



FINE AUTOGRAPH LETTERS AND MANUSCRIPTS

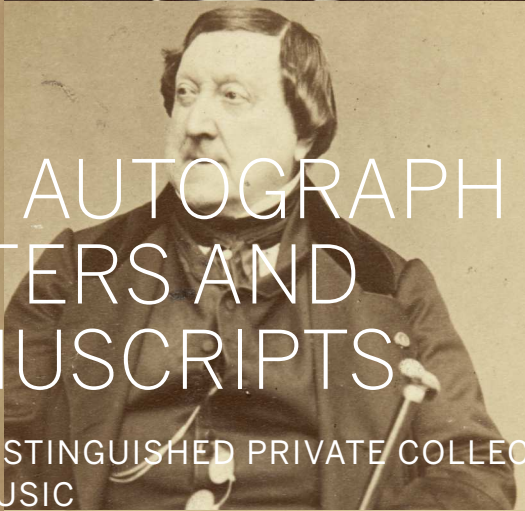
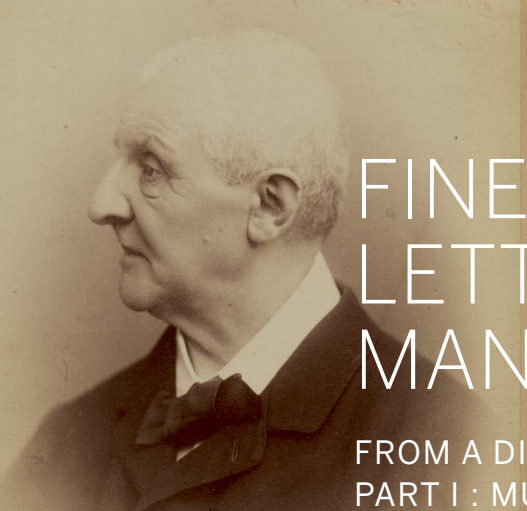
FROM A DISTINGUISHED PRIVATE COLLECTION
PART I : MUSIC

*A mad^{me} Marie Felna
la charmentu quickly
avec estime et amitié*
Giuseppe Verdi

LONDON 26 OCTOBER 2017



FRONT COVER
LOT 148 (DETAIL)
BACK COVER
LOT 11 (DETAIL)
THIS PAGE
LOT 151, 129, 38, 138, 12, 35 / 120, 36, 63, 24, 118, 74
69, 53, 43, 81, 41, 47 / 134, 88, 60, 89, 10



FINE AUTOGRAPH
LETTERS AND
MANUSCRIPTS

FROM A DISTINGUISHED PRIVATE COLLECTION.
PART I : MUSIC





11
7

Paris le 28 Avril

F. Chopin

FINE AUTOGRAPH LETTERS AND MANUSCRIPTS

FROM A DISTINGUISHED PRIVATE COLLECTION
PART I : MUSIC

AUCTION IN LONDON
26 OCTOBER 2017
SALE L17413
10 AM

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12 noon-5 pm

Monday 23 October
9 am-4.30 pm

Tuesday 24 October
9 am-4.30 pm

Wednesday 25 October
9 am-4.30 pm

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Krom. den 30^{te} July 1802.

Lieber Freund!

Ich setze gestern abend ad Angewingene Mission herbei in meinem Zelte zu
pfeifen, welches mich vornehmlich künftige Woche nach feinem Sted zu kommen,
im Hospitium der Musicalien vorwärts gehen Vespern und eine
Messe in Albrechtsberger und eine Vesper in Fuchts unter meinem Direction
zu Koblenz: ich bedürfte demnach, wie die Ansuchen nicht nach Brauch
kommen. Denn: weils demnach vorwärts ich eine neue Installation und Vice:
Capellmeister hat meinem Freunde. Im Regens Toppalte ist mir noch
in Betracht. in demselben Adressen ich Ihre frohlich für Ihre gute Arbeit
in Ihrer Begleitung zu sein weils mich vorwärts die Pien für Ihre
Gemein

Lieber Freund Ihr ergebener Diener Jos Haydn

P. S. Frau v. Albrechtsberger wurde der von Composition für Pfliz bezeugt,
über welche ich ein großes Angewingene Geld.

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Handwritten musical notation for the first system, consisting of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The music includes various note values and rests.

Handwritten musical notation for the second system, including lyrics: *Un angustoso di un li*. The system contains two staves of music.

Handwritten musical notation for the third system, including lyrics: *per angustie bonae grati per la lege facta ante l'almu invada curant*. The system contains two staves of music.

Handwritten musical notation for the fourth system, including lyrics: *viva angustosa per angust*. The system contains two staves of music.

Handwritten musical notation for the fifth system, including lyrics: *all' univo man' d'clavro'*. The system contains two staves of music.

Handwritten musical notation for the sixth system, including lyrics: *qui codardo vici nistum* and *Salte opera una timido*. The system contains two staves of music.

THIS PAGE
LOT 137

Sanctus della Capriccio

CONTENTS

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	MUSICAL MANUSCRIPTS: LOTS 1–163
95	ABSENTEE BID FORM
97	BUYING AT AUCTION
98	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
99	CONDITIONS OF BUSINESS FOR BUYERS
101	WAREHOUSE, STORAGE, COLLECTION INFORMATION
102	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
103	INTERNATIONAL DEPARTMENTS
104	INDEX SOTHEBY'S EUROPE



Caro Amico
Ho ricevuto la tua
lettera del 10 maggio
e sono lieto di averla
ricevuta. Ti ringrazio
molto per l'interesse
che mi hai dimostrato
nella mia persona.
Ti saluto con affetto
e ti prego di darmi
notizie tue. Addio.

Caro Amico
Sono felice di
aver ricevuto la tua
lettera del 10 maggio.
Ti ringrazio molto
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Sono felice di
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Ti ringrazio molto
per l'interesse che
mi hai dimostrato
nella mia persona.
Ti saluto con affetto
e ti prego di darmi
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Il vostro amico
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1861

A DISTINGUISHED COLLECTION

In my forty years in the world of music autographs, it is easy to think one has seen everything. But all my expectations and presuppositions were completely overturned by the discovery of this wonderful collection, which has lain more or less unknown to the wider world for over seventy years. It was begun around 1930, the last items being purchased some twenty years or so later. The collectors lived first in Germany, then Switzerland and eventually the United States, where they spent the rest of their lives. The owners were connoisseurs, discerning, discreet, highly cultured and very private. Their names were known to a group of manuscript dealers and auctioneers of the long-distant past. Few are now left who had the pleasure of knowing them personally. The collection was largely preserved by their heirs and now, three generations later, it is returning to the market.

Over the years twenty or so items have already been auctioned at Sotheby's, including the great autograph manuscript of Schumann's Second Symphony sold in these rooms on 1 December 1994, lot 317. Music is at the heart of the collection. Three auction sales are planned. The first in London is entirely devoted to Music. Two others will take place in New York and Paris, offering a wide variety of subjects including music. American Presidential material, English literature and science will be the main features of the New York sale. French manuscripts and writers' letters will predominate in Paris. These two sales will be announced in due course.

In all three auctions, the freshness of the material is paramount. Not a single item has appeared on the market for at least seventy

years. This means that there are an astonishing number of discoveries and much new, unpublished material. Many of the composers' letters were not available to be included in the standard anthologies and publications. There are new letters by Bellini, Berlioz, Bizet, Brahms, Donizetti, Dvořák, Liszt, Mahler, Puccini and Schumann, all of which shed new light on their biographies and musical activities. Schumann writes to Spohr about the composition of the First Symphony, with musical quotations. Donizetti reveals his pathetic addled state in the near final stages of syphilis. Berlioz discusses the composition of an opera with the greatest librettist of the day, Eugène Scribe.

These wonderful treasures are somewhat overshadowed by the great *coup de théâtre*, the thirty-six letters of Giuseppe Verdi to Salvatore Cammarano, the librettist of several operas of Donizetti, but also of *Il trovatore*, *Luisa Miller* and two less-well known works by Verdi, *Alzira* and *La battaglia di Legnano*. This is a sensational find, containing much new biographical material and many new insights into the construction of four masterpieces. Like Mozart, Verdi was an interventionist, ready to provide his librettist with additions and alterations to the texts himself. He does not hold back his comments and criticisms of Cammarano's drafts. We now know much more about the construction and evolution of *Trovatore* than ever before. The discovery more than doubles the known letters of Verdi to this librettist and over thirty of them are completely unpublished and unknown. They are described in detail for the first time in this catalogue. But

this can only be a taster. The discovery contains new information about all the operas Verdi and Cammarano worked on and on the grand unachieved project which was in the back of the composer's mind for fifty years: a setting of Shakespeare's *King Lear*. This Verdi discovery, one of the most important finds since the composer's death in 1901, will reverberate around the operatic firmament and undoubtedly stimulate new research in the coming years.

There are many select music manuscripts in the collection almost all of which were lost for many years or are unrecorded. These include compositions by Beethoven, the canon "Ewig Dein" and Brahms's lost autograph of the great song for voice, viola and piano "Geistliches Wiegenlied", Op.91 no.2, which contains the Christmas carol "Joseph dearest, Joseph mine", and written for the composer's great friend Joachim. The version in this important source contains several additional, previously unknown bars: new music by Brahms. Chopin's manuscripts are increasingly rare. The collection contains a wonderful, unrecorded draft of the opening of the whirling A flat major Etude, Op.25 no.2. There are discoveries also for Mendelssohn, the autograph of his Heine setting, "Morgengruss" and of Schumann, an unrecorded sketch-leaf for his famous Mignon poem by Goethe "Nur wer die Sehnsucht kennt", Op.98a no.3. New songs by the Russian piano virtuoso Anton Rubinstein are contained in an early, unrecorded autograph. And two rarities contain operatic music by Rossini and Verdi: so few of their autographs for the stage appear at auction.

The presence of these two manuscripts, respectively for *Armida* and *Ernani*, is an event.

There are many fine photographs of nineteenth and early twentieth-century composers, several by important photographers of their day. The penchant towards Italian opera in the collection can be seen in exceptional, fine images of Rossini, Verdi, Puccini, Leoncavallo and Mascagni. French opera will be more widely represented in the Paris auction, but there are several signed photographs by Massenet in October 2017. There are also some important photographs of the German and Russian school including Liszt, Glazunov and especially Brahms, whose images can be dated by the absence, length or greyness of his handsome beard. There are several particularly fine examples in the collection, not least the rare shot of Brahms among the books at the home of the Viennese collector Victor von Miller zu Aichholz. One of the most piquant items is the invitation to the wedding of Wagner and Cosima von Bülow in Lucerne in 1870. Who would have imagined the honoured invitee would be Arrigo Boito, the composer and writer, whose greatest claim to fame is as Verdi's librettist for *Otello* and *Falstaff*?

This collection unites the great musical figures of the 19th century and adds considerably to our knowledge and perception of their music.

Stephen Roe
Limnionas,
Samos, Greece.
September 2017.

Stephen Roe is a Senior International Consultant at Sotheby's.

12
SOOTHEY'S
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hin | 7. V | 7^u | 7 | 2. V | 2 | 7. V |
hin | 7. V | 7^u | 7 | 2. V | 2 | 7. V |

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7. V | 7^u | 7 | 2. V | 2 | 7. V |
hin | 7. V | 7^u | 7 | 2. V | 2 | 7. V |
hin | 7. V | 7^u | 7 | 2. V | 2 | 7. V |

BEETHOVEN LUDWIG VAN

Autograph manuscript of the Canon "Ewig dein" WoO 161, signed at the end ("...[Ewig] dein...Freund Ludwig van Beethoven")

a fair copy by the composer, notated as a single vocal line on six staves, with distinctive cues marking the bar-lines where the second and third voices enter, a few smudges, thirty-three bars in all

1 page, 18.2 x 19.1cm, cut from a larger leaf, correspondence stationery (watermark of a shield lettered "V P &..."), hand-ruled in pencil, tipped onto card on the left-hand margin, modern silk portfolio in a red-gilt morocco slip-case, no place or date, [possibly c.1810-1812]

A BEETHOVEN DISCOVERY. This long-lost manuscript of Beethoven's Canon *Ewig dein* was first described in a letter of 1847 by C.F. Goffrié, now in the British Library, and then recorded in an English collection by C.F. Pohl in 1863 and by A.W. Thayer in 1865. It was recorded thus by Kinsky & Halm (*Thematisch-bibliographisches Werkverzeichnis*) in 1955, but the current editors (2014) take the view that it probably never existed at all, partly because all trace of it was apparently lost to Beethoven scholars after the original descriptions by Pohl and Thayer in 1863-1865.

In publishing the first edition in the *Allgemeine musikalische Zeitung* in 1863, Pohl explained: "Jos. Street Esq^e in London is the owner of a three-voice Canon by Beethoven in his own handwriting. He was kind enough to furnish me with a copy of the same, so as to enable me to communicate it here [*translation*]". Pohl's edition shows the work as a single vocal line, as in the present manuscript, giving similar cues for the entry of the second and third voices (*ie*, "verschlossene" or "closed", rather than written out or realized in contrapuntal form). He provides no date, since there is none on this manuscript, and indeed it is not known precisely when Beethoven composed the work. A date of between 1810 and 1812 has been suggested; certainly the handwriting and the signature indicate it is earlier than c.1818-1819, when Beethoven ceased to sign in gothic script.

There is an undated eleven-bar draft in the Beethoven-Haus, Bonn, a "combination sketch" containing Beethoven's working out of the last part where the three voices sing together. However, Pohl's source was the present manuscript of the canon in its "closed" form, via the transcript that Street gave him in 1863, and not the contrapuntal draft in Bonn. This

manuscript also served as the model for a mid-nineteenth-century manuscript "realization" with English words in British Library Add MS 48590 G, which includes a transcription of Beethoven's signature at the end. Goffrié's 1847 letter is bound with that manuscript, where he offers to acquire the original autograph for Street, describing it as "a beautiful specimen... in the hands of a very old Gentleman who was a friend of Beethovens...It is a single leave [*sic*], six and a half inches square with six lines of music besides the text and his name at the end of it, it is also unpublished"); this must refer to the present manuscript, and not the contrapuntal draft in Bonn, which is only three lines and not signed. However, the fact that the draft in Bonn was also once owned by Joseph Street doubtless contributed to the erroneous conclusion that only one of the two manuscripts ever existed (see the BL catalogue notes for Add MS 48590 G, and in the 2014 *Werkverzeichnis*).

This manuscript was part of the Arthur F. Hill collection, sold in these rooms in 1947 (apparently unnoticed by the 1955 and 2014 editors of the *Werkverzeichnis*), when it entered the present collection. It has effectively been lost to Beethoven scholarship since the 1860s.

REFERENCES

C.F. Goffrié, autograph letter to Joseph Street, London, 12 May 1847, in British Library Add MS 48590G.

C.F. Pohl, in the *Allgemeine musikalische Zeitung*, Neue Folge I (1863), no.51 (16 December) column no.856 ("3 stimmiger Canon von Lud. v. Beethoven");

A.W. Thayer, *Chronologisches Verzeichniss* (1865), no.278 ("Ms. im Besitz des Herrn Joseph Street in London");

G. Kinsky & A. Halm, *Das Werke Beethovens. Thematisch-bibliographisches Werkverzeichnis* (1955), p.670

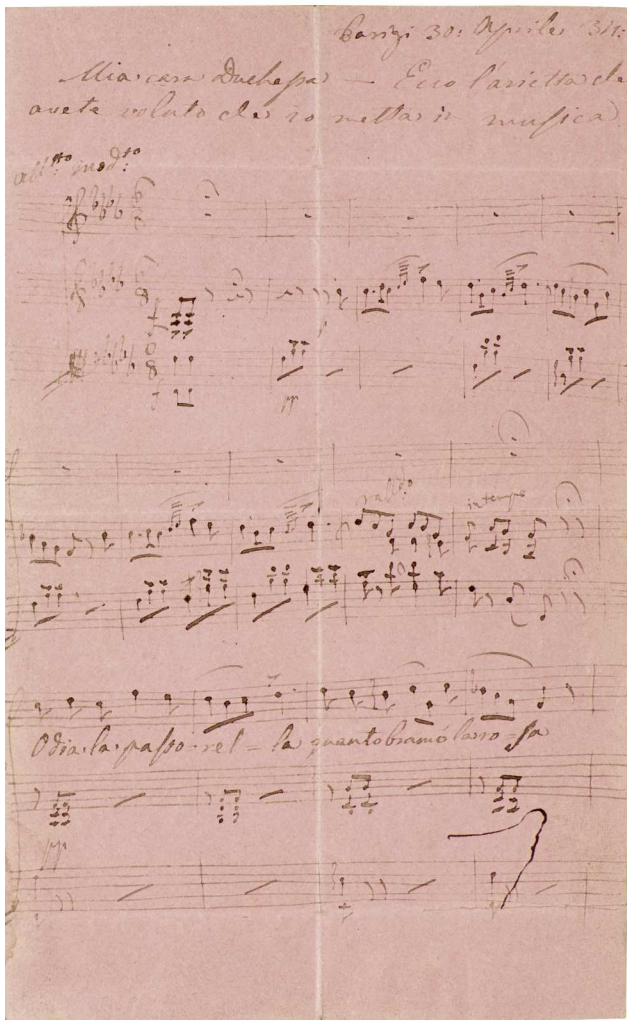
("Autographen: 1) In einstimmig gesetzter Fassung: um 1865 bei Joseph Street in London...späterer Verbleib nicht bekannt");

K. Dorf Müller, N. Gertsch & J. Ronge, *Ludwig van Beethoven. Thematisch-bibliographisches Werkverzeichnis* (2014), p.474 ("...existierte vermutlich nie eine verschlossene Niederschrift").

