Outstanding Artist of the Hungarian Republic." György Kroó and Melinda Berlász in *Grove Music Online*. (27038) \$75



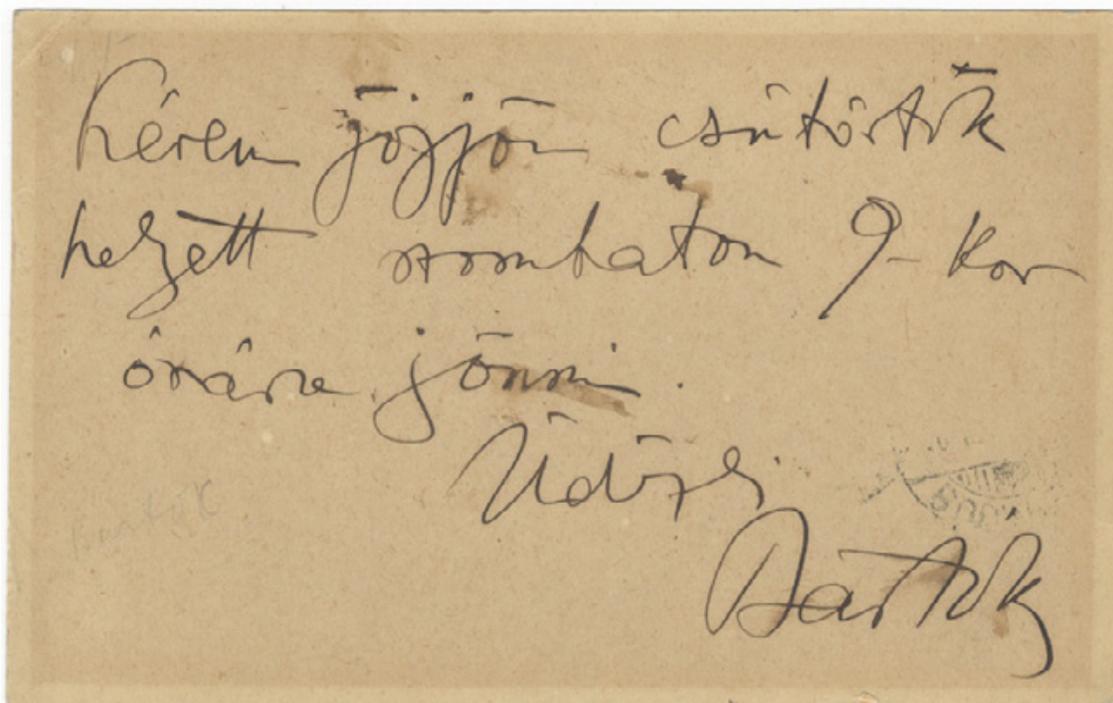
alla simpatica,
spero che si riconoscerà.
Tutto tuo
Balfe
Mercoledì
23 aprile 1856
11. Cork St
Burlington Gardens

4. **BALFE, Michael William 1808-1870**

Autograph letter signed "Balfe" to his friend Lorenzo. 2 pp. of a bifolium. Ca. 176 x 112 mm. Dated Burlington Gardens, April 23, 1856. With blindstamped device to upper inner corners. In Italian (with translation). Slightly worn; creased at folds and slightly overall; some smudging to one letter, underline, and exclamation point, not affecting legibility; several very small ink stains, not affecting text.

Balfe and several other distinguished persons, including the English music critic James William Davison, will dine at Lorenzo's the following evening. "Davison, your brother, and the ex-director of Her Majesty's Theatre, Albionattica, will have the honor of dining at your home tomorrow!!!! At 6 o'clock on the dot we will be at your home. A thousand regards to [your] really nice female friend, I hope she will recognize your Balfe..." With small autograph addition to second line of text.

Balfe was an Irish composer and singer. "The most successful composer of English operas in the 19th century, and the only one whose fame spread throughout Europe, he gained wide international recognition with *The Bohemian Girl*." Nigel Burton and Ian D. Halligan in *Grove Music Online*. James William Davison (1813-1885) was a friend of Mendelssohn and spouse of the English pianist Arabella Goddard (1836-1922). (27126) \$285



Bartók Writes to One of His Piano Students

5. BARTÓK, Béla 1881-1945

Autograph postcard signed "Bartók" to Richard Wank, a piano student of Bartók's in Budapest, dated February [1911]. Uniformly browned, slightly lighter at margins, most probably from an earlier matting; partial postmarks to both recto and verso.

Bartók writes to change the time of his student's lesson, from Thursday to Saturday at 9, and send greetings.

"Although he earned his living mainly from teaching and playing the piano and was a relentless collector and analyst of folk music, Bartók is recognized today principally as a composer... He is now considered, along with Liszt, to be his country's greatest composer, and, with Kodály and Dohnányi, a founding figure of 20th-century Hungarian musical culture." Malcolm Gillies in Grove Music Online. We would like to thank Professor Peter Laki of Bard College for his kind assistance in the cataloguing of this item. (26955) \$900

Bartók Writes to His Publisher Regarding a Volume of Hungarian Folksongs

6. BARTÓK, Béla 1881-1945

Autograph letter signed to B. Schott's Söhne Musikverlag. 1 page. Quarto (275 x 220 mm). Dated Budapest, June 20, 1930. In blue ink on stationery with watermark "Szenabella Stationer Szénásy Budapest." In German (with translation). Annotations by the recipient in blue and green pencil. Slightly worn; creased at folds; small burnhole and trace of rusty paper clip to left margin; small edge tears.

Volkslieder f) Folge zu leisten. Ebendershalb bin ich gezwungen die von mir gewünschten Richtigstellungen auf eine andere Art und Weise versuchen zu erreichen.
Hochachtungsvoll Ihr ergebener
Béla Bartók

Bartók is furious about a volume of Hungarian folksongs published by Schott. He has asked the publisher for "corrections," but Schott refuses to take action: "I am sorry to glean from your letter that you are not inclined to respond to my request (concerning Möller's edition, 'Ungarische Volkslieder'). Because of this I am forced to attempt to realize the corrections I would like by resorting to other means."

Apparently unpublished. Not in Demény: Béla Bartók Letters.

The publication by Schott that offended Bartók was volume 12 of *Das Lied der Völker*, an anthology of folksongs edited by Heinrich Möller (1876-1958). The volume, issued in 1929, reprinted two of Bartók's folksong arrangements without permission. In addition, Möller attacked Bartók's scholarly work on the subject. As Schott was not bowing to Bartók's pressure for satisfaction, Bartók took revenge and reviewed Möller's publication in the *Zeitschrift für Musikwissenschaft*, August-September 1931, pp. 580-582. The review sparked a polemical exchange with Möller that lasted well into the following year. See "The Bartók-Möller Polemical Interchange," in Suchoff, ed.: *Béla Bartók Studies in Ethnomusicology*, pp. 142-157. (26075) \$1,850

dipingione, e quindi utile ora potrai — Nulla più aggiungerò ad un raccomandato, il resto lo farò lui — addio — Vale oggi il giorno a triventi per la posta.
Vincenzo Bellini
Parigi 19. Dec. 1834.

Bellini Asks His Friend Florimo to Introduce French Composer Elwart to Zingarelli &c.

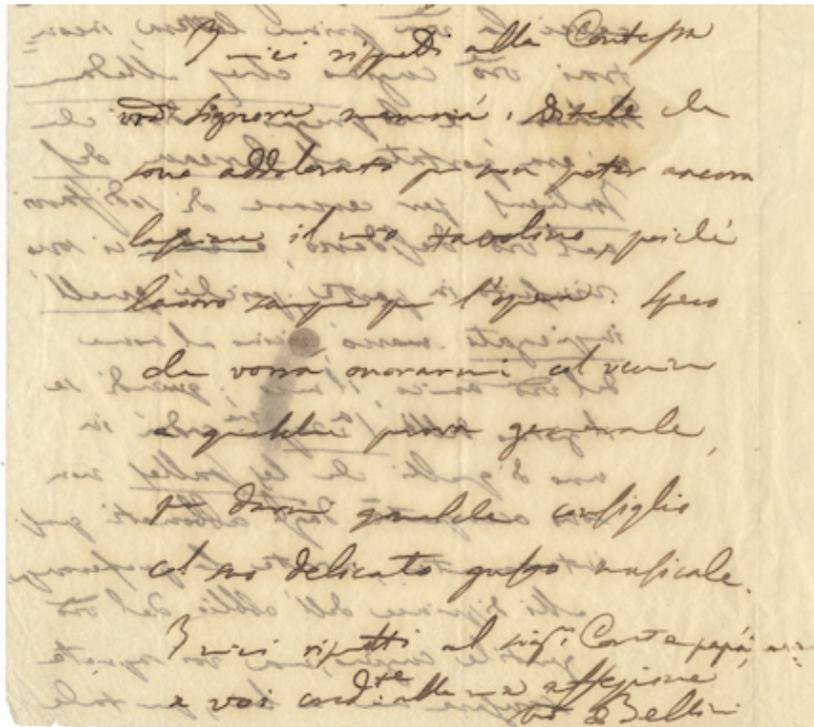
7. BELLINI, Vincenzo 1801-1835

Autograph letter signed "Bellini" to his friend Francesco Florimo. 1 page of a bifolium. Dated Paris, December 19, 1834. On lightweight paper. With integral autograph address panel. In Italian (with translation). Browned; creased at folds; small pinholes to corners and near central fold not affecting text; remains of former hinging to blank upper margin. With early printed French dealer or auction catalogue description to blank lower right corner of verso.

Bellini informs Florimo that French composer [Antoine] Elwart (1808-1877), Bellini's protégé, will be coming to Naples from the Paris Conservatoire and asks that Florimo introduce him to the composer Niccolò Zingarelli (1752-1827) and other important musicians in the city, and "be useful to him if you can."

A leading figure in early 19th-century opera, Bellini was especially noted for his expressive melodies and sensitive approach to text-setting. Francesco Florimo (1800-1888) was his fellow-student at the Conservatory and very close friend.

"... [His] attachment to Florimo never wavered, and his long and frequent letters to his friend are by far our fullest source of information about his professional and personal life. Florimo remained in Naples as librarian at the conservatory until his death in 1888, but his true calling was as chronicler and guardian of Bellini's fame. In 1882 he published a biography and edition of Bellini's letters; although Florimo's desire to protect and enhance his friend's reputation sometimes led him to censor or even substantially falsify the content of the letters, his portrait of the composer remains valuable and influential." Mary Ann Smart et al. in *Grove Music Online*. Elward won the Prix de Rome shortly after this letter was written with his *Omaggio alla memoria di Vincenzo Bellini*, performed at the Teatro Valle in 1835. (24765) \$5,500



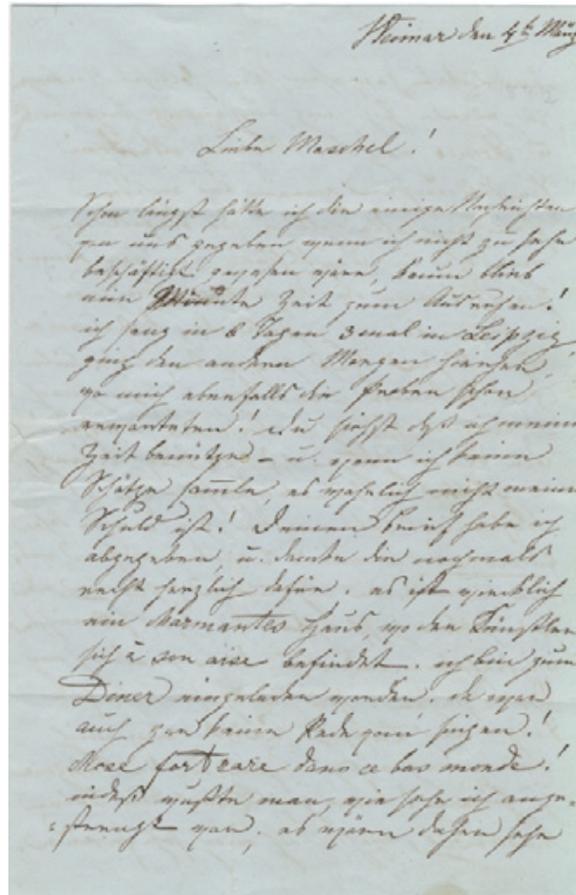
Bellini Invites Count Rodolphe Apponyi to the Premiere of *I Puritani*

8. 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 was undoubtedly *I puritani*, his last work. Commissioned by the Théâtre Italien in Paris in 1834, *I puritani* premiered 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) \$7,500



The Celebrated Contralto Writes Regarding Singing in the German Premiere of Bellini's Opera *La Sonnambula*

9. [BELLINI]. PIXIS, Francilla 1816-?1888
Autograph letter signed "Francilla." 3 pp., densely written on two conjugate octavo leaves. Weimar, March 4, 1841. To Madame Maschinka Schubert, "famous artist." With integral address panel. In German, with translation. Slightly soiled and foxed; minor tears and paper defects; creased at folds.

An important letter describing the German premiere of Bellini's *La Sonnambula* by the celebrated contralto singing Amina, one of her most famous roles.

"Over the course of six days in Leipzig, I sang three times, came here the other morning, where the next rehearsals were already awaiting me... Besides La Sonnambula and Romeo, I also sang Norma; all three performances were sold out... and applause was just what you would wish for in Germany. The Sonnambula was performed here for the first time. I confess that I enjoyed greatly making this dear opera known... The tenor Götze is very good and sang and acted with a passion... So the opera caused a big splash. I was called out twice, which, I was told, happens never, or at least only very rarely..."

Pixis was the foster-daughter of the pianist and composer Johann Peter Pixis (1788-1874), "who had recognized her vocal gifts... Pixis was her principal teacher, although she studied further with Josephine Fodor-Mainville, Henriette Sontag, Rossini and Paer... Her voice was powerful and sonorous, free from strain at louder dynamics and, when required, softly beautiful. Among her most renowned roles were Amina (*La sonnambula*), Romeo (*I Capuleti e i Montecchi*), Norma, Rosina (*Il barbiere di Siviglia*) and Gabriella (*Mercadante's Gabriella di Vergy*). Pixis conceived his operetta *Die Sprache des Herzens* for her, and Pacini wrote for her the leading role in his *Saffo* (1840)." Gaynor G. Jones et al. in *Grove Music Online*.

Madame Schubert (1815-1882), a coloratura soprano, was the wife of Franz Schubert (1808-1878), violinist and composer, eldest son of the composer and double bass player Franz Anton Schubert (1768-1827), and daughter of the Kapellmeister Georg Abraham Schneider (1770-1839) and singer Caroline Portmann. "She made her début in London in 1832 and was later a valuable, versatile member of the Dresden Opera, her range including soubrette and tragic roles." John Warrack in Grove Music Online. (17641) \$375

Berg Writes to Fellow-Composer Paul von Klenau Regarding *Three Fragments from Wozzeck*

10. 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.

Trahitten in Steiermark
Post: Deutsch-Landsberg
via Graz

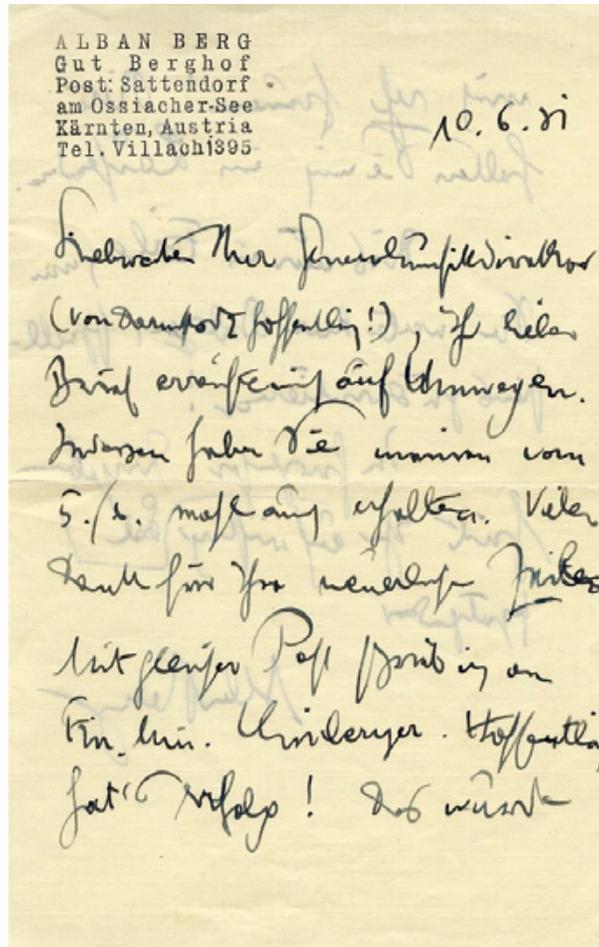
23.9.29

Das ist, mein lieber Paul, eine große Ueberraschung !
Und es freut mich doppelt, daß Du die „Wozzeck“-Bruchstücke machst, u.zw. nicht nur ~~als~~ Tatsache sondern auch wegen des Freundschaftsdienstes, den Du mir damit erweist, und den ich von Dir, mein lieber Freund, so gerne annehme. Komischerweise fand ich gerade heute beim Herunkramen in altem Notenpapier einen Programmzettel mit den Texten der Bruchstücke, den Du vielleicht für die Aufführung ganz gut verwenden kannst. Für ein Publikum, das über die Oper „Wozzeck“ doch gar nicht orientiert sein kann, ist so eine Programmbeilage vielleicht ganz erwünscht. Und erspart Dir unter Umständen manche Mühe.

Anfangs Oktober sind wir wieder in Wien. ich muß mich wieder um meine beruflichen Angelegenheiten (Stunden, Aufführungen etz.) kümmern. Denn ich werde in dieser Saison - höre und staune (ich staune selbst am meisten) - acht bis zehn Bühnen fürn „Wozzeck“ haben. Darunter sogar: Wien! Ich hoffe sehr, daß Du eine solche Wiener Aufführung (wenn schon nicht die Premiere Ende Jänner, so eine Reprise im Lauf der 2. Spielhälfte) sehen wirst. In der Zeit bist Du ja endlich doch in Wien, und wir werden wieder endlich einmal gehörig plauschen. Und ich dann auch erfahren, was mit Dir die ganze Zeit los war. Aus Deinen Karten entnehme ich das leider ja nicht. Hast Du auch meine zweite Karte erhalten ? Ich schrieb Dir beide im August von hier .
Und nungrüße ich Dich, auch im Namen Helenens, auf das Herzlichste und verbleibe wie immer
Dein

Alban

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) \$2,500



Berg Writes to Music Director Hugo Balzer

11. BERG, Alban 1885-1935

Autograph letter signed to Hugo Balzer. 2 pp. Octavo. Dated June 10, 1931. With Berg's handstamp in blue-black ink to upper left corner: "Alban Berg / Gut Berghof / post: Sattendorf / am Ossiacher-See / Kärnten, Austria / Tel. Villach [1]395". With autograph envelope addressed to Balzer at the Stadttheater in Freiburg with Berg's handstamp to verso with his address on Trauttmusdorffgasse 27 in Vienna. In German (with translation). Creased at central fold and very slightly at margins; upper right corner of envelope lacking where stamp has been removed; Berg's name in another hand to address panel.

Berg thanks Balzer for a long-delayed letter and tells him that he has also written to [Ferdinand] Kirnberger, the Finance Minister of the state of Hesse. He expresses his hope for Balzer's appointment as music director in Darmstadt. *"Your kind letter reached me in a roundabout way. You probably have my letter of June 5 by now... In the same mail I wrote to Fin[ance] Min[ister] Kirnberger. Hopefully success! ... Please keep me in the loop."*

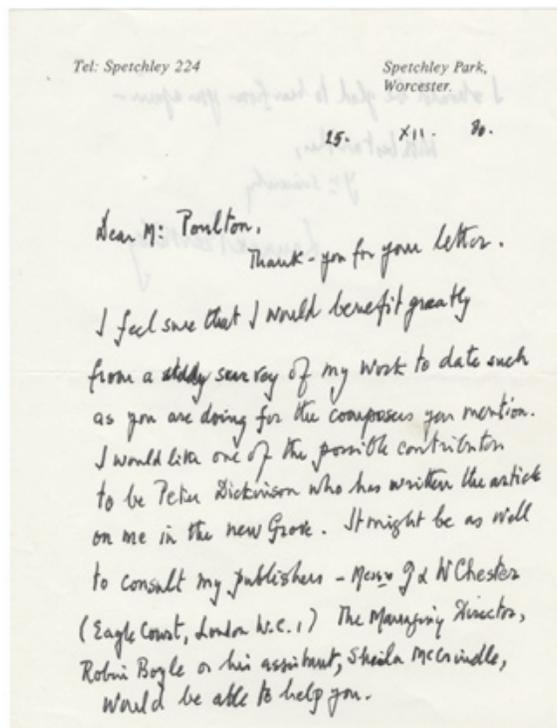
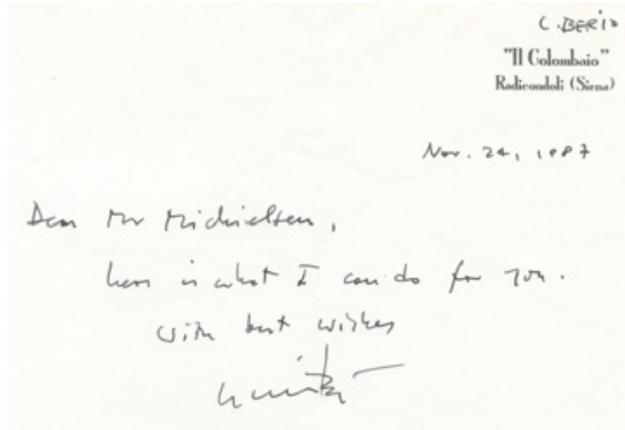
The present letter was part of Berg's campaign to have his opera *Wozzeck* staged in Darmstadt, then capital of the German state of Hesse and hometown of Georg Büchner (1813-1837), author of the play on which the opera is based. Berg's campaign was successful: the opera was produced in Darmstadt in 1931. It was not, however, conducted by Hugo Balzer (1894-1987), who at the time was music director at the opera in Freiburg, but by Karl Böhm (1894-1981). Balzer is also noted as the founder of the Robert-Schumann-Konservatorium in Düsseldorf in 1935. (21770) \$3,200

12. **BERIO, Luciano 1925-2003**

Autograph note signed to Peter Michielsen.
1 page. Ca. 148 x 203 mm. Dated
November 24, 1987. In ink on stationery
with "Il Colombaio" Radicondoli (Siena)"
printed at head. In English. With original
autograph envelope. Slightly worn; creased
at fold; trimmed, not affecting note or
signature.

"Here is what I can do for you. With best
wishes."

"At a relatively early stage in his career, he
succeeded in transcending the closed world of the European avant garde to address a wider public.
The vivid, gestural idiom that he developed in the 1960s, and the creative consequences that he drew
from other, often extra-musical aspects of the culture around him, established for him a world-wide
reputation that sustained his subsequent exploration of a wide, and sometimes challenging, arc
of musical resources. Of formidable creative energy, he proved one of the most prolific composers of the
later 20th century. Berio's long-established status as the leading Italian composer of his generation
remains secure." David Osmond-Smith and Ben Earle in *Grove Music Online*. (27043) \$100



Berkeley Discusses the Chronology of His Compositions

13. **BERKELEY, Lennox 1903-1989**

Three autograph letters signed to pianist and editor Alan Poulton. Written between December 1980 and October 1981, these letters discuss the chronology of several of the composer's compositions for a catalogue that Poulton is compiling.

- 1-1/4 pp. Small octavo. Dated Spetchley Park, Worcester, December 25, [19]80. "I feel sure that I would benefit greatly from a survey of my work to date such as you are doing for the composers you mention. I would like one of the possible contributors to be Peter Dickinson who has written the article on me in the New Grove. It might be as well to consult my publishers... J & W Chester... I should be glad to hear from you again. On white stationery with Berkeley's address and telephone number printed at head." Creased at fold.

8 Warwick Avenue London W2 1XB Telephone 01-262 3922

24. 11 81.

Dear Sir,

I have just come across your letter written on March 16th (!) and feel that I must every apology for not having answered it. The trouble is that it got put away with answered letters by mistake, and has only been found recently.

I expect that most of your queries have been answered by now but some I will now try to answer.

Aubade for Organ. This is the first of three pieces, Op 72 number 1. The other movements being Aria, and the last, Toccata.

'Thomas set the grass on corn' would, as you suppose, have been written in 1949.

I can't remember what in what order any compositions written after Op 96 would be, but I'll be having a meeting with my publishers (Messrs Chester) to go into this. They would be able

- 1-1/3 pp. Quarto. Dated London, September 24, [19]81. On blue stationery with Berkeley's address and telephone number printed at head. Berkeley apologizes for his belated response. He discusses his *Aubade for Organ*. He will meet with his publisher, Chester, to discuss the order of his compositions after op. 96 and other queries. "I expect that most of your queries have been answered by now but some I will now try to answer. *Aubade for Organ*. This is the first of three pieces, Op 72 number 1. The other movements being *Aria*, and the last, *Toccata*. 'There was neither grass nor corn' would, as you suppose, have been written in 1949." Creased at fold.

- 1-1/2pp. Quarto. Dated London, October 15, [19]81. On blue stationery with Berkeley's address and telephone number printed at head. Once again, Berkeley apologizes for his belated response, and answers several more of Poulton's queries. He will contact Chester for answers to others. He would be happy to meet Poulton in London or Worcester. He mentions the following compositions: *Judica me*, the first and second *Sonatas for Violin and Piano*, and the *Suite for Orchestra*. "I know this sounds nonsensical, but I was dissatisfied with my first *Violin & Piano Sonata* and withdrew it. I then wrote another one – it was a considerable improvement, so I decided to make it my *Opus 1* forgetting that it was called No. 2 when published. I regard it as my first published work, so I think its best just to call it *Op 1*." Creased at folds.

unless I hear of something interesting, ^{which} ~~but~~ Chester send me from time to time.

4) I might be able to find some unpublished ones or alternate versions.

I would be very happy to meet you, if you are ever coming to London let me know. I do occasionally stay with some relatives near Worcester which could be another possibility.

With my best wishes
Yours,
Kenneth Berkeley.

"From the same generation as Walton and Tippett, [Berkeley] has little connection with national traditions represented by them or by Elgar and Vaughan Williams earlier. This is partly because of his French ancestry and temperament which made him closer to Fauré, and to Ravel and Poulenc who

were both personal friends. Berkeley admired Mozart above all, then Chopin, Ravel and the neo-classical Stravinsky. His own idiom is built from an overt melodic expression, usually rooted in tonality and allied to a fastidious command of harmony and orchestral texture. Religious subjects in particular invariably gave rise to vocal music of unusual spiritual intensity, a mood also reflected in his instrumental slow movements... Though he was at his most distinctive in the 1940s and 50s, the achievement of his later extended language is considerable. His is an enduring, cultivated and imaginative voice in 20th-century British music." Peter Dickinson and Joan Redding in *Grove Music Online*. Alan Poulton is the compiler and editor of *A Dictionary-Catalogue of Modern British Composers*, among other music reference works. (24371) \$750

L'execution de la messe de requiem pour
la Ceremonie du Général Barremonet,
en réduisant autant que possible le nombre
des exécutants ne peut pas coûter moins de
vingt mille francs. Les artistes, tant instrumentistes que
Chanteurs seraient au nombre de 2,25 (autour de 4,00)
On donnerait à l'orchestre 30 fr pour ses répétitions et
l'exécution, au chœur 35 fr pour trois répétitions et
l'exécution.
Il est du fait de M. Berlioz par M. le ministre de l'intérieur
la somme de 8,827 fr dont 4,000 pour l'auteur de requiem,
3,688 pour les frais de copie et le reste pour des répétitions
déjà faites et quelques menus frais.
Si M. le ministre de la Guerre paye ces 8,827 fr
la somme totale des frais d'exécution et de composition
du requiem s'élèvera à 18,827 fr.

H. Berlioz

orchestre - 145 artistes à 30 fr	4350	
Chœur - 150 artistes à 35 fr	5250	
	9600	
frais d'orchestre	400	
	10000	
frais fixes	8827	
	18827	

**An Important Document in Which
Berlioz Discusses the First Performance of the Requiem**

14. 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.

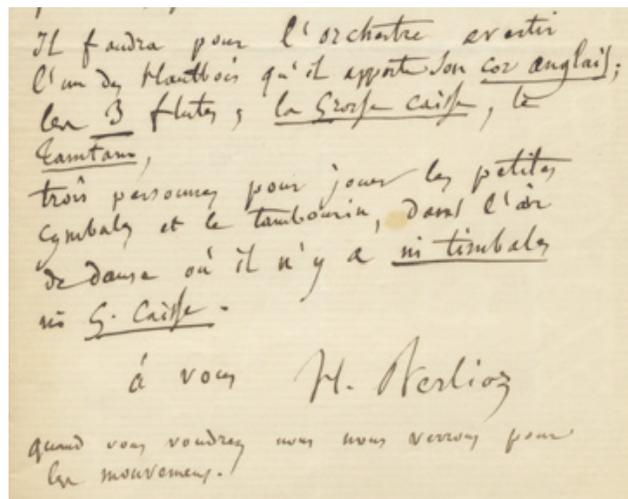
Berlioz outlines fees for musicians, singers, and tuners and costs for rehearsals, composition, and copying associated with the premiere of the work.

Berlioz was the leading French composer, conductor, and critic of his age. *"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*.

The composer'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. 33-4. (23354) \$11,000



Il faudra pour l'orchestre exécuter
l'un des Hautbois qu'il apporte son cor anglais;
les 3 flûtes; la Grande caisse, le
Cantant,
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 nous nous venons pour
le mouvement.

Berlioz Writes Regarding His Opera *Les Troyens*

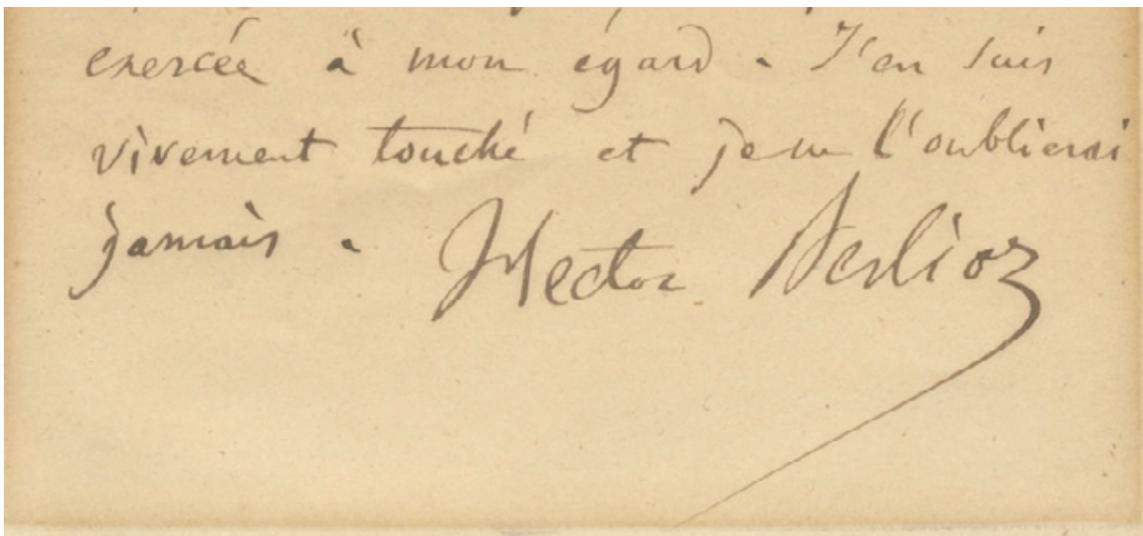
15. BERLIOZ, Hector 1803-1869

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."