PROVENANCE

"A very old Gentleman who was a friend of Beethoven", [possibly Mannheim], 1847; Joseph Street, London (1847-1860s); Arthur F. Hill F.S.A.; his sale at Sotheby's 16 June 1947, lot 255.

£ 120,000-150,000 € 131,000-163,000



2

2

BELLINI VINCENZO (1801-1835)

The hitherto-lost autograph manuscript of the song 'Odia la pastorella', written within a letter to Sophia, Duchessa di Cannizzaro, 30 April 1834

SIGNED, INSCRIBED AND DATED BY BELLINI, presenting the Duchessa with the *arietta* that she had asked him to set to music ("Parigi 30: Aprile 30, Mia cara Duchessa—Ecco l'arietta che avete voluto che io metta in musica....Bellini compose espressamente e dedicò alla Sig^{ra} Duchessa di Cannizzaro, Parigi 30: Aprile 1834"), notated in black ink on hand-drawn staves, three systems per page, each of three staves, sixty-six bars music in all

4 pages, 8vo (18.2 x 11.3cm), pink writing-paper, Paris, 30 April 1834, some wear at folds affecting the text on the last page

A BELLINI DISCOVERY: this manuscript is unknown to scholars and was not used directly for the publication of the *arietta* in the Complete Edition (2012), which was prepared originally from a defective transcription of the manuscript and lacks some passages and many of Bellini's performance markings.

From a letter dated merely "30 April", Bellini was long supposed to have written an *arietta* for an unidentified duchess (presumed to be Duchessa Litta, but in fact Duchessa Cannizzaro); neither the title nor the music were known and the song was presumed lost (see TNG, Weinstock *et al* below). The present manuscript was evidently enclosed with that letter, where Bellini tells her that the *arietta* was composed for her alone, asking her to keep it within her "Album particolare". The song was published in a defective edition by Carl Fischer of New York in 1946, evidently from the present manuscript, and this was the source for the critical edition of Bellini's vocal works by Carlida Steffan in 2012. Although Steffan quietly corrected some of the more egregious errors, both publications lack eight bars of piano interludes and many of the composer's markings.

The poem is by Pietro Metastasio, a quatrain from his libretto *Issipile*, Act 3 scene 6, in which the heroine's confidante sings "The shepherdess detests the rose, as much as once she desired it, since, on drawing closer, she found therein a snake".

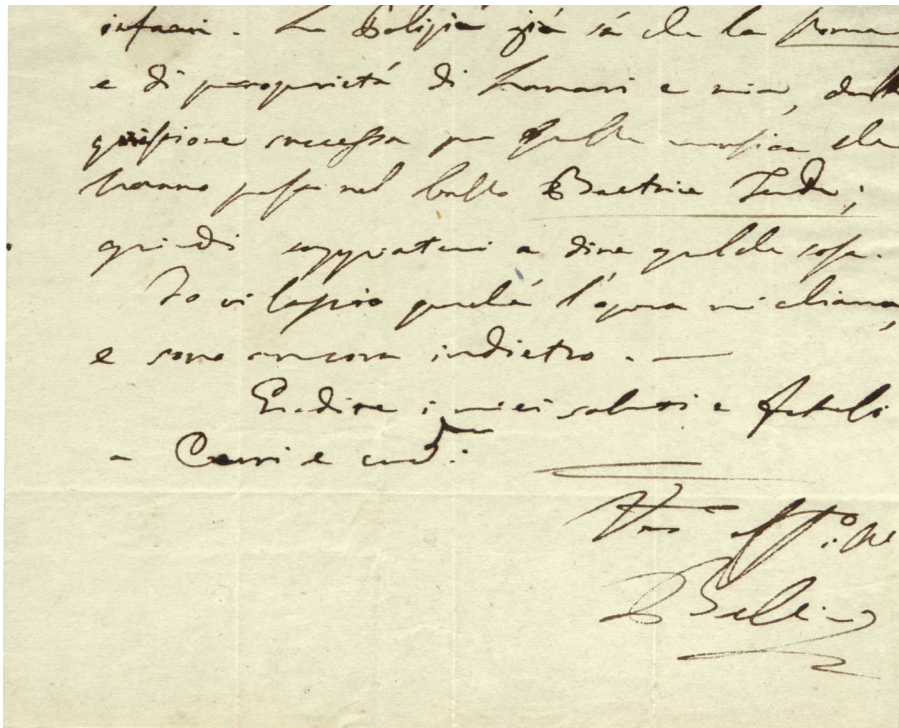
Odia la pastorella
quanto bramò la rosa
Poiché vicina a quella
La serpe ritrovò

The *arietta* is in F minor, with a striking use of the low soprano notes D flat and C for the words "la serpe ritrovò", accompanied by tremolos in the piano accompaniment. The last two lines are used for a codetta in F major marked "a mezza voce", where the voice fades away on a monotone (marked "morendo"). 'Odia la pastorella' stands out among Bellini's *ariette* for its dramatic, almost operatic setting of the text. The dedicatee, Sophia, Duchessa di Cannizzaro, was one of the many aristocrats who patronized Italian musicians both in Paris and in London: Donizetti's *Nuits d'été à Pausilippe* (1836) was also dedicated to her.

REFERENCES

Vincenzo Bellini, *Musica vocale da camera*, ed. C. Steffan (2012), no.X, pp.XXVII and 50-52; see also: G. Seminara, *Vincenzo Bellini, Carteggi* (2017), no.279, p.343; C. Neri, *Nuovo epistolario* (2005) no. 251, p.286 (correctly identifying the addressee); L. Cambi, *Bellini, Epistolario*, pp.397-398; *The New Grove Dictionary of Music and Musicians*, (2001), 'Bellini', iii, 209 ("Cavatina, Milan, for the album of Duchess Litta"), under "lost" works; H. Weinstock, *Bellini* (1972), p.143 & p.379 ("Cavatina, unspecified, for the album of a duchessa Litta")

£ 10,000-12,000 € 10,900-13,100



4

3

BELLINI VINCENZO

Autograph letter signed ("Bellini"), to Alessandro Lanari, agreeing to compose an opera for Venice [*Beatrice di Tenda*], 28 April 1832

assuring the impresario that only a few details in the contract need to be resolved when he passes through Florence to Milan, and that he will leave Naples on 7 or 8 May ("...Potrai contare di certo che io ti scriverò l'opera per Venezia. Le proposizioni che tu mi fai col rimettermi la scrittura sono conformi al mio desiderio, toltone alcuni piccioli dubbi in qualche articolo...")

1 page, 8vo, integral autograph address panel ("...Alessandro Lanari—Impresario dei Grandi teatri di *Milano e Venezia*/ Firenze"), watermark: "Whatman Turkey Mill 1827", traces of red seals, postmarks, annotated by the recipient, 28 April 1832.

UNPUBLISHED. Not in Cambi (*Epistolario*, 1943), Neri (*Nuovo Epistolario*, 2005), or G. Seminara (*Vincenzo Bellini, Carteggi*, 2017). Bellini agreed to compose an opera for the carnival season at Venice, mainly because of the participation of the great soprano Giuditta Pasta, who eventually took the title role in *Beatrice di Tenda* at the Teatro la Fenice on 16 March 1833. This letter is mentioned in another, to Pasta's husband Giuseppe, written on the same day (Cambi p.312; Neri, p.220, Seminara, p.266).

‡ £ 3,000-4,000 € 3,300-4,350

4

BELLINI VINCENZO

Autograph letter signed ("Bellini"), to the publisher Giovanni Ricordi, about a pirated score of *Norma*, 16 February 1833

reporting that the publisher Artaria in Milan has supplied the Theater in der Josefstadt in Vienna with an unauthorized copy, orchestrated from Ricordi's vocal score, explaining that he has written briefly to Artaria and asking Ricordi what he proposes to do to prevent this, for example using his music for a ballet, urging him to contact the Police since *Norma* is the joint property of the impresario Lanari and himself ("...della questione successa per quella musica, che hanno posto nel ballo *Beatrice Tenda*..."), and reminding him of the potential consequences for his own forthcoming opera *Beatrice di Tenda*, which is already behind schedule

1 page, 8vo, integral autograph address-panel to verso, Whatman paper, annotated and dated by the recipient, traces of red seal, postmarked, Venice, 16 February [1833]

UNPUBLISHED: Not in Cambi (1943), Neri (2005) or Seminara (2017). In an age when composers were not protected by copyright, one way that Bellini and Ricordi could control the staging of operas was by publishing only vocal scores, and supplying the necessary performing materials in manuscript for hire. However, Bellini was frequently faced with performances given with bogus orchestrations, worked up by hacks from the published vocal scores. The letter that Bellini mentions writing to Artaria survives and was sold at Stargardt, 20 April 2011, Lot 453 (Cambi, p.72, Neri, p. 250 and Seminara, p. 296).

‡ £ 4,000-5,000 € 4,350-5,500

BERLIOZ HECTOR (1803-1869)

Autograph letter signed ("Hector Berlioz"), to Prince Gregory Volkonsky in St. Petersburg, ABOUT THE GRANDE MESSE DES MORTS, Op.5, 23 January 1839

recalling his beautiful singing at the soirées of Léon de Wailly, informing him that the *Grande messe des morts* has just been published, a work which he composed at the request of the French government, expressing a wish to send a copy to the Tsar, and asking if he could advise him how best to proceed; as a final thought, Berlioz observes that he might make the long journey to St. Petersburg the following year 'with his baggage full of symphonies etc.', when he would also be happy to renew their acquaintance ("...Vous avez peut-être entendu parler de la Messe de Requiem que j'ai composée par ordre du gouvernement Français et qui a été exécutée aux funérailles du Général Damrémont. Cet ouvrage vient de paraître...")

2 pages, 4to (26 x 20cm), integral autograph address-panel, Paris, 23 January 1839, seal tears, with some paper loss, tear to first leaf, not affecting text

UNPUBLISHED: Not in *Correspondance Générale*, ii, *Suppléments* (2003) or *Suppléments 2* (2016). A good letter about one of Berlioz's most popular works, written to commemorate the soldiers who lost their lives in the 1830 July revolution.

‡ £ 3,000-4,000 € 3,300-4,350

BERLIOZ HECTOR

Autograph letter signed ("H. Berlioz"), to the librettist Eugène Scribe ("Mon cher Collaborateur"), ABOUT THE UNFINISHED OPERA LA NONNE SANGLANTE, 23 June [1841]

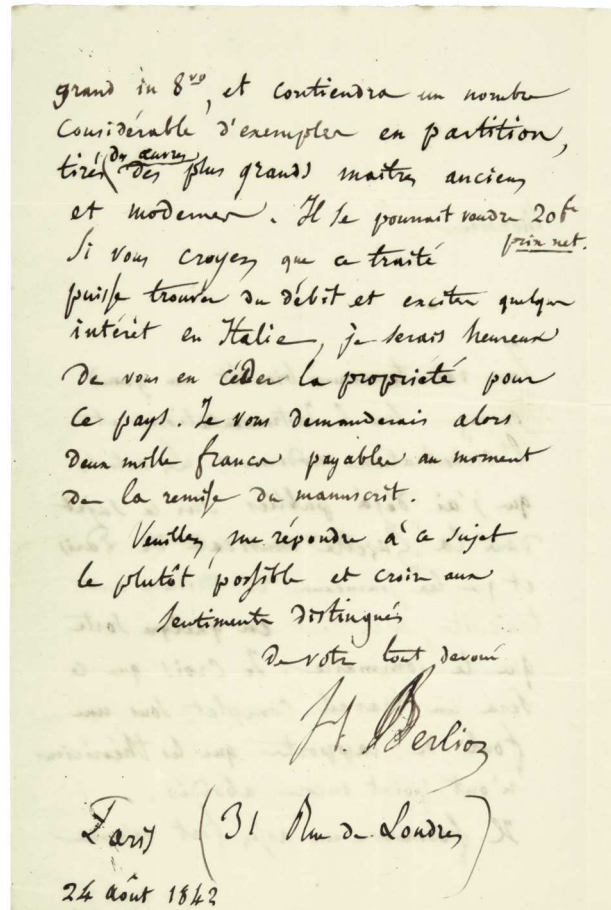
enclosing a manuscript of the first act (not included) which Scribe may keep, as it has been copied; informing him that he would have sent the second act next month had he received the libretto; discussing special effects in the score, which he insists should be saved for the more telling scenes ("...Je serais sur ainsi de ne pas aborder trop tôt certains effets qui doivent être tenus en réserve...")

2 pages, 8vo (21.2 x 13.5cm), integral blank, two later pencil annotations, no place, 23 June [1841], two old repairs to folds, some light spotting and browning

UNPUBLISHED: Not in *Correspondance générale*, ii or iii, *Suppléments* (2003) or *Suppléments 2* (2016)

In this letter to the leading librettist of French opera, Eugène Scribe (1791-1861), Berlioz provides a glimpse of his thoughts during the composition of a large scale work. Scribe was slow to provide the second act of the opera, *La nonne sanglante*, loosely based on an episode from Matthew Lewis's Gothic novel *The Monk*. Berlioz was frustrated by the slow progress of his librettist and did not receive the text of the next act until October 1841. He abandoned work in early 1842, though he considered a completion for London in 1847. The libretto was eventually set by Charles Gounod between 1852-1854.

‡ £ 3,000-4,000 € 3,300-4,350



7

7

BERLIOZ HECTOR

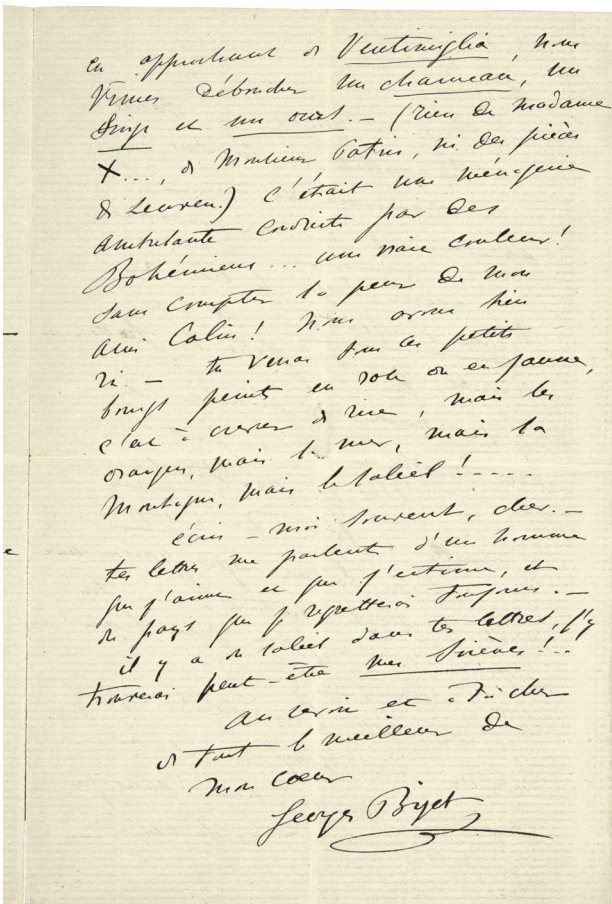
Autograph letter signed ("H. Berlioz"), to the publisher Giovanni Ricordi, ABOUT THE "TREATISE ON ORCHESTRATION", 24 August 1842

offering him the Italian rights for the *Grand traité d'instrumentation et d'orchestration moderne* for two thousand francs, explaining that he will soon finish it, noting that the articles he has published already on the subject in the [*Revue et*] *gazette musicale*, and which have been translated into Italian, provide only an outline of what will be dealt with more comprehensively in the book which will surpass any previous work on orchestration ("...Je crois que ce sera un travail complet, sous une foule de rapports que les théoriciens n'ont point encore abordés...")

2 pages, 8vo (20.8 x 13.2cm), integral autograph address-panel, annotated by the recipient, Paris, 24 August 1842, tiny seal tear

UNPUBLISHED: Not in *Correspondance générale* ii, *Suppléments* (2003) or *Suppléments 2* (2016). Berlioz was the acknowledged master in writing for the orchestra and his *Treatise* remains one of the key works on the subject, useful even today.

‡ £ 3,000-4,000 € 3,300-4,350



9

BIZET GEORGES (1838-1875)

Autograph letter signed ("Georges Bizet"), to an unnamed friend, probably the artist Jules Didier [1868]

a joyous account of their past adventures in the South of France eleven years ago, recalling the "marvellous route de la Corniche", describing an encounter with a camel near Ventimiglia, discussing his present life, his health and *ennuis*, his work on *La coupe due roi de Thule* and other matters ("... écris-moi souvent, cher. - tes lettres me parlent d'un homme que j'aime et que j'estime, et du pays que je regretterai toujours...")

3 pages, 8vo (20.8 x 13.5cm), no place or date [Paris, 1868], *splitting along hinge*

UNPUBLISHED. A splendidly vivacious letter, recalling happy episodes on the journey to Rome - as a *Prix de Rome* prizewinner - in December 1857. Bizet travelled to Italy with four companions, the composer Charles-Joseph Colin (mentioned in the letter), the painters Charles-François Sellier and Jules Didier, and the architect Eugène Heim. The most likely candidate for recipient of Bizet's letter is Didier, particularly because of the discussion of painting. While Bizet's letters are not rare at auction, they mostly deal with business matters. Far less common are letters so full of life and energy. We are most grateful to Professor Hugh Macdonald for his kind assistance.

± £ 3,000-4,000 € 3,300-4,350

10

BOITO ARRIGO (1842-1918)

Six autograph letters and notes signed "Arrigo Boito", about the Verdi centenary and *Mefistofele*, with a signed photograph, *mostly Milan, c.1881-1913*

1) Autograph letters and notes, one to a friend about *Mefistofele*, charting the performances in Italy since 1876 and noting the forthcoming productions in Vienna and Madrid and the French translation by "M^r Millet", 2 pages, 8vo, *Milan 26 March [1881 or 1882]*; together with letters to Romilda Pantaleone (asking her to ensure there is "una buona minestra" and a panettone in their Christmas dinner) and Antonio Fenini (responding to an invitation from the Comitato Verdiano di Parma in c.1913 ("...Verdi, Parma. Non è possibile rifiutare. Prego quindi partecipare la mia accettazione se, come Camillo mi assicura, non avrò niente da fare. In caso diverso non potrei...")), and 2 inscribed visiting cards (one after the Paris première of *Mefistofele* in 1912, the other presenting Rinaldo Pavoni)

2) Large cabinet-style photograph signed and inscribed ("Alla Carla giovanissima Bachista...Milano 27 Aprile [18]96"), with an autograph musical quotation, ending with the notes "B-A-C-H", 24.5 x 17cm, by Ferrario of Milan, *photographer's imprints in gilt to mount and verso, 27 April 1896 (see inside front cover), together with an unsigned photograph of the young Boito, by Fratelli Vianelli of Venice [1870s], and 2 others*

9 items in all

± £ 800-1,200 € 900-1,350

8

BERLIOZ HECTOR

Autograph letter signed ("H. Berlioz"), to Ferdinand Friedland, 16 January 1846

requesting his assistance in organizing three concerts in Breslau, stressing that he has long wished to make his compositions known to the inhabitants of that city, asking if he could obtain for him the beautiful Aula Leopoldina, stating that he will be arriving in Breslau on 8 or 9 March, explaining that he would like to give three concerts, providing him with details of the size and composition of the orchestra he will require, and advising him that the first concert will need three rehearsals ("...Il me faut un orchestre ainsi composé: 15 premiers violons 14 seconds violons 10 viole 8 violoncelli 8 contrebasses 2 flutes, 2 hautbois, 1 cor anglais, 4 fagotti, 4 cors, 2 trompettes, 2 cornets à Pistons, 3 trombones 1 ophicleïde (4 timbaliers et 2 paires de timbales /1 des timbaliers jouera le triangle, et 1 autre le tambour de basque)...")

1 page, 4to (28.3 x 21.4cm), integral blank, Prague, 16 January 1846

UNPUBLISHED: not in *Correspondance générale* iii, *Suppléments* (2003) or *Suppléments 2* (2016). As part of a longer European tour in 1846, Berlioz spent three weeks in Breslau in March. In the event he only gave one concert, which included, amongst other pieces, the second movement from *Harold in Italy*, the first three movements of the *Symphonie fantastique*, and the *Roman Carnival* overture.

± £ 3,000-4,000 € 3,300-4,350

Geistliches Mäxchlein von Lopez de Vega.

Andante con moto

Vingstian 6/8
 Continuo 16/8
 Bass 6/8
 Forte

Ich will lieber Gott mein, lieb und einig sein
 p. dol. ed. espress.

Gott du bist mein Leben sein im Himmel und der Jungferndop. Maria, Mu.

Die ich schreubt am diep

rit.

ped.

BRAHMS JOHANNES (1833-1897)

Autograph manuscript of the "Geistliches Wiegenlied", op.91 no.2, for contralto, viola and piano, the original version of 1864, signed and inscribed at the end by the composer

("zum 12:ten September für - Joachim mit herzlichstem Gruss von Johannes Br."), diverging considerably in many places from the first edition, an essentially fair-copy manuscript, with a few deletions and corrections, notated in dark brown ink on up to three systems per page, each of four staves, with autograph title ("Geistliches Wiegenlied von Lope de Vega")

11 pages, plus one blank, small 4to (21.5 x 17.5cm), 14-stave paper, cotton tie, later pencil pagination, [Vienna, by 12 September 1864], a number of small tears, expertly repaired, creasing to some corners, central horizontal fold, browning

A BRAHMS DISCOVERY: THE DEDICATION COPY OF ONE OF HIS FINEST SONGS, A TOKEN OF A FAMOUS MUSICAL FRIENDSHIP BETWEEN BRAHMS AND JOSEPH JOACHIM.

THE AUTOGRAPH DIVERGES SIGNIFICANTLY FROM THE FIRST EDITION, AND CONTAINS NEW MUSIC, BEING THREE BARS LONGER. It has been unavailable to modern Brahms scholarship, and is only imperfectly described in the literature on the basis of earlier auction-catalogue entries.

Towards the end of 1884, Simrock published Brahms's two songs for contralto voice, viola and piano Op. 91. The first, a setting of Rückert's *Gestillte Sehnsucht*, was probably composed in the summer of the same year; there is no known autograph. The altogether more famous second number, which sets Emanuel Geibel's version of a poem by Lope de Vega, dates from some twenty years earlier. It was composed for the baptism of Johannes Joachim, born 12 September 1864, the son of Brahms's closest friend, the violinist Joseph

Joachim and his wife the contralto Amalie Schneeweiss. The song is a complex tribute by Brahms to Joachim and Amalie and meant to be performed by both. The carol "Josef, lieber Josef mein" pervades the entire song and is heard in its original form at the opening in the viola.

McCorkle records two autograph manuscripts of the song, the first presented by the composer to Ferdinand Bischoff was sold in these rooms on 28 May 1993, lot 32. The second source, the present manuscript, which is much earlier than the transcript for Bischoff, was not examined by McCorkle, to judge by her sparse and incomplete entry.

Apart from Robert and Clara Schumann, there was no more significant musician in Brahms's life than the great violinist Joseph Joachim. Brahms's three Violin Sonatas, the Violin Concerto and the Double Concerto were all written with the virtuoso in mind. The present song and this very manuscript were acknowledgements of the special relationship of violinist and composer. The manuscript is remarkable for the many divergences large and small from the first edition, including, dynamics and pedalling. In a number of places (for example, bb 74-77, right hand), the piano figuration and the viola part contain completely different music. There are three additional bars not in the first edition.

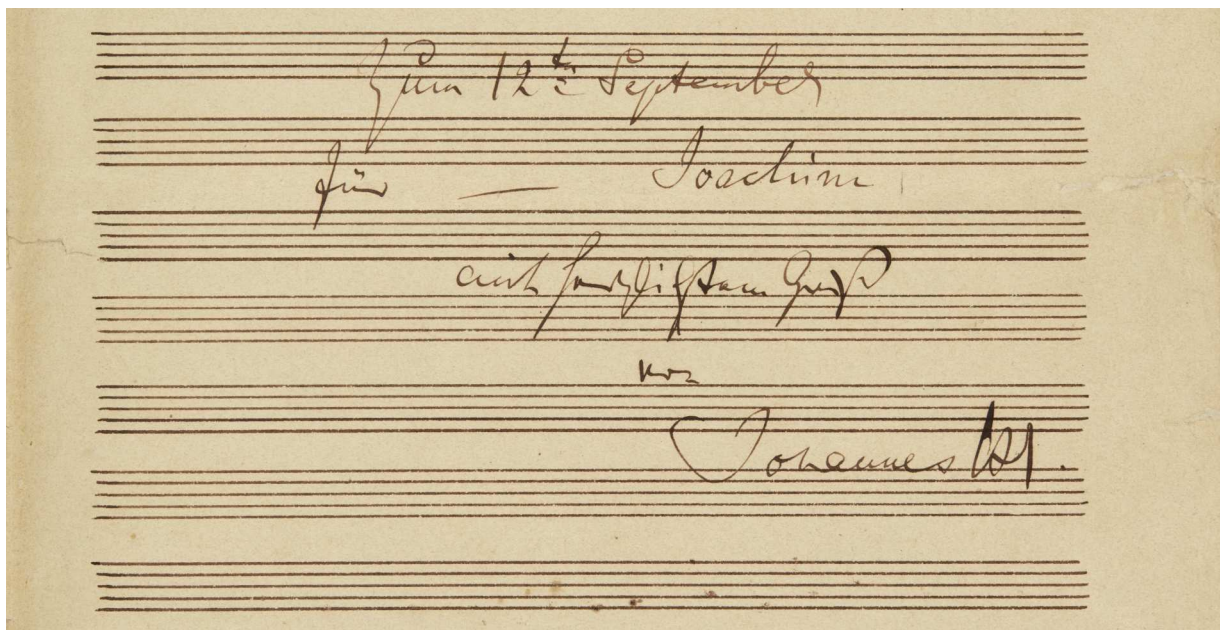
REFERENCES

Margit McCorkle, *Johannes Brahms. Thematisch-Bibliographisches Werkverzeichnis* (1984), pp.374-75

PROVENANCE

Joseph Joachim; Liepmannssohn, Catalogue 46 (May 1921) no. 19; P. Gottschalk, Catalogue 7 (1922) no. 30, and Catalogue 8 (1925) no. 24; Charles Sessler (Philadelphia); Robert Esty (Philadelphia); sold in 1945 to Rudolf Kallir; acquired on 2 April 1946.

£ 200,000-250,000 € 217,000-272,000



BRAHMS JOHANNES

Carte-de-visite photograph of the young composer, inscribed and signed on the reverse ("Hrn. Dr. Kraus In freundl. Erinnerung Joh Brahms.")

by Jean Baptiste Feilner of Bremen, inscribed by the composer in brown ink on the reverse

overall size 10 x 6.2cm, no place or date [c. 1868], *minute loss to upper right-hand corner of photographic surface, restored in pencil, not affecting image, a few tiny scratches*

Probably taken around the first performance of the *German Requiem* Op.45 in Bremen on 10 April 1868, the work which first established Brahms's reputation as a major composer. For this image, please see inside front cover.

REFERENCES

Cf. No. 10172 in the iconography catalogue of the Brahms-Institut, Lübeck; *TNG*, iv, p.185

‡ £ 3,000-4,000 € 3,300-4,350

BRAHMS JOHANNES

Autograph letter, signed ("J. Brahms"), to the organist Rudolf Bibl, 17 February 1873

asking him when it would suit to rehearse with him on the organ, and stating that he would like to suggest some cuts ("u. hätte Ihnen für das betr. Orgel-Conzert ... Kürzungen vorzuschlagen...")

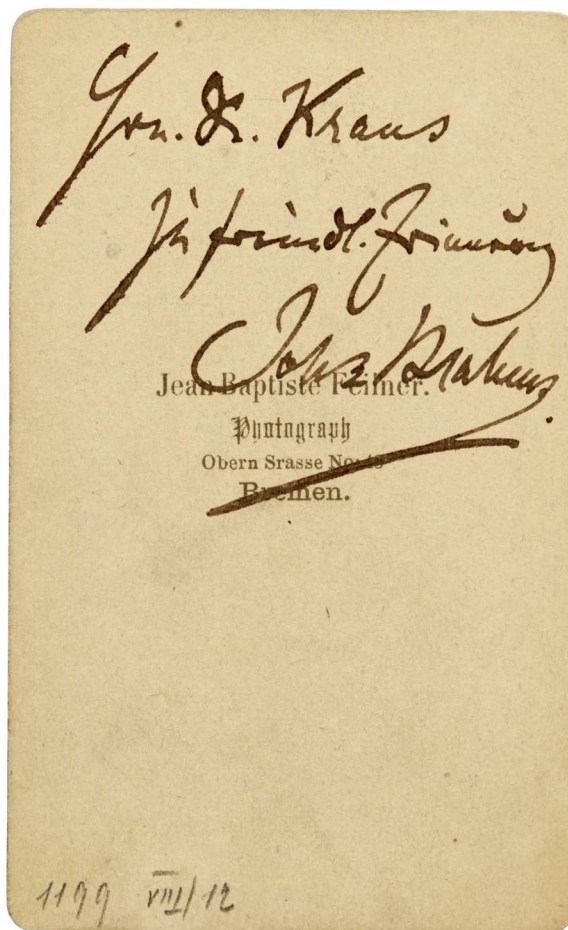
1 page, oblong 8vo (8.5 x 12.2cm), on a correspondence card, autograph address panel, later pencil annotation, no date, [postmarked: "Vienna, 17 February 1873"]

The Viennese court organist Rudolf Bibl (1832-1902) was organist at various choral concerts directed by Brahms. A few months earlier, in 1872, Bibl had provided continuo in a performance of Handel's "Dettingen" Te Deum at Brahms's first concert as artistic director of the Gesellschaft der Musikfreunde.

REFERENCES

Peter Clive, *Brahms and His World: A Biographical Dictionary* (2006), p. 39

‡ £ 1,500-2,000 € 1,650-2,200



12

BRAHMS JOHANNES

Autograph letter signed ("J. Brahms"), to an unnamed friend, ABOUT THE 1873 WORLD FAIR IN VIENNA

describing his visit to the exhibition the previous evening, to see the testing of the lights at the Rotunda, expressing his regret that his correspondent will be unable to see it and commenting humorously on the Viennese public ("...Sowas verstehen die Wiener u. die Wienerinnen!...")

2 pages, 8vo (20.4 x 12.8cm), a few later pencil annotations, no place or date [Vienna, between 1 May and 2 November 1873]

The Vienna World Exposition of 1873 was the fifth of its kind, and the first in German-speaking lands. At its centre was the rotunda, mentioned by Brahms, a large circular edifice constructed in the Prater park by the Scottish engineer John Scott Russell. On the last day of the exhibition, 2 November 1873, Brahms directed the first performance of his Variations for Orchestra on a Theme of Haydn, Op. 56a, at the Gesellschaft der Musikfreunde.

‡ £ 3,000-4,000 € 3,300-4,350



15

15

BRAHMS JOHANNES

Fine large cabinet photograph of the composer, inscribed and signed on the reverse ("Mit schönstem Gruß...J.B."), showing the clean-shaven composer

by Adèle of Vienna, photographer's imprint on verso ("Graben 19 u. Asperngasse 2"), overall size 16.5 x 11.2cm, the inscription in pencil on the reverse, [c.1876], crease to lower half of image

For a portrait photograph of Brahms in 1876 similarly attired, published by Luckhardt of Vienna, see Styra Avins, *Johannes Brahms. Life and Letters* (1997), plate 34. Adèle, who issued some photographs taken by Luckhardt, opened her Asperngasse gallery in 1876. Brahms grew his familiar beard two years later.

REFERENCES

V. von Miller zu Aichholz, *Ein Brahms-Bilderbuch...mit erläuterndem Text von Max Kalbeck, etc.* (Vienna, 1905), p.23, no.2.