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) \$5,500

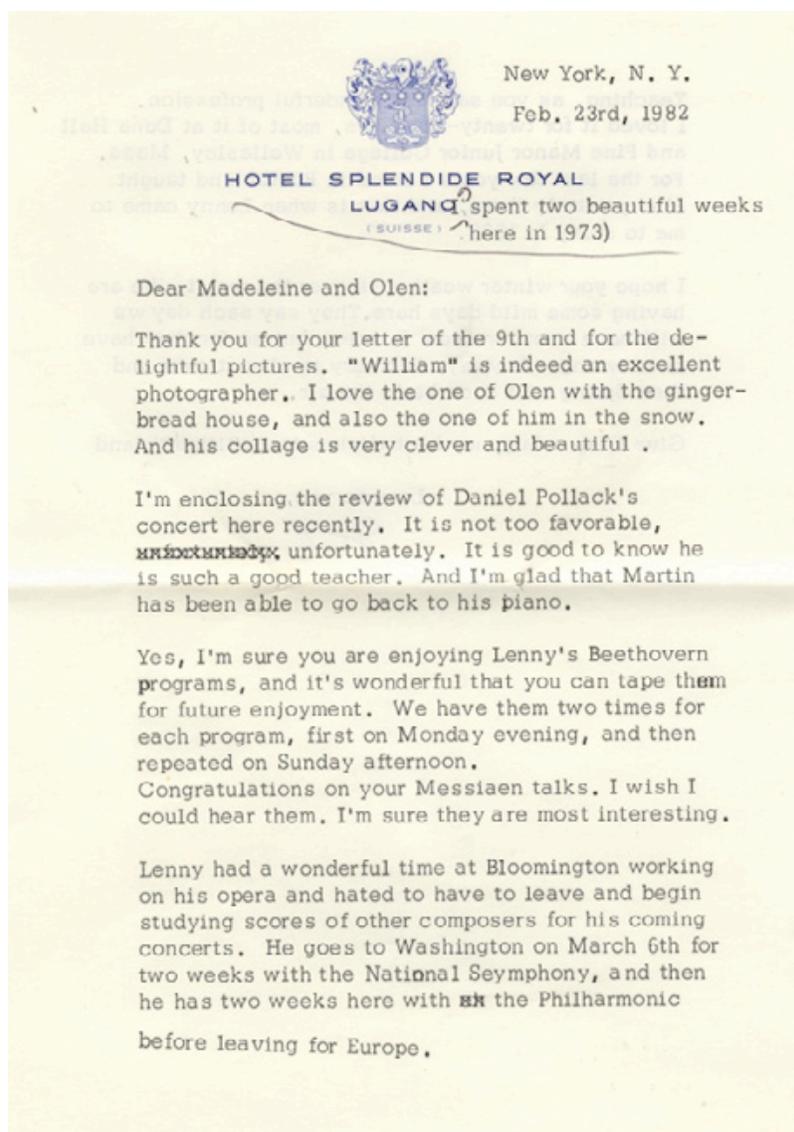


16. BERLIOZ, Hector 1803-1869

Autograph letter signed to an unidentified male correspondent, possibly the noted German organist and writer Carl Ferdinand Becker. 1 page. 12mo. Undated. In French (with translation). Some browning to recto; two small pieces of tape to verso. Together with a bust-length postcard photograph of the composer in later years.

Berlioz thanks Mr. and Mrs. [Carl Ferdinand?] Becker for their warm hospitality. He is *"deeply touched by it"* and *"will never forget it."*

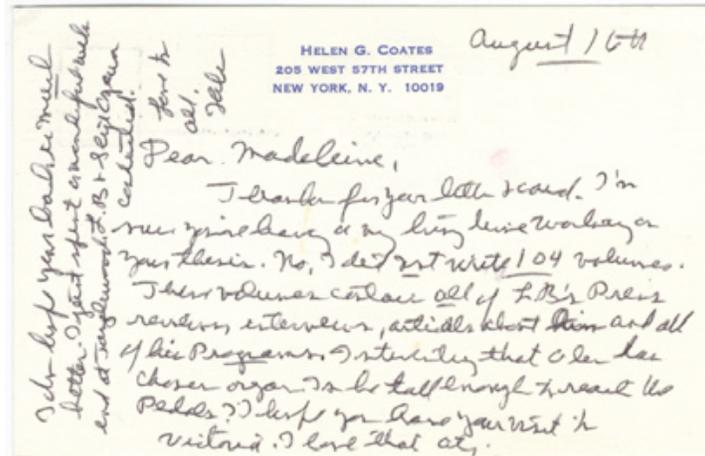
The present letter may be to Carl Ferdinand Becker (1804-1877), a noted German organist, musicologist, music collector, and bibliographer. He is especially remembered for his contributions to journals such as the *Allgemeine musikalische Zeitung* and the *Neue Zeitschrift für Musik*, and various other scholarly writings. While editor of the *AmZ*, he published a facsimile of Berlioz's *Villanelle* on November 16, 1842. (23285) \$1,100



**30 Letters from Bernstein's Personal Assistant
with Significant Content Regarding Bernstein's Life and Work**

17. [BERNSTEIN, Leonard 1918-1990]

Collection of approximately 30 typed and autograph letters and postcards from Helen G. Coates, Bernstein's first piano teacher and personal assistant for most of his adult life, to Madeline Hsu (Forte), pianist and wife of musicologist Allen Forte. The letters, written ca. 1980-85, are particularly interesting for Coates's comments on the music and activities of Bernstein during the period. The correspondence also discusses the legacy of the pianist and teacher Rosina Lhevinne as well as other musical and personal matters. Included are 3 letters from Lhevinne's student and video-biographer Salome Arkatov.



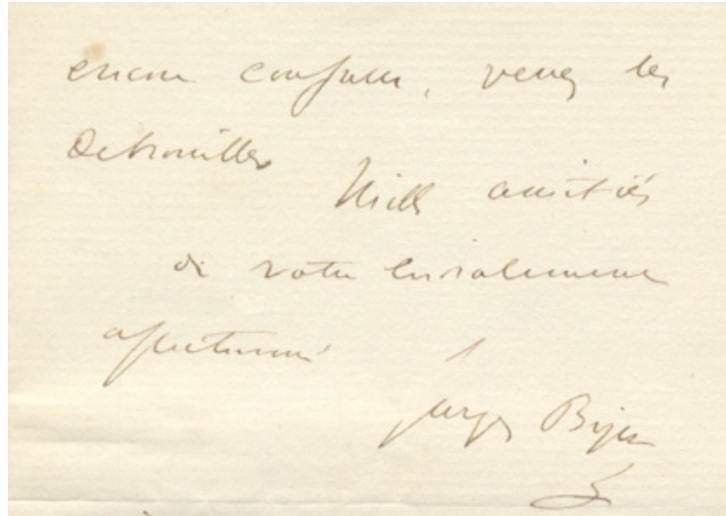
"Bernstein's legacy looms large in each area that he worked. *West Side Story* remains his most important work, but his mastery of the Broadway idiom is just as clear in his other shows. *Mass* remains a powerful piece and is finding new audiences. Bernstein's concert music includes many enduring works, especially *Chichester Psalms*, and orchestral pieces based upon his popular shows also continue to be programmed. His fame as a conductor has barely diminished since his death, and many of his recordings remain critically and commercially popular. That he will also be remembered as one of America's most important musical educators seems certain." Paul R. Laird and David Schiff in *Grove Music Online*. Coates was Bernstein's first piano teacher of note; he began his studies with her at the age of 14. (25223) \$750

18. BITTNER, Julius J. 1874-1939

Attractive signed postcard photograph of the noted Viennese composer in a music studio, seated at an Ehrbar piano. With an autograph note signed to verso dated Vienna, September 24, 1936, addressed to the Colombian musicologist Otto de Greiff. With Bittner's return address stamp in purple ink to upper left corner, "Julius Bittner, Wien IX, Dietrichsteingasse 10." Very slightly worn. In very good condition overall.



"Although Bittner's output embraces orchestral and chamber music, a large-scale *Mass* and several *lieder* and choruses, he devoted most of his creative energies towards writing for the stage. His passion for opera was fuelled by attending a performance of *Lohengrin* at the age of 12, and, following the precedent set by Wagner, he wrote the librettos for 15 of his own operas. Although his early attempts at the genre were not performed publicly, his friendship with the conductor Bruno Walter proved decisive in establishing his reputation, primarily with the opera *Der Musikant* produced in Vienna in 1910. His most successful work was *Das höllisch Gold* (1916) in which he emulated the example of his older compatriot Wilhelm Kienzl in attempting to merge the principles of German *Singspiel* with a post-Wagnerian harmonic language." Erik Levi in *Grove Music Online*. (20612) \$225



Bizet Invites His "Collaborator" to His Home

19. BIZET, Georges 1838-1875

Autograph letter signed to an unidentified "collaborator." 2 pp. of a bifolium. 12mo. Undated. Partial watermark, "B F K RIVES," to first leaf. In French (with translation). Slightly worn; creased at folds. Together with a postcard photograph of the composer by Carjat. Very slightly worn; minor abrasion to verso.

The composer invites his "dear collaborator" to his home. "You will find me everyday from one o'clock until five o'clock... I am very happy to do something new with you. My ideas are still confused. Come and straighten them out."

Georges Bizet (1838-1875) "might have surpassed all the many composers active in France in the last third of the 19th century had it not been for his untimely death at the age of 36. Carmen, first performed three months before his death, has become one of the most popular operas of any age." Hugh Macdonald in *Grove Music Online*. (23206) \$2,850

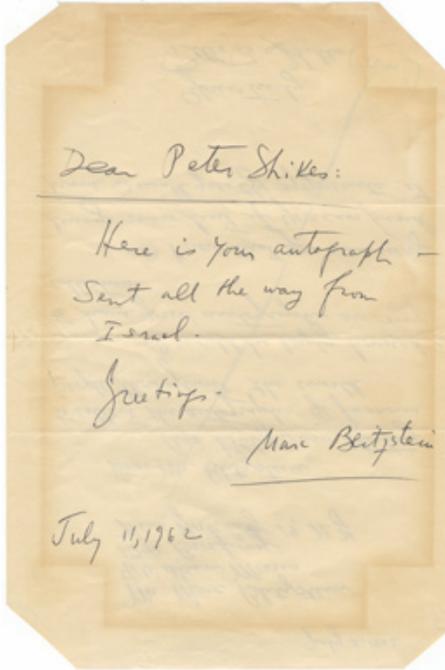
20. BLECH, Leo 1871-1958

Head-and-shoulders postcard photograph of the noted German conductor and composer signed. From the studio of Nicola Perscheid, Berlin. Slightly worn and soiled.

Blech held many important posts with opera houses in both Germany and Austria throughout his career, including a four-year stint in Riga when, being Jewish, he found himself unable to return to Berlin as conductor at the Staatsoper from a guest engagement in 1937.

"[His] operatic repertory was wide. He was especially renowned for his performances of Wagner and Verdi... and was also a fine orchestral conductor, admired for reliability, clarity and elegance, and for his sensitivity as an accompanist... During his lifetime he achieved considerable success with his own operas..." J.A. Fuller Maitland in *Grove Music Online*. (16221) \$125





21. BLITZSTEIN, Marc 1905-1964

Autograph letter signed to Peter Shikes. 1 page. Octavo (ca. 235 x 155 mm). Dated July 11, 1962. To verso of a 1-page letter from Shikes requesting Blitzstein's autograph. In English. With original autograph envelope with Shikes's New Jersey address to recto and "Blitzstein, 40" to verso. Browned from former mat; creased at folds; corners trimmed, with no loss of text; minor remnants of adhesive to lower margin of recto; envelope slightly worn and browned.

"... Here is your autograph – sent all the way from Israel..."

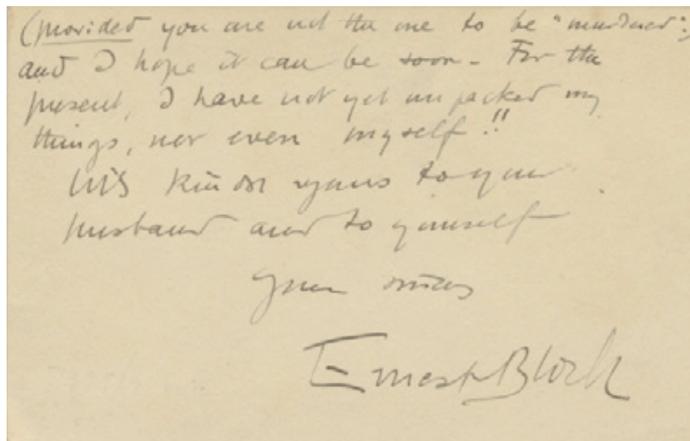
Blitzstein was born and educated in Philadelphia; in the late 1920s he studied with Nadia Boulanger in Paris and with Schoenberg in Berlin. On his return to the United States he began his career as a composer and music critic and soon began writing for the stage, generally setting his own libretti. In the 1930s he came under the influence of Bertolt Brecht's ideas of "epic theatre" as manifested in the music of Brecht's collaborators Hanns Eisler and Kurt Weill, and devoted the remainder of his life to socially committed

musical theatre. He is best known for his adaptation of Brecht's *Three Penny Opera*, which was successfully produced in New York in 1952. (26807) \$125

22. 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.

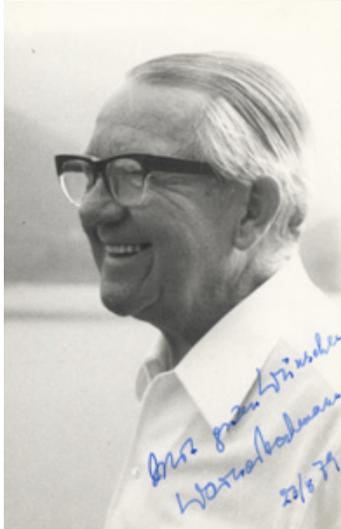
"I am enjoying this wonderful 'Baumkuchen' three times: on its own merit and because it was carrying the welcome home of such a charming person. I will certainly be glad to let you initiate me to a game which seems so fascinating (provided you are not the one to be 'murdered'!) and I hope it can be soon. 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) \$300



23. BOCHMANN, Werner 1900-1993

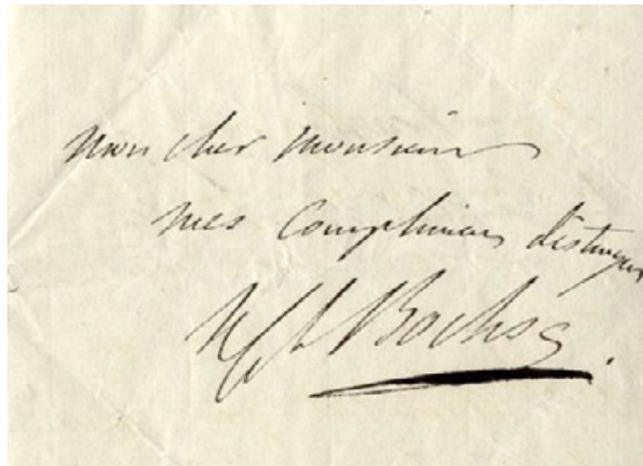
Bust-length photograph signed, inscribed "Mit guten Wünschen Werner Bochmann," and dated August 23, [19]79. Ca. 140 x 90 mm. Verso with minor annotations in pencil and printed biographical notes laid down.

Bochmann composed music for over 120 German and international films, as well as dance, stage, and popular music. Among his best-known works are *Heimat deine Sterne* from the film *Quax, Der Bruchpilot* (1941), and *Gute Nacht, Mutter*. *German Wikipedia online.* (25478) \$85

Bochsa Writes to Mr. Peake at the English Opera House

24. BOCHSA, Robert 1789-1856

Autograph letter signed and dated September 2 [no year] to Mr. Peake at the English Opera House. 2-1/4 pp. Octavo. With Bochsa's address at 2 Bryanstone Street noted in manuscript at head and integral autograph address panel. In French (with translation). Slightly soiled; creased at folds.



Bochsa thanks Peake for sending his two tickets for the evening's performance. *"I've been wanting very much to visit your elegant theatre... but I've been so busy and almost always in the country that I have not until now thanked you as well as Mr. Arnold for having the kindness to put my name and that of Mrs. Bochsa on the 'free list.' "*

"[Boscha] was official harpist to Napoleon, then to Louis XVIII, in whose service he composed seven operas. In 1817 he left France to avoid imprisonment for forgery and took up residence in London, where he was successful as a harpist and a concert impresario. He was declared bankrupt and revealed as a bigamist but through the king's influence was engaged as music director at the King's Theatre (1826-30). In 1839 he eloped with Henry Bishop's wife, Anna, and toured in Europe, America, and Australia as a harp virtuoso. He contributed to the development of modern harp technique, his compositions including many works for the instrument; he also wrote a much-admired harp method." Percy Scholes et al. in Grove Music Online.

Bochsa's correspondent, Peake, is most probably the early 19th century English dramatist Richard Brinsley Peake 1792-1847, whose plays were produced at the English Opera House; his reference to "Arnold" is most probably to Samuel James Arnold (1774-1852), the English librettist and impresario (son of the English composer Samuel Arnold, 1740-1802), who obtained a lease on the Lyceum Theatre in 1815, rebuilt it, and formally opened it as the English Opera House on June 15, 1816. (21569) \$300



25. BÖTTCHER, Martin 1927-

Head-and-shoulders photograph of the noted German composer, arranger, and conductor. Signed and inscribed in green ink. From the studio of Refik Yüksel published by Teldec "Telefunken-Decca" Records. With a list of Böttcher's musical works available in recording to verso. Ca. 148 x 105 mm. Very slightly worn.

Böttcher has composed extensively for TV and film. He achieved his greatest success in the 1960s as the composer of music for ten of the Karl May films. (25472) \$35

26. BOULEZ, Pierre 1925-2016

Three-quarter-length photograph of the distinguished French conductor and composer conducting an orchestra, signed "Boulez" in blue ink. Ca. 178 x 127 mm. Very slightly creased at left edge. (27014)

"Resolute imagination, force of will and ruthless combativeness secured [Boulez], as a young man, a position at the head of the Parisian musical avant garde. His predecessors, in his view, had not been radical enough; music awaited a combination of serialism with the rhythmic irregularity opened up by Stravinsky and Messiaen. This call for a renewed modernism was widely heard and widely followed during the 1950s, but its appeal gradually weakened thereafter, and in the same measure his creativity waned. He began to be more active as a conductor, at first specializing in 20th-century music, but then, in the 1970s, covering a large and general repertory. Towards the end of that decade he turned his attention to an electro-acoustic music studio built for him in Paris, where he hoped to resume the effort to create a new musical language on a rational basis. After a brief hiatus, though, conducting became again his principal means of expressing his independence and clarity of vision." G.W. Hopkins and Paul Griffiths in Grove Music Online. (27014)

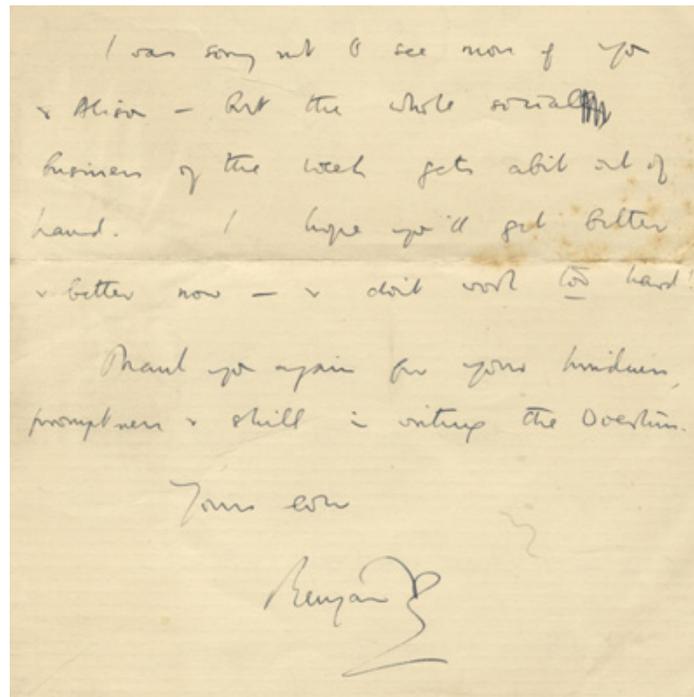


After a brief hiatus, though, conducting became again his principal means of expressing his independence and clarity of vision." G.W. Hopkins and Paul Griffiths in Grove Music Online. (27014) \$150



27. BOULEZ, Pierre 1925-2016

Bust-length colour postcard photograph signed "Boulez." [London]: Walkerprint Publicity Services. Slightly worn. (24375) \$75



Britten Thanks Hopkins for Writing an Overture for the Aldeburgh Festival

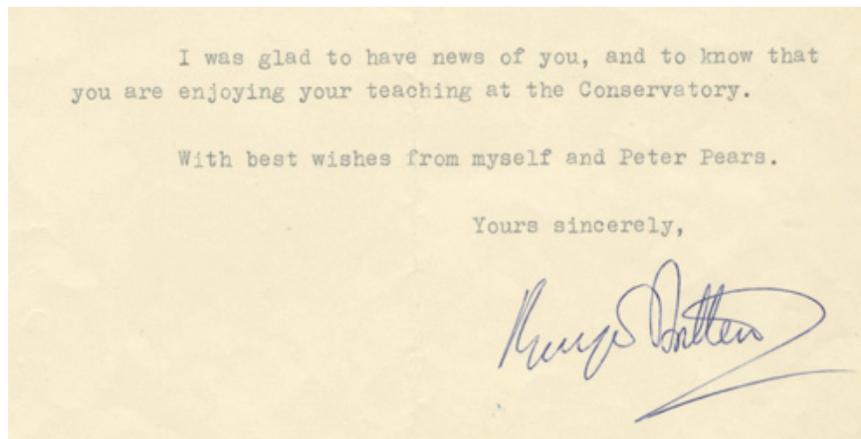
28. BRITTEN, Benjamin 1913-1976

Autograph letter signed "Benjamin [?]Br" to the noted English composer, broadcaster, and writer on music Antony Hopkins. 2 pp. Octavo (ca. 176 x 137 mm). Dated July 6, 1950. In ink on stationery with "4 Crabbe St. Aldeburgh, Suffolk" printed at head. Slightly worn and soiled; creased at fold and slightly overall; minor foxing to small area of verso.

Britten warmly thanks "Tony" for writing an overture for the Aldeburgh Festival, which Britten, Peter Pears, and Eric Crozier had founded in 1948. He apologizes for not writing sooner, and for not spending more time with Hopkins and his wife, Alison, during the Festival. "... [the Overture] made an extremely brilliant effect, and was a perfect opening piece for what, I think, turned out to be a nice concert. I especially admired the restraint & skill in writing for the small body of performers. The performance seemed fine - I hope you were pleased... I was sorry not to see more of you & Alison - but the whole social business of the week gets a bit out of hand... Thank you again for your kindness, promptness & skill in writing the overture."

Hopkins's *Festival Overture* was first performed at the Aldeburgh Festival on June 24, 1950, in Aldeburgh Parish Church, conducted by the composer. Of the work, Hopkins writes: "*Judge of my surprise when I received a letter from Benjamin Britten asking me to write a short Festival Overture for the then comparatively new Aldeburgh Festival. It was to be for a tiny band – just 11 strings and 2 trumpets. I had earlier dedicated my first opera to Britten and this may have been a kindly reciprocal gesture. I duly wrote this piece and tried to finish it triumphantly, despite the small resources. My 'triumph' was received in total silence – I had forgotten that the performance was given in the local church, and in those days applause wasn't allowed in churches. Surely the angels wouldn't mind? Anyway, to this day, it was the biggest anti-climax of my life, and I slunk out of the building a broken spirit.*" Goodmusic Publishers. After its first publication, the *Festival Overture* was re-named the *Aldeburgh Festival Suite*.

"[Britten] and his contemporary Michael Tippett are among several pairs of composers who dominated English art music in the 20th century. Of their music, Britten's early on achieved, and has maintained, wider international circulation." Philip Brett et al. in *Grove Music Online*. (27041) \$685



**Britten Writes Regarding a Production of His Opera
Albert Herring at the New England Conservatory**

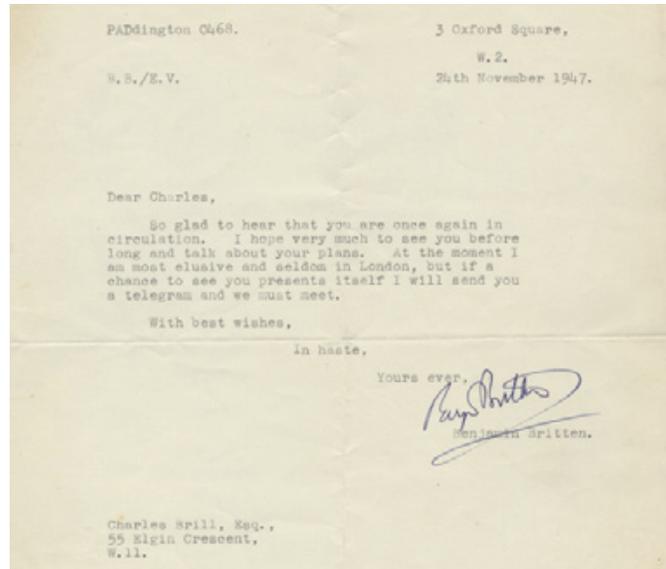
29. BRITTEN, Benjamin 1913-1976

Typed letter signed in dark blue ink to "Mrs. Koster" mentioning the composer's opera Albert Herring. 1 page. Folio (ca. 254 x 203 mm). Dated July 30, 1966. On stationery with "The Red House, Aldeburgh, Suffolk" printed at head. Slightly worn; creased at folds; very small perforation and short tear to blank upper margin, not affecting text.

Britten thanks Mrs. Koster for sending him the program of a performance of *Albert Herring* at the New England Conservatory. He is glad she is enjoying her teaching at the Conservatory, and sends best wishes from both himself and Peter Pears. "*I was very touched that the performers should all sign the programme for me, and I would be very glad if you would thank them warmly. I am glad that your account of the performance was so favourable, because it cannot be easy for people who live so far from East Suffolk to catch its spirit. The arrival into the garden sounds something very special!*"

Britten, a composer, conductor, and pianist, was a dominant force in English art music of the 20th century. "Notable among his musical and professional achievements are the revival of English opera, initiated by the success of Peter Grimes in 1945." Philip Brett et al. in *Grove Music Online*.

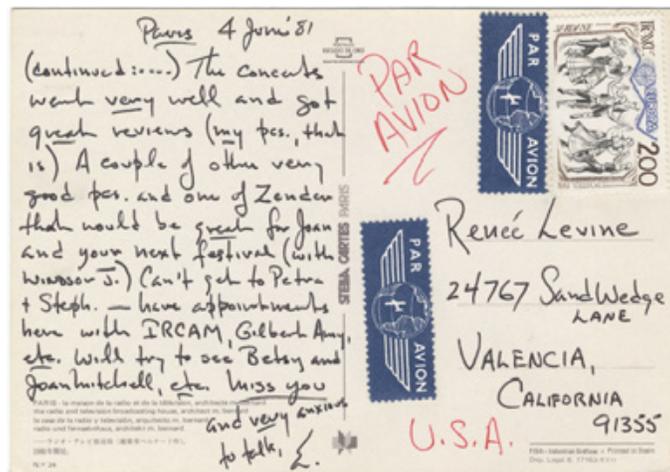
Albert Herring was first performed at Glyndebourne on June 20, 1947, with the composer conducting. (27040) \$500



30. BRITTEN, Benjamin 1913-1976

Typed letter signed to conductor Charles Brill. 1 page. Quarto. Dated Paddington, November 24, 1947. Very slightly browned; creased at folds and slightly overall.

"So glad to hear that you are once again in circulation. I hope very much to see you before long and talk about your plans. At the moment I am most elusive and seldom in London, but if a chance to see you presents itself I will send you a telegram and we must meet..." (24373) \$375



A Pioneer of Graphic Notation

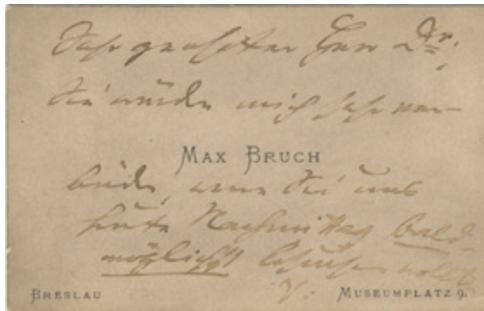
31. BROWN, Earle 1926-2002

Autograph letter signed "E." to the noted music administrator and author Renée Levine [Packer]. 1 page. On a postcard, ca. 103 x 148 mm. Dated Paris, June 4, [19]81. With a photograph of the radio and television broadcasting house in Paris to verso. Slightly worn.

Brown's compositions have gotten great reviews in Paris. He mentions [Hans] Zender and Gilbert Amy – both well-known composers and conductors – IRCAM, and [?American painter] Joan Mitchell, among others.

"The concerts went very well and got great reviews (my pcs., that is). A couple of other very good pcs. and one of [Hans] Zender that would be great for Joan and your next festival (with Windsor J.)... have appointments here with IRCAM, Gilbert Amy, etc. Will try to see Betsy [Jolas?] and Joan Mitchell, etc... "

"A leading representative of the New York School established in the early 1950s in association with Cage, Feldman, Tudor and Christian Wolff, [Brown] pioneered such concepts as graphic notation, time-notation and open form." David Nicholls and Keith Potter in *Grove Music Online*. "Born in France, raised in New York and Mexico City, Levine Packer worked with Lukas Foss and was co-director with Morton Feldman of the renowned contemporary music group in Buffalo, New York, and a director of the Contemporary Music Festival at the California Institute of the Arts. She was Director of the Inter-Arts program at the National Endowment for the Arts, the producer of Steve Reich and Beryl Korot's multimedia opera *The Cave*, and a dean at the Maryland Institute College of Art." Oxford University Press online. (27112) \$350



32. BRUCH, Max 1838-1920

Autograph note signed "M. Bruch" to an unidentified male correspondent. On both sides of the composer's visiting card, 100 x 63 mm., imprinted "Max Bruch Breslau Museumplatz 9." Dated Breslau, December 20 [no year, but 1883-1889]. In German (with translation). Somewhat browned, soiled, and faded; slight damage to upper corners of verso from previous mount.

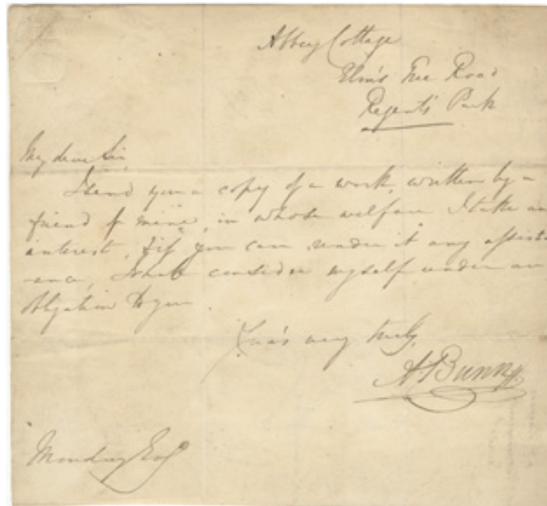
"It would please me very much if you would visit us this afternoon, the sooner the better. Our little girl [Margarethe] has not been well since yesterday, and she has been lying in bed." (26831) \$325

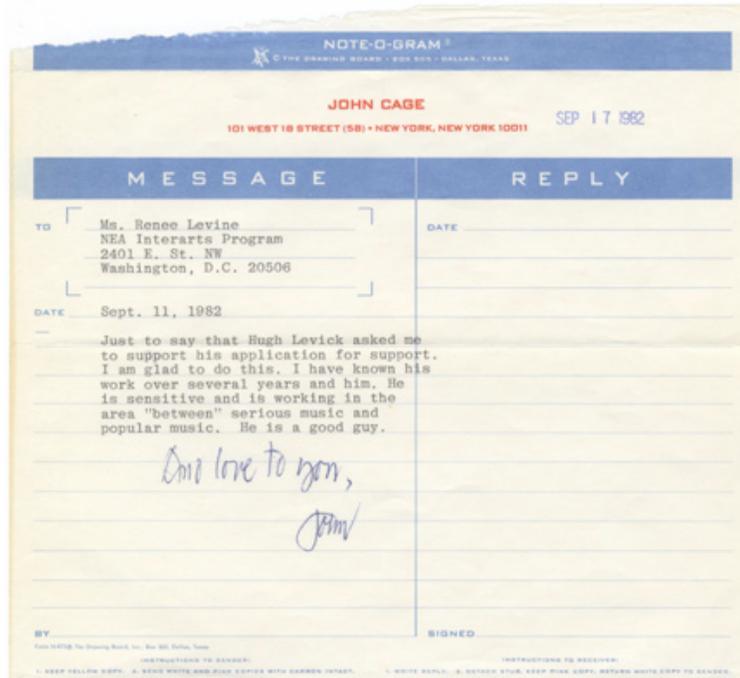
33. BUNN, Alfred ca. 1797-1860

Autograph letter signed to an unidentified male correspondent. 1 page. Small quarto. Undated, but ca. 1835. With autograph address of Abbey Cottage, Elm's Tree Road, Regent's Park at head and small rectangular blindstamp to upper left-hand corner. Somewhat soiled; creased at folds, with some additional creasing.

Bunn sends "a copy of a work, written by a friend of mine, in whose welfare I take an interest."

Bunn, an English librettist, became joint manager at Drury Lane and Covent Garden in 1833 and "from 1835 onwards... attempted to establish English opera, relying heavily on the popularity of Balfe's works." Nigel Burton in *Grove Music Online*. (20621) \$100





“One of the Leading Figures of the Post-War Avant Garde”

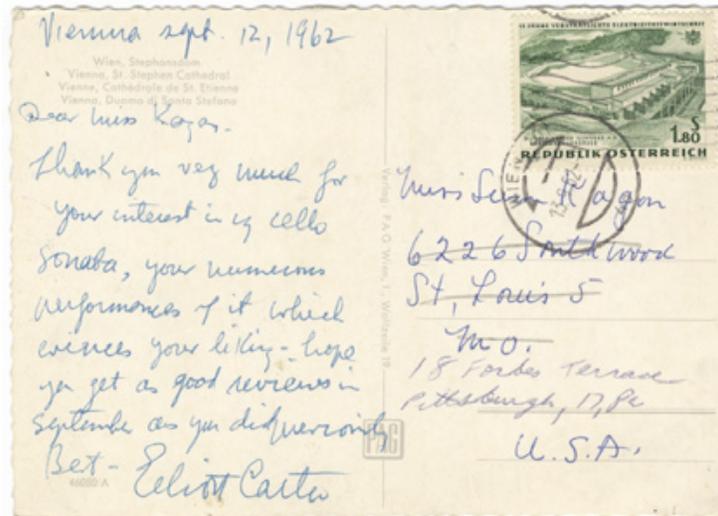
34. CAGE, John 1912-1992

Typed letter with autograph signature and inscription "And love to you, John" to the distinguished music administrator and author Renée Levine [Packer]. 1 page (ca. 197 x 216 mm.). Dated September 17, 1982. On a "Note-O-Gram" with "John Cage 101 West 18 Street (5B) New York, New York 10011" printed at head. Upper margin slightly frayed with minor loss, not affecting text, signature, or inscription; creased at central fold.