± £ 3,000-4,000 € 3,300-4,350



16

16

BRAHMS JOHANNES

Autograph letter signed ("J.B."), to his friend Julius Grosser. [1886]

taking issue with his political views regarding the Germans and the French, observing trenchantly that the Germans 'are and remain the a[...]lickers of the French', returning with apologies to the subject of music, DISCUSSING THE FIRST SYMPHONY, and stating that he would be obliged for favourable reviews ("... die lieben Deutschen sind u. bleiben einmal die —lecker der Franzosen...")

4 pages, 8vo (17.2 x 11.4cm), with an autograph envelope, postmarked [28 January?] 1886, ring-binder holes to the two leaves and envelope

A remarkably forthright letter to the composer's Viennese friend and book-dealer Julius Grosser. Brahms's political opinions were forthright. Born and raised a Lutheran, he spent his last 25 years or so in Roman Catholic Austria-Hungary under a regime opposed to the Prussian militarism of Bismarck, whom Brahms greatly admired. The *Triumphlied*, one of the composer's least convincing works, was originally intended to be dedicated to the Prussian chancellor, celebrated the victory in the war of 1870-1871 against France. Brahms's views were firmly pro-German and pro-unification and in that respect chimed with his great contemporary Richard Wagner.

REFERENCES

Published by A. Holde in *The Musical Quarterly*, volume 32, no.2 (April 1946), pp.286-287.

± £ 4,500-5,000 € 4,900-5,500



17

17

BRAHMS JOHANNES

Fine large cabinet photograph, signed and dated ("Johannes Brahms Wien Mai 88")

showing the composer in late middle age, inscribed in ink below the image, with a fine, bold signature

overall size 19.3 x 12.8cm, laid down on paper, Vienna, May 1888, a few tiny marks to image

This photograph dates from the time of the Double Concerto Op. 102 and the last great Lieder from Opp. 105 & 106.

± £ 6,000-7,000 € 6,600-7,600

18

BRAHMS JOHANNES

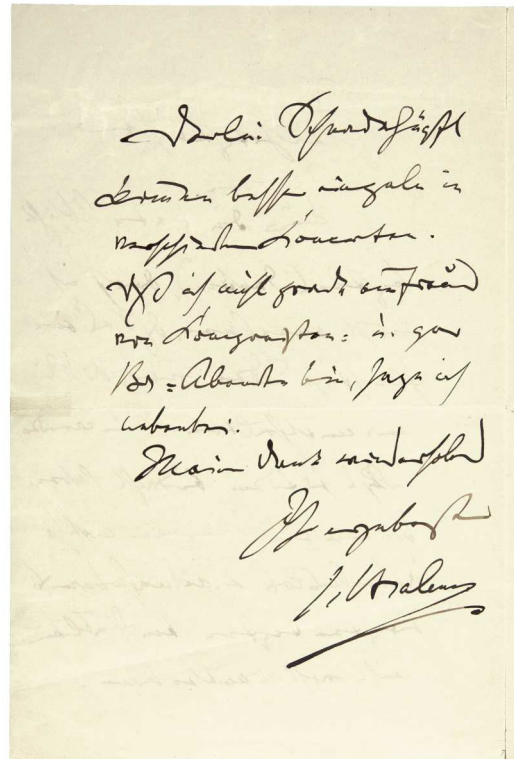
Autograph letter, to the singer Leonore Baroness Bach

turning down an invitation for the following day as he is going to Germany ("Ich muß leider Morgen nach Deutschland [...]"), but looking forward with pleasure to a meeting on his return

5.8 x 9cm, on the reverse of a printed visiting card of the composer, later pencil annotation to reverse, together with an early twentieth-century dealer's printed description, no place or date, *smudging to one word*

Brahms's friend Leonore Baroness Bach was a notable singer. On 16 November 1895 she gave the first attested performance of his folksong "Es ging ein Maidlein zarte" (WoO 33 no. 21).

± £ 1,200-1,500 € 1,350-1,650



19

19

BRAHMS JOHANNES

Autograph letter signed ("J. Brahms"), to the conductor Siegfried Ochs, 8 September 1891

thanking him for his proposal of a 'Brahms-Evening', but good-humouredly refusing with thanks, outlining his misgivings about the concept and stating his objection to programmes of only one composer and Brahms-Evenings in particular ("..... Daß ich nicht gerade ein Freund von Komponisten- u. gar Br[ahms]-Abenden bin, sage ich nebenbei...")

2 pages, large 8vo (22.2 x 14.5cm), integral blank, with an autograph envelope, envelope postmarked "Ischl, 8 September 1891", *light creasing, splitting along hinge*

In the summer of 1891, Brahms certainly had other other more pressing matters on his mind - such as the composition of the Clarinet Trio Op. 114 and the glorious Clarinet Quintet Op. 115.

REFERENCES

Die Amerikanische Rundschau, i-ii (1945), p. 92; published in A. Holde, 'Unpublished Letters by Beethoven, Liszt and Brahms' in *The Musical Quarterly*, volume 32, no.2 (April 1946), p.280 & 288.

± £ 3,000-4,000 € 3,300-4,350



21

20

BRAHMS JOHANNES

Autograph letter signed ("J.Br."), to his friend the music critic Eduard Hanslick, 31 December 1893

playfully suggesting that viewing Klinger's recent *Brahms-Fantasie* is a more enjoyable prospect than listening to his own recent piano works [Opp.116 and 117], asking him to visit so that he may see it, and requesting him to allow some time for the viewing ("...die neueste Brahms-Phantasie nur anzuschauen, ist mehr Genuß als die 10 letzten zu hören...")

1 page, oblong 8vo (9 x 14cm), on a correspondence card, autograph address-panel, postmarked Vienna, 31 December 1893, some slight smudging

Brahms's music inspired the artist Max Klinger to produce a *Brahms-Fantasy*, a cycle of 41 drawings, etchings and lithographs based on his vocal works. The portfolio appeared in 1894, but Brahms had evidently received an advance copy and invited his friend Hanslick (the dedicatee of the "Liebeslieder" Waltzes op.39), to visit and view them. Brahms was touched by Klinger's work, acknowledging in a letter written two days before: "Perhaps it has not occurred to you to imagine what I must feel as I contemplate your pictures. I see the music, along with the lovely words - and then quite imperceptibly your wonderful drawings carry me further; looking at them, it seems as if the music resounded into the infinite and expressed all I could have said, more clearly than the music can...". His self-deprecating comments concern the *Intermezzi* Opp.116 and 117, amongst the finest compositions of his later years.

REFERENCES

for Brahms's letter of 29 December, cf Kalbeck, iv, p. 336, and Styra Avins and Josef Eisinger (eds.), *Johannes Brahms. Life and Letters* (1997), 710

± £ 2,000-3,000 € 2,200-3,300

21

BRAHMS JOHANNES

Cabinet-style photograph of the composer studying a book, signed and inscribed ("Un Saluto alla bella Firenze. Johannes Brahms") to the photographer Giuseppe Gatteschi, 1894

showing the sixty-one year old composer in the salon of Victor von Miller zu Aichholz in Vienna, closely perusing a volume by Eugen v. Miller jr. of Vienna and Gmunden, overall size c. 13 x 10.3cm, annotated by the recipient, autograph envelope, postmarked 27 December 1894, some staining and browning to both photograph and envelope, a few marks to the images, traces of mount on reverse of envelope

A famous and fascinating image of Brahms at the Vienna home of the industrialist and collector Viktor von Miller zu Aichholz (1845-1910). In his *Brahms-Bilderbuch*, Miller provides the caption "Brahms sitzt im Salon bei Viktor v. Miller zu Aichholz und blättert in einem Buch". In an adjacent image, the composer is shown in the same salon, smoking a cigar and leafing through Wagner's *Siegfried*. Miller was an accomplished pianist and the salon contained a grand piano. The photograph was taken by Viktor's son Eugen in March 1894. Giuseppe Gatteschi (1862-1935) was a photographer and historian of Roman archaeological sites, who attempted their "graphical reconstruction" with photographs and drawings. Brahms visited Italy ten times between 1878 and 1893, regarding the country as "paradise"; he may well have met Gatteschi during one of his later visits.

REFERENCES

V. von Miller zu Aichholz, *Ein Brahms-Bilderbuch...mit erläuterndem Text von Max Kalbeck, etc.* (Vienna, 1905), p.31, no.8, and no.9.

± £ 4,000-5,000 € 4,350-5,500

BRUCKNER ANTON (1824-1896)

Remarkable autograph letter signed ("ABruckner[paraph]"), to the conductor Siegfried Ochs, 3 February 1892

DISCUSSING THE PERFORMANCE AND RECEPTION OF HIS WORKS, flattering him with the observation that no day goes by without his singing his praises as an artist and with regard to his character, criticising the conducting of Gericke, observing how the Viennese would have been agog to hear his *Te Deum* performed by him and his choir, noting that he will never hear it performed like that again, commenting on the great success of the First Symphony ("one of my hardest and best [translation]"), noting that Hans Richter is crazy about it in private, "on account of Hanslick", stating that the orchestra first called it the work of a madman, then "phenomenal", remarking that Hanslick wrote nothing about it, and admitting that it is difficult to understand on one hearing; in the letter Bruckner also expresses his wish that he [Ochs] conduct his symphonies, eulogising him to the skies, describing him as his second artistic father, observing that other conductors promise him the world, but he, poor Bruckner, is the loser [as they do not keep their promises], and referring also to Weingartner and Bülow ("...Mein höchster Wunsch ist u. bleibt ewig der, Herr Director selbst sollten auch meine Sinfonien dirigieren. Sie sind für mich ein zweiter künstlerischer Vater!...")

4 pages, 8vo (22.4 x 14.4cm), autograph envelope, Vienna, 3 February 1892, *strengthened at hinge with translucent adhesive tape, slight splitting along folds*

An important letter by Bruckner to the Berlin choir-leader and composer Siegfried Ochs, who had founded the Philharmonic Choral Society of Berlin in 1882. A particularly noteworthy feature of the letter is the composer's expressed satisfaction with a performance of his first symphony, based as it was on the much-criticised text of the first edition.

REFERENCES

Max Auer, *Bruckner. Gesammelte Briefe*, pp. 255-56; Benjamin Korstvedt, "Return to the pure sources": the ideology and text-critical legacy of the first Bruckner *Gesamtausgabe*, *Bruckner Studies*, ed. Timothy L. Jackson and Paul Hawkshaw, pp. 92-93

‡ £ 6,000-8,000 € 6,600-8,700

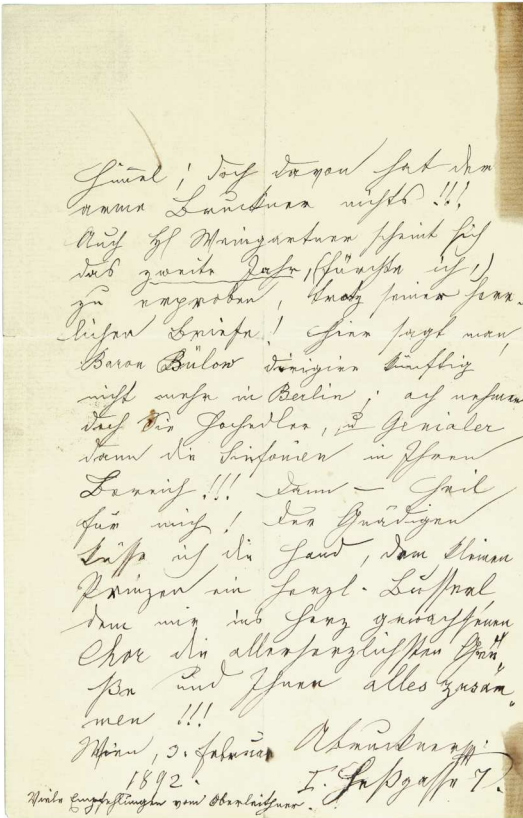
BRUCKNER ANTON

Cabinet photograph, inscribed and signed to the conductor Siegfried Ochs on the verso ("ABruckner [paraph]")

praising Ochs's genius and expressing his thanks and admiration ("Hoch lebe Ihr Genie! Woll Dank und Bewunderung!...H[errn] Director Ochs"), showing the composer in profile (please see inside front cover)

by A. Huber of Vienna, photographer's name and address in gilt on mount and verso, overall size 17 x 11cm, inscription and signature in black ink, [c. 1890s], *some scuffing to reverse, slightly affecting text, light damp-staining and browning, upper edge chipped*

‡ £ 4,000-6,000 € 4,350-6,600



BRUCH MAX (1838-1920)

Autograph letter signed ("M. Bruch"), to an unnamed friend in Vienna [?Brahms], concerning the death of the Bach scholar Philipp Spitta, 30 May 1894

informing him of the desire of Spitta's friends to adorn his grave with a fitting monument to the irreplaceable man, relating that his Berlin friends - himself, Joachim and Herzogenberg - have formed a committee to that end, asking him if he would like to join, noting that only Chrysander remains to be invited, mentioning that Herzogenberg will go to Munich to discuss matters with the sculptor Hildebrandt [sic] from Florence, remarking that decisions concerning the form of the monument will be made once they know what financial resources will be available to them ("...Sie werden mit mir und uns Allen den Tod Spitta's aufrichtig betrauert haben. Wir verlieren mehr an ihm, als ich in Worten aussprechen kann...")

4 pages, 8vo (18 x 11.5cm), some later manuscript annotations, Friedenau, 30 May 1894

The great Bach biographer Philipp Spitta had died shortly before Bruch's letter, on 13 April 1894. He was buried in the Neuer Zwölf-Apostel-Friedhof, Berlin with a plain headstone with an engraved portrait on copper. Adolf von Hildebrand (1847-1921) was a neo-Classical sculptor who spent much time in Florence. Bruch's efforts to erect the monument had the effect of restoring his friendship with Brahms, who contributed 500 marks to the project: see C. Fifield, *Max Bruch: His Life and Works* (2005), p.259. See also lot 74 and inside front cover.

‡ £ 1,000-1,200 € 1,100-1,350



25

25

CHOPIN FRÉDÉRIC (1810-1849)

Autograph manuscript of the opening of the Étude op. 25 no. 2, in A-flat major, signed and dated ("Paris ce 28 Avril F. Chopin")

COMPRISING AN APPARENTLY EARLY DRAFT OF THE OPENING SEVEN BARS, the last bar sketched incomplete, here with the marking "Vivace", notated on three systems of two staves

1 page, oblong 8vo (c.16.5 x 25.5cm), 8-stave paper taken from a larger leaf, Paris, 28 April [no year]

UNRECORDED. Although the manuscript has been signed and dated, as if for an album-leaf, it contains early readings different from the final version of the Étude op. 25 no. 2, published in Leipzig, by Breitkopf & Härtel in 1837. Chopin

probably signed the manuscript without dating it when he gave it away later. The tempo marking, sketchily written, appears to read "Vivace". In the editions this became "Presto", with a metronome mark of 112. Of the other early sources, the manuscript *Stichvorlage* survives in Warsaw, though Op. 25 no. 2 is in a scribal hand with the author's corrections. No such manuscript survives for the French edition. A more polished sketch of 20 bars dated 27 January 1836, marked "Presto agitato" is at la Cartuja, Valldemossa, Majorca. It is not known why Chopin discontinued the draft, which tails off in the seventh bar.

PROVENANCE

Acquired from the art-historian Willi Wolfradt (1892-1988), Le Vésinet (Paris), June-July 1939.

£ 100,000-150,000 € 109,000-163,000



26

26

CLEMENTI MUZIO AND JOHANN BAPTIST CRAMER

Two autograph canons for piano, signed, on an albumleaf

Clementi's canon written on the recto in brown ink, on six systems of two staves, with an autograph title and signature at the head ("Canon for the Pianoforte, by Muzio Clementi"), 30 bars; Cramer's canon notated on the verso in dark brown ink, on three systems of two staves, also with autograph title and signature at the head ("Canon for the Piano Forte by J B Cramer"), 16 bars

2 pages, 4to (c.28 x 22.8cm), no place or date [London, before 1820?], *inner edge ragged*

Clementi and Cramer were both born abroad. They both moved to England in the early 1770s, and received much of their musical education there. Cramer was taught first by C.F. Abel and later took keyboard lessons from Clementi. They fell out in 1820 over alleged plagiarism by Cramer of a sonata by his teacher. The two pieces are contrasting. Clementi's canon is a virtuoso *moto perpetuo*. Cramer's work was inspired by J.S. Bach, whose music he loved, and which was slowly being discovered in London in the early years of the nineteenth century.