Cage will support an application for composer Hugh Levick, perhaps for a grant from the Inter-Arts Program at the National Endowment for the Arts, of which Levine was the director. *"Just to say that Hugh Levick asked me to support his application for support. I am glad to do this. I have known his work over several years and him. He is sensitive and is working in the area 'between' serious music and popular music. He is a good guy."*

Together with a carbon copy of another Note-O-Gram on Cage's letterhead. 1 page (ca. 177 x 216 mm.). With a letter, dated February 15, 1983, originally typed on Cage's behalf by Essie Borden, and a response, dated February 22, originally in Levine's hand. Borden requests two xerox copies of Cage's February 4 talk, "Diary: Inter-Arts," for Cage and the well-known director Nigel Redden. Levine agrees and asks how Cage's *"rash and childhood disease with the long name"* is. Slightly worn; creased at fold.

Cage was *"one of the leading figures of the postwar avant garde. The influence of his compositions, writings and personality has been felt by a wide range of composers around the world. He had a greater impact on music in the 20th century than any other American composer."* James Pritchett et al. in *Grove Music Online*. *"Born in France, raised in New York and Mexico City, Levine Packer worked with Lukas Foss and was co-director with Morton Feldman of the renowned contemporary music group in Buffalo, New York, and a director of the Contemporary Music Festival at the California Institute of the Arts. She was Director of the Inter-Arts program at the National Endowment for the Arts, the producer of Steve Reich and Beryl Korot's multimedia opera The Cave, and a dean at the Maryland Institute College of Art."* Oxford University Press online. (27118) \$275



35. CARTER, Elliott 1908-2012

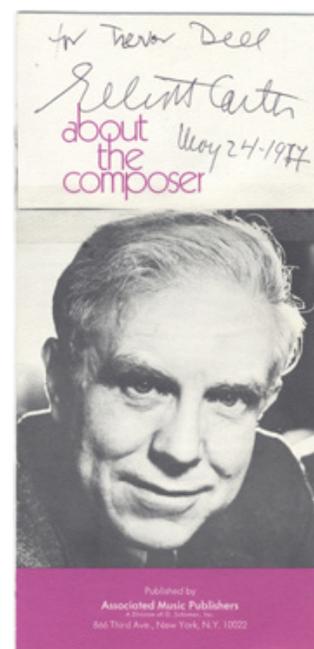
Autograph letter signed in blue ink to pianist Susan Kagan. 1 page. On a postal card with a color photograph of the St. Stephen's Cathedral in Vienna to verso. Dated Vienna, September 12, 1962. Slightly worn and soiled.

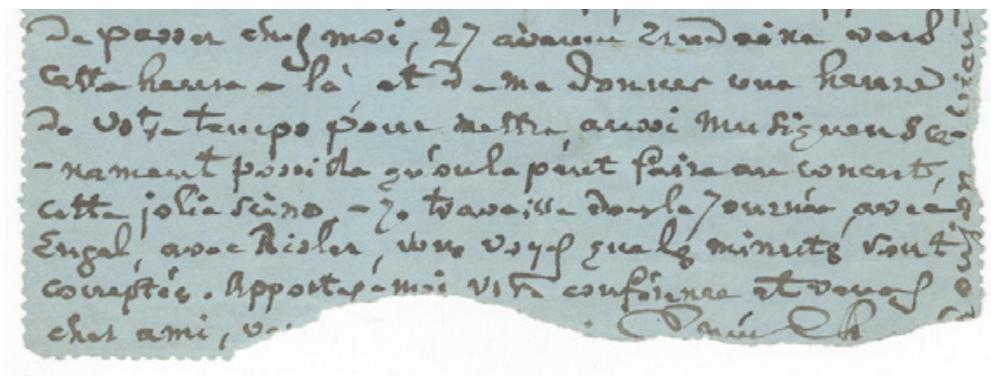
"Thank you very much for your interest in my cello sonata, your numerous performances of it which evince your liking – hope you get as good reviews in September as you did previously."

"One of the most respected composers of the second half of the 20th century, [Carter] blended the achievements of European modernism and American 'ultra-modernism' into a unique style of surging rhythmic vitality, intense dramatic contrast, and innovative facture." David Schiff and Mark D. Porcaro in Grove Music Online. He composed his Sonata for Cello and Piano in 1948. Susan Kagan is an American pianist, musicologist, and former faculty member at Hunter College; she frequently collaborated with her cellist husband, Gerald Kagan. (24374) \$400

36. CARTER, Elliott 1908-2012

Autograph signature of the distinguished American composer on the first page of an 8-page catalogue of his works published by Associated Music Publishers in New York, inscribed "For Trevor Dell Elliott Carter," and dated May 24, 1977. Ca. 212 x 99 mm. Slightly worn, torn, soiled and stained; central fold of outer bifolium split; minor tape repairs to pp. 1-3, not affecting signature or inscription. (25410) \$120

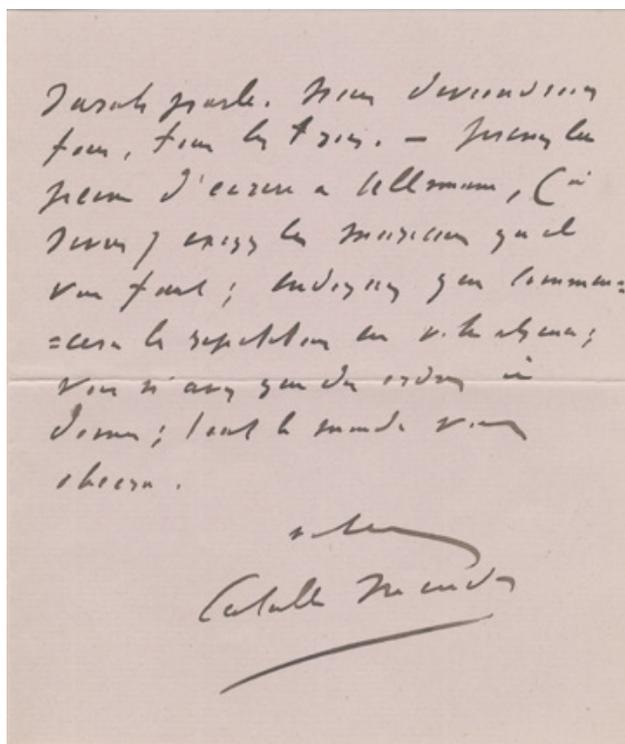




37. CHABRIER, Emanuel 1841-1894

Autograph letter signed to the French poet, author, and librettist Catulle Mendès. 1 page. Small octavo. Paris, no date. In ink, on one side of a blue "Télégram" form. In French (with translation). Torn at edges with slight loss to text and signature.

Chabrier writes regarding a cancelled concert for want of a baritone, the impresario [Léon] Carvalho, the singer [Gabriel] Soulacroix, and another unnamed singer who has a "beautiful voice" and with whom he is working. Finally, he implores Mendès to come to his home and lend his support.



Together with a 2-page letter from Mendès, possibly in reply to the above, addressed to "My dear collaborator." No place, no date. "It goes without saying that my suggestions do not obligate you to anything. You are the master..." Mendès asks that Chabrier include some silence while the character is speaking.

Mendès (1841-1909) wrote the libretto to Chabrier's opera *Gwendoline*, first performed in Brussels in 1886; the work evidenced pronounced Wagnerian influences. (27234) \$375

Société Nationale
de Musique
22, Boulevard de Courcelles.
Lundi soir

Cher Monsieur,
Voulez-vous bien
prendre la peine de
passer chez moi lundi
prochain à 2 heures
pour faire connaître
au Comité les œuvres
que vous présentez
au concert d'orchestre.
Bien votre
Ernest Chausson

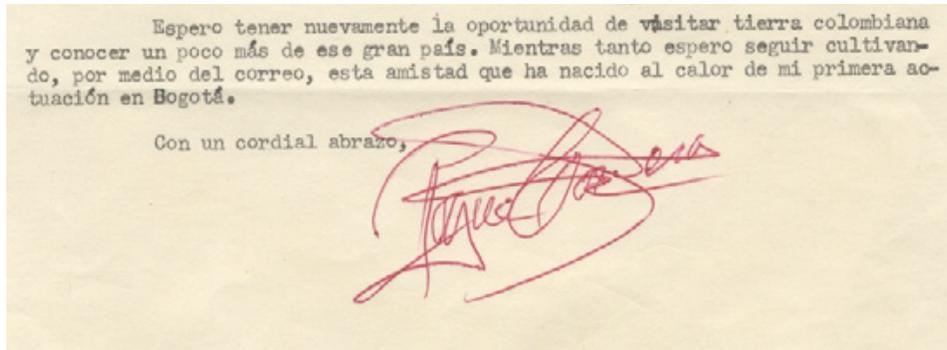
Chausson Writes Regarding an Upcoming Orchestral Concert

38. CHAUSSON, Ernest 1855-1899

Autograph letter signed. 1 page. Small octavo. Dated "Saturday evening" [between 1886-1899]. On letterhead of the Société Nationale de Musique. In French (with translation). Creased at folds and slightly overall.

Chausson would like his correspondent to come to his home to inform committee members of works to be performed at a forthcoming orchestral concert. "Would you please take the trouble to come to my home next Monday at 2 o'clock to let the committee know which works you are presenting at the orchestra concert."

The "committee" of which Chausson speaks was likely composed of members of the Société Nationale de Musique. Becoming the Société's secretary, in 1886, allowed Chausson to become more closely involved in Parisian intellectual and musical circles, and as a result, to develop a more "elaborate and intensely dramatic style." The Société was founded in 1871 by Camille Saint-Saens, Cesar Franck, Alexis de Castillon, and Romain Bussine. (23295) \$650

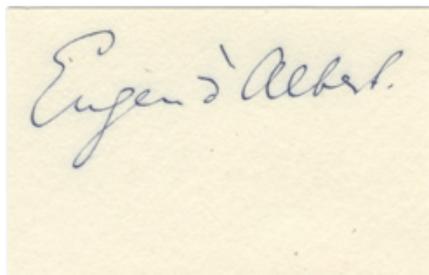


39. CORDERO, Roque 1917-2008

Typed letter signed in red ink to the noted Colombian musicologist and diplomat Otto de Greiff. 1 page. Folio. Dated April 1, 1959. On letterhead of the Instituto Nacional de Musica, Republica de Panama. Together with original typed envelope. In Spanish. Slightly worn; creased at folds; envelope worn and stained, lacking portion at upper right.

Cordero comments on the kind words about his work published in El Tiempo, mentions leaving his Sonatina for de Greiff, and closes with expressing his wish to "visit Colombia again and to get to know a little more of that great country. In the meantime, I hope to continue our friendship by mail, born in the heat of my first performance in Bogota."

Cordero, a noted Panamanian composer, conductor and teacher, held a number of important posts, including as director of the National Music Institute from 1953-1964. He studied composition with Krenek and orchestral conducting with Mitropoulos and others. De Greiff (1903-1995) was highly influential in the promotion of contemporary music in South America. (22145) \$75



40. D'ALBERT, Eugene 1864-1932

Autograph signature on a card 60 x 85 mm. (1147)

\$60

41. DAMROSCH, Walter 1862-1950

An interesting group of autograph and typed letters signed to Mr. Tatian Roach at Hinds, Hayden, and Eldredge, publishers in New York, 1921-1922.

- April 28, 1921. Typed letter. 2 pp. Carbon copy. An interesting letter from Roach to Damrosch, outlining Damrosch's proposed activities while in Europe, sent at Damrosch's request. These activities include "to collect melodies which can be sung from the standard instrumental works..., standard operas... [and] standard song composers," "to bring back twenty to twenty-five songs by European composers...", "to furnish from twenty to thirty antecents of periods, the consequents of which are to be invented by pupils...", "to suggest the words or phrases which will illustrate the various rhythmic figures...", "[and] "to set at least ten to fifteen original songs from poems supplied."



- July 7, 1921. Autograph letter signed. 4ff. written on one side of the leaf only. Octavo. On letterhead of the Hôtel de France & Choiseul in Paris. A very interesting letter in which Damrosch thanks Roach for his check, discusses his efforts to solicit songs from various composers, their requested fees, publishing rights, etc. *"Getting the French and English composers was quite a job entailing a great deal of time and diplomacy,"* but he has managed to get *"promises"* from Saint-Saens, d'Indy, Widor, Ducasse, Casadesus, Vidal, Elgar (*"not definite"*), Vaughan Williams and Goosens.

- July 10, 1921. Autograph letter signed. 2ff. written on one side of the leaf only. Octavo. On letterhead of the Hôtel de France & Choiseul in Paris. Damrosch advises Roach that the *"agreement formulas"* have not yet arrived and tells him that he has bought 12,500 francs with his check for \$1,000 with which he *"shall pay the composers as their songs come to me."* He asks in a postscript that Roach contact [?]Rubbiad to confirm an arrangement to translate some classical songs.

- October 3, 1921. Typed letter signed. 1 page. Oblong octavo. On personal letterhead with Damrosch's name and address printed to upper left corner. Damrosch details his payments to Saint-Saens and Vaughan Williams and asks Roach to let him know when they will next meet.

- October 12, 1921. Typed letter signed. 1 page. Oblong octavo. On personal letterhead with Damrosch's name and address printed to upper left corner. Damrosch encloses a letter from Saint-Saens' publishers (not included) discussing copyright matters.

- May 8, 1922. Typed letter signed. 1-1/3 pp. Folio. Damrosch is returning the musical calendar and the Kroeger and Grant-Schaefer songs. He has made a few corrections to the Kroeger songs but very much likes the Schaefer and suggests that Roach ask him to write more. He mentions a Saint-Saens song, *To the Aviators*, suggesting the possible addition of *"a repetition sign on page 5"* and the songs of Vidal, calling them *"quite charming."* Damrosch then provides a list of 21 works that he is setting and asks that Roach let him know if he wants more. He goes on to mention d'Indy: *"You will also find the manuscripts of d'Indy's two songs which you can have copied. They are already written for English words."*

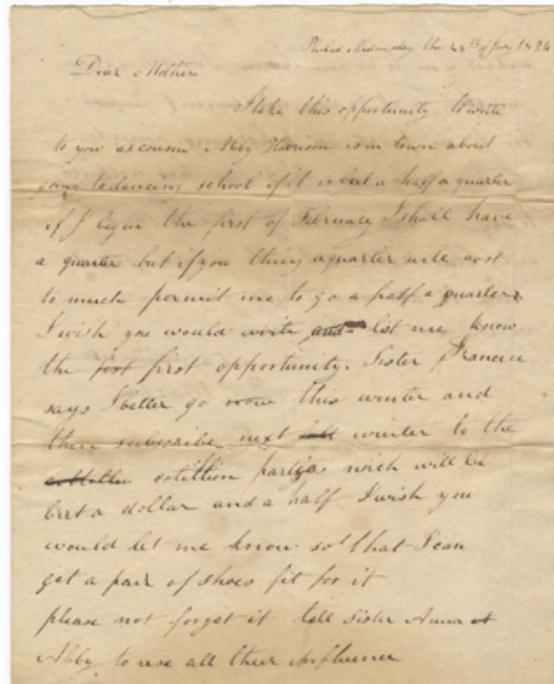
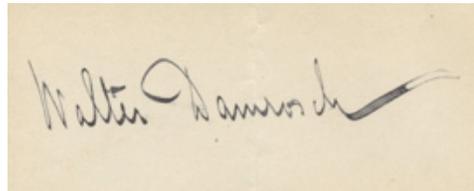
- February 15, 1936. Typed letter signed. 1-1/2 pp. To Roach from Ennis D. Davis, Chairman of the Historical Exhibit Committee. On letterhead of the publishers Ginn and Company. Regarding an exhibit by the Music Education Exhibitors' Association planned in connection with the meeting of the National Conference in New York to include *"original manuscripts of famous past composers, and*

outstanding contemporary composers," displays of "rare and unusual" string and wind instruments and "a demonstration of music engraving and printing." Davis is responsible for the manuscript section of the exhibit and asks Roach to let him know if he has any manuscripts suitable for exhibition.

Walter Damrosch 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 also championed conservative American composers such as Carpenter, Loeffler, Daniel Gregory Mason, and Deems Taylor; he commissioned Gershwin's piano concerto and conducted the première of his *An American in Paris*." H.E. Krebbiel et al. in *Grove Music Online*. *Walter was the son of the noted violinist, conductor and composer Leopold Damrosch (1832-1885)*. (25221) \$450

42. DAMROSCH, Walter 1862-1950

Autograph signature on ivory paper laid down to lightweight paper mount, ca. 65 x 89 mm. Very slightly browned; creased at fold. (26803) \$35



Early 19th Century American Social Dance

43. [DANCE - Social - American - Early 19th Century]

Autograph letter signed "B[enjamin] P Howell" to Mrs. Anna Howell, Fancy Hill [Berks County, Pennsylvania]. 2 pp. of a bifolium. Quarto, ca. 198 x 161 mm. Dated Philadelphia, January 28, 1824. In black ink. With integral address panel with remnants of original seal. On wove paper. With minor autograph corrections. Somewhat worn and browned; creased at folds, with minor loss to blank areas; small portion of upper edge of second leaf corresponding to seal lacking.

A charming piece of American social history, evidently written by a schoolboy to his mother pleading for permission to take dancing lessons: "for it is very unpleasant for[!] to see people all knowing how to dance." Cousin Abbey had come to town to attend dancing school for half a quarter, and B.P. wrote: "if I begin the first of February I shall have a quarter but if you thing[!] a quarter will cost to[!] much permit me to go half a quarter... Sister Francis says I better go now this winter and then subscribe next winter to the cotillion parties wich[!] will be but a dollar and a half. I wish you would let me know so that I can get a pair of shoes for it... I want to go very much." (24369) \$350



44. DAUNER, Wolfgang 1935-

Head-and-shoulders photograph of the German jazz pianist, composer, and bandleader signed in blue marker. Published in Frankfurt am Main by Mood Records with contact information of Dauner's Stuttgart agent, Hans W. Schneider, to lower margin. Ca. 173 x 122 mm. Slightly worn at lower edge; occasional light soiling and remnants of adhesive; minor annotation in blue ink to upper edge of verso; signature faded and partially obscured by photograph.

"In his early work Dauner's piano playing showed traces of Bill Evans and Paul Bley, but he soon developed an individual virtuoso style combining intense free improvisation with lyrical and meditative passages. His compositions in the mid- to late 1960s made use of jazz and contemporary art music, and often incorporated elements of theatre, opera, and dance... These and many of his other works involve synthesizers, computers, pre-set material, and musique concrète... He was a founder of the musicians'-owned record label Mood." Joachim E. Berendt and Wolfram Knauer in *Grove Music Online*. (25455)

\$25

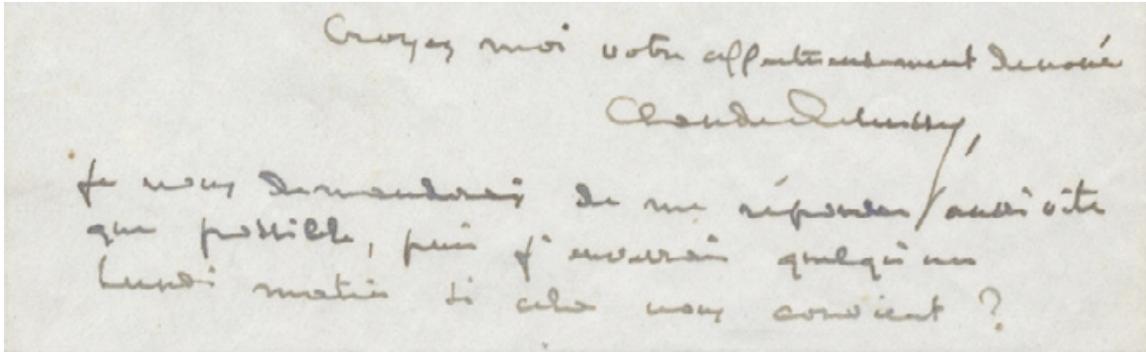
45. DAVIS, Carl 1936-

Bust-length photograph of the noted American conductor and composer signed in blue ink. Ca. 139 x 89 mm. Margins very slightly stained; biographical annotations in pencil to verso.

"Much of Davis's output reinvents and reinterprets existing musical styles, as in his use of themes by Tchaikovsky for *Alice in Wonderland* (1995) for [the] English National Ballet. Other compositions include musicals, opera and orchestral works. To mark the 150th anniversary of the Royal Philharmonic Society he collaborated on Paul McCartney's *Liverpool Oratorio* (1991). As a conductor, his work has also been wide-ranging, encompassing the deliberately populist programming of the 'Summer Pops' concerts with the Royal Liverpool PO and, since 1990, a position as Principal Guest Conductor of the Munich SO. In 1983 he was made a Chevalier de l'ordre des arts et des lettres." David Kershaw in *Grove Music Online*. (25454)

\$40





Debussy Asks His Publisher for an Advance on His Pantomime *Le Chevalier d'Or*

46. DEBUSSY, Claude 1862-1918

Autograph letter signed to the music publisher George Hartmann, dated September 18, [18]97. 1 page. Octavo, ca. 247 x 201 mm. Creased at folds and slightly overall; very small stain to lower blank margin of recto.

Debussy asks his publisher for an advance of 500 francs to facilitate the composition of his pantomime, *La chevalier d'or*: "Naturally I have great problems, complicated by my father's illness, and I shall like to have a little peace to compose my pantomime the best and quickest [way] possible."

"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*.

La chevalier d'or, "a Rosicrucian pantomime si esthétique de Madame [Jean-Louis] Forain, was intended for private performance at her Paris home, probably for Christmas 1897. Although Debussy had evidently completed a musical plan for the pantomime, he never finished it. In a letter, dated 1 November, Debussy tells René Peter that *Le chevalier* was "naturally still not finished." When Madame Forain gave him a deadline to complete the work, Debussy remarked that it would be just as easy "to learn Assyrian" as to comply with it. Orledge: *Debussy and the Theatre*, p. 264. George Hartmann (d. 1900) secured the rights to all Debussy's works for 500 francs a month in 1895. In a letter to Pierre Louys, Debussy wrote "[Hartmann] was sent to me by Providence and played his part with a grace and charm quite rare among the philanthropists of art." Paul Jackson. (23207) \$3,750

Debussy Writes Regarding Attending the Premiere of a Work by Laloy

47. DEBUSSY, Claude 1862-1918

Autograph letter signed to an unidentified male correspondent. 1 page. Octavo (ca. 168 x 122 mm). Dated Thursday evening. On mourning stationery. In French (with translation). Slightly worn and browned; creased at folds and upper outer corner of final blank folio; small rust stain from paper clip to inner margin of final folio, not affecting text.

"I have to attend [?Louis] Laloy's premiere; naturally that is tomorrow, on Friday... Would you change the enclosed tickets for Saturday? Thanks again..."

Cher ami,
 il faut que j'assiste à la
 première de Laloy; naturellement
 c'est samedi Vendredi...
 Voulez-vous me changer les
 places et venir pour Samedi.
 Merci un peu et bien
 cordialement votre
 Claude Debussy

"Laloy [1874-1944] was a noted defender of contemporary French music and was a close friend of, and mediator between, Ravel and Debussy, with whom he collaborated on some unrealized stage works; he was also the author of the first major work (and the first in the French language) on Debussy." John Trevitt in *Grove Music Online*. (26836) \$2,000

J'ai proposé de venir
 me trouver au Conservatoire
 mercredi de 1^h à 3^h.
 cette année, ma classe
 se trouve un peu déor-
 -ganisée et on y fait
 plus de contrepoint que
 de composition; mais
 nous pourrions en tout cas
 parler de vos intentions
 et de vos projets de
 carrière.
 Recevez, Monsieur, mes
 salutations empressées
 Léo Delibes

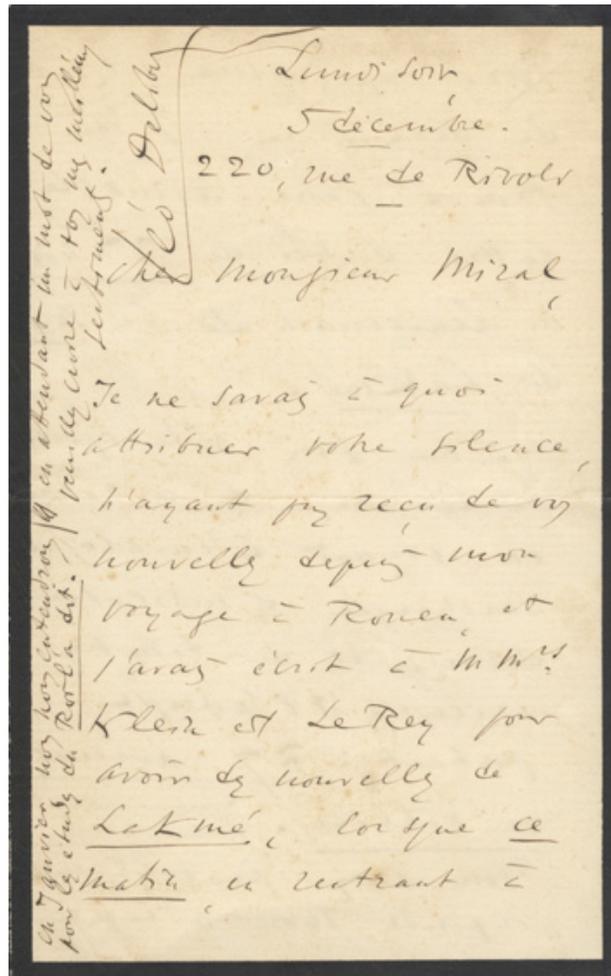
48. DELIBES, Léo 1836-1891

Autograph letter signed to an unidentified male correspondent. 2 pp. Small octavo (ca. 164 x 104 mm). Dated Choisy-au-Bac, Monday evening, November 18 [ca. 1881-1891]. On ivory paper. In French (with translation). Slightly worn and soiled; slightly creased at folds and lower portion; remnants of adhesive to verso, not affecting text.

Delibes attempts to schedule a meeting with a man who is evidently interested in pursuing a career in music, and specifically in studying with Delibes at the Paris Conservatoire. "... I propose that you visit me at the Conservatory on Wednesday from 1 to 3. This year, my class is a bit disorganized and we are doing more counterpoint than composition. But, in any case, we will be able to chat about your intentions and your career plans..."

In 1881 Delibes succeeded Reber as composition professor at the Conservatoire; this letter was thus probably written sometime between Delibes's academic appointment and his death in 1891.

"[Delibes's] 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*. (26839) \$325



49. DELIBES, Léo 1836-1891

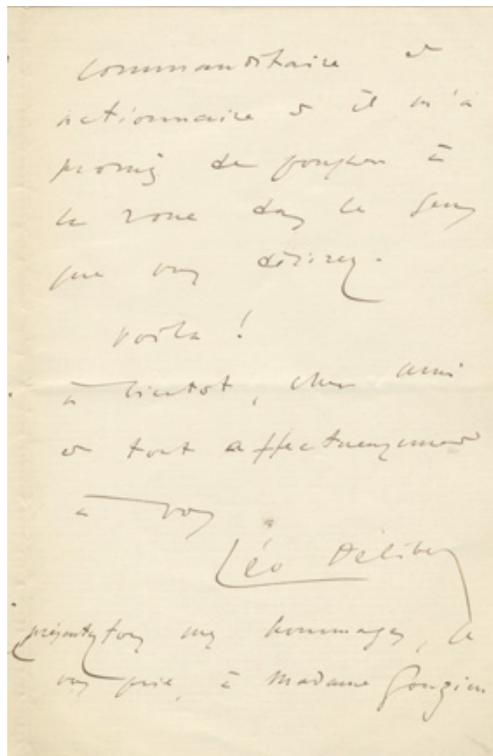
Autograph letter signed to Monsieur Miral. 4 pp. of a bifolium. Small octavo. Dated Monday evening, December 5 [between 1883 and 1891]. On ivory paper with black borders. In French (with translation). Slightly soiled and foxed; creased at folds.

Having returned to Paris, Delibes is anxious for news of the second run of his opera, *Lakmé*. Because his correspondent's letter was delivered to the wrong address, he has had to seek information elsewhere. Unfortunately another audience member has told him that the tenor and "basse chantante" have weak voices. Delibes suggests they replace the latter with a certain "*Monsieur Schmidt*" in order to increase ticket sales. In January, he and his correspondent will discuss his opera, *Le Roi l'a dit*, which premiered at the Opéra-Comique on May 24, 1873. "*Unfortunately a more recent letter...tells me that our tenor is always weak, as well as the 'basse chantante' [i.e. high lyric bass], and that the whole weight of the performance rests on Madame [Alice?] Verheyden, who alone has some success in the work. (I add that these reports do not come from her husband!)*"

"[Delibes's] 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*.

Lakmé is considered the composer's masterpiece. It offers more than just a fine vehicle for a star soprano; the two principal male characters, Nilakantha and Gérald, are firmly drawn, and the music is melodic, picturesque and theatrically strong. The opera was first performed at the Opéra-Comique (Salle Favart) in Paris on April 14, 1883.

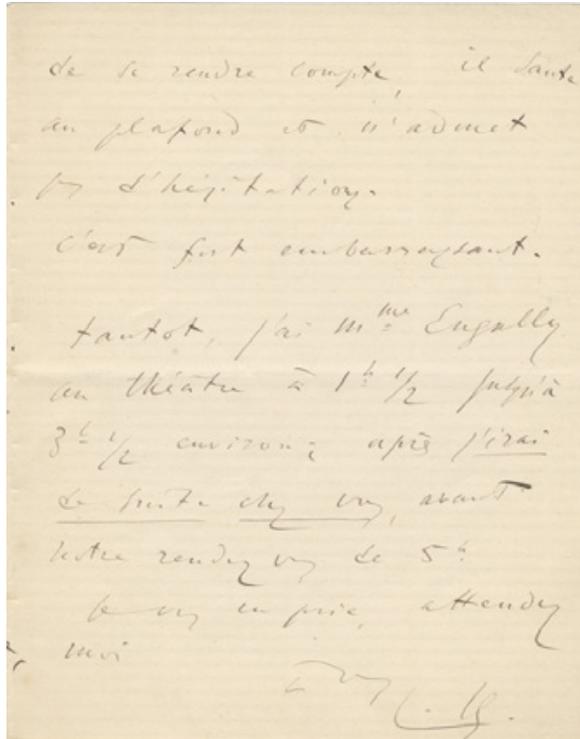
Delibes's correspondent, Miral, was perhaps the director of the Théâtre Municipal de Nancy. If this is the case, it is quite likely that the production mentioned in this letter took place there. (23336) \$900



50. DELIBES, Léo 1826-1891

Autograph letter signed to an unidentified male correspondent, possibly the composer Armand Gonzien. 3 pp. of a bifolium. Ca. 161 x 102 mm. Dated "Sunday." On ivory paper. In French (with translation). Slightly worn and soiled; creased at folds; small ink stain to second page, affecting one word.

Delibes discusses a business venture with "our millionaire." He had hoped to see his correspondent the day before at a session of the Exposition jury or a soirée, wasn't able to join him at the Opéra-Comique, and asks him to give his regards to "Madame Gonzien." "... On Friday I went to meet our millionaire. You have been very kind to him, and what I told him about you could only confirm this good impression. But personally he doesn't want to do anything; this is an absolutely firm stance. Only his brewery could benefit from the success of the thing. But he is the principal sponsor and shareholder and promised to 'push the wheel' in your desired direction..." (27129) \$450



51. **DELIBES, Léo 1836-1891**

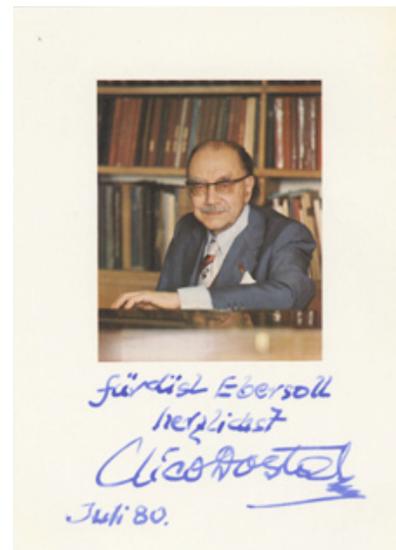
Autograph letter signed "L. Ds." 3 pp. of a bifolium. Small octavo. Dated "Thursday morning." In French (with translation). Slightly worn and creased.

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."* (23308) \$500

52. **DOSTAL, Nico 1895-1981**

Bust-length portrait photograph signed, inscribed "Für Lisl Ebersoll herzlichst Nico Dostal," and dated July [19]80. Image 76 x 60 mm., overall size 149 x 106 mm. Date slightly smudged, not affecting legibility; minor annotation in blue ink to upper margin of verso.

"The nephew and grandson of military composers, [Dostal] studied at the church music department of the Vienna Music Academy in Klosterneuburg. He then worked as a theatre composer, arranger and orchestrator in Innsbruck, Salzburg and Berlin until in 1933 he had his first operetta success with Clivia. He also wrote for film. In 1943 he left Berlin and in 1946 returned to Austria. Of his later stage works, Doktor Eisenbart (1952) was the most successful, while Liebesbriefe (1955) was the only work to be first performed in his native country." Grove Music Online. (25474) \$35



derartige Musik ganz unverständlich
 nachstehenden zweimal vorgeführt
 habe. Unt zwar hat es, zu meinem
 eignen Erstaunen, ganz erachtli-
 chen Eindruck hervor gebracht, sodass
 wie gesagt, es später wiederholt werden
 konnte. Zudem ist Ihrem Bunde,
 das dem Andenten eine so beson-
 deren Gedächtnis-Tourenstrecke gewidmet
 ist, die weiteste Verbreitung wünsche,
 und Ihnen bescheiden dankend verbleibe
 ich mit vorzüglicher Hochachtung
 Ihr ergebener
 Felix Draeseke.
 Dresden 3 Febr. 03.

Draeseke Writes to Musicologist Hans Volkmann

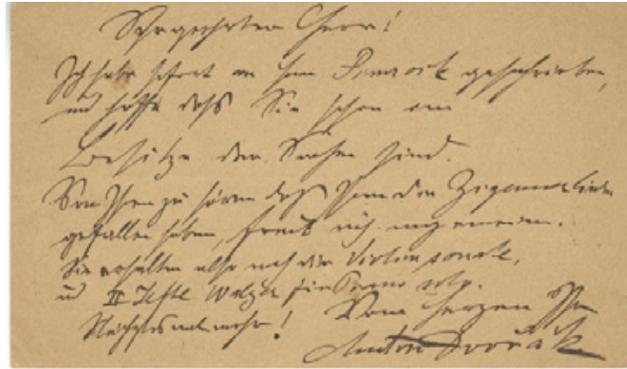
53. DRAESEKE, Felix 1835-1913

Autograph letter signed to musicologist Hans Volkmann. 2 pp. of a bifolium. Octavo. Dresden, February 3, 1903. On stationery with watermark "Extra Superfine." In German (with translation). Slightly creased at upper edge. Together with a vintage bust-length postcard photograph, ca. 136 x 87 mm. With reproduction signature to lower margin. Edges slightly worn and silvered; verso lightly browned with some biographical annotations in pencil.

Draeseke thanks Volkmann belatedly for sending him a copy of his new book on the composer Robert Volkmann (1815-1883): "... I learned of your address [only] yesterday through my old friend, Geheimer Hofrat Stern. Perhaps it will be of interest to you that, while living in Lausanne, I have energetically championed [Robert Volkmann's Piano] trio in B-flat minor... [I wish] your book, devoted to the memory of such an excellent musician, the widest possible dissemination..."

"Early in his career Draeseke was among the most original of the composers associated with the New German school of Wagner and Liszt, but by the time of this essay [Die Konfusion in der Musik, 1906] he had become more conservative in style. He developed a distinct approach to harmony, and an idiosyncratic handling of voice leading..." Alan H. Krueck in Grove Music Online.

Robert Volkmann's *Piano Trio in B-flat Minor*, op. 5 (1850), mentioned in the letter "was championed by Liszt, to whom it was dedicated, and admired by Bülow and Wagner." Thomas M. Brawley in Grove Music Online. Hans Volkmann's monograph on his great uncle Robert is considered to be one of his most significant works. Adolf Stern (1835-1907) was a poet and literary historian. (23664) \$550



Dvorak Writes to Music Critic Max Schütz Mentioning Three of His Works

54. DVORÁK, Antonín 1841-1904

Autograph letter signed to music critic Max Schütz. On a postal card. Postmarked Prague, January 23, 1881. In German (with translation).

Dvořák informs Schütz that he has written to Simrock and goes on to mention three of his compositions: op. 54, the waltzes for piano, composed between December 1st 1879 and January 17th, 1880; op. 55, the Zigeunerlieder (Gypsy songs), composed between February 18th and 23rd, 1880; and op. 57, the Sonata in F major for Violin and Piano, composed between March 3rd and 17th, 1880. "To hear from you that the Zigeunerlieder have met with your favour pleases me greatly. You are going to receive the violin sonata and the two volumes of waltzes for piano solo. More next time!" Slightly browned. In very good condition overall.

"With Smetana, Fibich and Janáček [Dvořák] is regarded as one of the great nationalist Czech composers of the 19th century. Long neglected and dismissed by the German-speaking musical world as a naive Czech musician, he is now considered by both Czech and international musicologists Smetana's true heir. He earned worldwide admiration and prestige for 19th-century Czech music with his symphonies, chamber music, oratorios, songs and, to a lesser extent, his operas." Klaus Döge in Grove Music Online.

Op. 54. "Although Dvořák was an accomplished pianist, writing for the piano was never as important to him as, for example, orchestral or chamber music. His piano works are mainly entertaining dances and character-pieces rather than musically and technically ambitious sonatas, fantasias and études... The eight Waltzes b101 (1879–1880)... are reminiscent of Chopin but are considerably more natural-sounding and direct." *ibid*

Op. 55. "The song cycle, *Gipsy Melodies*, was written for and dedicated to an admirer of the composer's songs, Gustav Walter, tenor singer of the Vienna Court Opera. As a compliment to Walter, Dvořák set the German translations especially prepared for him by the poet himself, instead of using Adolf Heyduk's Czech verses... The songs display far more assurance than any Dvořák has written previously... Dvořák's skill in using the voice is much greater than before... The music may not be similar to the gipsy music with which we are most familiar, but it embodies gipsy elements, and is at the same time pure Dvořák." Clapham, pp. 232-33

Op. 57. The only sonata of Dvořák's to survive, the sonata for violin and piano, op. 57, "marks Dvořák's first success in writing satisfactorily for the piano in a chamber music work... [It] represents Dvořák at his most intimate..." *ibid*, p. 194

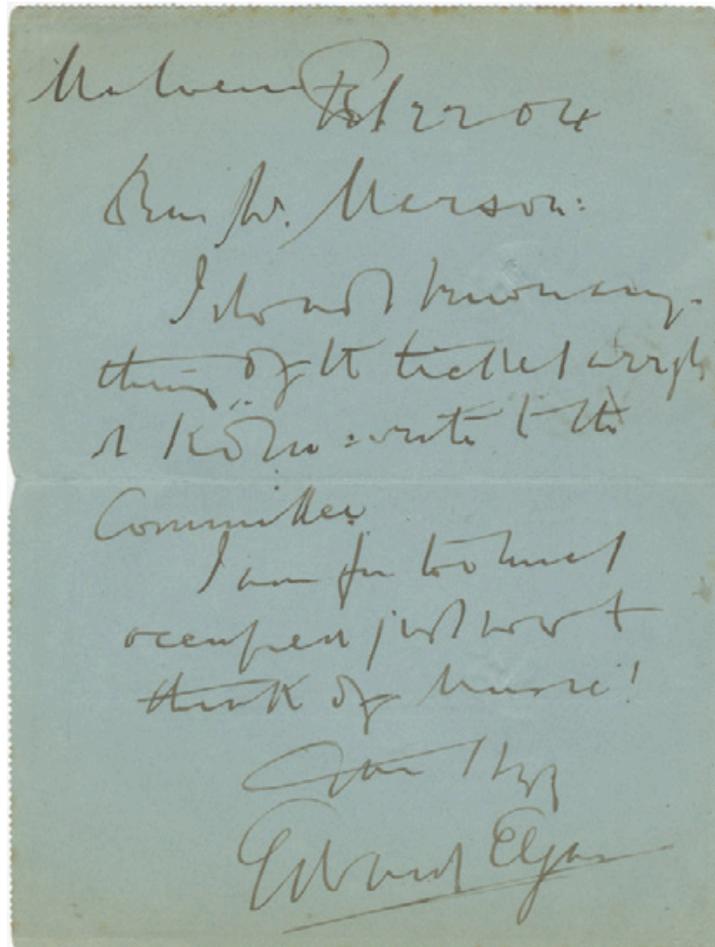
Dvořák's correspondent Max Schütz was a music critic for the German-language daily *Pester Lloyd*, published in Budapest. (23145) \$5,000



55. EGK, Werner 1901-1983

Postcard photograph signed, inscribed to the Colombian musicologist Otto de Greiff, and dated 1969.

A German composer and pupil of Carl Orff, "between 1927 and 1929 Egk established contact with Kurt Weill, Hans Flesch, Bertolt Brecht and Erwin Piscator. The dramatic works that followed, for which Egk often served as his own librettist, embrace a range of genres from marionette theatre... to radio documentary." Andrew D. McCredie in *Grove Music Online*. (20685) \$100



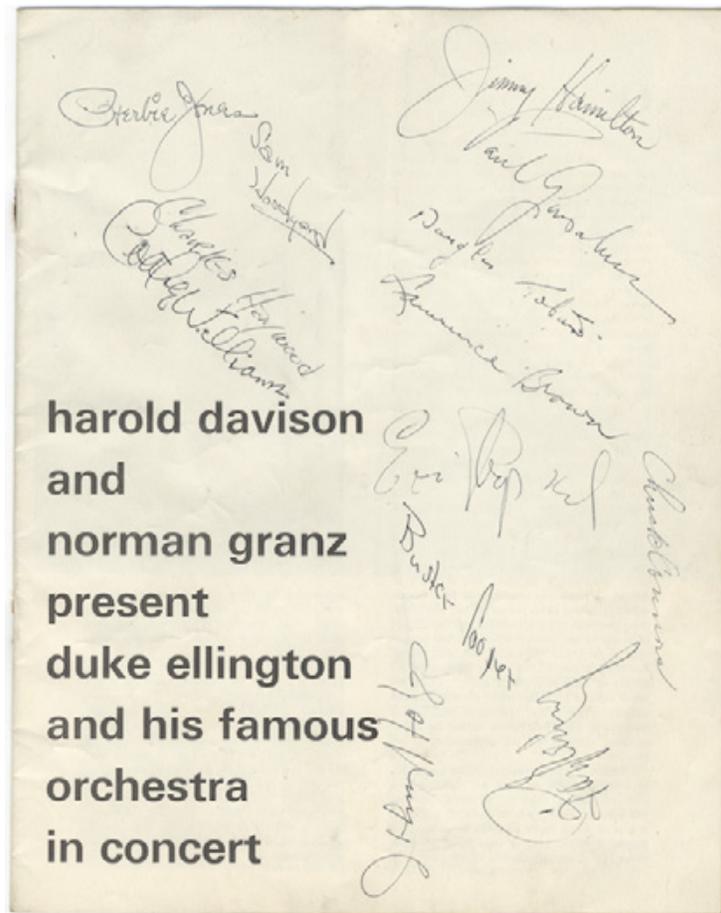
56. ELGAR, Edward 1857-1934

Autograph letter signed to Mr. Harvey Marson of the Worcester Chronicle, Worcester, England. 1 page. Octavo. Dated Malverne, February 22, 1904. On a blue "Letter Card" with perforated edges, postmarked February 23 [1904]. Slightly worn; browned at edges; creased at fold.

Elgar knows nothing about ticket arrangements at Köln and suggests that Marson "write to the Committee. I am far too much occupied just now to think of music!"

Elgar completed his concert overture *In the South* just the day before this letter was written; the work premiered at the Elgar Festival on March 14-16 of that year. 1904 was also the year in which his knighthood was announced and in which he was in negotiations regarding a professorship of music at the University of Birmingham.

"His abundant invention, largeness of vision, and strength and singularity of musical character place him high among European Romantic artists and at the peak of British music of his time. He drew inspiration from the culture and landscape of his own country, resourcefulness from the study of his continental colleagues; and contributed to all the major forms except opera, creating a significant body of symphonic literature, the finest oratorio by an Englishman, and in his popular music a style of direct national appeal." Diana McVeagh in *Grove Music Online*. (26011) \$900



**Signed by Ellington and Inscribed to Heugham,
President of the Duke Ellington Jazz Society in England,
with Autograph Inscriptions of a Number of Members of Ellington's Orchestra**

57. ELLINGTON, Duke 1899-1974

"harold davison and norman granz present duke ellington and his famous orchestra in concert."
Program for a performance in London in February of 1964, signed by Ellington and inscribed to Walter Heugham, president of The Duke Ellington Jazz Society in England.

Folio (ca. 265 x 210 mm.). Original illustrated wrappers printed in red and black. Signed and inscribed: *"To my friend Walter Heughan Good luck Love Duke Ellington"* on p. 16. With additional autograph signatures and inscriptions from the following members of Ellington's orchestra:

- Lawrence Brown (1907-1988), trombone. Signed, p. 1.
- Chuck Connors (1930-1994), trombone. Signed, p. 1.
- Buster Cooper (b. 1929), trombone. Signed, p. 1.
- Rolf [?]Ericson (1922-1997), trumpet. Signed, p. 1.
- Paul Gonsalves (1920-1974), tenor saxophone. Signed, p. 1.
- Jimmy Hamilton (1917-1994), clarinet. Signed, p. 1
- Charles Haywood. Signed, p. 1.
- Johnny Hodges (1906-1970), saxophone. Signed, p. 1.
- Herbie Jones (1926-2001), trumpet. Signed, p. 1.
- Ernie Shepard (1916-1965), bass. Signed, p. 1.
- Douglas Tob[?...]. Signed, p. 1.
- Cootie Williams (1911-1985), trumpet. Signed, p. 1.
- Sam Woodyard (1925-1988), drums. Signed, p. 1.
- Harry Carney (1910-1974), saxophone. Signed and inscribed *"To Walter you are my friend + many thanks for the fact To Jo You are as sweet + charming as the name is short The very best of everything. Sincerely, Harry Carney February 28, 1964,"* p. 6.
- Russell Procope (1908-1981), saxophone and clarinet. Signed and inscribed *"To my good friend Walter, may you always be our first fan Russell Procope,"* p. 10.
- Billy Strayhorn (1915-1967), piano. Signed and inscribed *"To Walter H. With appreciation Billy Strayhorn and that goes for Oscar too,"* p. 14.

Includes reproduction photographs of Ellington and his orchestra members by Eric Jerry and Photography 33 and extensive program notes by Benny Green. Printed in London. Wrappers detached, slightly worn, central crease with some resultant abrasion. Minor wear and creasing throughout; small rust stains from staples to inner margins.

"Ellington is generally recognized as the most important composer in jazz history. Most of the enormous number of works he recorded are his own; the exact number of his compositions is unknown, but is estimated at about 2000, including hundreds of three-minute instrumental pieces (for 78 r.p.m. recordings), popular songs (many consisting of instrumental pieces to which lyrics by Irving Mills and others were added), large-scale suites, several musical comedies, many film scores and an incomplete and unperformed opera, Boola." André Hodeir and Gunther Schuller in *Grove Music Online*.

An interesting program, featuring the autographs of some of the best-known musicians in the history of jazz. (25466) \$1,400

Enescu Agrees to Accompany the Flautist Hennebains

58. 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..."*

L'expression de mes sentiments
 Georges Enesco

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) \$750

angenehmer es für mich sehr ist, und
 es so bei jedem der Taktzeichen immer
 praktischer für alle ist.
 Synopsen für die, um die sie
 (Friedrich) ob dieser Linie und die
 zu aufgeben in die geeigneten
 von diesen beiden Takt
 Ernst
 14. März 1849

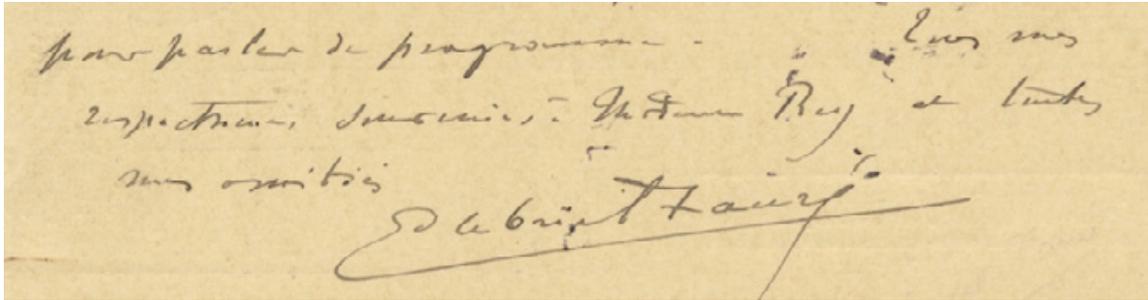
Ernst & Cigars!

59. ERNST, Heinrich Wilhelm 1814-1865

Autograph letter signed to Monsieur F. [?Ferdinand] David. Octavo. 1-1/2 pages with integral address leaf. Slightly soiled; creased at folds; remnants of mounting paper to edge of address leaf.

Ernst asks David to contact his cigar dealer and order 500 cigars, "rather strong but not too big, between 30 and 40 thalers and divided in two boxes of 250 pieces each." His correspondent is quite possibly the German violinist and composer Ferdinand David (1810-1873).

"Among Paganini's successors, Ernst alone reached (and occasionally even surpassed) his technical wizardry; despite his moodiness and unevenness as a performer, he was also a master of the French classical style of playing... Joachim declared that 'Ernst was the greatest violinist I have ever heard.'" Boris Schwarz in *Grove Music Online*. Ernst joins illustrious composers Brahms, Verdi, etc. in his affection for the "tightly-rolled bundle of dried and fermented leaf tobacco" commonly called the cigar! (24289) \$400



“I Am at Your Disposal to Speak about the Program”

60. FAURÉ, Gabriel 1845-1924

Autograph letter signed to Emmanuel Rey. On a postal card. Postmarked Lausanne, September 28, [19]06. With name and address of the recipient to verso. In French (with translation). Light rust stain and impression from paper clip to lower left margin of recto; some light smudging.

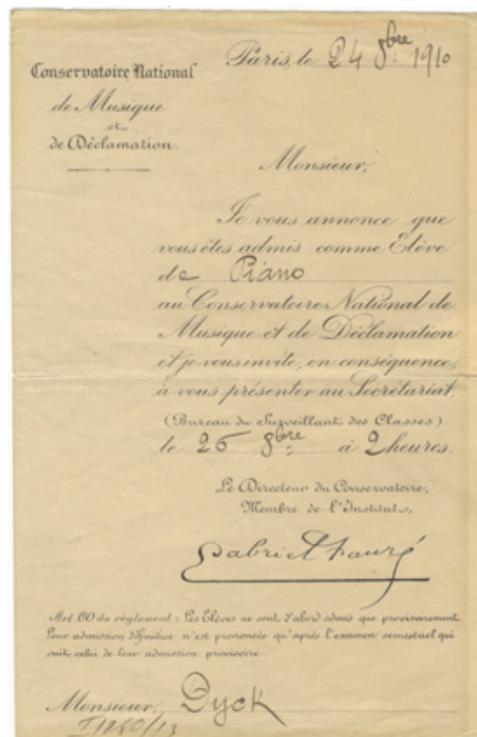
Fauré gladly accepts a musical engagement from his correspondent. "... I thank you for your offer which I accept with the greatest pleasure. When I return to Paris I am at your disposal to speak about the program."

"The most advanced composer of his generation in France, [Faure] developed a personal style that had considerable influence on many early 20th-century composers. His harmonic and melodic innovations also affected the teaching of harmony for later generations." Jean-Michel Nectoux in *Grove Music Online*. This letter was written during a pivotal time in Fauré's musical career. His position, which he had acquired in October 1905, as director of the Paris Conservatory made him famous, and as a result his works began to be performed at important concerts. (23453) \$350

61. FAURÉ, Gabriel 1845-1924

Printed acceptance letter for the pianist "Dyck" with Fauré's handstamped signature. 1 page of a bifolium. Octavo (ca. 208 x 132 mm). Dated Paris, October 24, 1910. On letterhead of the "Conservatoire National de Musique et de Déclamation." In French. Date of letter, student's surname and instrument, and the time when student is supposed to report to the "Secrétariat" in black ink in a contemporary hand. Together with a vintage bust-length photograph of Fauré in middle age. Slightly worn and browned; creased at folds; two small tears to central fold, not affecting text; minor remnants of adhesive to upper margin of final blank page. Lower right corner of photograph slightly creased; minor remnants of adhesive to upper margin of verso.

"Dyck," for whom this acceptance letter was intended, was perhaps the French-Ukrainian composer and pianist Vladimir Dyck (1899-1943). He studied at the Paris Conservatoire with Antoine Taudou (harmony), Paul Vidal (piano), and Charles-Marie Widor (composition) and received the premier prix d'harmonie in 1904 and the Second Grand Prix de Rome in 1911. (26832) \$30





62. FOERSTER, Josef 1859-1951

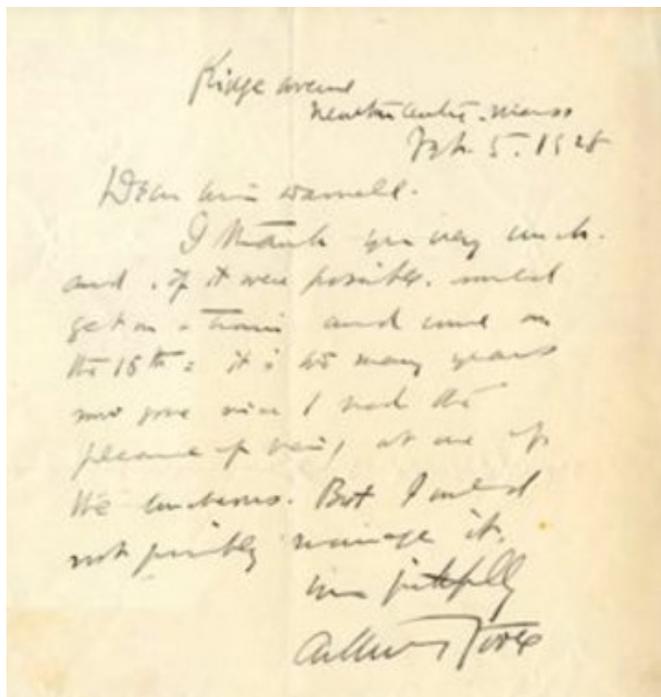
Bust-length vintage postcard photograph of the composer seated with pen poised over paper signed "Jos. B. Foerster." Ca. 137 x 87 mm. Slightly stained at lower border, not affecting signature; extensive biographical annotations in pencil to verso.

Foerster was a Czech composer, writer, and teacher. "Together with his contemporaries Janáček, Novák, Suk and Ostrčil, he led the development of Czech music from the nationalist trinity of Smetana, Dvořák and Fibich to the interwar avant garde." Oldřich Pukl and John Tyrrell in *Grove Music Online*. (25422) \$135

63. FOOTE, Arthur 1853-1937

Autograph letter signed. 1 page. Quarto. Dated Ridge Avenue, Newton Centre, Mass., Feb. 4, 1928 at head. To a Miss Warnell, apologizing for not being able to join her at a luncheon. Very slightly soiled; creased at folds.

An American composer, organist, pianist and teacher, "in his finest works Foote was a memorable composer. His style, firmly placed in the Romantic tradition, is characterized by lyrical melodies, expressive phrasing, and clear formal structure. He excelled in writing for strings and achieved particular popularity in his lifetime with the Suite in E major op.63 and A Night Piece for flute and strings. Of his works for full orchestra, the Four Character Pieces after the Rubáiyát of Omar Khayyám op.48 is noteworthy for its colourful instrumental writing. His strong melodic gift is exemplified in such songs as I'm wearing awa' and An Irish Folk Song... Foote was highly regarded as a pedagogue, earning his livelihood mainly from private piano instruction." Wilma Reid Cipolla in *Grove Music Online*. (20090) \$200



Arthur Foote,
2 West Cedar Street,
Boston, Mass.

Dear Mr. Hattstaedt.

Thank you for your
kind and complimentary
letter. My violin sonata
which was published last
autumn has already been
played in Chicago, a
month ago, by Mr. Liebling
so that it would not be
a novelty for you - a
quartet for piano &
strings which I played
three weeks ago with
the Kneisel quartet here
is not (it is ms.) readable
by anyone but the person

Foote Mentions His Violin Sonata, &c.

64. FOOTE, Arthur 1853-1937

Autograph letter signed to Mr. [John James] Hattstaedt, founder of the American Conservatory of Music. 2 pp. Octavo. On personal letterhead, with "Arthur Foote, 2 West Cedar Street, Boston, Mass." printed in red to upper left corner. Dated March 7 [no year]. Slightly worn and browned; creased at folds; ink slightly faded.

Mentioning his violin sonata performed in Chicago by Mr. Liebling, a quartet for piano and strings that he performed with the Kneisel Quartet, his hopes for the success of an upcoming concert, etc., and sends his correspondent some 'cello pieces that were played at a concert in New York. "My violin sonata which was published last autumn has already been played in Chicago, a month ago, by Mr. Liebling... A quartet for piano and strings... is not (it is ms.) readable by anyone but the person who wrote." (22142) \$350

65. FOOTE, Arthur 1853-1937

Autograph letter signed to Mr. [John James] Hattstaedt, founder of the American Conservatory of Music. 1 page of a bifolium. Small octavo. N.d. On blue letterhead embossed with "The St. Botolph Club. 2 Newbury Street, Boston." at head. Very slightly worn; creased at folds.

Foote thanks his correspondent for his "kindness in sending me the interesting program, and for the honor of putting my pieces upon it."

Hattstaedt (1851-1931) founded the American Conservatory of Music in Chicago in 1886 and served as its president from that date until his death. (22140) \$225

THE ST. BOTOLPH CLUB,
2 NEWBURY STREET, BOSTON.

Dear Mr. Hattstaedt.

I thank you for
your kindness in
sending me the
interesting program
and for the honor
of putting my
pieces upon it.
Please give my
regards to Mr.
Wild - faithfully yours
Arthur Foote



Collection of 17 Foss Autograph Letters

66. FOSS, Lukas 1922-2009

Collection of 17 autograph letters and postcards spanning the years 1965-2001, all to the distinguished music administrator and author Renée Levine [Packer], with some to both Levine [Packer] and violist Jessy Levine. Some wear and soiling; occasional staining and creasing. In very good condition overall.

1. Autograph letter signed "Love Lukas" to Levine [Packer] and noted violist Jessy Levine. 1 page (ca. 103 x 147 mm.). Postmarked [Switzerland] [?] 24, [19]65. In blue ink on a postcard with a photograph of Rorschach am Bodensee to verso. Foss's trips to France and Germany inspire a little bathroom humor. "... Berlin greatest success ever. Tip about European travel: in France the food is great, in Germany the toilets are great. The trick is to go to France first...."

2. Autograph letter signed "Lukas" to Levine [Packer] and Jessy Levine. 1 page (ca. 109 x 150 mm.). Postmarked São Paulo, August 29, [19]67. In blue ink on a postcard with a panoramic view of Botafoga Bay and Sugar Loaf in Rio de Janeiro to verso. Foss has conducted some very successful performances of orchestral works by Beethoven, Bach, Brahms, and Ravel – as well as his own recent composition, Phorion – in Rio de Janeiro and São Paulo. He states that a certain "Eleazar" – perhaps

the Brazilian composer and conductor Eleazar Carvalho (1912-1996) – had not received Jessie's wires until returning to Rio, but has nevertheless been wonderful to him. *"Dearest ones! In love with Rio (it works both way, the love affair, 1st concert crazy success (all Brahms) – now in Sao Paolo, (another orchestra) Leonore 3, Bach D minor piano concerto, Phorion, Daphnis, the back to Rio for panamerica program... "*

3. Autograph letter signed "Lukas" to Levine [Packer]. 1 page (ca. 103 x 149 mm.). Dated [Torino] April 17, [19]68. In blue ink on a postcard with a photograph of the Solferino Square and Angelica Foundation in Turin, Italy to verso. Foss sends his greetings to Packer and others at the University of Buffalo. *"Hi!!! Hope all is well, under control. And that I am found dispensable (but terribly missed at the same time). Fond greetings to all C.A.'s (incl. Egon). Love to Jessie [?], Allen and especially to your pretty self."*

4. Autograph letter signed "Lukas" to Levine [Packer] and Jessie Levine. 1 page (ca. 103 x 145 mm.). Postmarked Bellagio, September 21, [19]69. On a postcard with a photograph of the Villa Serbelloni on Lake Como. Foss sends his regards from Italy, where he is *"going crazy here with all the beauty, the flowers, the gardens, trees, wines..."* Having just completed a new orchestral piece (likely Geod), he is off to Germany for "some contrast." He hopes Renée had a good time in Mexico, even without Jessie. He asks how "our orchestra" (probably the Buffalo Philharmonic) is faring.

5. Autograph letter signed "Love Lukas" to Levine [Packer] and Jessie Levine. 1 page (ca. 104 x 149 mm.). Postmarked Baden-Baden, November 27, [19]69. In purple ink on a postcard with a reproduction of Max Ernst's painting, The Elephant of the Celebes, to verso. Foss sends playful greetings to the Levines and others in Buffalo. *"Here's the decor for my piece for Pomos [?] (if I do one) to be performed with Lions and/or Avalanche. And how's my beloved Buffalo Phil[harmonic]? Say hello to Everyone... Paris was wild, heaven and incredible success." Minor soiling and wear.*

6. Autograph letter signed "Lukas" to Levine [Packer] and Jessie Levine. 1 page (ca. 103 x 145 mm.). Postmarked Kyoto, August 29, [19]70. In blue ink on a postcard with a photograph of Himeji Castle to verso. A humorous account of the difficulties and delights of Foss's trip to Japan, which includes attending a puppet theater with Leonard Bernstein. He also mentions a certain "De Pablo" – perhaps the Spanish composer Luis de Pablo (b. 1930) – who never showed up to the "Expo." *"Venice [?] was more my kind of trip. And it would be better if you were here too. Communication is rough. Since it is impolite to say no a typical exchange is something like: 'Will you have drinks?' 'Yes.' 'O.K. let's go.' 'I cannot.' 'Then we can't have drinks.' 'Yes.' – Tonight to the puppet theater (with L. Bernstein). Kyoto is tremendous. Expo went o.k. Space theater the best ever. Renée, de Pablo never showed up..."*

7. Autograph letter signed "Lukas" to Levine [Packer] and Jessie Levine. 1 page (ca. 103 x 148 mm.). Postmarked Tel Aviv, January 10, [19]72. In blue ink on a postcard with a view of the Shalom Mayer Tower in Tel Aviv to verso. Foss sends his greetings from Israel, where he is busy performing, interviewing, and studying Israeli scores. He notes that, although Israel is beautiful, "postcards is not Israel's strong point." He has met one of the Levine's friend, a violinist, in Jerusalem. *"... Mad life, beautiful country. Concerts every day. (Each program 6 times) and rehearsals almost every day (3 hours)... The reviews: loveletters. No fun, but success (am I getting old?)... The orchestra is very good and very good to me. Do you still have your Mexican tan? Renée?..."*

8. Autograph letter signed "Love Lukas" to Levine [Packer]. 1 page (ca. 85 x 135 mm.). Postmarked Bridgehampton, August [?]1, 1973. On a postcard from the Hotel Cortes in Mexico City. Foss has recently conducted the Orchestra de las Americas in Mexico. He will leave again in September with the Brooklyn Orchestra, and urges Packer to fly with them. He comments on Packer's recent departure from Buffalo, presumably to take a position at the California Institute of the Arts in Valencia, California. *"... We miss you. Write some news. Buffalo (where I go in December) will feel different without you. Give my best to Carol P. if you speak to her. And do drop your old friend a card."*

9. Autograph letter signed "Lukas" to Levine [Packer]. 1 page, ca. 98 x 218 mm. Postmarked 1973. In blue marker on an Israeli Airlines postcard. Foss discusses the American composer Paul Reif (1910-1978), who submitted several compositions, presumably to the contemporary music group in Buffalo. He wonders whether Morton Feldman, fellow composer and co-director of the group, can examine them. "... *Paul Reif (I think that's the name) sent 4 pieces to you months ago: Trio - Septet - Sextet - Duo for 3. Any of these performable? Wished I had glanced at them while in Buffalo. He may be o.k. Perhaps Morton can look the stuff over...*"

10. Autograph letter signed "Love Lukas" to Levine [Packer]. 1 page (ca. 103 x 148 mm.). Postmarked Torino, February 16, [19]78. On a postcard with a photograph of the S. Giovanni Battista Cathedral in Turin, Italy to verso. Foss sends his greetings to Packer and others in Buffalo. He suggests that she program his newly composed work, Music for Six (1977), on her "final concert." He also mentions Arthur Cohn (1910-1998), an American composer, conductor, and director of "serious music" at the Carl Fischer music publishing house. "... *By now it is clear the piece can't be ready for your final concert. So why not do my new 15 minute piece: Music for Six (any six). Arthur Cohn has it at Fischer's. I'll come for the event, not for Foss but for Levine. O.K.?... Life in Italy is o.k. but Torino is a bore...*"

11. Autograph letter signed "Lukas" to Levine [Packer]. 1 page (ca. 140 x 88 mm.). Dated [Bridgehampton], July 25, 2001. On a white postcard. With Levine Packer's Baltimore address to verso. "... *Your work is progressing well. Yes - I'll help pick the rising young composers you will need for Carnegie Hall...*"

12. Autograph note signed "Lukas" to Levine [Packer]. 1 page (ca. 142 x 255 mm.). No date. In black marker on heavy dark ivory paper. Foss sends Packer a gift, and a playful birthday greeting. "*Dear Birthday Child, since they didn't have a bottle of teargas perfume I though you might like this..... Ciao - a big hug.*"

13. Autograph letter signed "Lukas" to Levine [Packer]. 1 page (ca. 86 x 138 mm.). No date. On a postcard with a photograph of the Hotel "Las Mañanitas" in Cuernavaca, Morelos, Mexico to verso. On vacation in Mexico, Foss sends his greetings to Renée and others in Buffalo. "*Reneé dear – Here I am, faithfully – where you sent me. 2 flamingos follow me around. The gardens are lovely. Just what the doctor ordered. Wished you & Jessy were here. This 3 day period is my first 'vacation' in... oh – ever. I feel like Mahler in Death in Venice. Well – almost...*"

14. Autograph letter signed "Love Lukas" to Levine [Packer]. 1 page (ca. 86 x 138 mm.). No date. On a Mexican postcard with a reproduction of a primitive painting on Amate Paper from the State of Guerrero to verso. Foss sends his greetings from Mexico, where it is "more relaxed" than in "bJAi." He has lost his American credit card. "...*Didn't see you enough in bJAi. Culpa mia no doubt. But what a crazy schedule. Never again 2 rehearsals & 2 programs on one day. It's more relaxed here. Well relaxed? Right now, no. I lost my American credit card – same old Lukas – I need a travel companion. O.K..?"*

15. Autograph letter signed "L" and "Love Lukas" to Levine [Packer]. 5 pp. (ca. 149 x 115 mm.). No date. In black marker and blue ink on stationery with Hebrew script to head and foot. With original autograph envelope with Levine's address at the Center for Creative and Performing Arts at the University of Buffalo to recto and Foss's Israeli return address to verso, postmarked [Jerusalem?] February 13, [19]73. Foss mentions several prominent musical personalities, including Spyros Sakkas, Julius Eastman, Morton Feldman, and Leopold Stokowski. Because he must unexpectedly conduct the Israel and Los Angeles Philharmonic, he asks Levine Packer to cancel some classes at the Manhattan School (of Music?) on his behalf. His frequent absences from Buffalo make him uneasy. "... *Antonion [?] writes that he heard nothing from you. He wants Spyros Sakkas baritone badly. What about it? It*

would be hard on Julius E. to learn all that... Could you telephone Manhattan School where I should be teaching March 2nd? Tell them that this extension of my stay hurts me more than it hurts them, it is sort of a command performance (substitution for Stokovski etc. etc.) that I will of course make up for it... If they are upset, I could fly in just before Feldman recording... I think they are a bit upset about the avantgardness of my student composers concert, so they should be handled with kid gloves... Los Angeles Philharmonic suddenly wants me also, for early March. Seems that every time some one gets sick it is: 'call Lukas' – Better this way, than the other way around. Anyway – forgive me for bothering you with this Non center diplomatic assignment. It's really true: no one else can do it just right: express my unhappiness over the postponement, work on counter solutions, etc. etc..."