£ 4,000-5,000 € 4,350-5,500

26

SOTHEBY'S

27

DONIZETTI GAETANO (1797-1848)

Autograph letter signed ("Il tuo Donizetti"), to the impresario Alessandro Lanari ("Lanari Carissimo"), about the opera *Parisina*, 7 February 1838

a confidential letter, urging him to take charge of *Parisina*, which is being hastily revived to replace the unsuccessful *Maria di Rudenz*; he fears the opera is a victim of the general antipathy of the orchestra and the Venetians towards him; he criticises Lanari's failure to send scores requested by Baldini from the copying house of Gerard [or Girard], for which he has been charged twice; without taking sides, he feels that the copyist's explanation is clearer than Lanari's ("... Ti raccomando *Parisina* che minaccia esser sacrificata dall' orchestra, e forse dal Popolo per L'odio Auctoris...") and, in a postscript, refers to his Venetian friend Perotti, who will tell him that only an aria and a few recitatives need to have cuts

1 page, 4to (c.26 x 21cm), autograph address-panel on verso, "Whatman" paper, delivered by hand, no postmarks, annotated twice by the recipient, [Venice?], 7 February 1838, *slight creasing to left-hand edge*

Donizetti was in Venice for the premiere of *Maria di Rudenz* on 30 January 1838. The new opera was unsuccessful and it was hastily taken off and replaced by *Parisina*, written for Lanari's Teatro alla Pergola, Florence, in 1833. The reference to Agostino Perotti may relate to cuts to *Maria de Rudenz*, rather than to *Parisina*. Not in G. Zavadini, *Donizetti: vita, musiche, epistolario* (1948).

± £ 2,000-3,000 € 2,200-3,300

28

DONIZETTI GAETANO

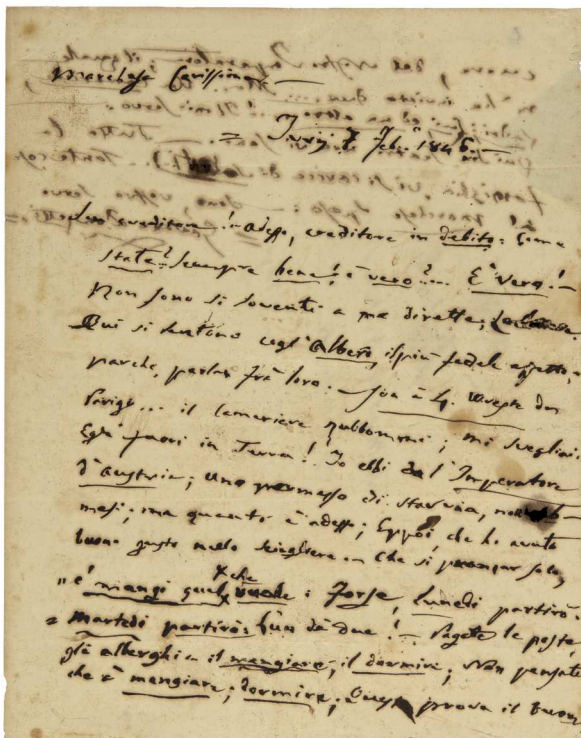
Autograph letter signed ("Donizetti") to the impresario Alessandro Lanari, 31 July 1839

a letter of recommendation for the Bolognese clarinetist Domenico Liverani, one of the finest players in Europe, suggesting that Lanari could stage a concert in Florence, where Liverani would be a great success and wishing him all the best for his endeavours as an impresario, and for his operas and ballets

1 page, 8vo, embossed monogram ("GD"), integral autograph address leaf, annotated by the recipient, Paris, 31 July 1839

Donizetti was in Paris for the French version of *Lucia di Lammermoor* at the Théâtre de la Renaissance on 6 August 1839. Domenico Liverani (1805-1877) one of the finest clarinetists of his day, inspiring the music of Donizetti and Verdi. He was also a close friend of Rossini: see lot 106. Not in G. Zavadini, *Donizetti: vita, musiche, epistolario* (1948).

± £ 1,500-2,000 € 1,650-2,200



29

29

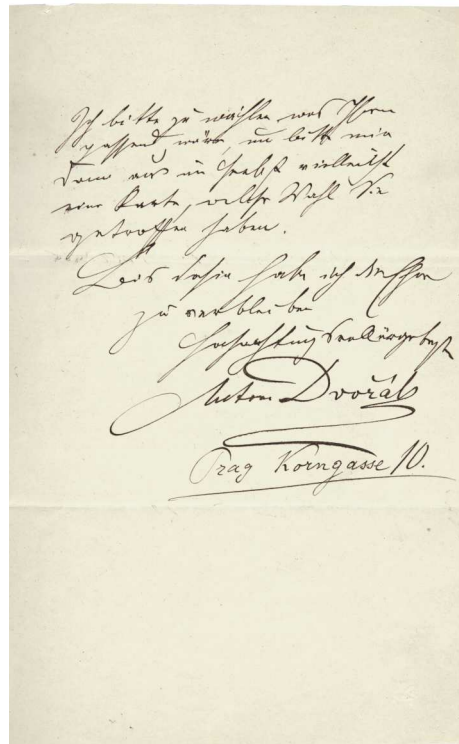
DONIZETTI GAETANO

Remarkable, late autograph letter signed ("Gaetano Donizetti"), revealing his mental collapse, 7 February 1846

addressed to the Marchesa Adelaide de Sterlich (but apparently never delivered), written in a disjointed and rambling manner, with underlinings and repetitions, Donizetti informs the Marchesa that the Emperor of Austria granted him leave of absence, but now he has to return and that he hopes to leave Paris perhaps on Monday, or Tuesday, asking for help paying his travel expenses, assuring her of the goodness of the Emperor, and complaining that servants and postmen are robbing him ("...lo ebbi dal Imperatore d'Austria; uno permesso di star via, [?non più di] 6 mesi; ma quanto è adesso...Forse, *Lunedì partirò. Martedì partirò: Bu[o]n dà due! Pagate le poste, gli alberghi, il mangiare, il dormire; non pensate che à mangiare; dormire; Questo prova il buon cuore, del Nostro Imperatore; il quale m'ha invitato due...Ma...un cameriere, Ladri. Lui, ed un altro...! Il mio servo:...*")

2 pages, 4to (c.22 x 17.5cm), integral autograph address leaf ("A.S.E. La Marchesa, Adelaide Sterliik,[née] Cavalcanti a Napoli"), no postmarks, Ivry [near Paris], 7 February 1846, several holes from oxidization of the ink, overall browning

This letter is poignant testament to Donizetti's descent into insanity. He was diagnosed with cerebro-spinal syphilis and severe mental illness in the summer of 1845, having returned to Paris after conducting the premiere of the German version of *Dom Sébastien* in Vienna. With Liszt's prompting, Donizetti had been made *Hofkapellmeister* and he was led to believe that he had to visit Vienna to fulfil his obligations. His condition declined and, on 1 February 1846, he was instead taken to a mental institution in Ivry, where he was detained against



30

his will. "On 7 February, his desperation drove him to write a number of frantic notes, incoherent appeals for help. These letters were never delivered, but remained in the possession of his nephew Andrea": see W. Ashbrook, *Donizetti and his Operas*, (1982), p.194, and H. Weinstock, *Donizetti*, (1964), pp.248-249. Not in G. Zavadini, *Donizetti: vita, musicale, epistolario* (1948); for several similar letters, mainly to the Austrian ambassador, Count Apponyi and his wife, see Zavadini, pp.831-837.

‡ £ 4,000-5,000 € 4,350-5,500

30

DVORÁK ANTONÍN (1841-1904)

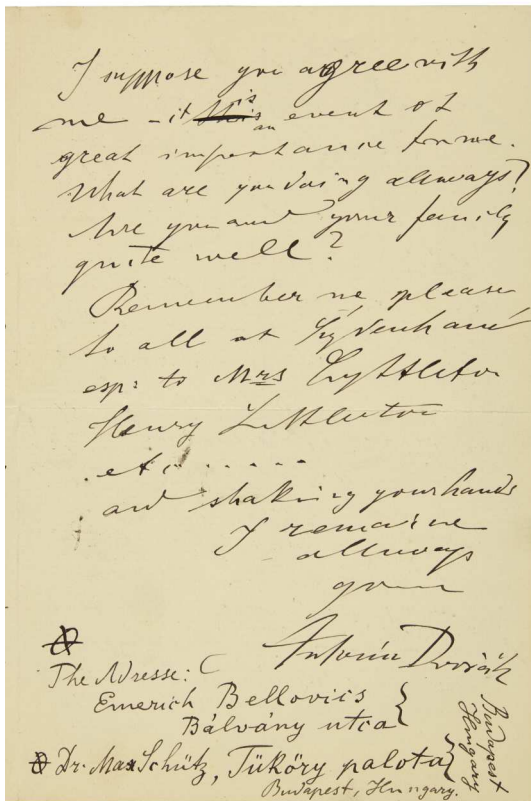
Autograph letter signed ("Anton Dvorák"), in German, to an unnamed correspondent, 2 July 1883

thanking him profusely for promoting his works in Frankfurt, which gives him hope for the future as well as encouragement, and providing him with details of some of his published works, and also of some works soon about to appear, including his Violin Concerto Op.53, Trio Op. 65, Piano Concerto Op.33, and Nocturne for strings Op.40 ("...Ich gestehe Ihnen offen, daß schon lange Zeit kein Brief mich so gefreut hat wie der Ihrige...")

3 pages, 8vo (22.7 x 14.3cm), two later pencil annotations to first page, Prague, 2 July 1883, *light thumbing to first page*

Apparently unpublished: not in Dvorák. *Korespondence a dokumenty* ed. M. Kuna et al (1987). A fine autograph letter with a superb, bold signature.

‡ £ 3,000-4,000 € 3,300-4,350



32

31

DVORÁK ANTONÍN

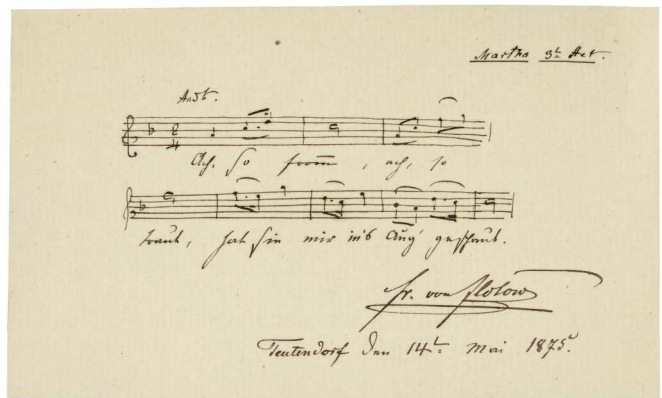
Autograph letter signed ("Antonin Dvorák"), in German, to Julius Grosser, 16 October 1884

a most cordial letter, expressing the joy that he also feels at the realization of his correspondent's long-desired wish, wishing him all success and accepting with pleasure an invitation to stay with him and his wife in Berlin ("...Ihr Brief hat mich auf das angenehmste überrascht und brauche es Ihnen wohl nicht zu sagen, dass auch mir die Verwirklichung des lange gehegten Wunsches grosse Freude macht...")

1 page, 8vo (23 x 14.4cm), a few small ink blots, two later inscriptions to integral ("Herrn Geheimrath"), autograph envelope, Prague, 16 October 1884, letter and envelope mounted with a typed translation on a card, *tiny tear to upper outer corner of integral, dust-staining to edges, some light creasing*

Apparently unpublished: not in *Dvořák. Korespondence a dokumenty* ed. M. Kuna et al (1987). Grosser's wife Anna played the G minor Piano concerto op.33 in a concert in Berlin on 22 November 1884: see *Korespondence*, letter of 25 September 1884 to Grosser.

‡ £ 2,000-3,000 € 2,200-3,300



33

32

DVORÁK ANTONÍN

Autograph letter, signed ("Antonín Dvorák"), in English, to [Alfred Littleton], ABOUT HIS STABAT MATER, 1 April 1888

describing an unsuccessful performance of the work in Vienna, at the Gesellschaft der Musikfreunde, where the most learned critics were of the opinion that the whole work 'was good for nothing', but stating that he does not care about such matters, being satisfied and very proud of the English who understand him so well, relating that he conducted the same work in Budapest the previous week, where it pleased very much, each number being 'greatly applauded', informing him that *The Spectre's Bride* will be performed for the first time in Hungary next season, and that *Saint Ludmila* will be given next year; Dvořák also asks if he could send a copy of *The Spectre's Bride* and perhaps of *Ludmila* too to Bellovics, the conductor of the music society in Budapest, and to Max Schütz, the principal music critic in Pest, observing that 'it is an event [sic] of great significance for me', and enquiring solicitously after Mrs Littleton and Henry Littleton ("...The most learned critics of Vienna said unanimously: the whole St. Mater is good for nothing!...")

4 pages, 8vo (17.8 x 11.5cm), Prague, 1 April 1888, *browning, small stain to second page, not affecting text*

A good letter, in Dvořák's charming English, about three important choral works, the *Stabat Mater* (1876-77), the dramatic cantata *The Spectre's Bride* (1884) and the oratorio *Saint Ludmila* (1885-86). Dvořák's ties with England were of the greatest significance for him, the composer's positive reception there contrasting with that in Germany and Austria at the time, due to the current political situation. Alfred Littleton, at whose estate at Sydenham Dvořák spent much time, was co-owner of the publishing firm Novello, who brought out a number of Dvořák's works including both works mentioned in this letter.

REFERENCES

Apparently unpublished: not in the *Korespondence a dokumenty* ed. M. Kuna et al, volume 2 (1988).

‡ £ 4,000-5,000 € 4,350-5,500

FLOTOW FRIEDRICH VON (1812-1883)

Autograph musical quotation signed of the aria 'Ach so fromm' ('M'appari') from *Martha*, with an autograph letter by him and a photograph signed by Jules Massenet

FLOTOW. Autograph musical quotation from *Martha*, eight bars, notated on two hand-drawn staves, here with the original German words ("Ach, so fromm"), signed and inscribed ("Martha 3^{ten} Act...Fr von Flotow, Teutendorf, den 14^{ten} Mai 1875"), 1 page, 9.2 x 15.3cm, 1875—Autograph letter signed, in French, about the staging of his opera at the Opéra-Comique in Paris, complaining that a French composer had persuaded the management of Du Locle to replace his opera, which he had incorrectly called "Marianne", with a work of his own, so consequently he will go to Turin instead, 3 pages, 8vo, 27 August 1873—MASSENET, cabinet-style photograph signed and inscribed on the mount ("à mon ami & excellent interprète Mr G. Dupuis. 1896. Massenet"), by Hanfstaengl of Frankfurt, c.16.7 x 11cm, 1896

This is a quotation from one of the best-loved arias in nineteenth-century comic opera, here with the original German words: Lyonel's aria "Ach so fromm" from Act 3 of Flotow's *Martha, oder Der Markt von Richmond*, premiered in Vienna in 1847. The opera, and particularly this number, became a worldwide hit when sung in Italian by Mario in London in 1858 and by Caruso in New York in 1906.

£ 1,000-1,500 € 1,100-1,650

34

FURTWÄNGLER WILHELM (1886-1954)

Autograph letter signed ("Wilhelm Furtwängler"), to the writer and critic Richard Specht, 8 August 1918

discussing his conducting plans for Vienna this coming winter, commenting positively on Bruckner's music, which he conducts gladly and "really well", but voicing his concerns regarding the Ninth Symphony, commenting on the famous Adagio, noting that, for all its beauty, it has "sensitive and gaping holes which, with the best will in the world, cannot be overcome [translation]", and opining that it provides anything but an effective conclusion to the work; in the last part of the letter, Furtwängler also comments on Bruckner's Eighth symphony and Brahms's Fourth, wondering whether the latter work was not "done to death" in Vienna ("...so habe ich gerade gegenüber der Neunten ziemliche Bedenken. Besonders hat das Adagio bei aller Schönheit empfindliche und beim besten Willen nicht zu überbrückende Löcher, und ist alles andere als ein wirkungsvoller Abschluss...")

2 pages, 4to (28.5 x 22cm), with an old printed dealer's description, Wiessee am Tegernsee, 8 August 1918

A substantial letter, offering an insight into the great German conductor's view of some of the peaks of the Romantic symphonic repertoire. The Austrian lyricist and writer Richard Specht's study of the conductor, *Wilhelm Furtwängler*, appeared in 1922. Furtwängler's views about the Adagio of Bruckner's Ninth Symphony are especially interesting and are at variance with many interpreters today. He never made a commercial recording of the work, but the live account from 1944 is regarded by some as one of the finest performances of Bruckner's last work.