16. Autograph letter signed "Lukas" to Levine [Packer]. 2 pp. (ca. 279 x 219 mm.). No date. In blue ink on white paper. With original autograph envelope with Levine's Buffalo address in blue ink, postmarked Jerusalem, July 16, [19]73. Levine must choose an Italian composition for the concert series of a certain "Signora Panni." Foss suggests a work by Luciano Berio. Ms. Panni would also like to program some of Foss's own music. At the letter's conclusion, he mentions Renée Levine's husband [?]Jesse, a noted violist. "... [Signora Panni] begs for an italian piece so it will fit in her series. Let's give it to her. You choose it: Berio or what ever is within our tour limitations, but not too slight a piece. It must not be a mere gesture. She also wants Foss music, otherwise she does not seem to care. Write her the program... Everybody here is eagerly anticipating Jesse's arrival on the scene. I built him up so that he's all set. Want to live in Jerusalem?... Love and kisses..."

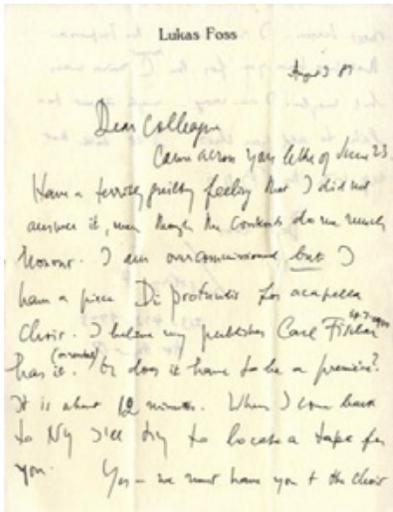
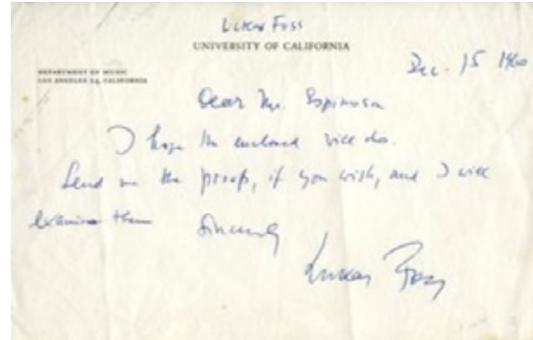
17. Autograph letter signed "Lukas" to Levine [Packer]. 1 page (ca. 305 x 178 mm.). On a Pan Am air letter with integral address panel. Postmarked München [date illegible]. Foss wishes Levine at happy 27th birthday. Because he is on his way to Germany, she must accept some rather unpleasant calls, from none other than Barbara Kolb and Lamont Young, two noted American composers. He asks her several questions about musicians and performing forces, and warns her not to forget about French composer Iannis Xenakis. "... Arrived at Kennedy, checked in – passport expired. 'Sorry sir, you can't go.' Well here I am on the plane. I jumped it. Will I be let in to Germany?... Will I be let in to the USA next week? Will anyone miss me if I don't get back in, except Barbara Kolb whose daily telephone calls I have finally avoided by flying to Europe. Did she call you yet? She will. Get me off the hook – also with Lamont Young please. In both instances I felt comipelled to say: 'I am all for you' – but to you I say what's best for the center. Don't quote me, blame circumstances. 'Mr. Foss can only do so much...'... What are you doing about strings? Don't forget Xenakis. There, you are beginning to feel older..."

Foss was an American composer, conductor, and pianist. "For all their diverse styles, Foss's works spring from a distinct personality: enthusiastic, curious and receptive to every kind of musical idea. Not coincidentally, these are the same attitudes he instilled in audiences with his performances of the classical repertory and new music. In short, he was one of his era's most communicative and representative composer-performers." Gilbert Chase and David Wright in *Grove Music Online*.

"Born in France, raised in New York and Mexico City, [Renée] Levine Packer worked with Lukas Foss and was co-director with Morton Feldman of the renowned contemporary music group in Buffalo, New York, and a director of the Contemporary Music Festival at the California Institute of the Arts. She was Director of the Inter-Arts program at the National Endowment for the Arts, the producer of Steve Reich and Beryl Korot's multimedia opera *The Cave*, and a dean at the Maryland Institute College of Art." Oxford University Press Online. (27095) \$1,750

67. FOSS, Lukas 1922-2009

Autograph letter signed to the Colombian conductor and champion of South American music, Guillermo Espinosa (1905-1990). 1 page. Oblong octavo. Dated December 15, 1960. On University of California letterhead. A brief note, saying "I hope the enclosed will do. Send me the proofs, if you wish, and I will examine them." Slightly worn and creased. (20712) \$100



68. FOSS, Lukas 1922-2009

Autograph letter signed to the prominent American choral conductor Harold Rosenbaum. 2 pp. Quarto. Dated August 3, [19]87. On personalized letterhead. Creased at folds.

Foss writes regarding his *Di Profundi* for a cappella choir, stating that his publisher has the score, its duration, and that he will try to locate a tape of the work; he also discusses scheduling for the following season. (18928) \$150

ASCAP-ACA SURVEY AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
 222 WEST 57th STREET, NEW YORK CITY AMERICAN COMPOSERS ALLIANCE, INC.

FORM 1 (Use this form for VOCAL ENSEMBLES requiring three or more voices, with or without instrumental accompaniment for holding these regarding individual arrangements)

SECTION I. COMPOSER'S NAME: Lukas Foss CITIZENSHIP: U.S. Born eligible for membership
 TITLE OF COMPOSITION: We Sing CHARACTER: Chorus

SECTION II. YEAR OF COMPOSITION: 1978 PUBLISHED BY: The Company

SECTION III. CHECK SQUARES INDICATED: YES NO
 a) Number of staves: 10
 b) Number of vocal parts: 4
 c) Number of instrumental parts: 0
 d) Number of vocal parts and instrumental parts: 4
 e) Number of vocal parts and instrumental parts: 4
 f) Number of vocal parts and instrumental parts: 4
 g) Number of vocal parts and instrumental parts: 4
 h) Number of vocal parts and instrumental parts: 4
 i) Number of vocal parts and instrumental parts: 4
 j) Number of vocal parts and instrumental parts: 4
 k) Number of vocal parts and instrumental parts: 4
 l) Number of vocal parts and instrumental parts: 4
 m) Number of vocal parts and instrumental parts: 4
 n) Number of vocal parts and instrumental parts: 4
 o) Number of vocal parts and instrumental parts: 4
 p) Number of vocal parts and instrumental parts: 4
 q) Number of vocal parts and instrumental parts: 4
 r) Number of vocal parts and instrumental parts: 4
 s) Number of vocal parts and instrumental parts: 4
 t) Number of vocal parts and instrumental parts: 4
 u) Number of vocal parts and instrumental parts: 4
 v) Number of vocal parts and instrumental parts: 4
 w) Number of vocal parts and instrumental parts: 4
 x) Number of vocal parts and instrumental parts: 4
 y) Number of vocal parts and instrumental parts: 4
 z) Number of vocal parts and instrumental parts: 4

SECTION IV. ADDITIONAL INFORMATION: YES NO
 a) This composition has been published: YES
 b) This composition has been recorded: YES
 c) This composition has been performed: YES
 d) This composition has been broadcast: YES
 e) This composition has been included in a program: YES
 f) This composition has been included in a program: YES
 g) This composition has been included in a program: YES
 h) This composition has been included in a program: YES
 i) This composition has been included in a program: YES
 j) This composition has been included in a program: YES
 k) This composition has been included in a program: YES
 l) This composition has been included in a program: YES
 m) This composition has been included in a program: YES
 n) This composition has been included in a program: YES
 o) This composition has been included in a program: YES
 p) This composition has been included in a program: YES
 q) This composition has been included in a program: YES
 r) This composition has been included in a program: YES
 s) This composition has been included in a program: YES
 t) This composition has been included in a program: YES
 u) This composition has been included in a program: YES
 v) This composition has been included in a program: YES
 w) This composition has been included in a program: YES
 x) This composition has been included in a program: YES
 y) This composition has been included in a program: YES
 z) This composition has been included in a program: YES

SECTION V. OFFICE RECORD: YES NO
 a) This composition has been published: YES
 b) This composition has been recorded: YES
 c) This composition has been performed: YES
 d) This composition has been broadcast: YES
 e) This composition has been included in a program: YES
 f) This composition has been included in a program: YES
 g) This composition has been included in a program: YES
 h) This composition has been included in a program: YES
 i) This composition has been included in a program: YES
 j) This composition has been included in a program: YES
 k) This composition has been included in a program: YES
 l) This composition has been included in a program: YES
 m) This composition has been included in a program: YES
 n) This composition has been included in a program: YES
 o) This composition has been included in a program: YES
 p) This composition has been included in a program: YES
 q) This composition has been included in a program: YES
 r) This composition has been included in a program: YES
 s) This composition has been included in a program: YES
 t) This composition has been included in a program: YES
 u) This composition has been included in a program: YES
 v) This composition has been included in a program: YES
 w) This composition has been included in a program: YES
 x) This composition has been included in a program: YES
 y) This composition has been included in a program: YES
 z) This composition has been included in a program: YES

69. FOSS, Lukas 1922-2009

Printed ASCAP form relative to Foss's choral composition *We Sing*, completed in manuscript by the composer and signed by him. 2 pp. Quarto.

Foss identifies this work as having been composed in 1941 with a performance time of 3 minutes, with copyright held by Ruth Yorek and performance rights being controlled by the composer. The "singers required" are noted as "any number of school children voices and a teacher..." and the instrumentation as "piano 4 hands or piano 2 hands, drum ad. lib. (played by a child)." The program is identified as "a bunch of children making a lot of noise. The teacher convinces them after some struggle to turn their noise into music, into singing." (20091) \$225

A photograph of a handwritten note on aged, yellowish paper. The text is written in cursive ink and reads: "To Jim White", "Sincerely", and "George Gershwin". The signature "George Gershwin" is written in a large, flowing cursive script.

With Gershwin's Autograph Tipped-In

70. GERSHWIN, George 1898-1937

Summertime. The Theatre Guild presents Porgy and Bess... Libretto by DuBose Heyward Lyrics by DuBose Heyward and Ira Gershwin Production Directed by Rouben Mamoulian... Original in B Minor Revised in A Minor Price 95c [cents]. New York: Gershwin Publishing Corporation & New Dawn Music Corporation [PN G-1-3], [ca. 1935]. Slightly browned; lower margins slightly dampstained.

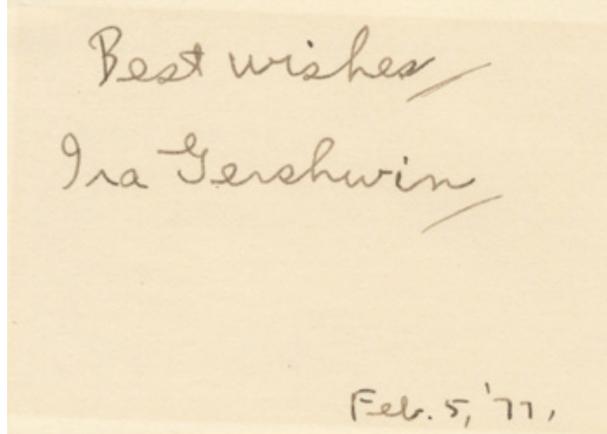
Folio. Original publisher's illustrated wrappers in black and white by B. Harris depicting a stylized plantation scene with the skyscrapers of New York in the far upper right background. Pp. 3-5 music. With incipits to "Songs published separately from the American folk opera Porgy and Bess" to verso of lower wrapper.

With a signed autograph inscription to Jim White from the composer on an album leaf 116 x 138 mm. mounted to page 5 of the music.

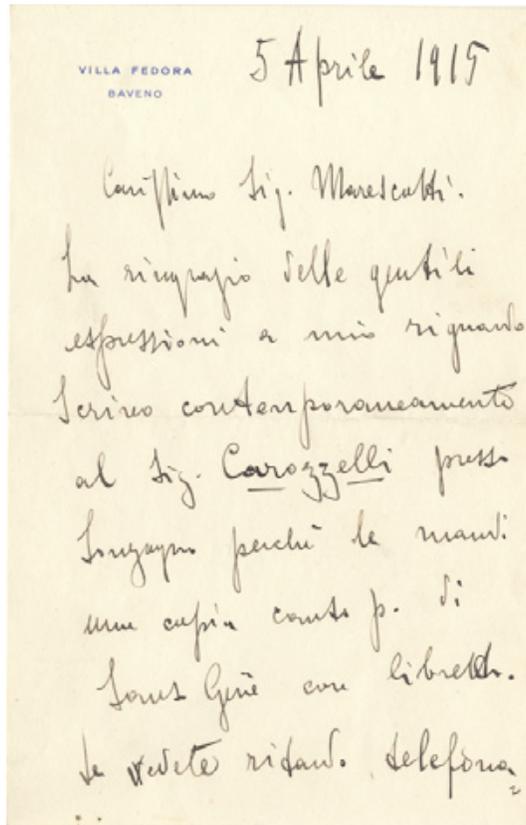
"The idea of composing a full-length opera based on DuBose Heyward's novel *Porgy* about life among the black inhabitants of 'Catfish Row' in Charleston, South Carolina, first occurred to Gershwin when he read the book in 1926. After many delays, Heyward and the Gershwin brothers signed a contract in October 1933 with the Theatre Guild in New York, and the collaboration was under way. Gershwin began the score in February 1934; during most of the next summer he stayed in South Carolina, composing and absorbing local colour. By early 1935 the composition was finished, and Gershwin spent the next several months orchestrating the work." Richard Crawford in *Grove Music Online*. (25241) \$1,200

71. **GERSHWIN, Ira 1896-1983**

Autograph inscription signed. On cardstock ca. 77 x 127 mm. Dated February 5, [19]77. Very slightly browned; minor remnants of adhesive to upper corners of verso. Together with a reproduction magazine photograph of the renowned American lyricist seated and at work, with pipe in mouth, verso with a reproduction of the last known photograph of the composer George Gershwin, ca. 179 x 174 mm. Cropped.



Ira Gershwin (1896-1893) collaborated with his brother, George, to produce some of the most memorable American songs and Broadway shows. "Gershwin's lyrics have come to be considered among the finest in popular American culture and recent revivals and new recordings of his works have earned him a prominence he rarely enjoyed during his long career." Gerald Bordman and Thomas S. Hischak in Grove Music Online. (26808) \$125



Giordano Writes to the Journalist Marescotti Regarding His Opera *Madame Sans Gêne*

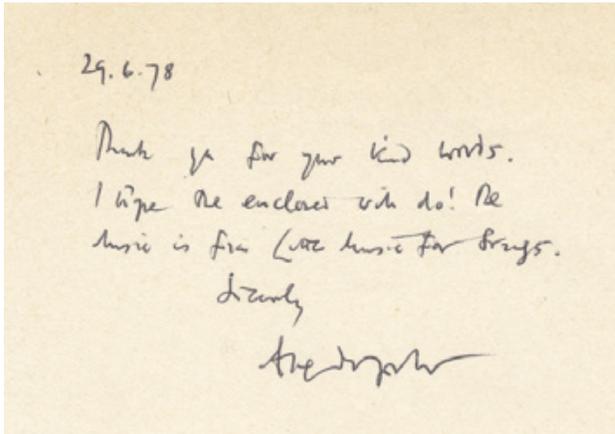
72. **GIORDANO, Umberto 1867-1948**

Autograph letter signed "U Giordano" to the journalist Marescotti. 3 pp. of a bifolium. Octavo. Dated April 5, 1915. In black ink. On stationery with "Villa Fedora Baveno" embossed at head. In Italian (with translation). Very slightly worn and soiled; creased at folds.

Giordano will have Mr. Carozzelli, of the Sonzogno publishing firm, send Marescotti a piano-vocal score and libretto of his opera, *Madame Sans Gêne*. He hopes that Marescotti, a critic, will write a few complementary things about the opera. *"I'm glad that you speak about [the opera] with your competence, [which is] evident from the Encyclopedia, and I hope that this time you will want to write differently than before, a few flattering things for me."*

"Giordano handled the late Romantic, emotionally vehement idiom of the giovane scuola with ease and fluency, being particularly skilful in weaving into his scores elements of local and historical colour... His stage sense is always sure, and his vocal writing unfailingly effective." Julien Budden in *Grove Music Online*.

Giordano's opera, *Madame Sans Gêne*, was first performed at the Metropolitan Opera in New York on January 25, 1915. Marescotti was a critic for the journal, *Musici e Musicisti*, which was the organ of the Casa Ricordi. In the late nineteenth and early twentieth centuries a great rivalry existed between Ricordi and Sonzogno, the two most important Italian publishing firms of the period. This may explain why Marescotti had been critical of Giordano, whose works Sonzogno championed. (23521) \$850



73. GOEHR, Alexander 1932-
Autograph note signed to an unidentified correspondent. On a postal card ca. 88 x 140 mm. Inscribed "Thank you for your kind words. I hope the enclosed will do! The music is from Little Music for Strings. Sincerely Alexander Goehr," dated June 29, [19]78.

Alexander Goehr is a German-born English composer and academic. *"His music, conceived in terms of the received genres, often engages dialectically with his theoretical concerns, and he has made a significant contribution to a clearer understanding of the role of the composer in modern society."* Arthur Jacobs et al. in *Grove Music Online*. (25387) \$85

Gounod Praises Adelina Patti for Her Performance as Juliette in His Opera *Roméo et Juliette*

74. GOUNOD, Charles-François 1818-1893
Autograph letter signed "Ch. Gounod" to the celebrated Italian soprano Adelina Patti. 3 pp. of a bifolium. Octavo. Dated Sunday morning, January 6, [18]89. In purple ink. In French (with translation). Slightly worn, soiled, foxed and stained; creased at folds; tears to edges and central portion professionally repaired, with no loss to text; remnants of transparent tape just affecting first letter of address (the "C" of "Chère"), with corresponding small abrasion to blank area of central fold. Together with a vintage postcard photograph of the composer.

Gounod praises Patti for her performance of the role of Juliette in his opera, *Roméo et Juliette*. Amidst some intrigue, he negotiates with the directors of the Paris Opéra to secure future engagements there for Patti. *"... Without a cough, which has forced me to stay in bed, it is I who planned to embrace you at the train station and tell you again... how delighted I was by the charm you exuded in the interpretation of such a delicate and poignant role as Juliette!"*

Dim. matin / 6 Janv. / 89 -
 Chère Adeline
 Je suis absolument navré
 de la dépêche que j'ai
 reçue hier soir ; et je tiens
 à vous dire que, pendant
 la représentation de Vendredi,
 je n'ai cessé de rappeler à
 M. m^{rs} les directeurs que
 vous comptiez absolument sur
 une réponse de leur part
avant votre départ qui devait
 avoir lieu le lendemain à 11 h.
 Car M. m^{rs} m'ont promis

On November 28, 1888, Gounod conducted the first of a celebrated series of performances of his *Roméo et Juliette* at the Paris Opéra. These performances featured Jean de Reszke (1850-1925) and Adelina Patti (1843-1919) in the title roles, and included the additions of the Act III finale and a ballet for Act IV. Renowned for her amazing purity of tone, vocal flexibility, and remarkable acting abilities, Patti excelled in the roles of Amina, Lucia, Violetta, Norina, and Rosina, and later, Semiramide, Marguerite, Leonora and Aida. Elizabeth Forbes in *Grove Music Online*. (23465) \$1,500

Signed Photograph of Grainger as a Young Man

75. GRAINGER, Percy 1882-1961

Bust-length portrait of the young Australian-American composer and pianist signed, inscribed "Yours heartily Percy Grainger," and dated January 16, [19]13 in ink at lower margin. Ca. 135 x 85 mm. With "From Photo by Baron de Meyer" and "47" printed to lower margin. Minor wear and silvering; remnants of former mount to verso.

"Best known for his settings of British folk music, [Grainger] was also an innovative composer of original works and 'free music', and an accomplished performer." Malcolm Gillies and David Pear in *Grove Music Online*. (27019) \$275





76. GRAINGER, Percy 1882-1961

Three-quarter-length photograph with his mother and Jack Russell terrier signed and inscribed "To dear Mr. Chas. Volkert with heartiest best New Year wishes from us both Percy Grainger Yule 1921." Ca. 201 x 127 mm. Signed "[?]Morse N.Y." most probably by the photographer. Slightly worn, faded, silvered, and warped.

Charles Volkert was associated with the publishing firm Schott. (27018) \$300

77. GRAINGER, Percy 1882-1961

Bust-length postcard photograph signed and inscribed "Best New Year Greetings from Percy Dec. 1923" in white ink at lower right corner. Photograph by Prof. Alfred Krauth in Frankfurt A/M, dated Spring 1923. Ca. 140 x 84 mm. Slightly worn and soiled. (27017) \$200



Academia Granados

Barcelona 30 de Novembre de 1903

Cher M^r Bellon: j'ai parlé
avec mes éditeurs et ils accèdent
volontiers à vous céder le dé-
pôt exclusive de mes œuvres
pour toute la France.

Je desirer beaucoup
revoir Paris, et c'est à cette
occasion que je le fais avec
le plus de plaisir.

Un jour ou un
autre j'aurais fait mon voyage
rien que pour m'amuser, je vous
assure que je fais cette dépense
sans le regretter.

À bientôt, recevez
mon affection.

5. novembre
Vours

**Granados Writes to Music Publisher Bellon
Regarding Exclusive Rights to His Works in France**

78. GRANADOS, Enrique 1867-1916

Autograph letter signed "E. Granados" to the French music publisher Bellon. 1-1/4 pp. Octavo. Dated Barcelona, November 30, 1903. On stationery with "Academia Granados" printed at head. In French (with translation). Slightly worn; creased at folds.

Granados grants Bellon the exclusive rights to his works in France. In a postscript he also mentions "Pablo" – almost certainly the noted cellist Pablo Casals (1876-1973). "I have spoken with my editors and they agreed to cede to you the exclusive rights of my works for all of France. I very much wish to see Paris again, and I will do so with the greatest pleasure on that occasion. One day or another I will travel there for nothing more than my own pleasure, and I assure you I will bear that expense without regret... You told me that Pablo would return the 25th – In a letter Pablo tells me that he will be there the 7th. I will certainly tell you of his return..."

Catalan pianist and composer Enrique Granados "appeared frequently in recitals, concerto performances and chamber music alongside such prominent figures as Thibaud, Saint-Saëns and Casals, a personal friend, for whom he composed several pieces. He became well known for his impromptu improvisations... Granados's musical language is rooted in mainstream European traditions, frequently blended with elements derived from traditional Spanish (and less often Catalan) folk music... [His] foremost strength was undoubtedly his melodic gift, which can be best appreciated in his songs and piano works... Granados made a significant contribution to the development of a national Spanish school and, though he is often considered more conservative than Albéniz or Falla, the degree to which native elements inform his music should not be underestimated..." Mark Larrad in *Grove Music Online*. Jean-Bénédict Bellon (1867-1914) was active as a music publisher from ca. 1902-07.

Letters of Granados are rare to the market. (24362)

\$2,650



79. **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*.

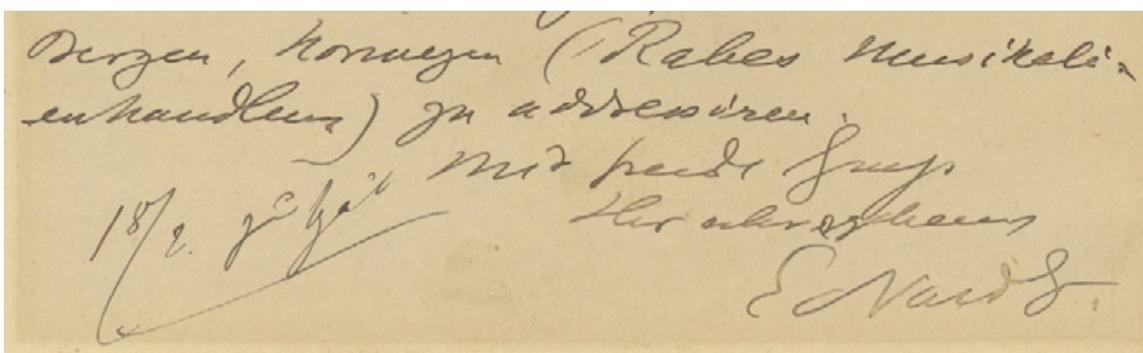
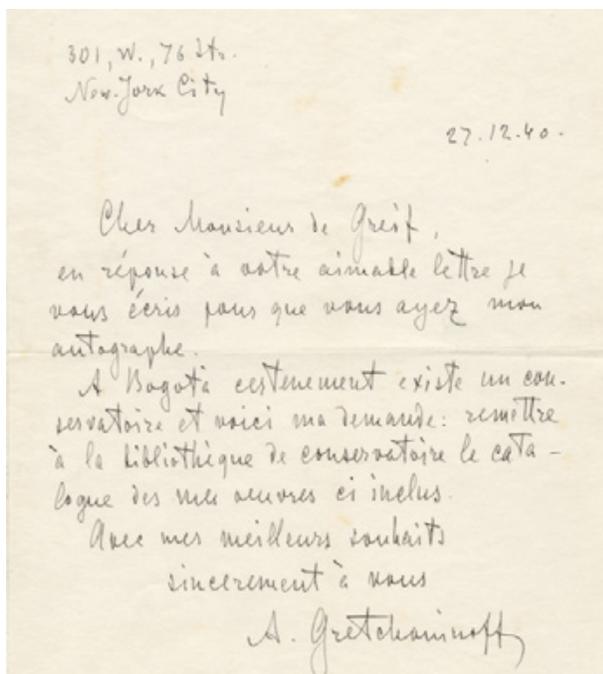
A pupil of Rimsky-Korsakov, Gretchaninoff wrote in a number of genres; his earlier music reflects the Romantic tradition while his later music was influenced by many of the same trends that inspired Stravinsky and Prokofiev. (25418)

\$425

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

Autograph letter signed "A. Gretchaninoff" to the Colombian musicologist Otto de Greiff. 1 page. Small folio. Dated New York, December 27, 1940. In French (with translation). With autograph envelope with Gretchaninoff's signature. Very slightly foxed; creased at folds.

Written in response to de Greiff's request for an autograph, saying "There is certainly a conservatory of music in Bogota, and here is my request: give the catalogue of works included with this letter (not present) to the conservatory library." (20639) \$350



Grieg Writes to Music Publisher Henri Hinrichsen

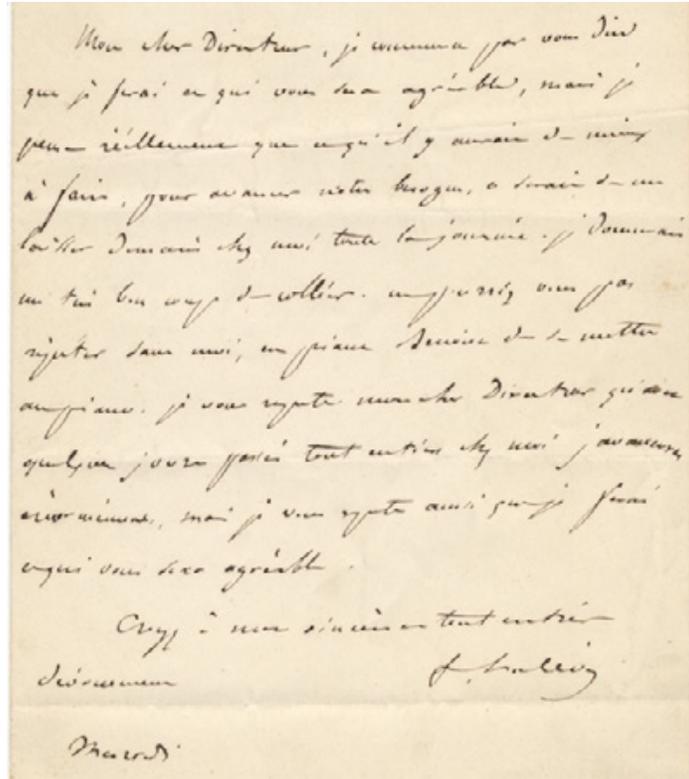
81. **GRIEG, Edvard 1843-1907**

Autograph letter signed "Edvard G." to music publisher Henri Hinrichsen. On a postal card. Dated Copenhagen, February 17, 1901. With autograph address to verso: "Herrn Henri Hinrichsen C.F.Peters Thalstrasse 10 Leipzig." In German (with translation). Slightly worn and browned; horizontal crease to upper portion.

Grieg instructs his publisher to reroute a shipment: "Should the chest with the bust not have been sent already, I am asking you to be so kind to send it not to Copenhagen but to Bergen, Norway (Rabe's Music Store)." Together with a note of receipt in Hinrichsen's hand, dated February 18.

Unpublished.

Henri Hinrichsen (1868-1942) worked for the C.F. Peters publishing company in Leipzig from 1891 and became its sole owner in 1900. Grieg published all his music through Peters and was a close friend of the Hinrichsen family. The Hinrichsens generously supported Grieg's widow Nina until her death in 1935. (26834) \$1,000



82. HALÉVY, Jacques Fromental 1799-1862

Autograph letter signed "F. Halévy" to "Mon cher Directeur." 1 page of a bifolium. Octavo. Dated Wednesday (no year). On dark ivory paper. In French (with translation). Slightly foxed; small tear to upper margin; creased at folds; minor annotations in pencil to verso of second leaf.

Halévy will come to a rehearsal if the Director would like him to, but he believes he can accomplish more if he works at home. "... I will do what will be agreeable to you, but I really think that what would be better to do, in order to advance our work, would be for me to stay tomorrow at my house all day long. I would get a good bit done. Couldn't you rehearse without me? [...] I repeat, my dear Director, that in several days spent entirely at my home, I would make enormous progress [...]"

A French composer, teacher and writer on music, Halévy was a pupil of both Cherubini and Méhul. His students at the Conservatoire included Gounod, Bizet, Lecocq and Saint-Saëns. Of Jewish parentage, his first serious grand opera, *La Juive*, became the greatest success of his career. "Wagner held Halévy's work in high esteem (especially *La Juive* and *La reine de Chypre*) and drew attention to his sense of period achieved without recourse to mock-antique devices: 'For my part' he wrote, 'I have never heard dramatic music which has transported me so completely to a particular historical epoch.'" Hugh Macdonald in *Grove Music Online*. (23513) \$285

Halévy Asks for Soprano Maria Nau and Tenor Alexis Dupont

83. HALÉVY, Jacques-François-Fromental 1799-1862

Autograph letter signed "F Halévy" to "Mon cher Directeur." 1 page. Octavo (ca. 135 x 105 mm). Dated Friday, April 21. On ivory paper laid down to light yellow paper mount, ca. 183 x 130 mm. In French (with translation). Slightly worn; minor creasing at folds and blank upper margin; minor staining from adhesive to corners, not affecting text; very slight loss to lower right corner, not affecting text.

Mon cher Directeur, puisque tu as refusé à
 Lafont les artistes que j'ai demandés pour
 lui, veux-tu lui accorder seulement M^{lle} Nau
 et Alexis Dupont. je te demande pardon
 de venir ainsi savoir à la Haye, mais il
 n'est impossible de s'en aller à un autre et
 que M^{lle} Lafont s'en va avec elle au jour
 de la semaine. Je ne puis donc que
 lui accorder cette faveur, et j'en suis
 véritablement reconnaissant. Si tu veux
 bien consentir à ma demande, M^{lle} Lafont
 t'en dira ce qu'il faut.
 Tu es bien sincère,
 J. Halévy.
 Vendredi 21 Avril

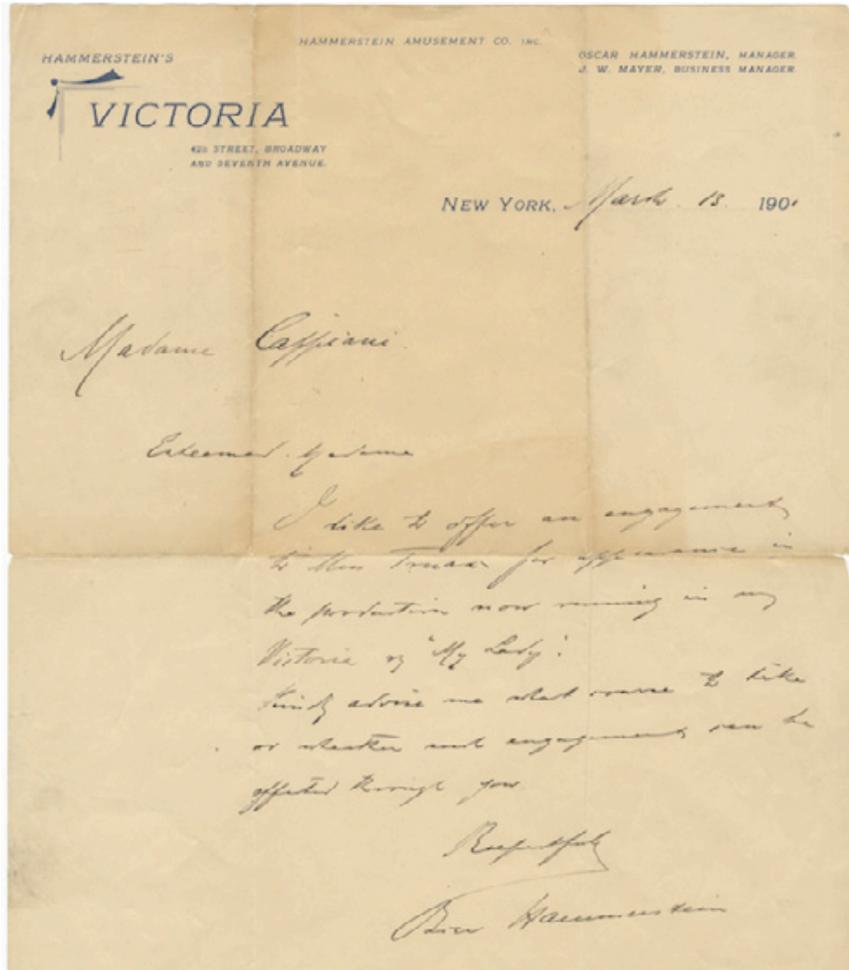
On behalf of a certain Mr. Lafont, Halévy asks the director, presumably of the Paris Opéra, to lend Lafont two singers, the American soprano Maria Nau and the French tenor Alexis Dupont. *"My Dear Director, since you have refused to let Mr. Lafont have the artists I asked of you for him, would you let him have just Miss Nau and Alexis Dupont? I beg your pardon... but it is impossible for me to refuse to be an advocate with you for an artist such as Mr. Lafont... If you would be willing to consent to my request, Mr. Lafont will write you."*

This letter was most probably written between 1836 and 1840, when Nau and Dupont were both active at the Paris Opéra. The recipient could have been one of three directors of the Opéra during this period: Henri Duponchel, director from 1835-June 1840; Édouard Monnais, co-director from November 1839-June 1840; or (less likely), Léon Pillet, co-director from June 1840-1847. "Mr. Lafont" could perhaps refer to the noted French violinist and singer Charles Philippe Lafont (1781-1839).

Maria Nau (1818-1891) *"entered the Paris Conservatoire in 1832 to study with Laure Cinti-Damoreau and made her début in 1836, creating Urbain in Les Huguenots. She earned a good reputation in minor roles at the Opéra between 1836 and 1842, numbering Rossini among her mentors. Her career reached its pinnacle in 1840 with Halévy's Le drapier... Charles Hervey (The Theatres of Paris, Paris, 1846) praised her voice as 'a high soprano of peculiar sweetness and extraordinary flexibility ... in vocalisation ... surpassed by Mme Persiani alone'."* Laurie Shulman in Grove Music Online.

Alexis Dupont (1796-1874) *"was engaged by the Opéra-Comique from 1821 to 1823, making his début as Azor in Grétry's Zémire et Azor. Following a trip to Italy for further vocal training, he sang at the Opéra in 1826 as Pylades in Gluck's Iphigénie en Tauride; for the next 14 years he enjoyed great success there. Auber composed the role of Alphonse in La muette de Portici for him. Dupont sang in the premières of Rossini's Guillaume Tell and Halévy's La Juive, and in the infamous Castil-Blaze revival of Don Giovanni (1834). According to Charles Hervey (The Theatres of Paris, Paris, 1846), his 'sweet but delicate' voice suffered against the power of the Opéra orchestra. He retired from opera in 1840, but continued to sing in public until 1856."* Laurie Shulman in Grove Music Online. (26815)

\$250



84. **HAMMERSTEIN, Oscar 1846-1919**

Autograph letter signed to [Louisa] Cappiani. 1 page. Folio (ca. 277 x 214 mm.). New York, March 13, 1901. On letterhead of the Victoria theatre. Slightly browned and stained; creased at folds and slightly overall; partially split along central fold with minor loss to blank outer margin and lower right corner; tape repairs to verso.

"I [would] like to offer an engagement to Miss Truax for appearance in the production now running in my Victoria of 'My Lady.' Kindly advise me what course to take or whether such engagement can be effected through you."

Oscar Hammerstein I (1846-1919) was a prominent Polish-born American impresario. This letter illustrates the scope of his activities in the years preceding his establishment of the Manhattan Opera Company in 1906. The company, which presented both the standard Italian repertory and contemporary works and hired some of the best singers of the time, proved to be a serious rival to the Metropolitan Opera. *"In April 1910, Hammerstein sold his interests in the company to the Metropolitan for \$1,200,000, and promised not to produce opera in New York, Boston, Philadelphia or Chicago for the next decade."* John Frederick Cone in *Grove Music Online*. Louisa Cappiani (b. 1835), also known as Louise Kapp-Young, was an Austrian-born American soprano and pedagogue of international note. She wrote articles and books on vocal technique, including *Practical Hints and Help for Perfection in Singing* (1908). (23201) \$350

85. **HARDELOT, Guy d' 1858-1936**

Waist-length reproduction photograph of the noted French woman composer, pianist, and singing teacher, signed and inscribed "With all best wishes." On ivory cardstock, ca. 123 x 102 mm. Slightly soiled and creased.

"Gounod and Massenet were among those who encouraged [Hardelot] in composition, and those who introduced her songs included Nellie Melba, Victor Maurel and Pol Plançon, as well as Emma Calvé, with whom she went to the USA in 1896 as accompanist. After marrying an Englishman she settled in London, where she continued to produce sentimental songs, about 300 in all, notable for their easy melody and typical dramatic climax." Andrew Lamb in *Grove Music Online*. (25395) \$50



86. **HAUBENSTOCK-RAMATI, Roman 1919-1994**

Photograph signed. Ca. 148 x 105 mm. With minor annotations in another hand in blue ink and pencil to upper margin of verso.

Haubenstock-Ramati was a noted Polish-Austrian composer. "In 1973 [he] was appointed professor of composition at the Vienna Musikhochschule, a position he held until 1989. As one of the few descendants of the Second Viennese School to return to Austria after World War II, he continued the Schoenberg tradition in his teaching." Monika Lichtenfeld and Reinhard Kager in *Grove Music Online*. (25475) \$40

In German (with translation). Uniform light browning, slightly heavier to central fold and extreme blank margins; one small brown spot to central fold; small (ca. 28 x 20 mm.) blank area opposite seal lacking, partially adhering to upper portion of seal; several minute holes, just touching several letters but in no way impairing legibility. In very good condition overall. Carefully laid into archival Japanese rice paper mount.

Haydn is surprised not to have heard from Sieber as the publisher was supposed to have purchased 4 symphonies and 6 pianoforte sonatas from him. The composer is apparently bound to the Viennese violinist Johann Tost (who had purchased the rights to a number of his other works) for the symphonies, but Tost has not paid him for these. Haydn pledges to compose these 4 symphonies for Sieber if he takes over Tost's debt. The composer goes on to say that Tost has no rights at all to the pianoforte sonatas and has thus "swindled" Sieber; he urges the publisher to claim damages in Vienna. Haydn then inquires about Tost's behaviour in Paris and whether or not he sold Sieber 6 quartets. He asks in closing "will the Quartet, and the 2 Symphonies be engraved and soon appear?"

"Monsieur! I am very surprised not to have received a letter from you, because (as Herr Tost wrote to me a long time ago) you were supposed to have purchased 4 Symphonies and 6 pianoforte Sonatas for one hundred Louis d'or: as far as I am concerned, I regret being bound to Herr Tost for the 4 Symphonies, because he still owes me 300f [Gulden] for the 4 pieces. If you will take over this debt of 300f, I guarantee to compose these four Symphonies for you; but Herr Tost has no rights at all to the six pianoforte Sonatas, and has thus swindled you; you can claim your damages in Vienna. Now I would ask you to tell me candidly just how, and in what fashion, Herr Tost behaved in Paris. Did he have an Amour there? And did he also sell you the 6 quartets, and for what sum? Item, will the Quartet and the 2 Symphonies be engraved and soon appear? Please let me know all this as soon as possible. Meanwhile I remain, most respectfully, Your wholly obedient servant, Josephus Haydn."

Robbins Landon: *Haydn Chronicle and Works, Volume II Haydn at Esterháza 1766-1790*, p. 719.
Robbins Landon: *The Collected Correspondence and London Notebooks of Joseph Haydn*, pp. 84-85 and 326.

*"Haydn's compositional activity underwent a radical change in the 1780s. His music, which been well known and much praised since the mid-1760s, was now genuinely popular: he could scarcely keep up with the demand. He concentrated on what was salable: instrumental works that would appeal to both amateurs and connoisseurs, opera excerpts and lieder. As long as his works had been destined for the court or published without his participation, he had had little need to follow the 'opus' principle; now he adopted it for almost all his publications. Even the string quartet was subject to another pause of six years... before he composed three sets in rapid succession during 1787-90: op.50 (Artaria; dedicated to the King of Prussia), op. 54/55 (a single set of six, sold to Johann Tost, formerly a violinist at court, who resold them to various publishers) and op. 64." James Webster and Georg Feder in *Grove Music Online*. Haydn also sold his Symphonies nos. 88 and 89 (1787) to Tost, who resold them in Paris and elsewhere.*

"With this letter, the affaire Tost, to which Haydn had previously referred in a letter to Artaria... [September 22, 1788], becomes even more mysterious. Tost had with him Symphonies Nos. 88, 89 and six Quartets (known as Opp. 54 and 55). Haydn never denied Tost's rights to these works, and obviously expected Tost to sell them, as the end of the present letter shows. But how the two Symphonies suddenly became four is most unclear. Perhaps Haydn intended to write two more for Tost. (See also the passing reference to the four works in the letter of 22 March...). In 1788 and 1789, Haydn did in fact compose three new Symphonies (Nos. 90-92), but he dedicated them to the Comte d'Ogny in Paris, and they were patently intended for the Concert de la Loge Olympique, for which he had written the 'Paris' Symphonies. The affaire Tost is further complicated by the fact that Tost seems to have sold Sieber a Gyrowetz Symphony under Haydn's name (Symphony in G: see Larsen, HÜB, p. 115 and Landon, SYM, p. 3). The six Sonatas are possibly Nos. 34, 53 and 35 (XVI: 33, 34 and 43)

together with 54-56 (XVI: 40-42); three, however may have been Nos. 32, 29 and 31 (XVI: 44-46), earlier works which Artaria issued as Op. 54 about this time." Robbins Landon: *Haydn Chronicle and Works, Volume II*, p. 719.

Provenance

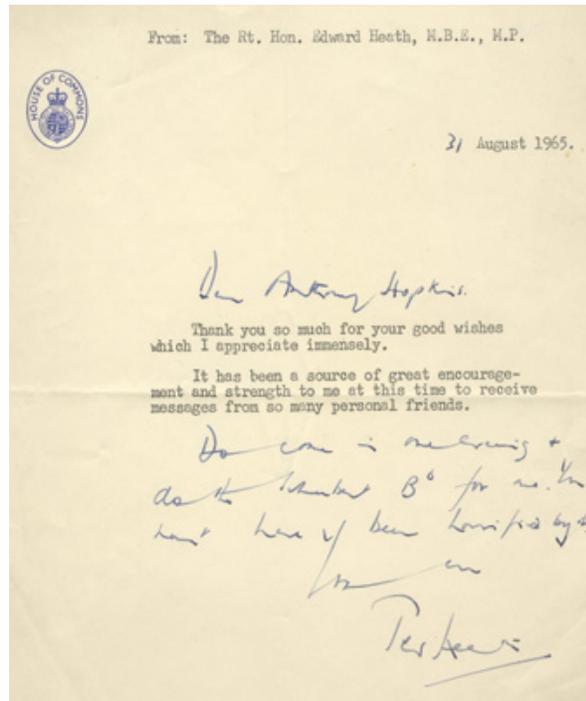
This letter was purchased from the London antiquarian booksellers Maggs Bros. in ca. 1930 and has been in the present owner's family since that time.

Haydn autograph letters with important content such as that contained in the present letter are rare to the market. (27859) \$85,000

88. HEATH, Sir Edward Richard George 1916-2005

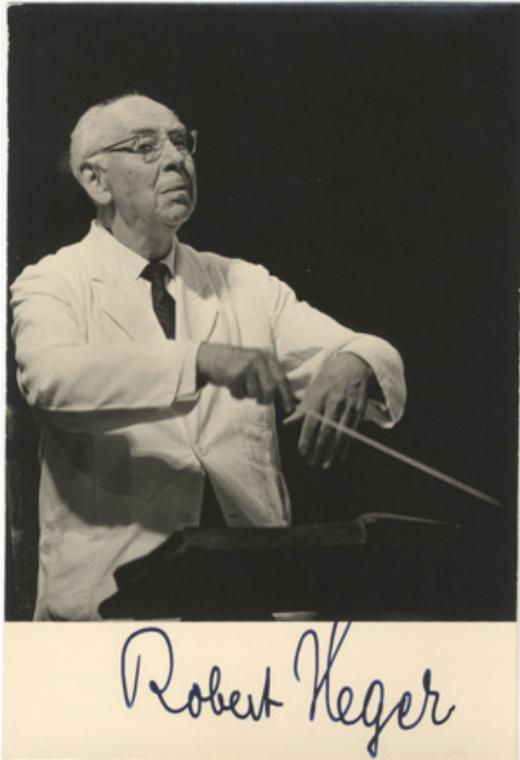
Typed letter with autograph noted signed "Ted Heath" to the noted English composer, broadcaster, and writer on music Antony Hopkins. 1 page. Folio (ca. 241 x 191 mm). Dated August 31, 1965. On stationery with House of Commons device embossed in blue at upper left. Slightly soiled; creased at folds and slightly overall.

A stock letter to Heath's "personal friends" thanking them for their encouragement and messages, presumably following his election as the Leader of the Conservative Party of the United Kingdom in 1965. The autograph note, addressed specifically to Hopkins, invites the composer to play Schubert's Piano Sonata in B-flat major, D. 960 for him – an oblique reference to Heath's less than exemplary rendition of the sonata on a TV program, and a letter Hopkins had written him about it: "... Do come in one evening & do the Schubert Bb for me. You must have been horrified by it..."



In reference to Heath's invitation, Hopkins wrote, in an unpublished letter: "after [Ted Heath] had been made leader of the Conservatives, there'd been a TV prog. in which, besides the chat, he'd played the first two pages of the Schubert Bb pf. sonata – not very well! I'd sent a telegram congratulating him on the promotion, and ending 'Will give you lesson on the Schubert sometime.' (I'd got to know him through my radio talks which he much admired). He took me up on the 'lesson' after a dinner party at his Albany flat a few days later."

Heath served as Prime Minister of the United Kingdom from 1970 to 1974 and Leader of the Conservative Party from 1965 to 1975. He was an amateur pianist, organist, and orchestral conductor who conducted concerts of the London Symphony Orchestra, the Royal Liverpool Philharmonic, the English Chamber Orchestra, and other orchestras in Germany and the United States. Hopkins (1921-2014) is best known as a broadcaster and lecturer on music. "His weekly radio programme 'Talking about Music', in which he engagingly discussed the history, content and structure of a major work, ran for 36 years. He has also written a number of books and has introduced and conducted concerts, for children especially, in Britain, Australia and East Asia. As a tribute to his manifold activities the city of Tokyo in 1973 made him a special award. He was made CBE in 1976 and a Fellow of Robinson College, Cambridge, in 1980." Richard Cooke in *Grove Music Online*. (27042) \$85



89. HEGER, Robert 1886-1978

Photograph of the distinguished German conductor and composer signed at blank lower margin. A waist-length portrait of Heger conducting by Hans-Dieter Grohé, undated (?after 1945). 145 x 98 mm. With small rectangular handstamp to lower right corner of verso: "Aufnahme: Hans-Dieter Grohé." Slightly scratched.

"[Heger's] conducting career began in Strasbourg, and he worked in Ulm (1908) and Barmen (1909) before securing a post at the Vienna Volksoper in 1911. In 1913 he conducted in Nuremberg before moving to the Munich Opera (1920-25) and the Vienna Staatsoper (1925-33), where he also served as director of the Gesellschaft der Musikfreunde. In 1933 he moved to Berlin as conductor at the Staatsoper and also served as music director in Kassel and at the Waldoper, Zoppot (now Sopot, Poland). After the war he remained in Berlin at the Städtische Oper before returning to Munich in 1950 where he conducted at the Staatsoper. From 1950 to 1954 he was president of the Hochschule für Musik in Munich." Erik Levi in Grove Music Online. He also made numerous appearances at Covent Garden. (27056) \$75

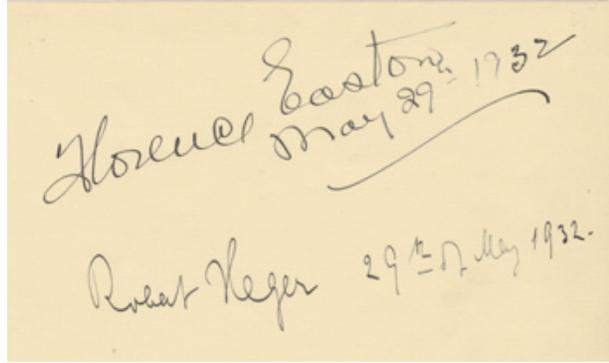


90. HEGER, Robert 1886-1978

Postcard photograph signed, inscribed to Mela Weiss, and dated Vienna, April 1961 on verso. A waist-length portrait of Heger conducting at the Musikvereinssaal in Vienna by Anton Fischer, Waidhofen an der Thaya. (27057) \$45

91. HEGER, Robert 1886-1978

Autograph signature. 1 page. Large oblong octavo (ca. 137 x 204 mm.). Together with the autograph signature of the noted English soprano Florence Easton. Both signatures in ink and dated May 29, 1932. Several very small, light stains not affecting signatures.



"In November 1915 [Easton] sang at Chicago in Siegfried, and two years later began her long and fruitful association with the Metropolitan Opera, which lasted without interruption until 1929. Her pure tone, sound technique and excellent musicianship singled her out even in the brilliant assembly of singers collected by Gatti-Casazza. She was immensely versatile, with a repertory ranging from Brünnhilde to Carmen and the reputed ability to appear at a moment's notice in any one of over 100 roles. At the Metropolitan she sang some 35 roles, among them Lauretta in the première of Puccini's Gianni Schicchi (14 December 1918). She made isolated reappearances at Covent Garden, as Turandot in 1927, and as Isolde and the Siegfried Brünnhilde with Melchior in 1932. She gave her farewell performance, at the Metropolitan, on 29 February 1936 as Brünnhilde in Die Walküre, receiving an ovation for her still splendid singing and interpretation." Desmond Shawe-Taylor in Grove Music Online. (27054) \$65



92. HEWARD, Leslie 1897-1943

Postcard photograph signed "Leslie H. Heward." Bust-length portrait of the young English conductor and composer by Cape Argus Studio in Cape Town, South Africa, with "Leslie H. Heward Director of Cape Town Orchestra" printed to lower margin. Ca. 141 x 88 mm. Slightly worn and soiled. Together with a second autograph signature on light blue-green paper laid down to verso of postcard. Ca. 60 x 113 mm. Slightly worn.

Heward "was appointed musical director of the South African Broadcasting Corporation and conductor of the Cape Town Orchestra (1924-7); he significantly raised its standard and performed with it at the 1925 Empire Exhibition at Wembley and at a command performance at Buckingham Palace. Returning to England in 1927, Heward succeeded Boult as conductor of the City of Birmingham Orchestra in 1930, with which he broadcast a wide range of works. He showed a predilection for Dvořák, and enjoyed a deserved reputation as an exponent of Sibelius and of contemporary British composers. His pioneering recording of Moeran's Symphony in G minor has won deserved acclaim. He seldom conducted his own works, many of which he destroyed; they include a symphonic poem, two unfinished operas,

a string quartet, choral works and numerous songs and partsongs." Eric Blom in Grove Music Online. (25438) \$50

**Hindemith Photograph,
Signed and Inscribed to
Associated Music Publishers**

93. HINDEMITH, Paul 1895-1963

Fine original photograph by Eric Schaal, New York. Signed in full by the composer and inscribed to Associated Music Publishers. A waist-length portrait of the composer standing with his viola and bow, inscribed on the mount "Dem altbewährten und in allen Sätteln gerechten Musicpub Paul Hindemith" and signed and dated April [19]37 by Hindemith in ink; also signed by the photographer, in pencil, at lower right corner of mat.

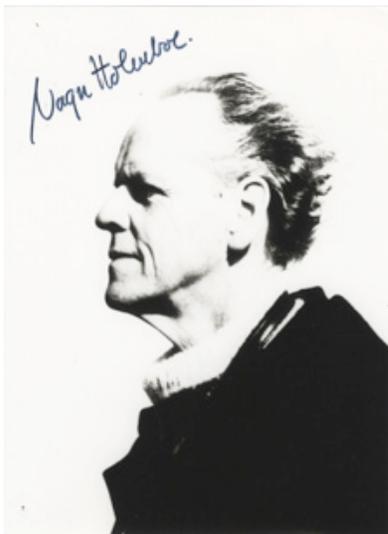


Overall size 253 x 304 mm; image size 203 x 252 mm. Photograph very slightly worn; edges of mat slightly worn and browned.

Hindemith had just emigrated to the United States when he signed this photograph. *"Associated Music Publishers, whom Hindemith called AMP or Pub, had their office on West 45th Street [in New York], opposite the Seymour Hotel where Hindemith was staying."* Geoffrey Skelton: *Selected Letters of Paul Hindemith*, p. 97.

"The foremost German composer of his generation, [Hindemith] was a figure central to both music composition and musical thought during the inter-war years." Giselher Schubert in *Grove Music Online*.

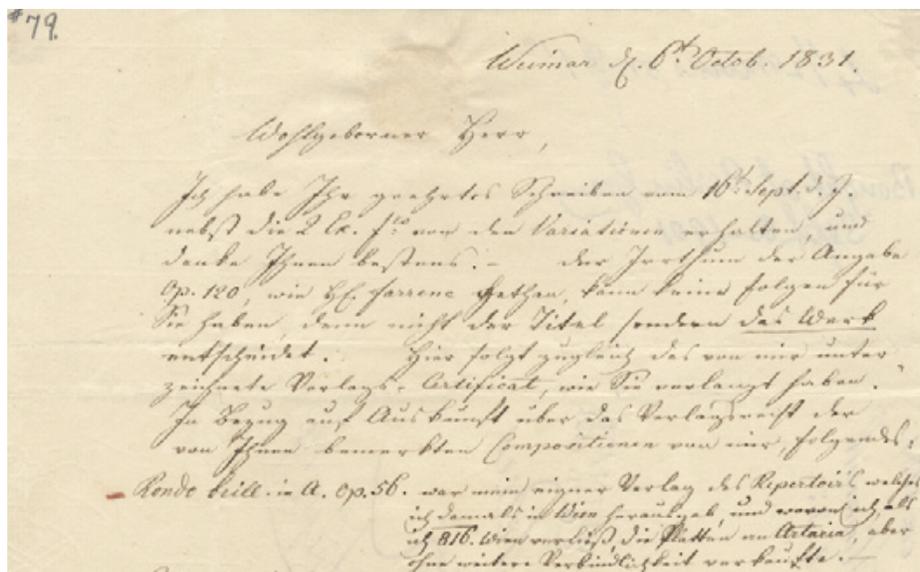
Schaal (1905-1994), a German photographer, "went into exile in the USA in 1936 and became a professional photographer in New York. He worked for the Pix photo agency and the magazines Time and Life portraying numerous artists and academics." Arts in Exile online. (27133) \$600



94. HOLMBOE, Vagn 1909-1996

Bust-length photograph signed of the noted Danish composer and teacher. Ca. 148 x 108 mm.

"Holmboe was a composer of uncompromising integrity. His techniques grew out of expressive need in the context of life experiences. The apparent reserved nature of his music disguises 'a fine heat at the heart of it, a severe yet intensely human concentration that itself is a passion far outstripping self-consciousness' (Robert Simpson, in his foreword to Holmboe's book Experiencing Music: a Composer's Notes, 1991). His best music is powerful as well as subtle, both disciplined and passionate, and profoundly moving in its psychological drama." Paul Rapoport in *Grove Music Online*. (25476) \$50



Hummel Writes to Music Publisher Carl Friedrich Peters

95. HUMMEL, Johann Nepomuk 1778-1837

Autograph letter signed "J. N. Hummel" to publisher Carl Friedrich Peters. Weimar, October 6, 1831. 1 page. Quarto (250 x 200 mm). Dated Weimar, October 6, 1831. With integral autograph address panel with sender's address: "Weimar den 6. Octbr 1831. J. N. Hummel" and recipient's note: "empf[angen] den 8 Do." In German (with translation). Early paper repairs to blank margins at former seal.

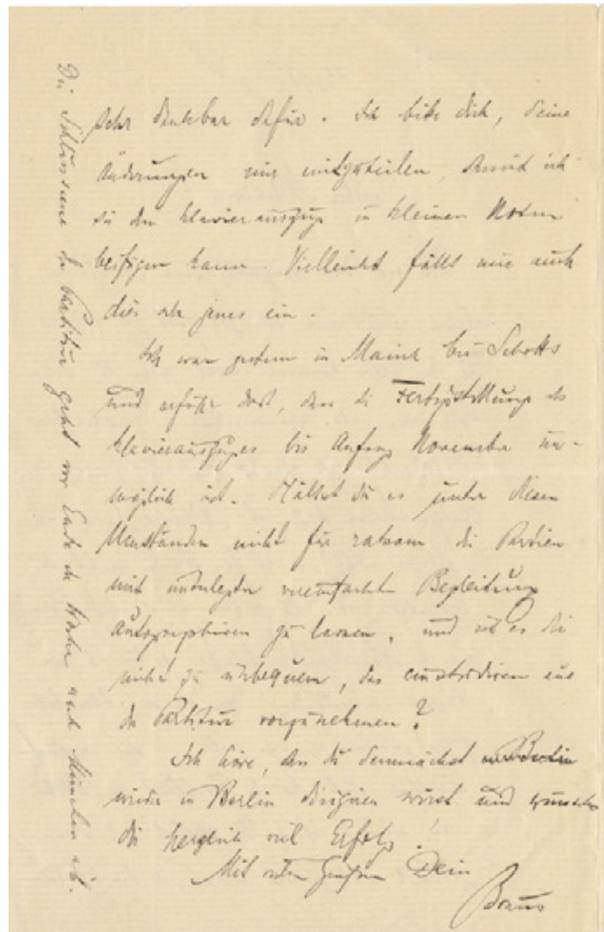
Hummel thanks Peters for sending complimentary copies of a recently-published composition, returns a signed contact, and responds to an inquiry concerning the copyright of his works published by other companies, especially Artaria in Vienna. *"I have received your esteemed letter of September 16 of this year alongside the two complimentary copies of the Variations, and I send you my best thanks. The error of the designation 'Op. 120,' as committed by HF Farrenc, cannot be of any consequence to you because it is not the title but the work that matters. Enclosed please find the publisher's certificate signed by me as you have requested. With respect to the publishing rights of my compositions mentioned by you, [I will say] the following..."*

An annotated list of 13 works for piano by Hummel (including his opp. 3, 8, 34, 50, 52, 56, 57, 58, 65 and 76), published by Artaria and others, with comments on their publication, etc. follows. With pencilled annotations including identification in a different hand to foot of letter and *"4 1/2 marks or \$1.12 Bought at Berlin Germ[an]y Sept 2-1901"* to upper left corner of verso.

Together with a lithographic bust portrait in profile of the composer with credits, "Lordon delineavit," and caption, "J.N. Hummel, Né à Presbourg, en 1778" with pencilled annotation to left margin: *"I got this from Hummel's Nieces who were living in Hummels old home at Weimar Germany. Hummel & Beethoven were personal friends."* Undated, but ca. 1830-40. Creased at folds and overall; edges frayed.

Hummel, an Austrian pianist, composer, teacher and conductor, *"was considered in his time to be one of Europe's greatest composers and perhaps its greatest pianist... As one of the last and greatest representatives of the 18th-century Viennese classical style that created him, Hummel played a vital and still largely unacknowledged role in creating the new romantic style of the 19th century."* Joel Sachs and Mark Kroll in *Grove Music Online*.

Carl Friedrich Peters (1779-1827), a bookseller in Leipzig, bought Hoffmeister and Kühnel's business in 1814. Peters began publishing music by Hummel in 1818, and his company continued to do so after his death; Hummel and Peters were personal friends. When writing the present letter, the celebrated composer and pianist Hummel had been kapellmeister at the court in Weimar for twelve years. He continued to live in Weimar until his death. The "variations" mentioned in the first sentence of the letter are *Les charmes de London* for piano, published by various companies in 1831 almost simultaneously. As the letter mentions, Farrenc in Paris used the incorrect opus number 120, which Peters corrected to 119. (25272) \$2,250



Humperdinck Writes Regarding the Munich Premiere of His Opera *Hänsel und Gretel*

96. HUMPERDINCK, Engelbert 1854-1921

Autograph letter signed "Bonus" to "Melchior" [the German conductor, Hermann Levi] discussing the Munich premiere of the composer's opera *Hänsel und Gretel*. 2 pp. of a bifolium. Octavo. Dated Frankfurt, [?]September 27, 1893. With address "Frankfurt a. M. Eschersheimer Landstr. 100" stamped in purple ink to head. In German (with translation). Slightly worn and stained; creased at folds; some words to first page slightly waterstained, not affecting legibility. Together with a vintage bust-length postcard photograph. Postmarked [?]Vienna, August, [19][?]23. Slightly worn.