£ 1,000-1,500 € 1,100-1,650



39

35

GERMAN COMPOSERS.

Collection of autograph letters and cards signed by Goldmark, Rubinstein, Johann Strauss and others, with photographs signed by Bruch, d'Albert, Sarasate and others

CARL GOLDMARK. Two letters about *Die Königin von Saba* in Bologna and another work performed by Mascheroni, 5 pages, 1879-1898—ANTON RUBINSTEIN. Good letter to Hugo Wittmann, the librettist of *Der Papagei*, demanding revisions, especially for Feth-Ali's final aria and Suleika's aria, 3 pages, 8vo, Marienbad, 8 July 1884—JOHANN STRAUSS II. Four torn visiting cards signed inscribed to Alexander Girardi, Herr Just and others, in 13 pieces, with other fragments, Vienna, 1880s; together with letters by Humperdinck (about *Königskinder* in Amsterdam), Hindemith (about anthologies of music history by Coussemaker and Gerbert), Weingartner, Moritz Rosenthal, Keinzl, Edwin Fischer and Frederic Lamond, and photographs signed by Max Bruch (see inside front cover), Sarasate, Emil von Sauer, Eugen d'Albert, Jan Kubelik and unsigned cabinet-style photographs of Brahms and Kainz

± £ 1,500-2,000 € 1,650-2,200

36

GIACOSA GIUSEPPE (1847-1906)

Postcard photograph signed ("Giuseppe Giacosa"), by the elderly dramatist and librettist in black ink below the image

by N.R.M. 13.9 x 8.7cm, address panel in another hand, stamped and postmarked, ("Milano Ferrovia 5 4 06"), Milan c.1906, pin-hole, some creasing from postmarks and at corners

Giuseppe Giacosa (1847-1906) was the librettist of Puccini's masterpieces, *La Bohème*, *Tosca* and *Madama Butterfly*. He was regarded as Italy's leading dramatist at the turn of the century. For this image, please see inside front cover.

± £ 600-800 € 700-900

GIORDANO UMBERTO

Cabinet-style photograph, signed and inscribed on the image ("Alla Signora Etta Costa Zenoglio, devotamente, Umberto Giordano, Genova Gennaio 1902")

by Guigoni & Bossi of Milan, 16.5 x 11cm, photographer's name and address below the image and on verso printed in green

‡ £ 400-500 € 450-550

GLAZUNOV ALEKSANDR
KONSTANTINOVICH (1865-1936)

Autograph letter signed ("Alexandre Glazounow"), in idiosyncratic French, to Jules Massenet ("Très honoré Monsieur!")

a charming letter providing him with information concerning Russian choruses, describing four by Mussorgsky, including *Josué* ('a true masterpiece [trans.]), seven by Cui, and three choral fragments from the unfinished opera *Rogdana* by Dargomizhsky ("Its spirit is very poetical and the musical ideas contain a great deal of freshness") suggesting that, should those not content him, he might resort to choruses taken from operas, warning him that the Russian texts of the choruses he has mentioned have not yet been translated into French; in a postscript, Glazunov informs him that Borodin's quartet has recently appeared in a transcription for four hands, published by Büttner ("...Tous les quatre coeurs [sic] [of Mussorgsky] méritent une grande attention, surtout le premier, qui est un vrai chef-d'oeuvre de l'auteur...")

3 pages, 8vo (21 x 13.5cm), later pencil note to first page ("Addressed to Jules Massenet From the estate of Massenet"), no place, 28 November 1886, *corner of second leaf folded down*

A GOOD LETTER FROM ONE GREAT LATE NINETEENTH-CENTURY COMPOSER TO ANOTHER.

‡ £ 700-900 € 800-1,000

GLAZUNOV ALEKSANDR
KONSTANTINOVICH

Cabinet photograph inscribed and signed ("A Monsieur T. Jadoul. Souvenir de Russie Alexandre Glazounow 10 Juillet 1886.")

by A. Lorens of St. Petersburg, showing the twenty-year-old composer seated, three-quarter face

17 x 11cm, no place, 10 July 1886, *browning*

‡ £ 800-1,200 € 900-1,350



41

GIORDANO UMBERTO (1867-1948)

Photograph portrait signed ("Umberto Giordano")

on a postcard, 8vo (14 x 8.8cm), the address-panel in a later hand, no place or date, *some creasing and a few black marks to the image*

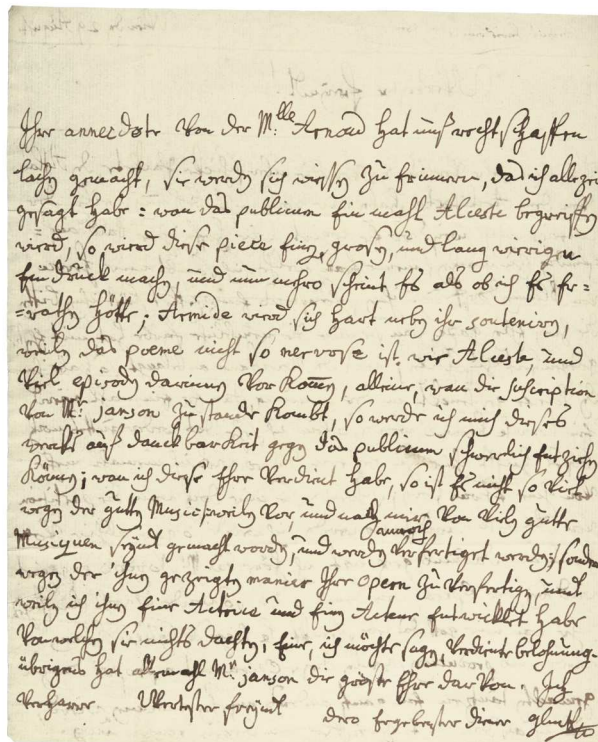
‡ £ 400-600 € 450-700

GIORDANO UMBERTO

Autograph musical quotation from *Andrea Chénier*, a signed photograph and five autograph letters signed.

the quotation two bars from the introduction to Act 1, the accompaniment to Gérard's "Son sessant'anni, o vecchio" notated on a hand-drawn stave in green ink, signed and inscribed ("Andrea Chénier...Milano Giugno 98 Umberto Giordano"), *on an albumleaf, 4to (c.27 x 19.5cm), with a printed visiting card laid down, and inscribed, Milan [18]98*—Postcard photograph signed ("Umberto Giordano", *on the image; see inside front cover*) and five autograph letters signed, to il Duca di Balzo, G. Gloag and others, one about *Fedora*, 2 autograph envelopes, Milan and Naples, 1892-1905

£ 1,000-1,200 € 1,100-1,350



42

42

GLUCK CHRISTOPH WILLIBALD (1714-1787)

Fine autograph letter signed ("gluck"), to Franz Kruthoffer, ABOUT HIS OPERAS *ALCESTE* AND *ARMIDE*, 29 August 1776

enquiring when the score of his opera *Alceste* will be ready, noting that he has heard of Noverre's engagement at the Opéra, expressing his wish to have his ballet opera *Cythère assiégée* revived the following year, which he does not doubt will be successful with some specially-composed dances, mentioning how he laughed concerning an anecdote about Mlle. Arnoud, recalling his assertion that *Alceste* will make a great and lasting impression only when the public learn to understand the piece, comparing *Alceste* with his opera *Armide*, and noting that it will be difficult for the latter work to compete with the former as its 'poem' is not as vigorous, and also because it has so many episodes; in the last part of the letter Gluck discusses Janson's subscription plans, observing that if he has deserved this honour, it is not so much on account of the good music, for much good music had been written before his time and will come after him too, but because of the way the opera was produced and the work of the actors and actresses ("...sie werden sich wiessen zu Erinnern, das ich allezeit gesagt habe: wan das publicum Ein mahl *Alceste* begreifen wiert, so wiert diese piece Einen grossen, und langwierigen Eindruck machen...")

2 pages, 4to (23 x 18.5cm), integral blank, "C & I Honig" paper, annotated by the recipient ("beant: Paris am 17.^{ten} 7ber 1776."), guard to verso of integral, Vienna, August 29, [1776]

A SPLENDID LETTER DISCUSSING TWO OF GLUCK'S GREATEST OPERATIC WORKS, *ALCESTE* AND *ARMIDE*.

For the last three decades of his life Gluck was the perhaps world's most famous living composer, celebrated in particular

for his operatic reforms, bringing music to the service of the drama. *Alceste*, originally composed for Vienna with Italian words, in 1767, was one of the composer's most important operas. The French version was given at the Académie Royale de Musique on 23 April 1776, and has remained the one generally performed, despite its initial cool reception. His *Armide*, which Gluck mentions here for the first time and revealingly compares with *Alceste*, was written for Paris the following year, in 1777. The composer's hopes, however, to revive his originally relatively unsuccessful ballet opera *Cythère assiégée*, with new dances replacing those provided by Pierre Berton in 1775 for the second version of the piece, came to nothing.

Franz Kruthoffer (1740-c.1815) was private secretary to the Austrian ambassador in Paris, and an important mediator of Gluck's business affairs in the French capital during the period 1775 to 1783. It was through Kruthoffer's efforts that *Alceste* had been accepted for publication by the Bureau d'Abonnement in 1776. In addition to the great ballet-master Jean-Georges Noverre (1727-1810), Gluck also mentions in the letter the soprano Madeleine Sophie Arnould (1744-1802), who was Gluck's first Iphigénie and Eurydice, and the violoncellist Jean Baptiste Aimé Joseph Janson (1742-1803), who undertook a concert tour to Vienna in 1779.

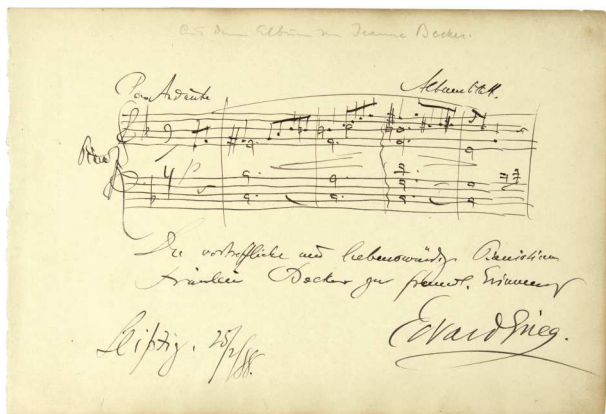
REFERENCES

Georg Kinsky (ed.), *Glucks Briefe an Franz Kruthoffer* (1927) 7 (pp. 21-23); TNG, x, pp. 24ff.

PROVENANCE

Wilhelm Heyer collection in Cologne; Alfred C. Meyer (Chicago), his sale Parke-Bernet, New York, 30 November 1943, Lot 133 (\$120); Galerie St Etienne; acquired 26 September 1945

± £ 20,000-30,000 € 21,700-32,600



45

43

GRIEG EDVARD (1843-1907)

Carte-de-visite photograph of the composer in his late thirties, signed and inscribed to Robert Fischeff ("Edvard Grieg... Herrn Rob. Fischeff...Bergen August 81.")

by Georg Brokesch of Leipzig, 10.5 x 6.5cm, signed by the composer below the image and inscribed by him on the reverse, a few small stains and marks to image, browned

The recipient was the Austrian pianist and composer Robert Fischeff (1856-1918), a former pupil of Clara Schumann. For this image, please see inside front cover.

± £ 1,000-1,500 € 1,100-1,650

44

GRIEG EDVARD

Autograph musical quotation signed ("Edvard Grieg"), from the Violin Sonata no.2 in G Op 13

comprising the first eleven notes of the violin entry at the beginning of the first movement, notated in black ink on a hand-drawn stave, and signed above the quotation, with an autograph tempo marking ("Lento")

1 page, oblong 8vo (14 x 9.3cm), on a illustrated postcard, the address panel, partially erased, in an unidentified hand ("... Banca nazionale ... Cairo"), postmarked 21 April 1904, slight surface paper loss, affecting signature

A late autograph quotation from the second violin sonata, written in 1867 and dedicated to the Norwegian violinist and composer Johan Svendsen.

£ 1,200-1,500 € 1,350-1,650



44

45

GRIEG EDVARD

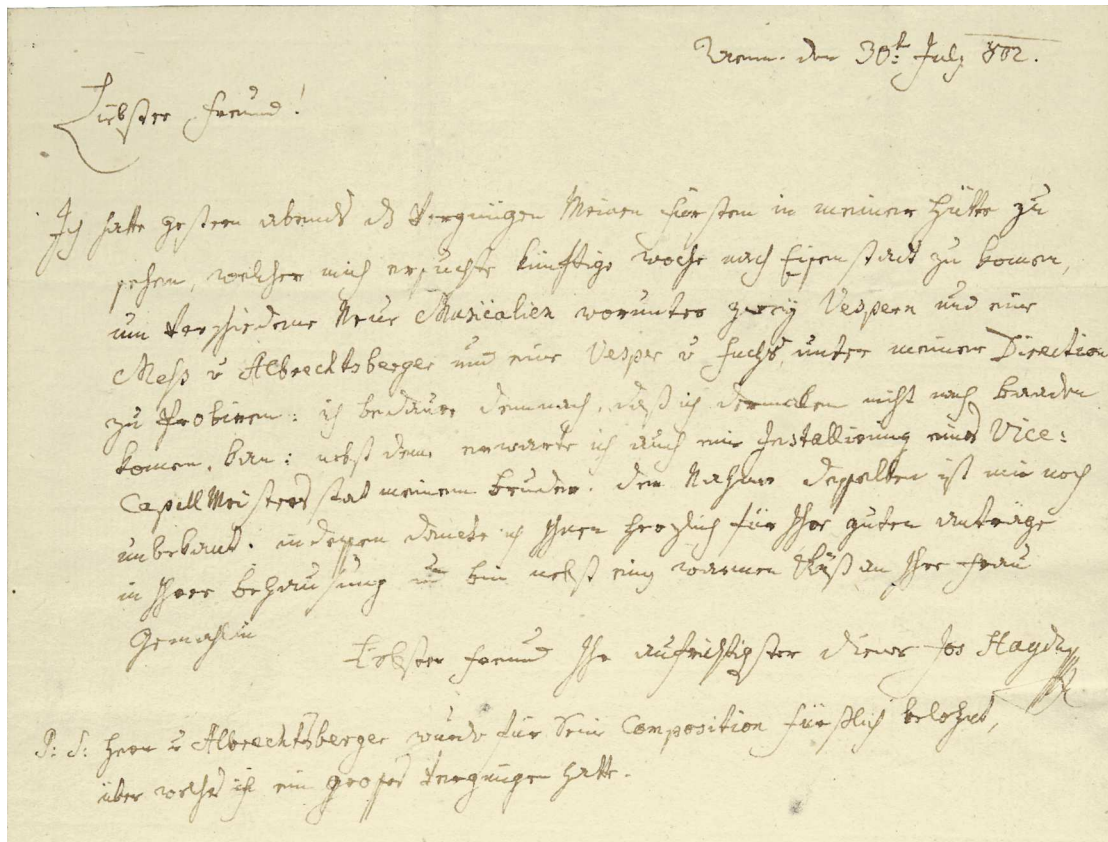
Autograph musical quotation from the 'Albumblatt' for piano, in F major, Op.28 no.2 in F major, signed and inscribed by the composer

("Die vortreffliche und liebenswürdige Pianistin Fräulein Decker [sic] zur freundl. Erinnerung, Leipzig, 25/2/88, Edvard Grieg"), notated for piano in dark brown ink on two hand-drawn staves, comprising the opening four bars, with a few differences from the published version

1 page, oblong 8vo (15.5 x 22.5cm), annotation in pencil at the top margin ("Aus dem Album von Jeanne Becker"), Leipzig, 25 February 1888, some browning

Jeanne (Johanna) Becker (1858-1893) was the daughter of the violinist Jean Becker and sister of the cellist Hugo. In 1874, she participated in the first private performance of Brahms's Piano Quartet no.3 op.60. She later married Hugo Wolf's friend Oskar Grohe, but died in childbirth.

£ 1,500-2,000 € 1,650-2,200



46 (detail)

46

HAYDN JOSEPH (1732-1809)

Autograph letter signed ("Jos Haydn[paraph]"), to the Baden choirmaster Anton Stoll, 30 July 1802

informing him that he had the pleasure the previous evening of a visit from his Prince, who asked him to come to Eisenstadt in order to attend the rehearsal of various new pieces of music, including two Vespers and a Mass by Albrechtsberger and a Vesper by [Johann Nepomuk] Fuchs, adding that, as he is also expecting the installation of an assistant Kapellmeister, as yet unknown to him, in place of his brother, he will not be able to come to Baden and stay with him, but thanking him all the same for his invitation; and in a postscript noting that Albrechtsberger received a princely reward for his composition, something which pleased him very much ("... nebst dem erwarte ich auch eine Installirung eines Vice-Kapellmeisters stat[us] meinem Bruder. Der Nahme desselben ist mir noch unbekannt...")