An important letter about the forthcoming Munich premiere of Humperdinck's opera, *Hänsel und Gretel*. The composer discusses casting, musical alterations, and a piano reduction of the opera with his correspondent, the prominent conductor, Hermann Levi. He also names several singers active in

Munich, including Hermann Gura and Emanuela Frank. *"For the part of the father, more consideration has to be given to the acting abilities rather than those of the voice; I believe, thus, that [Hermann] Gura is the right man for the job... With regards to the Hansel part, I will be glad to approve, if some parts are placed in a higher register... I was in Mainz yesterday, at Schott's, and learned that the completion of the piano reduction by the beginning of November is impossible."*

Hermann Levi (1839-1900) was the general music director of Munich at the time of this letter. *"While working together in Bayreuth, Humperdinck and Levi had become good friends, calling one another by the nicknames 'Bonus' and 'Melchior.' In the summer of 1891, Humperdinck had come to see Parsifal with Hugo Wolf and when he met Levi, he told him of his new fairy tale opera [Hänsel and Gretel]. Levi was interested and asked to have the orchestra part for a composer's festival in Munich. Humperdinck sent him the Dream Pantomime, but the score arrived too late for the concert. Meanwhile Levi was soon so delighted by Humperdinck's music that he asked [Ernst von] Possart to secure the rights for the first performance of the opera. [Felix] Mottl from Karlsruhe and [Richard] Strauss from Vienna also both wanted to perform it. But Humperdinck said that if 'Melchior' were to conduct it, the first performance would have to be in Munich."* Frithjof Haas: *Hermann Levi: From Brahms to Wagner.*

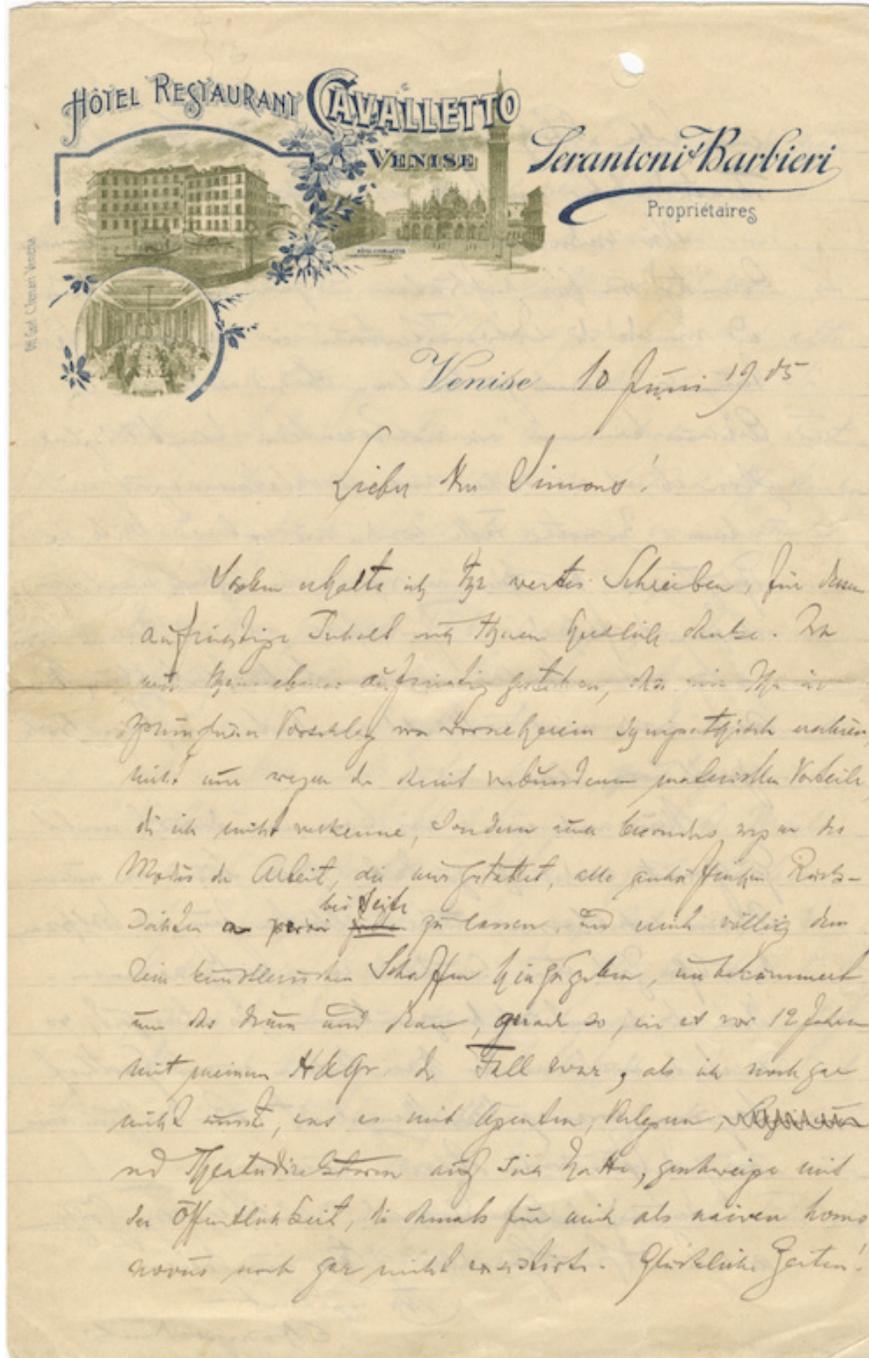
Unfortunately, the Munich première, which was to occur on December 14, 1893, had to be postponed because one of the principal singers fell ill. Richard Strauss premièred it instead, on December 23, 1893 at the Hoftheater in Weimar. (23505) \$1,500

Humperdinck Writes Regarding His Proposed Setting of the Opera *Das Wunder von Köln*

97. HUMPERDINCK, Engelbert 1854-1921

Autograph letter signed "Humperdinck" to Rainer Simons. 4 pp. on one bifolium. Octavo. Dated Venice, June 10, 1905. On stationery of the "Hôtel Restaurant Cavalletto Venise Serantoni Barbieri Propriétaires," with imprint in dark blue and with vignettes illustrating the hotel in dark olive green ink. In German (with translation). Slightly worn; partially split at folds, with one small repair; small circular file hole to upper blank margin.

Humperdinck responds to a letter from Simons, author of the libretto for the opera *Das Wunder von Köln* (The miracle of Cologne). Humperdinck had begun setting the libretto, but newspapers then leaked a rumor of the opera, prompting Humperdinck to stop work on the project; Simons's letter has rekindled Humperdinck's interest, and the composer agrees to meet Simons on his way back to Berlin. *"...Your original proposal appealed to me from the beginning... especially because... [it] allows me to disregard all business obligations and to devote myself to purely artistic, creative work, heedless of baggage, just as it was the case twelve years ago with my Hänsel und Gretel. Back then I did not know yet what agents, publishers, and theater directors were like, let alone the public, which then did not even exist for me, the naïve homo novus. Happy times! In this joyful mood I already had begun to work in spring, when that stupid newspaper note appeared declaring that I composed Das Wunder von Köln... I was showered with inquiries and the like, and the pleasant incognito work I had been looking forward to so much was over... And... in early May... Fräulein Ebeling, the author of my Dornröschen [The sleeping beauty], suddenly died, whereby I... acquired full ownership of the piece, which I had wanted to rework into an opera earlier already... I have to confess that this plan... had kept going through my mind repeatedly during our trip... but equally happily I confess that your letter has changed my mind again... Meanwhile, I want to ask you kindly to think a bit about a new title because the old one, thanks to the newspapers, has become almost loathsome to me. ...The title you have chosen... also... evokes associations with ideas that have nothing to do with the piece, with legendary ideas such as the Three Kings [Magi] or Saint Ursula and her 11,000 virgins... Whether we will come [to you]... by way of Achen Lake or by way of Rosenheim will only depend on whether we will make a detour to the Salzkammergut beforehand..."*



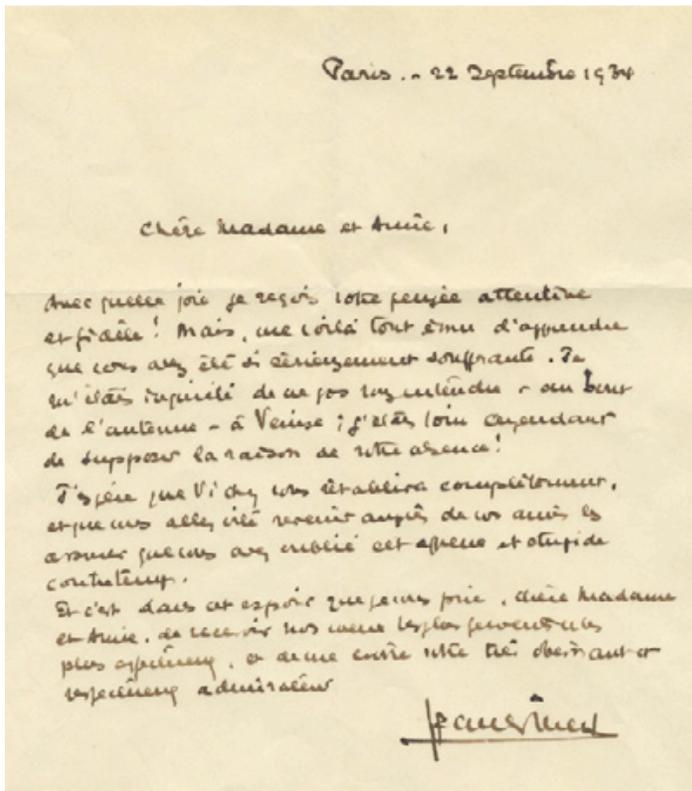
A highly interesting letter relative to Engelbert Humperdinck's unrealized opera *Das Wunder von Köln* (The miracle of Cologne) to a libretto by his former student Rainer Simons (1869-1934), founder and first director of the Vienna Volksoper (since 1903). Humperdinck never completed either *Das Wunder von Köln* or any other opera to a libretto by Simons; it remains unknown how and when the project failed (see the anonymous satire in the semimonthly magazine *Der Kunstwart*, November 1905, p. 227).

The reference to the Three Kings is actually to their shrine at Cologne Cathedral. Saint Ursula is supposed to have suffered her martyrdom in Cologne. (23682) \$1,500

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

Vintage postcard photograph signed "E Humperdinck." Bust-length portrait by Dührkoop of Berlin and Hamburg of the distinguished German composer in an overcoat. With "Absender E Humperdinck Wannsee/ b[ei] Berlin An Fräulein Alwine Remkes Wiesbaden" in Humperdinck's autograph to verso. Ca. 135 x 85 mm. Slightly worn and soiled, with brief annotations in blue crayon and pencil; remnants of adhesive to verso.

"...Although his music is regarded as a synthesis of many prevailing styles, Humperdinck was very much an individual. Wagner clearly had a great influence on him... His harmonic language and instrumentation do recall Wagner occasionally, but also Richard Strauss and Mahler, who were his contemporaries..." Ian Denley in Grove Music Online. (25446) \$200



99. **IBERT, Jacques 1890-1962**

Autograph letter signed. 1 page. Folio (ca. 269 x 208 mm). Dated Paris, September 22, 1934. On Japon paper. In French (with translation). Creased at folds; minor remnants of adhesive to lower margin of blank verso.

Although Ibert was glad to hear from his correspondent, he was surprised and worried about her illness. He sends his most "ardent and affectionate wishes," and hopes that she will recover completely during her visit to Vichy. "With what joy I receive your attentive and loyal thought! But I am so concerned to learn that you had been seriously ill. I was worried when I did not hear from you – "from the end of the antenna" – in Venice... I hope that Vichy will restore you completely, and that you will soon return to your friends to assure them that you have forgotten this frightening and stupid unpleasantness..."

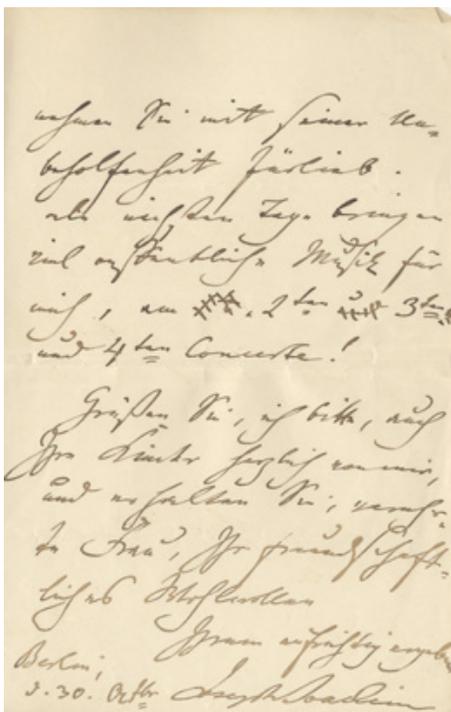
"Ibert's music embraces a remarkable variety of genres as well as a considerable diversity of mood. His music can be festive and gay (as in the well-known Divertissement from his music for Un chapeau

de paille d'Italie), lyrical and inspired, or descriptive and evocative (as in the orchestral *Escapes*), often tinged with gentle humour. Neither atonal nor serial, and very rarely polytonal, all the elements of his musical language bar that of harmony relate closely to the Classical tradition. He makes regular use of chords of the 9th, 11th and 13th, altered and added-note chords; his modernity is also apparent in the contrapuntal writing that is the motor element in many of his works, though the sense of a tonal centre is preserved through the use of traditional cadential formulae. Evidence of the influence of other composers, even quotations, are found right across his output: the Debussian imprint in *Persée et Andromède*, the homage to Dukas in *La Ballade de la geôle de Reading*, his admiration for Roussel in the *Ouverture de fête* and the Bartók quotation in the *Symphonie concertante*. But the blend of tenderness and irony, lyricism and the burlesque are characteristics distinctly his own." Alexandra Laederich in *Grove Music Online*. (26817) \$250

100. JIRÁK, Karel Boleslav 1891-1972

Postcard photograph signed K.B. Jirák, inscribed to the Colombian musicologist Otto de Greiff, and dated February 24, 1938, with autograph note signed to verso apologizing for his tardy reply. Slightly worn; two small photographer's stamps in red ink to verso not affecting text.

Jirák, a Czech composer, was actively involved in the International Society for Contemporary Music in the 1920s and 30s. "Although [a] late Romantic disposition dominated his music's character, his thorough knowledge of prevailing trends in new music enabled him to modify his technique which – though not precisely ground-breaking or pioneering, rationally constructivist or highlighting a single approach – remained neither eclectic nor conservative." Milan Kuna in *Grove Music Online*. De Greiff (1903-1995) was highly instrumental in the promotion of contemporary music in South America. (21096) \$150



101. JOACHIM, Joseph 1831-1907

Autograph letter signed in full to [?Klara] Schnitzler. 3 pp. of a bifolium. Octavo (218 x 142 mm). Dated Berlin, October 30 [no year but 1880s]. In German (with translation). Lightly browned; creased at folds and slightly overall.

Joachim has recently returned home to Berlin, facing a busy concert schedule. He thanks his correspondent, addressed "Frau Schnitzler," and her husband for being pleasant hosts to him in an unidentified location where he gave a concert. He mentions "Paulchen," his youngest son, who apparently "loved the snow and the sledding."

Apparently unpublished. Not in Joachim, Johannes and Andreas Moser, eds.: *Briefe von und an Joseph Joachim*.

The Heinrich-Heine-Institut, Düsseldorf, holds two letters (1887 and 1895) from Joachim to a high-ranking administrative official named Robert Schnitzler (1825-1897), who lived in Cologne; the Staatliches Institut für Musikforschung, Berlin, holds five letters (1877-1891)

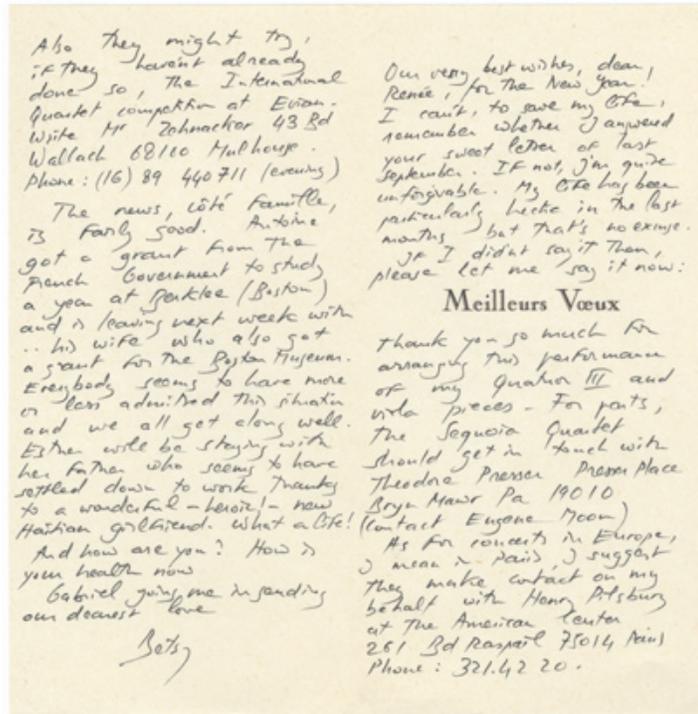
from Robert Schnitzler to Joachim; one more (1902) from Robert's son Viktor (1862-1934); and two (1882 and 1888) from a "J. Schnitzler." It is likely that the present letter was addressed to Robert Schnitzler's wife, born Klara Schmidt (1830-1907). *Kalliope catalogue*; "Viktor Schnitzler" in *German Wikipedia*; *genealogical websites*.

The mention of "Paulchen," born in 1877, dates the present letter to the 1880s. Joachim does not mention his wife and writes in the first person singular throughout, suggesting that the letter most probably postdates his divorce in 1884. (27067) \$400

102. JOLAS, Betsy 1926-

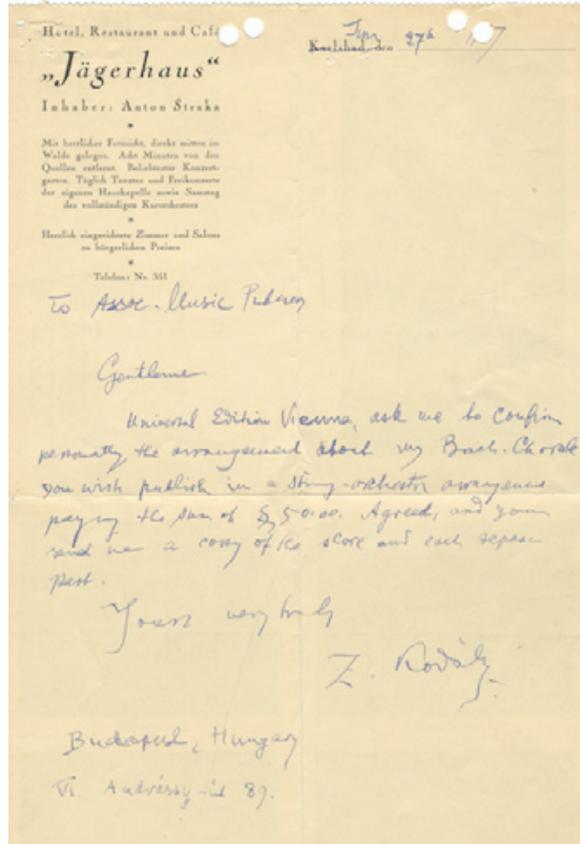
Autograph letter signed "Betsy" to noted music administrator and author Renée Levine [Packer]. 1 page. Small quarto, ca. 204 x 199 mm. No date. On ivory paper with "Meilleurs Voeux" printed to right margin. With original autograph envelope with sender and recipient's addresses in black ink to recto. Slightly worn and soiled; creased at central fold.

Jolas wishes Levine a happy New Year, and thanks her for arranging a performance of her Quatuor III and viola pieces for the Sequoia Quartet. She gives Levine further information about how the Quartet may obtain parts, and advises them to contact Henry Pillsbury, the noted director of the American Center, about concerts in Paris. She closes with good news about various family members. "... Thank you so much for arranging this performance of my Quatuor III and viola pieces. For parts, the Sequoia Quartet should get in touch with Theodore Presser... (contact Eugene Moor). As for concerts in Europe, I mean in Paris, I suggest they make contact on my behalf with Henry Pillsbury[!] at the American Center... Also they might try, if they haven't already done so, the International Quartet Competition at Evian..."



Since 1953, French composer Betsy Jolas "has accrued a host of prestigious awards and honours. She has also had a distinguished career as a teacher, much in demand as visiting professor in numerous American universities, and assisting and then succeeding Messiaen as professor of analysis (1975) and professor of composition (1978) at the Paris Conservatoire." Jeremy Thurlow in *Grove Music Online*.

"Born in France, raised in New York and Mexico City, Levine Packer worked with Lukas Foss and was co-director with Morton Feldman of the renowned contemporary music group in Buffalo, New York, and a director of the Contemporary Music Festival at the California Institute of the Arts. She was Director of the Inter-Arts program at the National Endowment for the Arts, the producer of Steve Reich and Beryl Korot's multimedia opera The Cave, and a dean at the Maryland Institute College of Art." Oxford University Press online. (27113) \$100



**Kodály Writes to Associated Music Publishers
Regarding His Arrangement of Bach's 3 Chorale Preludes**

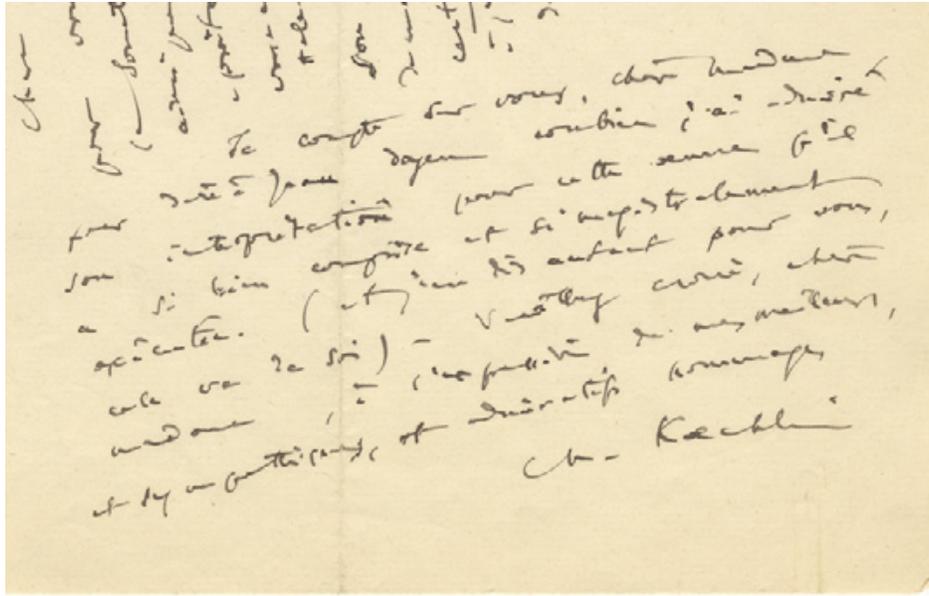
103. KODÁLY, Zoltán 1882-1967

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 Hány 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) \$950



Koechlin Thanks His Correspondent for Her Performance of His Sonata

104. KOECHLIN, Charles 1867-1950

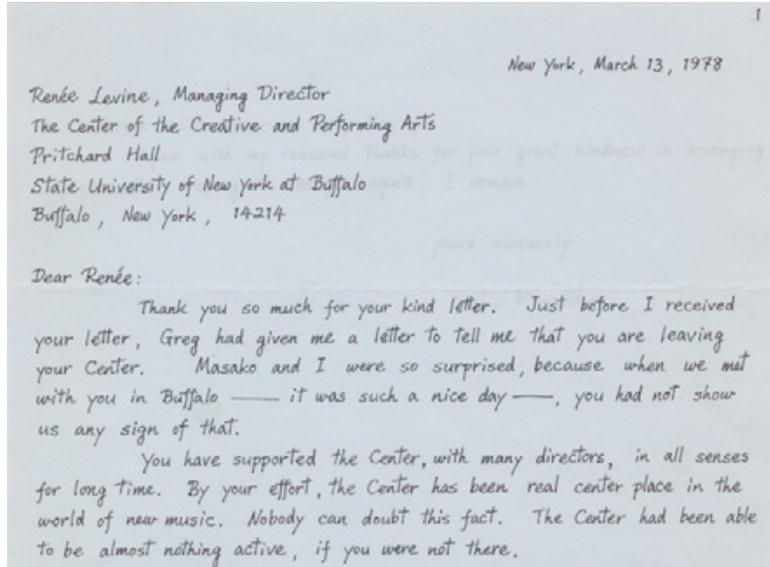
Autograph letter signed "Ch. Koechlin" to a violinist addressed as "Chère Madame" 1 page. Large quarto (ca. 209 x 265 mm). Dated January 24 [no year]. On dark ivory paper. With several autograph corrections. In French (with translation). Creased at folds and lower left margin; very small stain at central fold of blank verso; in very good condition overall.

Koechlin thanks his correspondent – and the French pianist Jean Doyen – for their very beautiful rendition of his *Sonata* in a radio broadcast. He goes on to describe their performance of the "beginning and the end of the first movement," andante, scherzo, and finale, and to say that "Radio is truly a remarkable discovery! There will be more programs for both the stations and the broadcasts... I'm counting on you, dear Madame, to tell Jean Doyen how much I admired his interpretation of this work, which he has understood so well, and so masterfully executed (and I say the same for you, this goes without saying)..."

Koechlin was a French composer, teacher, and musicologist. He "described his life as a 'series of happy chances under a cloud of general misfortune'. One aspect of the silver lining was the necessity to teach, which led him to a profound study of Bach's music that considerably strengthened his own, and an increasing interest in counterpoint, as well as in modality, is evident in the compositions of the 1930s. Koechlin's polytonal music is never cerebral in its conception, for all its skilled craftsmanship; it shows balanced concern for vertical and horizontal effect that is often lacking in Milhaud. In the 1940s Koechlin's aim was a self-sufficient 'art monodique' and this led to an increasing simplicity of expression and a Classical refinement parallel to that of Debussy's final years. His unworldly and uncompromising nature undoubtedly contributed to his neglect as a composer during his lifetime, and he attached great importance to the high opinions of his music expressed by Milhaud, Roussel, Falla, Fauré and other composers whom he, in turn, admired. In retrospect these opinions have been vindicated, and Koechlin's originality, visionary breadth and profundity place him well above the rank of *petit maître*. Rather, as Wilfrid Mellers concluded as early as 1942, he 'is among the very select number of contemporary composers who really matter'." Robert Orledge in *Grove Music Online*. Jean Doyen "was an ardent champion of the piano music of his French contemporaries, particularly Pierné, d'Indy, Hahn, Samazeuilh and Ropartz. His recordings of Ravel's concertos... and Chopin's complete waltzes are outstanding for their subtlety and esprit." Charles Timbrell in *Grove Music Online*. (25322) \$475

105. **KONDO, Jo 1947-**

Carefully executed autograph letter signed "Jo Kondo" to the noted music administrator and author Renée Levine [Packer]. 2ff. written on one side of the leaf only. Folio. Dated New York, March 13, 1978. On light gray paper. With original autograph envelope with sender and recipient's addresses in blue ink to recto, postmarked New York, March 14, 1978. Slightly creased at folds and lower left corner of second leaf; small light stain to first paragraph of first leaf, slightly affecting several letters; envelope slightly worn.

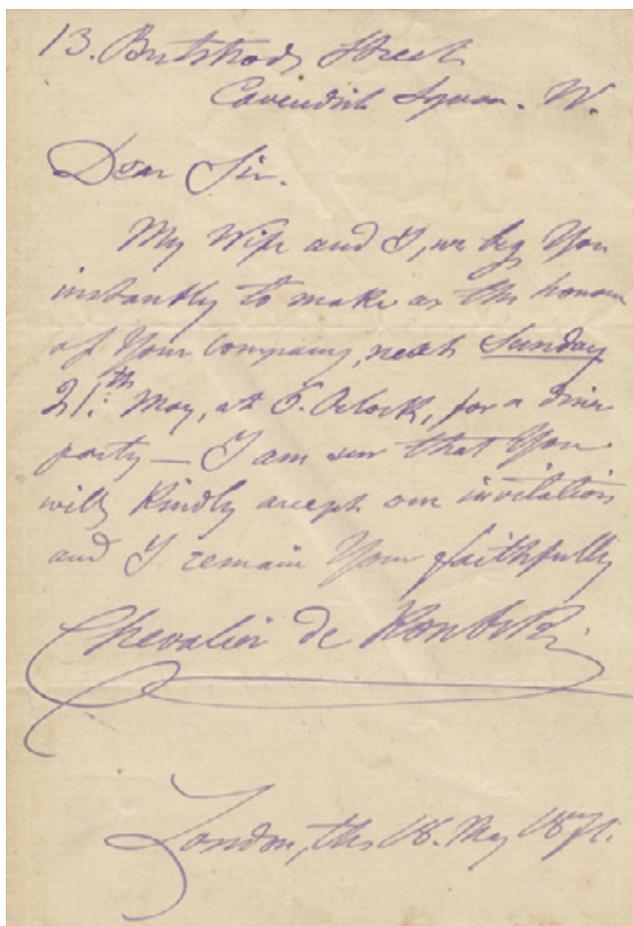


Kondo is surprised that Levine is leaving her position at the Center of the Creative and Performing Arts at SUNY Buffalo and moving to California. He praises her contributions to the Center and to "new music" in general. He thanks her for arranging to cover his travel expenses to Buffalo for an April 13 concert, which Levine will presumably no longer be able to attend. Finally, he hopes they can meet in California in May.

"... You have supported the Center, with many directors, in all senses for a long time. By your effort, the Center has been real center place in the world of new music. Nobody can doubt this fact. The Center had been able to be almost nothing active if you were not there. I hope that your new job releases you from being over-loaded, and you are going to do greater work with people who is[!] waiting for you in California... After the concert of April 13 in Buffalo, I'll write you to tell how the concert is, and when and where in California we'll appear in early May. Again with my renewed thanks for your great kindness in arranging my concert..."

Jo Kondo is a Japanese composer. *"The influence of American experimental music, evident in his early works, led to his devising a post-Cagean style of 'Sen no ongaku' (linear music) in the early 1970s, in which the whole structure is derived from a single melodic line, with each constituent sound recognizable as an individual entity. Standing and Sight Rhythmics typify this style, which at the end of the 1970s Kondo began to enrich by adding vertical elements. Among his many commissions are those from Music Today, Tokyo (1970, 1976), and the Maggio Musicale Fiorentino (1984). Between 1980 and 1990 he directed Musica Practica Ensemble, a chamber orchestra devoted to contemporary music. He became an associate editor of Contemporary Music Review in 1989."* Susumu Shono in *Grove Music Online*.

"Born in France, raised in New York and Mexico City, Levine Packer worked with Lukas Foss and was co-director with Morton Feldman of the renowned contemporary music group in Buffalo, New York, and a director of the Contemporary Music Festival at the California Institute of the Arts. She was Director of the Inter-Arts program at the National Endowment for the Arts, the producer of Steve Reich and Beryl Korot's multimedia opera The Cave, and a dean at the Maryland Institute College of Art." Oxford University Press online. (27110) \$90



106. **KONTSKI, Anton de 1817-1899**

Two autograph letters signed, one in Kontski's hand, the other in that of his wife Natulie. Together with manuscript drafts of two articles in Natulie's hand lauding Kontski's piano playing. Slightly worn, foxed and stained; creased at folds; remnants of adhesive; pagination notated in red pencil to lower portion of several pages.

- 1 page. Octavo. Signed "Chevalier de Kontski." Dated London May 18, 1871. In purple ink. "Dear Sir, my wife and I, we beg you instantly to make us the honor of your company, next Sunday 21th[!] May, at 6 o'clock, for a diner[!] party - I am sur[!] that you will kindly accept our invitation and I remain your[!] faithfully."

- 2 pp. Octavo. Signed "Natulie de Kontski." To "Mr. Parnell." Dated [London], May 28, 1871. In purple ink. This letter offers a fascinating glimpse into the 19th-century virtuoso's art of self-promotion.

Together with:

- Manuscript drafts of two articles in Natulie's hand lauding her husband's piano playing. She hopes Parnell will edit and publish them in upcoming issues of British newspapers. "I take the liberty of sending you this article to be inserted on Tuesday next through your kind intervention in the Dayly Telegraph - Dayly News, the Times, the Standard and Observer if possible. I trust you will oblige me by putting it in better inglish[!] and different kind of style - but be so kind as not to change the chief attraction and comparison with [Sigismond] Thalberg and [Franz] Listz[!] - You are only allowed to dwell a little more, if you think it advisable - We hope you will do us the favor to come and dine with us on Sunday next - sans cérémonie - I rejoice at the idea of preparing your pipe myself and handing it to you lighted..."

- "For the Daily Telegraph." 2 pp. Octavo. In purple ink.

"The first summer Ballad Concert under the direction of Mr. John Boussey took place last night at St. James Hall... but the chief attraction was the marvellous execution of the incomparable artist Chevalier de Kontski, Pianist to the Emperor of Germany and King of Prussia - who played for the first time Spanish airs with the brilliant and melodious style of Thalberg, and the fougue of Listz[!]. The Chevalier is the only surviving pianist who unites all the styles combined together adding the poetical expression that distinguishes him from all the other pianists."

- "For the Times or Observer." 1 page. Octavo. In purple ink.

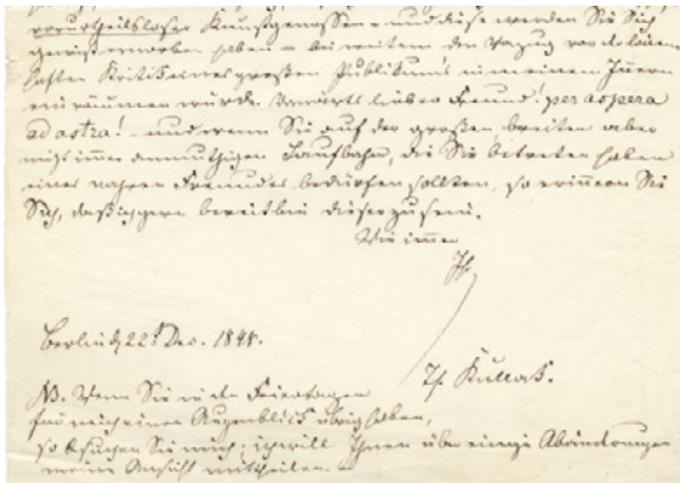
"Monday, on[!] 29th took place in St. James Hall the first summer Ballad Concert... in which we heard... the Chevalier de Kontski, Pianist to ... the Emperor of Germany and King of Prussia - We know of no foreign Artist of this instrumental order who has so quickly won a place in popular favour as the Chevalier de Kontski - his style is essentially didactic and Germanesque, but at the same time he is not above creating very fine effects with very simple means. The unusual expression which marks his playing, and the great power of sound he produces are the chief ingredients of his success."