1 page, 4to (23 x 18.5cm), integral autograph address-panel, traces of seal, seal tear, together with a later manuscript English translation, Vienna, 30 July 1802, light browning to address-panel, traces of mount and a few tiny holes to integral

A FINE LATE LETTER FROM THE YEAR OF HAYDN'S LAST MAJOR WORK, THE "HARMONIEMESSE".

Haydn's correspondent was the Baden choirmaster and schoolteacher Anton Stoll (1747-1805), for whom Mozart eleven years earlier had written the sublime motet *Ave verum corpus*, K. 618. Stoll was a good friend to Haydn, and had been of great help to the composer's wife, Maria Anna, towards the end of her life. It was in Stoll's house in Baden that she died on 20 March 1800.

Three notable musicians are referred to by Haydn in the letter: Georg Albrechtsberger (1736-1809), who had been appointed *Kapellmeister* to Stephen's in Vienna in 1792 (the post Mozart would have secured but for his death the previous year); Haydn's brother Michael (1737-1806), the celebrated Salzburg composer and, like Joseph, friend of Mozart; and Johann Nepomuk Fuchs (1766-1839), who had joined the Esterházy orchestra as a violinist by 1788. Michael Haydn had been approached the previous year with the offer of the post of vice-*Kapellmeister* at Esterházy, but had been too attached to Salzburg to leave. In the end, it was Fuchs, who received the call to Esterházy, succeeding later to Haydn's title of *Kapellmeister* in 1809. This lot is also illustrated on page 4.

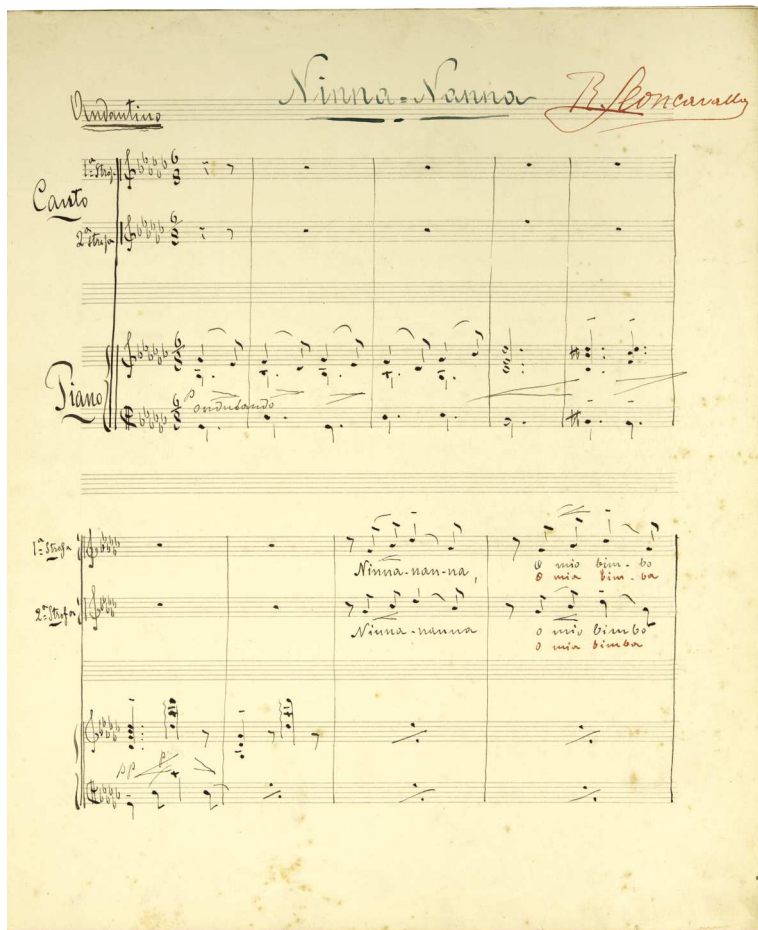
REFERENCES

Dénes Bartha, *Joseph Haydn. Gesammelte Briefe und Aufzeichnungen* (1965) 311 (NB: the location given is incorrect); CCLN 206; H.C. Robbins Landon, *Haydn. Chronicle and Works*, v (1977), pp. 228-29; Peter Clive, *Mozart and his Circle. A Biographical Dictionary* (1993), p. 146; Theodore Albrecht (ed.), *Letters to Beethoven and Other Correspondence 1824-1828*, i (1996), p. 193

PROVENANCE

V.A. Heck, catalogue XXVI (1926), no. 45; Alfred C. Meyer (Chicago), his sale Parke-Bernet, New York, 30 November 1943, Lot 149 (\$170); Galerie St Etienne; acquired 26 September 1945

± £ 20,000-30,000 € 21,700-32,600



47

47

ITALIAN COMPOSERS.

Collection of autograph letters and photographs, signed by Nicola Zingarelli, Giovanni Pacini, Saverio Mercadante, and Lorenzo Perosi

ZINGARELLI. Letter to Pietro Solimante (advising him to work in Rome rather than Naples and describing the ill health of Chicca), 1 page, 4to, autograph address leaf, Naples, 19 April 1814—PACINI, carte-de-visite photograph signed ("G.Pacini") and inscribed below the image to T. Martini (see inside front cover), by Anton Hautmann of Florence, 10.3 x 6.2mm, [c.1858-1862]—MERCADANTE. Two letters to G. Ciandelle and G. Cipolla (a letter of presentation for Antonio Gibertini and asking to change the date of an invitation), 3 pages, 4to & 8vo, autograph address leaves, Naples, 24 July 1842 and 9 January 1861—PEROSI. Letter, enclosing a publication, 1 page, 8vo, Venice, 12 February, no year

‡ £1,000-1,500 € 1,100-1,650

48

LEONCAVALLO RUGGERO (1857-1919)

Autograph manuscript of the song "Ninna-Nanna", composed to celebrate the birth of Prince Umberto of Savoy [later Umberto II], signed twice ("R. Leoncavallo"), in coloured inks with an elaborate title page in green, red and brown inks ("A Sua Maestà a Regina Elena... Ninna=Nanna, Per la nascita di S.A.R. Il Principe Ereditario [~~deleted: "La Principessa"~~], Parole e musica di R. Leoncavallo"), poem by the composer on verso, the music for voice and piano notated on two systems of five staves per page, with alternative words provided for the baby prince or princess (in red),

7 pages in all, large 4to (c.33 x 27.5cm), 12-stave paper, sewn with red thread, [1904], some dustmarking and spotting, offsetting to final blank

REFERENCES

This song celebrates the birth of the Hereditary Prince Umberto of Savoy (1904-1983), the only son of the King of Italy, Vittorio Emmanuele III. He briefly became the last King of Italy, Umberto II, reigning for thirty-four days in 1946. The song is dedicated to his mother Elena of Savoy, who was also the dedicatee of Puccini's *Madama Butterfly*.

£ 3,500-4,000 € 3,800-4,350



49

49

LEONCAVALLO RUGGERO

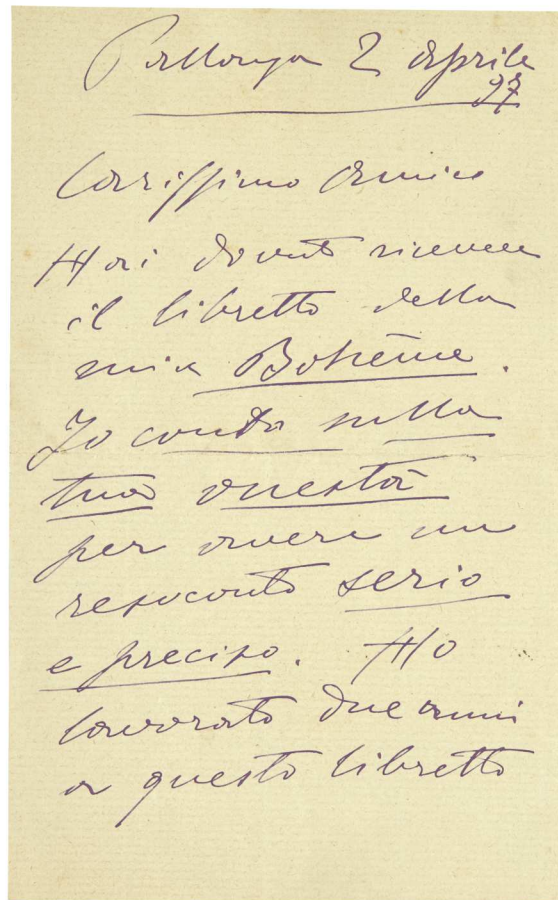
Fine large cabinet-style photograph signed and inscribed with a musical quotation from *I medici*, 1895

"All' egregio amico Prof. Zamperoni. Omaggio del suo devto R. Leoncavallo, Milano 23 gennaio 1895.", with a short musical quotation ("Flauto...I Medici Atto I."), written on the image in dark brown ink

by Montabone of Milan, photographer's name and address in gilt on mount and on verso, overall size 32.5 x 19cm, Milan 23 January 1895

This is an unusually large and impressive early photograph, inscribed by the composer with a musical quotation from one of his most imposing works.

£ 2,500-3,000 € 2,750-3,300



50

50

LEONCAVALLO RUGGERO

Collection of letters and photographs signed by Leoncavallo, Pietro Mascagni, Ermanno Wolf-Ferrari and Riccardo Zandonai

LEONCAVALLO. Two letters, one containing a musical quotation from *I medici*, 2 pages, 15 October 1896, the other written a week before the première of his opera *La Bohème*, angrily laying claim to precedence against Puccini over the libretto and the music to the opera, on which he has worked for two years, with many furious underlinings, 4 pages, 8vo, Pallanza, 2 April 1897, together with a carte-de-visite photograph signed and a visiting card signed and inscribed—MASCAGNI. Early letter ("Pietro") to Alfredo Soffredini (about Ponchielli), 1 page, on a postcard, Milan, 16 May [18]82—WOLF-FERRARI. Autograph musical quotation from *Il campiello* (Gasparina's aria 'Bondi, Venezia cara'), Milan, 14 February [year XIV]—ZANDONAI. Two autograph musical quotations (from *Francesca di Rimini* and *Conchita*) and two letters (one a postcard)—together with a secretarial letter by GRIEG (1894), in Italian, and carte-de-visite and cabinet-style photographs signed by Giuseppe Giacosa (in 1902), Ada Negri, Cesare Lombroso and two others unsigned of Francesco Crispi, 15 items in all

± £ 2,000-3,000 € 2,200-3,300

LEONCAVALLO RUGGERO

Two autograph musical quotations from *Zazà*, and an autograph letter signed, to Jules Massenet, 19 May 1897

1) a quotation of the song "Mamma usciva di casa in sull'aurora" ("My mother left the house at dawn"), from *Zazà*, five bars notated on a single hand-drawn stave, signed and inscribed ("Zazà Atto III^o...R. Leoncavallo, Milano 2 Aprile 1902"), 1 page, on an albumleaf, 18.2 x 24.3cm—2) a short quotation on a postcard photograph signed and inscribed ("E' un riso gentil, Zazà Act I^o. R. Leoncavallo, Genova, 19 Maggio 1901")—3) autograph letter to Jules Massenet, in French, thanking him for his kind letter, promising to send him a score of *La Bohème* and requesting a musical quotation from the composer of *Manon* ("...un autographe de l'auteur de *Manon*...") on behalf of Etta Costa-Zenoglio, 3 pages, 8vo, Venice, 19 May 1897

£ 1,000-1,500 € 1,100-1,650

LEONCAVALLO RUGGERO

Cabinet-style photograph signed and inscribed by the composer, with an autograph musical quotation from his opera *La Bohème*, 1897

("Alla nobile signora Etta Costa-Zenoglio Olivari, Omaggi...*La bohème* atto I...R. Leoncavallo, Venezia 15 Maggio 1897"), on the image and the mount, comprising two bars of Musetta's song in Act 1, "Mimi Pinson la biondinetta", describing the heroine Mimi, written in dark brown ink on a single hand-drawn stave

by Guigoni & Bossi of Milan, 16.5 x 11cm, gilt edges, Venice, 15 May 1897, uneven inking, pin-hole, a few marks

Leoncavallo composed his own *La bohème*, performed a year after Puccini's opera. Initially Leoncavallo's opera was the more successful. This quotation was written nine days after its premiere at La Fenice, Venice, on 6 May.

‡ £ 1,200-1,500 € 1,350-1,650

LEONCAVALLO RUGGERO

Photograph signed and inscribed on the image ("R. Leoncavallo Wien 2 Mars 1898")

15 x 10.3cm, laid down on stiff laid paper, Vienna, 2 March 1898

Leoncavallo was attending the Vienna premiere of his opera *La Bohème*, given in German on 23 February 1898. For this image, please see inside front cover.

‡ £ 700-900 € 800-1,000



52

LEONCAVALLO RUGGERO

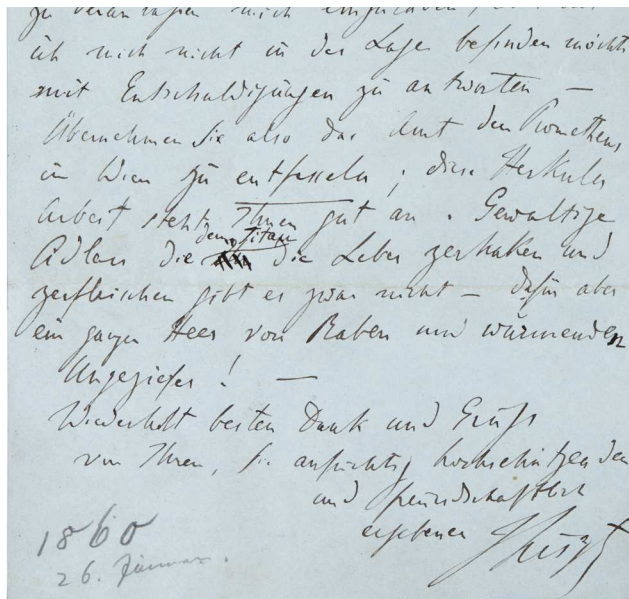
Six autograph letters about his operettas, with an autograph love poem signed ("R. Leoncavallo" and "Leoncavallo"), 1914-1916

including five long letters to the librettist Edmondo Corradi, about their operetta *Prestami tua moglie*, discussing the contract and publication by Renzo Sonzogno, comparing other possible plots, including some based on the silent films *Guerra in tempo di pace* (G. von Moser, 1914) and *In cerca di un marito per mia moglie* (De Riso, 1915), and Dumas's *Le Verron de la Reine*, reporting work on his opera *Goffredo Mameli* and discussing many financial affairs pertaining to his operettas; together with one letter to a librarian at the Naples Conservatoire, seeking a copy of the Neapolitan song "A figliole" and a love poem written to an unidentified person ("...mi sono veramente innamorato ma l'amor mio dee rimanersi ascoso")

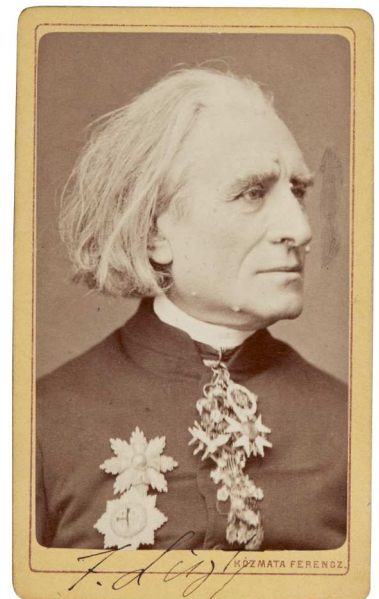
28 pages, 8vo, Florence and Viareggio, 24 January 1914; 20 December 1915 to 7 February 1916, one undated letter from Milan

A rich and important collection of unpublished letters by Leoncavallo to his librettist, Edmondo Corradi (1873-1931), his collaborator on operettas written for Montecatini Terme, *Prestami tua moglie* (*Lend me your Wife*) and the Teatro Adriano, Rome, *A chi la giarrettiera?* (*Who gets the Garter?*).