Polish pianist and composer Anton de Kontski studied with John Field, Sigismond Thalberg, and Simon Sechter. "He was a court pianist in Berlin between 1851 and 1853, and between 1854 and 1867 he was in St Petersburg, where he founded the Classical Music Lovers' Society. Later he lived in London and from 1883 to 1896 in America. In 1897 he started a world tour, visiting Australia, New Zealand, East Asia, Siberia and Warsaw. He died during this tour. He was decorated with orders by many kings in Europe. His playing was characterized by great delicacy of touch and brilliance of execution, but some critics considered him superficial. His repertory changed from virtuoso pieces to more serious works by Bach, Handel, Mozart, Beethoven, Chopin and Mendelssohn... He composed over 400 salon pieces, published in Germany, France, Russia and England, of which *Le réveil du lion* op.115 became widely popular. He also composed symphonies, piano concertos, overtures, chamber and sacred music as well as operas... He also wrote a piano tutor *L'indispensable du pianiste*, published in French, German and Russian." Paul David et al. in *Grove Music Online*. (24385) \$275

107. KREUDER, Peter Paul 1905-1981

Vintage postcard photograph signed "Peter Kreuder." Attractive bust-length portrait of the distinguished German film composer published by Ross-Verlag. Ca. 148 x 106 mm. Corners very slightly worn; minor biographical annotations in pencil (to verso).

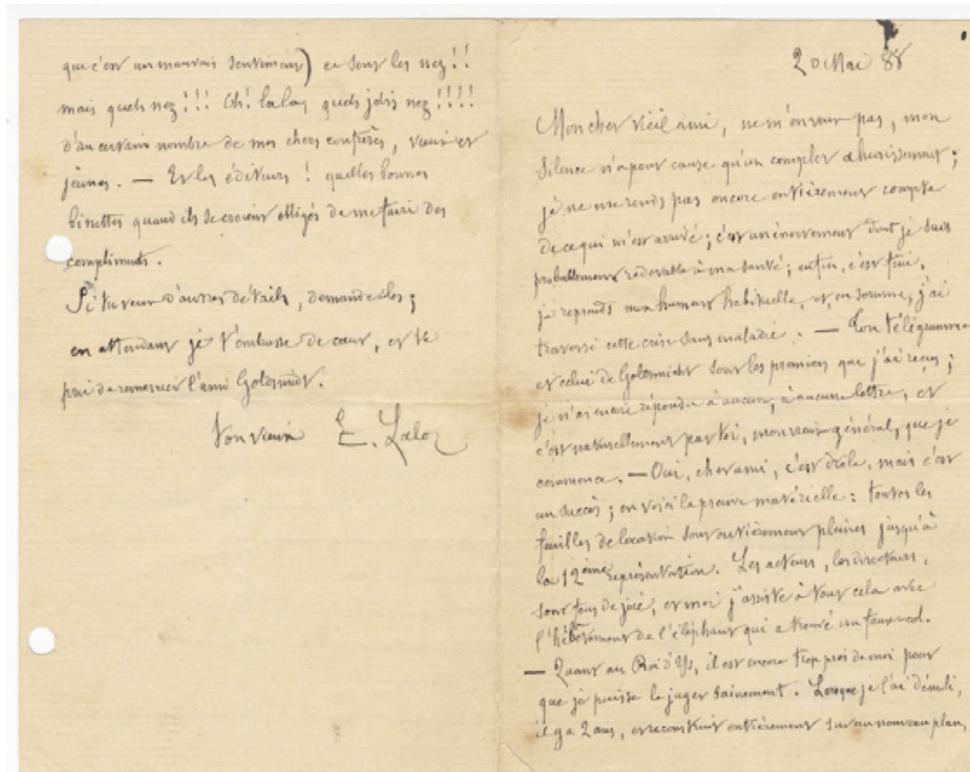
"After studying at musical academies in Munich and Hamburg [Kreuder] was musical director for Max Reinhardt's theatre in Berlin (1928–30) and for theatres in Munich (from 1930); he spent five years in South America (1945–50), conducting for radio, while still writing music for German films. In addition to a piano concerto, the operas *Der Zerrissene* (1940) and *Der Postmeister* (1966), several operettas and musicals, and music for over 150 films, Kreuder is known for numerous popular songs. He wrote two autobiographies, *Schön war die Zeit* (Munich, 1955) and *Nur Puppen haben keine Tränen* (Percha, 1971)." *Grove Music Online*. (25447) \$85



108. KULLAK, Theodor 1818-1882
Autograph letter signed to an unidentified friend and fellow composer. 1 page. Large octavo. Dated Berlin, December 22, 1848. In German (with translation). With the decorative embossed monogram of the composer at upper left-hand corner. Very slightly worn and creased.

A rather poetic and philosophical letter in which Kullak praises his correspondent's new opera profusely, commenting on the fickleness of the large audience and offering friendship.

Kullak was a noted pianist and teacher, co-founder of what was to become the *Stern Conservatory* in Berlin and founder of the *Neue Akademie der Tonkunst*; his pupils included *Mozkowski* and *Xaver and Philipp Scharwenka*. (20641) \$350



109. **LALO, Edouard 1823-1892**

Autograph letter signed "E. Lalo." 4 pp. of a bifolium. Small octavo. Dated May 20, [18]88. In French (with translation). Slightly soiled; creased and slightly split at folds; two fileholes to right margin of second leaf, with no loss to text; remnants of adhesive to lower left portion, obscuring one word of text.

A fascinating letter in which Lalo opines about Wagnerian music drama and his own "French" approach to composition. He is stupefied by the overwhelming success of his opera, *Le Roi d'Ys*, which had just premièreed two weeks ago. His refusal to imitate Wagner, and decision to stick to short forms and goal-oriented drama probably contributed to its immediate appeal. Lalo nevertheless remains committed to "pure" instrumental music, which he judges superior to opera.

"Not being Wagner, and not wanting... to become his imitator, I have done absolutely the opposite of what his system teaches: I used very short forms, and I voluntarily put aside all developments in order to precipitate the dramatic action. Whether this is good or bad, I don't know; [but]... I never bore the audience... The French don't like long dissertations on stage... But before, as after May 7 [i.e the premiere of Le Roi d'Ys], I keep the absolute opinion that you know so well: ... the only true music is the pure music for the quartet, the orchestra, and the concertos with orchestra."

Le Roi d'Ys, which premièreed at the Opéra-Comique (Salle Favart) in Paris on May 7, 1888, did indeed bring Lalo the acclaim he had sought for most of his musical career. It is his instrumental music, however, that has secured him a lasting place in music history, "for it represents a decisively new direction in French music at that period, taken more or less simultaneously by César Franck and Saint-Saëns."

As the present letter implies, Lalo had been accused - like many progressive composers of the time - of imitating Wagner; but "although he admired Wagner, their styles have little in common." Hugh Macdonald in *Grove Music Online*. (23311) \$600

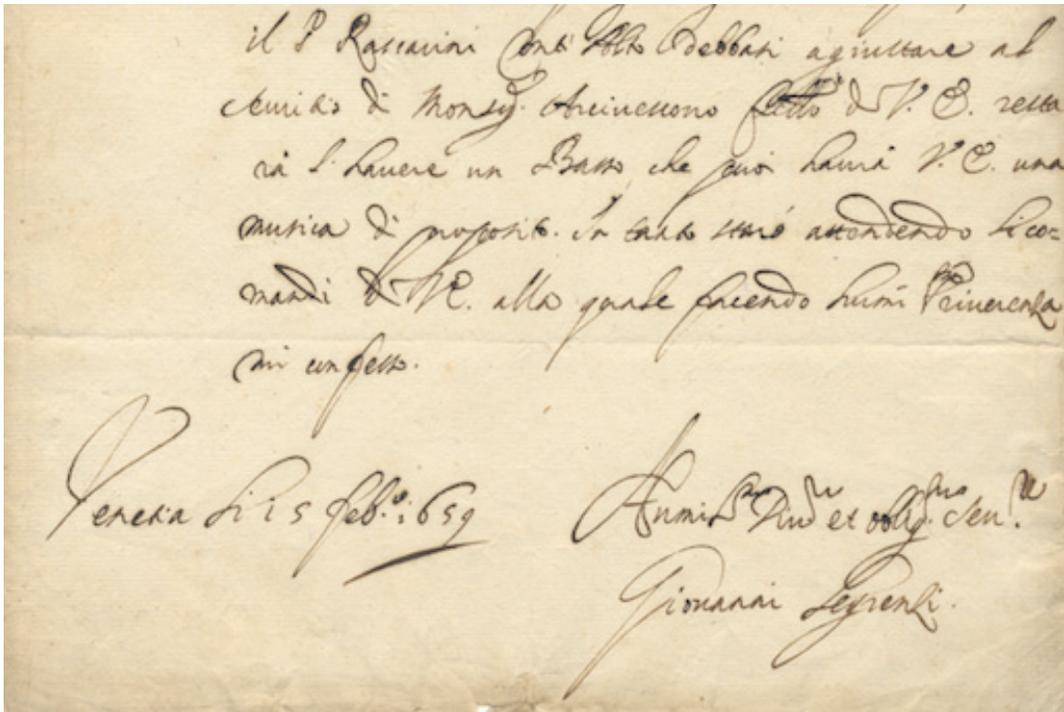
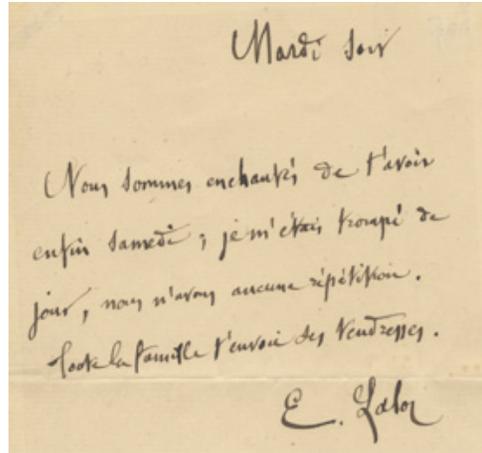
110. **LALO, Edouard 1823-1892**

Autograph letter signed "E. Lalo." 1 page of a bifolium. Octavo (ca. 181 x 113 mm). Dated "Tuesday evening." On dark ivory paper. In French (with translation). Slightly worn and browned; creased at central fold; minor remnants of adhesive to upper corners of final blank page.

Lalo extends an invitation to someone evidently close to him and his family. "We are delighted to finally have you on Saturday; I was wrong about the day, we have no rehearsal. The whole family sends you their tender wishes..."

(26825)

\$165



Legrenzi Writes, Possibly to His Friend and Patron Ippolito Bentivoglio, Seeking Singers

111. **LEGRENZI, Giovanni 1626-1690**

Autograph letter signed in full to a gentleman. 1 page of a bifolium. Folio (ca. 299 x 213 mm). Dated Venice, February 15, 1659. On watermarked paper. In Italian (with translation). Slightly creased; partially separated at central fold; edges slightly frayed with minor loss to blank upper portion of first leaf; some bleeding to blank verso of first leaf; slight ink burn to third line of text affecting one word; several small perforations and minor staining to blank second leaf. In quite good condition overall. From the collection of Max Reis.

To a high-ranking person, perhaps Legrenzi's lifelong friend and patron, Ippolito Bentivoglio, for whom Legrenzi is seeking singers. Legrenzi has been unable to meet his patron for "instructions about how I should keep and bring to Your Excellency's service the person already agreed upon." He goes

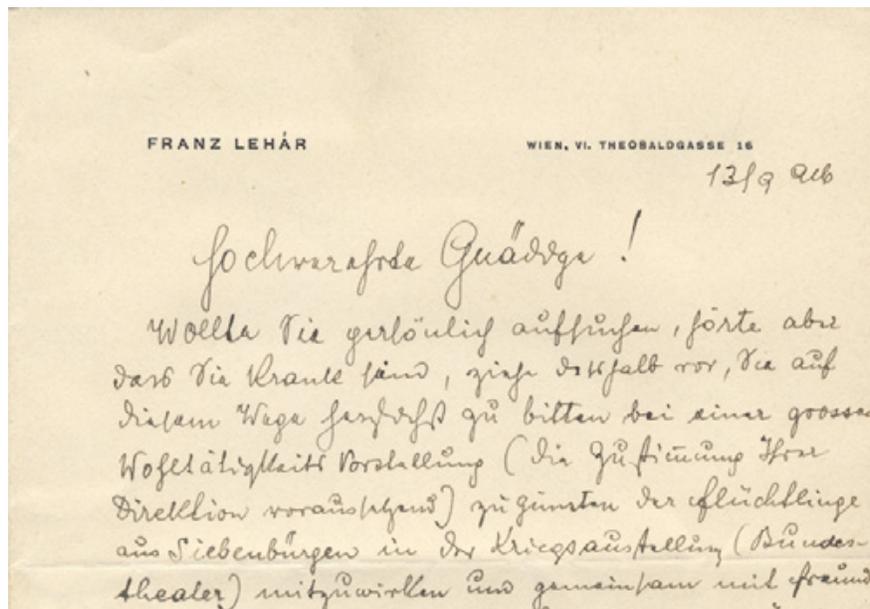
on to mention the noted Italian composer and contralto, Francesco Maria Rascarini (d. 1706) and some music "specifically for Your Excellency," and awaits his patron's orders.

Legrenzi "was one of the most gifted and influential composers of the latter half of the 17th century. Active in most fields of composition, he was an important force in the development of the late Baroque style in northern Italy." When he composed this letter, Legrenzi was the maestro di cappella of the Accademia dello Spirito Santo in Ferrara, "an institution devoted... to the performance of sacred music and oratorios." During his tenure in Ferrara (1656-1665), Legrenzi cultivated a number of indispensable aristocratic connections, the most important of which was with Ippolito Bentivoglio, "who was active in the affairs of the academy, a supporter of opera, librettist for at least two of Legrenzi's dramatic works and a lifelong patron and friend, who appears to have assisted him in obtaining first performances in Venice in 1664 and Vienna in 1665." Legrenzi wrote numerous letters to Bentivoglio up to 1685. He became vice-maestro di cappella at St. Mark's in Venice in 1681 and maestro di cappella in 1685. Stephen Bonta in *Grove Music Online*.

"In 1658, while employed at S Petronio, Bologna, [Rascarini] performed the male lead in the Bologna revival of P.A. Ziani's *Le fortune di Rodope e Damira*. He repeated the role at least three times in the following four years, and in 1659 and 1661 he sang in the Venetian premières of Cavalli's *Antiocho* and Castrovillari's *Pasife*. From 1662 until his death (except for the period 1691-9) he was contralto di camera to the Dukes of Savoy at Turin, performing alongside the famous castrato G.A. Cavagna... He was a member of the literary Accademia degli Incolti at Turin.... His only surviving works are two cantatas for three voices." Lorenzo Bianconi and Jennifer Williams Brown in *Grove Music Online*.

Autograph letters of Legrenzi are very rare. (25162)

\$4,800



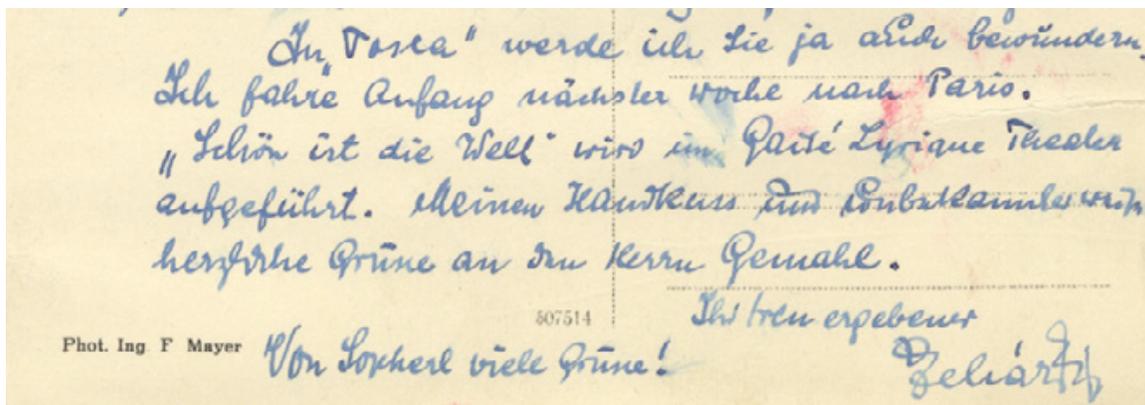
Lehár Writes to the Celebrated Soprano Maria Jeritza

112. LEHÁR, Franz 1870-1948

Autograph letter signed "Lehár Fr" to the celebrated soprano Maria Jeritza. One page of a bifolium. 188 x 150 mm. Dated Vienna, September 13, 1916. On personal letterhead with "Franz Lehár Wien, VI. Theobaldgasse 16" printed at head. In German (with translation). Horizontal fold; some scratches; small brown stain to outer edge of second leaf. From the collection of Maria Jeritza.

Lehár asks his correspondent (who is not named but may be identified by circumstantial evidence as the soprano Maria Jeritza) to take part in a benefit event for wartime refugees from Transylvania: "[I am] asking you... most cordially... to participate in a large show for the benefit of the refugees from Transylvania at the war exhibition (Bundestheater) and to perform the second act of 'Endlich allein' as a concert piece (orchestra on stage) together with [our] friend [Béla] Környei, singing from the music. May we count on your participation? The performance has been scheduled for September 30."

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. "Freund Környei" is the Hungarian tenor Béla Környei (1875-1925), a member of the ensemble of the Vienna Hofoper at the time. Lehár's operetta *Endlich allein* was first performed in 1914; a later revision, first introduced in 1930, is known as *Schön ist die Welt*. It is not known whether the performance mentioned in the letter actually took place. (25302) \$400



Lehár Thanks Jeritza for Her Interpretation of His Song *Liebe du Himmel auf Erden*

113. LEHÁR, Franz 1870-1948

Autograph letter signed "Lehár Fr" to the celebrated soprano Maria Jeritza. In blue ink on verso of a postal card with unidentified motif; printed credits to "Phot. Ing. F. Mayer." Dated September 29, 1935. In German (with translation). Slightly worn, creased and smudged; faint red ink stains. From the collection of Maria Jeritza.

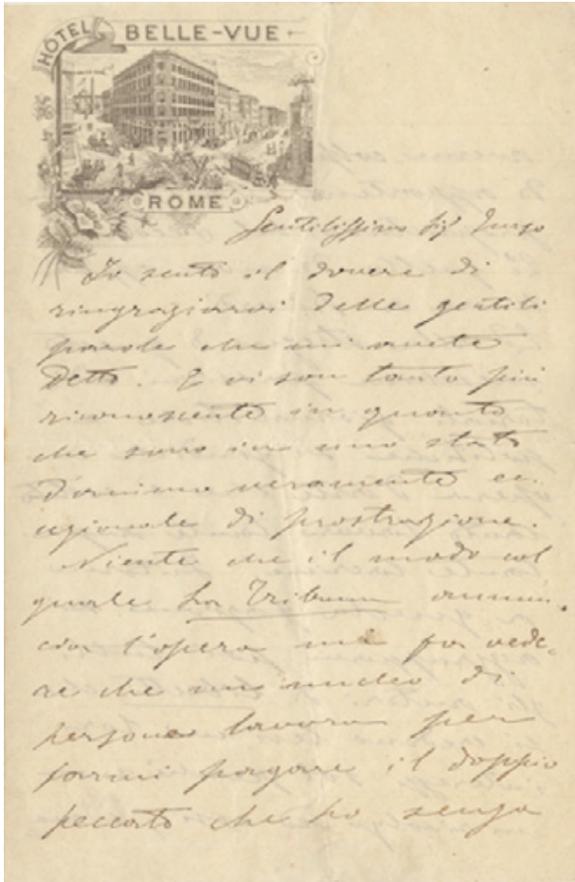
Lehár thanks his correspondent (who is not named but may be identified by circumstantial evidence as the soprano Maria Jeritza) for her interpretation of the song *Liebe du Himmel auf Erden* from his operetta *Paganini*. He is looking forward to seeing her as Tosca soon. He announces that he will travel to Paris imminently to attend a performance of his operetta *Schön ist die Welt*: "Still under the spell of the song 'Liebe du Himmel auf Erden' (Love, you heaven on earth), so wonderfully rendered by you I am writing you this letter, and I thank you cordially for the artistic enjoyment... Early next week I will travel to Paris. *Schön ist die Welt* is going to be performed at the Théâtre Paisé Lyrique."

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). (25305) \$500

114. **LEHÁR, Franz 1870-1948**

Postcard photograph signed "Lehár Fr" and inscribed to noted soprano Maria Jeritza "Innige Willkommgrüsse in Wien, wo man Sie schon sehnsüchtig erwartet. In Verehrung Lehár." Three-quarter length portrait of the composer by [Franz Xaver] Setzer of Vienna with his blindstamped signature, note "Nachdruck verboten," and "Wien" to lower portion of portrait. 133 x 83 mm. With studio handstamp and date "3. Mai 1923" in an unidentified hand to verso. Slightly worn; horizontal crease to mid-section. From the collection of Maria Jeritza.

Franz Xaver Setzer (1886-1939) was a famous Viennese portrait photographer regularly active at the Salzburg Festival. (25303) \$250



Leoncavallo Discusses His Problems with Publishers, Journalists, and Librettists

115. **LEONCAVALLO, Ruggiero 1857-1919**

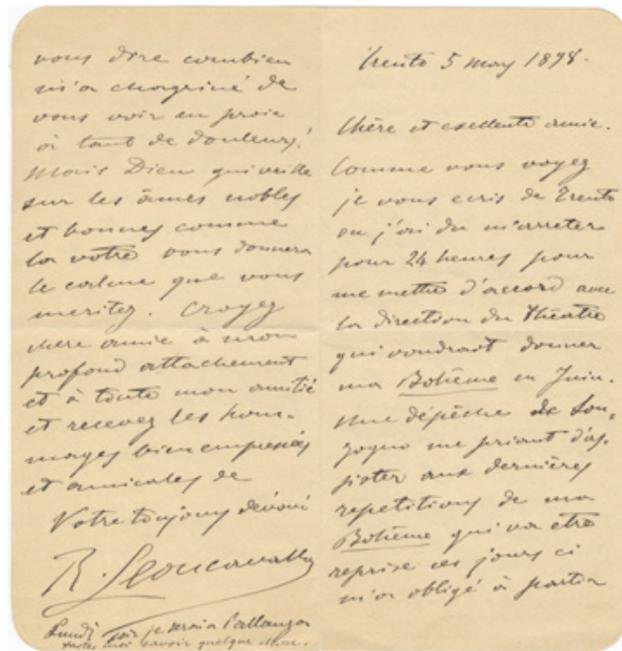
Autograph letter signed "R. Leoncavallo" to an unidentified male correspondent. 3 pp. of a bifolium. Octavo. Dated [Rome,] December 25, 1893. On stationery with the name and illustration of the Hôtel Belle-Vue in Rome printed at head. In Italian (with translation). Slightly worn, soiled and stained; creased at edges and folds; two small tears to center of second leaf. Together with a postcard photograph of the composer. Slightly worn; small stains to verso.

Leoncavallo describes at length, and with considerable anguish, some of his problems with publishers, journalists, and librettists. This letter is particularly interesting for its account of the intense rivalry between the two greatest publishers of Italian opera in the late 19th-century, Ricordi and Sonzogno. "A group of people [at the Milanese newspaper, *La Tribuna*] are determined to make me suffer for the double sin for which I am not to blame: The first is that of belonging to Sonzogno... The second is that of not belonging to Ricordi, and so this is the way

that petty journalists and politicians judge a work of art, which has cost me so much work, so much anxiety, and so many tears!... And for the first time all around me I feel discord and coldness and indifference and it brings me great sorrow."

"Ricordi owned the rights to nearly all of the traditional Italian repertory, including the works of Rossini, Bellini, Donizetti, and Verdi; and through Lucca, the Italian rights to Wagner's operas. Sonzogno, beginning in 1874, had acquired the Italian rights to the works of virtually the entire body of contemporary French composers, including Bizet, Massenet, and Thomas. Among the emerging composers of the 1880s and 1890s, Puccini was the prize of Ricordi's 'stable'... Sonzogno, who was far more aggressive in seeking out younger composers, had nearly the entire giovane scuola under contract, including Mascagni, Leoncavallo, Giordano, Cilèa, and a number of lesser-known figures..." Alan Mallach: *The Autumn of Italian Opera: From Verismo to Modernism, 1890-1915*, p. 212.

Less than two months before Leoncavallo wrote this letter, his opera, *I Medici*, had been premiered in Milan with little success. Indeed, in spite of the successful premiere of *Pagliacci* the year before, it became increasingly difficult for Leoncavallo to have his works performed in Italy. Both *Pagliacci* and *I Medici* would be well-received in Germany, however, "where audiences were favorably inclined to works of the Giovane Scuola." Michele Girardi in *Grove Music Online*. (23392) \$600



Leoncavallo Writes Regarding His Opera *La Bohème*

116. LEONCAVALLO, Ruggero 1857-1919

Autograph letter signed "R. Leoncavallo" to an unidentified female correspondent, addressed "Chère et excellente amie." 4 pp. of a bifolium. Ca. 188 x 90 mm. Dated Trent, March 5, 1898. In French (with translation). Creased at folds.

An intriguing letter in which Leoncavallo discusses various performances of his opera, *La Bohème*. He writes from Trent, where he is negotiating a performance; his publisher, Sonzogno, begs him to help with rehearsals for another. Most importantly, he asks his female correspondent, a "dear friend," to contact Wilhelm Jahn, former director of the Vienna Court Opera, on his behalf, so that Jahn may placate the tenor, Ernest Van Dyck. "I'm permitting myself to add to this letter a few words for the dear Maestro [Jahn], whose address I don't know... so that he may intervene with [Ernest] Van Dyck in order to persuade him not to be angry with me. Do you think he had decided that he would sing my *Bohème* in London with [Frances] Saville in French?"

Among the persons mentioned in the present letter, Wilhelm Jahn (1835-1900) was the director at the Vienna Court Opera from 1880 until 1897, when he was succeeded by Gustav Mahler; Ernest Van Dyck (1861-1923) and Frances Saville (1865-1935) were, likewise, noted singers at the Vienna Court Opera. As this and other letters attest, Leoncavallo seems to have had an uneasy relationship with Van Dyck, and, indeed, others at the Vienna Court Opera. On September 18, 1897 Leoncavallo had written Van Dyck "a furious letter from Hamburg, disgusted that the tenor had refused to sing *Marcello* in Vienna, which meant that *La Bohème* would have to be postponed, further strengthening the composer's assumption that Ricordi, Puccini, and Mahler were out to destroy his fourteen-year-old reputation." (Konrad Dryden: Leoncavallo, pp. 71-72). Giacomo Puccini had vied with Leoncavallo to secure a performance of his own *La Bohème* at the Court Opera. In spite of Mahler's preference for the Puccini version, Leoncavallo's *Bohème* was performed instead, on February 23, 1898, thanks to Wilhelm Jahn's intervention.

Leoncavallo's *Bohème* was first performed in Venice at the Teatro La Fenice on May 6, 1897. (23488)

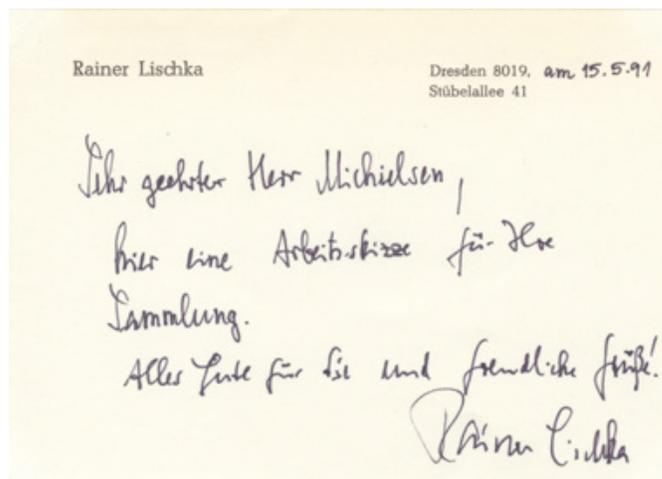
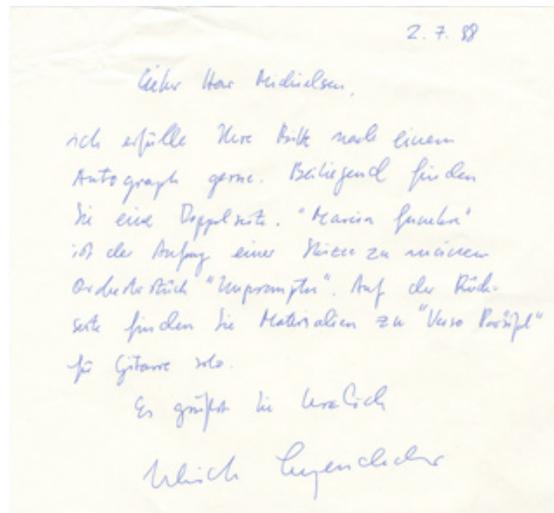
\$750

117. LEYENDECKER, Ulrich 1946-

Autograph letter signed in blue ink to Dutch collector Peter Michielsen. 1 page. Oblong quarto (210 x 195 mm). Dated [?Hamburg] July 7, 1988. In German. Creased.

Leyendecker responds to a request from Michielsen for a musical autograph, sending a sketch for a the orchestral work Impromptu work (not present).

A German composer, Leyendecker "studied at the Cologne Musikhochschule... From 1971 to 1994 he taught at the Hochschule für Musik und Theater in Hamburg." Lutz Lesle in MGG2. (27073) \$25



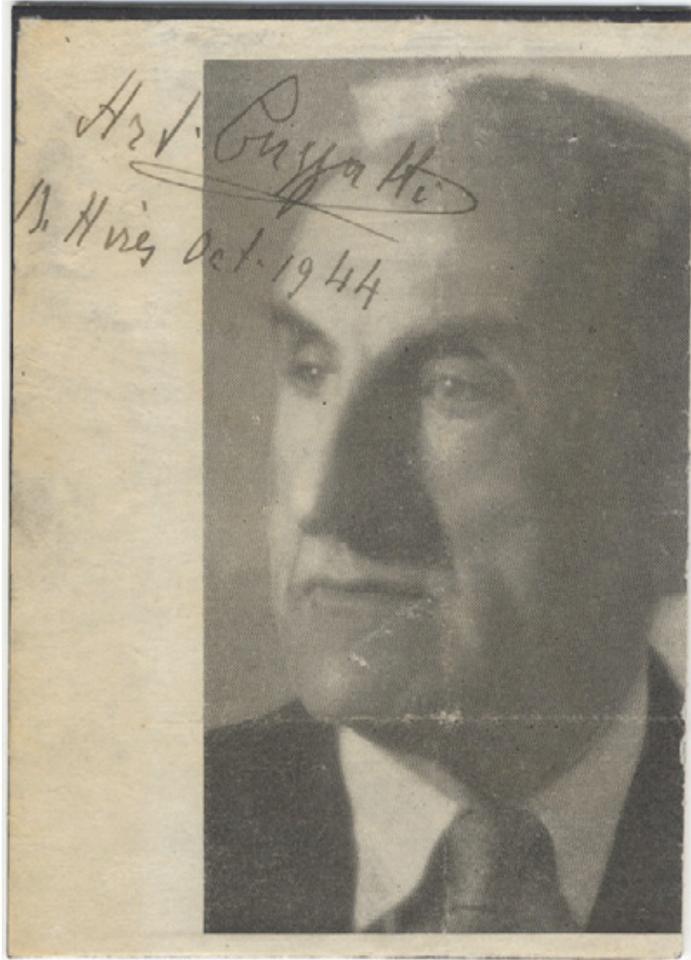
118. LISCHKA, Rainer 1942-

Autograph letter signed to Dutch collector Peter Michielsen. 1 page. Oblong octavo (147 x 105 mm.). On personal letterhead with Lischka's name and address printed at head. Dated Dresden, May 15, 1991. In German. Very slightly worn.

Lischka responds to a request from Michielsen for a musical autograph, sending a sketch (not present).

"Rainer Lischka studied at the Hochschule für Musik Carl Maria von Weber in Dresden... graduating in 1966... At the same institution he was appointed professor of composition in 1992... Attempts to describe Rainer Lischka's music often include comparisons with George Gershwin and Leonard Bernstein." German Wikipedia (27071)

\$25



119. LUZZATTI, Arturo 1875-1959

Autograph signature ("Art. Luzzatti") dated B[uenos] Aires, October 1944 on a reproduction head-and-shoulders photograph of the composer. Laid down to black cardboard mount, overall size ca. 147 x 106 mm. Slightly worn and soiled, not affecting signature; some biographical annotations in pencil to verso of mount.

Born in Turin, Luzzatti studied composition at the Milan Conservatory. He later moved to Buenos Aires, where he served as the orchestra director at the Teatro Colón and teacher at the Conservatorio Nacional de Música y Arte Escénico. His many musical compositions include the ballet *Judith* (1938) and the oratorio *Salomón* (1942). (25416) \$25



TO BE CONTINUED ...