‡ £ 2,500-3,000 € 2,750-3,300



55



58

55

LISZT FRANZ (1811-1886)

Autograph letter signed ("FLiszt"), in German, to the conductor Johann Herbeck, concerning his *Prometheus*, 26 January 1860

expressing his happiness at hearing that the *Prometheus* choruses and his instrumentations of Schubert marches have arrived safely, informing him that two others will follow, in E flat minor and C minor, providing him with information concerning the genesis of the choruses and the tone poem which precedes them as well as his intentions behind the work, describing his fevered mood at the first performance in Linz, expressing his complete confidence in him regarding his forthcoming performance, noting that it would be a pleasure for him to attend the performance on 26 February, but that various circumstances prevent him from doing so; in a final imaginative flourish, Liszt asks him to perform the Herculean task of 'unchaining' *Prometheus* in Vienna, humorously observing that while there are no mighty eagles pecking and tearing out the Titan's liver [in Vienna], there are on the other hand a whole army of ravens and admonishing pests ("... Übernehmen Sie also das Amt den Prometheus in Wien zu entfesseln...Gewaltige Adler die dem Titan die Leber zerhaken und zerfleischen gibt es zwar nicht - dafür aber ein ganzes Heer von Raben und warnenden Ungeziefer...")

4 pages, 8vo (20 x 12.8cm), with an autograph envelope, no place or date [Weimar, 26 January 1860]

A good letter concerning one of Liszt's best symphonic poems, *Prometheus* (in a later, revised incarnation). Unfortunately, the Vienna performance on 26 February 1860 was a notable débâcle, not least since it was followed on the programme, not entirely appropriately, by Mozart's G-minor symphony. At the time of writing, Liszt's correspondent and musical ally Johann Herbeck (1831-1877) was the professional conductor of the Gesellschaft der Musikfreunde concerts, later becoming court Kapellmeister and, in 1871, director of the court opera.

± £ 2,000-3,000 € 2,200-3,300

56

LISZT FRANZ

Autograph letter signed ("F. Liszt"), to the German philologist Julius Altmann, 10 November 1870

thanking him for his poems and wishes ("Mit aufrichtigem Dank für die liebenswürdige Gabe Ihrer Dichtungen und Wünschen...")

1 page, on a card, 11.3 x 7cm, 10 November 1870

± £ 1,200-1,500 € 1,350-1,650

57

LISZT FRANZ

Autograph letter signed ("FLiszt"), in German, apparently to the publisher C.F. Kahnt, about the cantata *Zur Säkularfeier Beethovens*, 17 June 1870

providing him with information concerning the publication of the cantata, noting that there are a few things to re-engrave in the vocal score and to alter in the tenth plate, instructing him to engrave the score's vocal parts as they appear in the vocal score, giving him details of the format and the dedication, stating that further instructions will be passed to him through Riedel, who is expected on Sunday, and asking for two copies of the Goethe March to be sent to Schuberth ("... Im Clavier Auszug derselben sind noch ein paar kleine Dinge nachzustechen...")

2 pages, 8vo (18 x 11.2cm), with old dealer's description, no place, 17 June 1870

Liszt wrote his cantata *Zur Säkularfeier Beethovens* (LWV L12; S. 68), in 1869-70 in connection with the Beethoven centenary celebration in Weimar. It was published by Kahnt of Leipzig later in 1870. (see Ben Arnold, ed., *The Liszt Companion* (2002), p. 390).

± £ 1,500-2,000 € 1,650-2,200

LISZT FRANZ

Visiting card inscribed and signed on the reverse ("FL."), to an unidentified "Cher ami"

asking him to do him the pleasure of accompanying him this evening to *Brankovics*, and informing him that he will collect him at 6:30pm ("...Veuillez me faire le plaisir de m'accompagner à *Brankovics* ce soir...")

1 page, 6.5 x 10cm, the card printed on one side with Liszt's name, no place or date [Budapest, 1874?]

Ferenc Erkel's opera *Brankovics* was given for the first time at Budapest on 20 May 1874.

‡ £ 800-1,000 € 900-1,100

LISZT FRANZ

Cabinet-style photograph, signed below the image ("F. Liszt")

by Friedrich Hertel of Weimar ("Schütsenstrasse"), 16.5 x 11cm, [Weimar, July 1876], *pinhole to upper border, a few tiny marks*

It was by his photographs of Liszt that the Weimar court photographer Friedrich Hertel (1837-c.1910) acquired his reputation. He was active in Weimar between 1864 and 1895.

REFERENCES

E. Burger, *Franz Liszt in der Photographie seiner Zeit* (2003), no. 124 (July 1876)

‡ £ 1,500-2,000 € 1,650-2,200

LISZT FRANZ

Autograph letter signed ("F. Liszt"), in French, to César Cui, ABOUT HIS TRANSCRIPTION OF CUI'S *TARANTELLE, OP.12*

delightfully asking to be excused for the licence he has taken with his charming work, and offering his view on the superfluous nature of transcriptions ("...Votre transcripteur vous demande excuse pour les licences et allongements qu'il s'est permis dans votre charmant Tarantelle...")

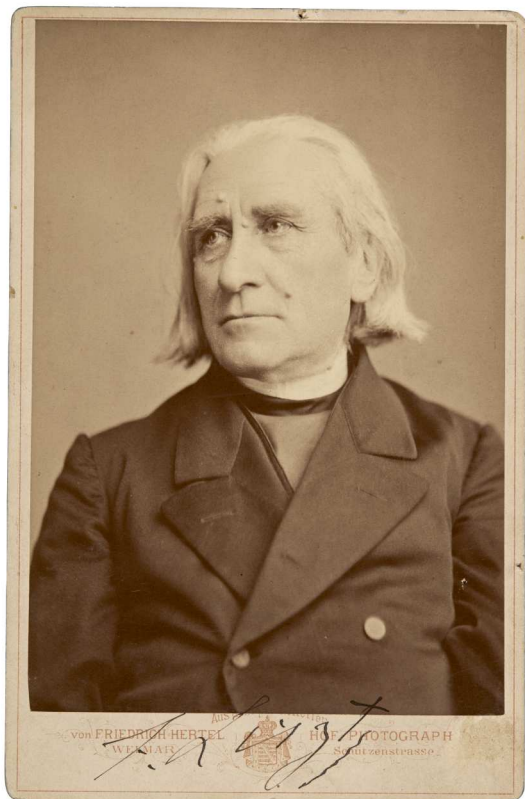
2 pages, 8vo (20 x 12.3cm), autograph address-panel, old printed dealer's description, no place or date [c.1885], two *ring-binder holes*

Liszt's piano transcription of César Cui's *Tarantelle* in G minor, Op.12, for orchestra, was one of his final creations. The Russian composer Cui was one of the group of composers known as the "Mighty Handful."

REFERENCES

Jonathan Kregor, *Liszt as Transcriber* (2010), p. 208

‡ £ 800-1,000 € 900-1,100



60

LISZT FRANZ

Carte-de-visite photograph signed ("F.Liszt"), showing the composer wearing medals and decorations

by Ferencz Kózmata of Pest, photographer's name and address below image and on verso c.10.5 x 6.5cm, [1873]

The decorations seem to relate to the celebrations in Budapest in 1873 marking fifty years of Liszt's career as a concert pianist. He lived in Budapest from 11 November 1872 until 1 April 1873 and again from October 1873 until May 1874. In 1874, Liszt was made Commander of the Order of Franz Joseph.

REFERENCES

Ernst Burger, *Franz Liszt, in der Photographie seiner Zeit*, (2003), p.66 (illustration 113); A. Walker, *Franz Liszt, volume 3*, pp.268-271.

‡ £ 1,000-1,500 € 1,100-1,650

Lieber Herr Salter!

Oben rechts in Ihr Schreiben vom 2. Okt. - Nachricht betreffend
 mein auszuführendes Werk unter dem Titel "Die sieben Todsünden"
 mir abzuhandeln in demselben Namen. Ich habe
 das den Namen bezüg. des Aufführungsortes betref-
 fende in folgender Weise bemerkt: Die sieben Todsünden, die
 das Werk unter dem gegebenen Namen sind - das sind
 beiden Contractanten Mitglieder der Gesellschaft sind
 ganz irrelevant. - Ich muss aber in einem Moment, da
 eine Vereinbarung von dieser Gattung abgeschlossen ist, mich dieser
 Artikel des Vertrags nicht entziehen; die die Rechte der Compositoren
 und ihrer Verleger. Ich will mich nur auf die Worte beziehen
 bezogen haben. Das Aufführungsort ist für mich sehr wichtig
 zu sein, um zu wissen, wo es zuerst aufgeführt werden wird
 Aufführungen der Compositoren. - Ich bin sehr bereit
 wenn weiteren Clause hinzuzufügen, dass die Compositoren
 und dieser Art zu verstehen den beiden Contractanten nur
 den Bedingungen der gegenseitig abgeschlossen Gesellschaft

62



63

62

MAHLER GUSTAV (1860-1911)

Autograph letter signed ("Mahler"), about the Seventh Symphony, to the impresario Norbert Salter, undated

discussing the clause relating to performance rights in a contract he has signed and returned, noting that rights have for a while now been protected and belong in a legal and ethical sense to the composer, suggesting an amendment to the contract, asking for the address where he should send his score, observing that he intends to conduct the work in America, next February, March and April, requesting the proofs of the parts and the score in which he may make some corrections and additions ("...Ich soll in Amerika das Werk in verschiedenen Concerten dirigieren...Es wäre mir lieb, dazu die Correcturbögen sowohl der Stimmen als auch der Partitur...zu benutzen, weil ich erfahrungsgemäß doch noch einen Fehler vorfinden und eventuell auch kleine Änderungen gemacht werden müssen...")

3 pages, oblong 4to (21.5 x 16.5cm), ring-binder holes, no place or date [Vienna, probably the first half of 1909]

APPARENTLY UNPUBLISHED. Mahler had written to the Berlin impresario Norbert Salter in early 1909 about the copyright problems pertaining to the Seventh Symphony as a result of Bote & Bock buying up his publisher Lauterbach & Kuhn. See H.L de La Grange. Gustav Mahler, volume 4, pp.424-425. Salter had proposed a series of concerts in Rome for the spring of 1910, although it is not certain that Mahler is discussing that project here.

± £ 6,000-8,000 € 6,600-8,700



65

63

MAHLER GUSTAV

Photographic postcard portrait, signed ("Gustav Mahler")

1 page, 8vo (14 x 8.7cm), the postcard addressed, in another hand, to Hans Mühlwasser of Brno, no place or date [c.1890s]

An attractive postcard image of the young composer with a fine bold signature.

± £ 2,000-3,000 € 2,200-3,300

64

MASCAGNI PIETRO (1863-1945)

Good early cabinet-style photograph signed ("P. Mascagni") on the image (c.1890)

by G. Luzzato of Genoa, name and address of photographer in gilt on mount and verso, c.16.5 x 10.8cm, gilt edges, undated [c.1890]

The shiny surface of the photograph caused problems for Mascagni's pen. The photograph probably dates from around the success of his greatest opera: *Cavalleria rusticana*, which was premiered in 1890 in Rome and performed all over Italy in the same year, including Genoa.

± £ 1,000-1,500 € 1,100-1,650

65

MASCAGNI PIETRO

Autograph musical album-leaf, signed and elegantly inscribed by the composer ("P. Mascagni, Livorno 5 aprile '92")

"composto in un momento di buon umore e dedicato a Macchi, Gimacchi e Compia"

a piece in D minor, notated in 5/4 in black ink on three systems of two staves, apparently in short score rather than necessarily for piano, eight bars in all, marked at the end "D.C. tutto"

1 page, oblong 4to (c.22 x 29.5cm), 15-stave paper cut from a larger sheet, Livorno, 5 April 1892, small stain to left-hand margin, creasing at central fold

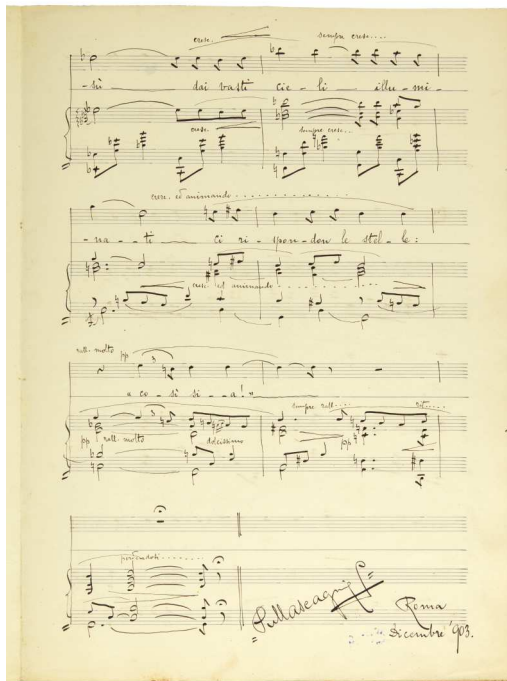
£ 1,200-1,500 € 1,350-1,650

66

MASCAGNI PIETRO

Autograph manuscript of the *romanza* "Ascoltiamo!...", signed at the end ("PMascagni Roma Dicembre '903")

notated for voice and piano in black ink on up to four systems of three staves per page, with autograph title and transcription of the text "Ascoltiamo!... Romanza per canto con accomp^{to} di Piano composta sopra poesia originale di Pietro Menasci da Pietro Mascagni per il Grammfono Monarch"



66

5 pages, folio (c.33 x 24cm), including the title, 12-stave paper laid out for piano and voice, 2 bifolia, with three blanks at end, Rome, December 1903, well-thumbed: browning to title and corners

Mascagni's "Ascoltiamo!..." appears to have been one of the earliest classical art songs composed specifically for the gramophone. The song was published by the Gramophone Co. Milan in 1904; the word "Monarch", which has been deleted on the title-page, referred to their twelve-inch rather than ten-inch discs.

£ 3,000-4,000 € 3,300-4,350

67

MASCAGNI PIETRO

Autograph manuscript of the song *Spes ultima* ("Ho con te versato lacrime"), signed and inscribed at the end "P.Mascagni Roma, 11, IX, '904"

the *Stichvorlage*, for voice and piano, notated in black ink on four systems, each of three staves; with autograph title and transcription of the poem "*Spes Ultima Melodia... per Canto con accomp^{to} di Pianoforte, Poesia di Guido Menasci, Musica da Pietro Mascagni (Composta per la 'Gramophone Company')*", marked up by and for the printer in pencil and blue crayon

5 pages, folio (c.32.5 x 24cm), including title and poem, 12-stave paper, 2 bifolia, with blank leaf at end, Rome, 11 September 1904, some browning to title and at corners

£ 3,000-4,000 € 3,300-4,350



68

68

MASCAGNI PIETRO

Autograph manuscript of the song *Stornelli Marini* ("Mare d'argento"), signed and inscribed at the end ("P.Mascagni, Roma, 1^o Luglio 1904"), 1 July 1904

the *Stichvorlage*, for tenor and piano, notated in black ink on up to four systems per page, each of three staves, with autograph title and poem "*Stornelli Marini... per voce di tenore con accomp^{to} di Pianoforte, Poesia di Guido Menasci Musica di Pietro Mascagni (Composta per la 'Gramophone Company')*", marked up by and for the printer in pencil

6 pages, folio (c.32.5 x 24cm), including the title and poem, 12-stave paper, 2 bifolia, with blank leaf at end, Rome, 1 July 1904, some browning to title and at corners

£ 3,000-4,000 € 3,300-4,350

69

MASCAGNI PIETRO

Cabinet-style photograph, signed and inscribed by the composer ("P.Mascagni, Milano, 25 Novembre 1910"), on the image

c.16 x 11cm, by Guigoni and Bossi of Milan, photographers' name and address on the mount and verso, 1910

Guigoni & Bossi was one of the most important photographic studios in Milan. Most great Italian composers were photographed by them including Verdi on his deathbed, perhaps their most famous image.

± £ 800-1,000 € 900-1,100



69

70

MASCAGNI PIETRO

Autograph letter signed ("P. Mascagni"), about a Haydn symphony, 28 April 1910

to Nicola d'Arenzio, composer and director of the Royal Music Conservatory of Naples, in which he explains that he will be conducting Haydn's Symphony [no. 88?] in his concert, a jewel of refinement and sentiment, requiring special attention to the strings parts, and seeks permission for three performers to attend a rehearsal for strings alone, from which they are currently prevented by their teaching commitments, apologizing for not paying a visit in person and expressing the hope that they will meet at the "Commissione Permanente" in Rome ("...c'è la Sinfonia in Sol No. 13 di Haydn, un vero gioiello di finezza e di sentimento; ma per eseguirla come si deve occorre una cura speciale negli strumenti ad arco...")

3 pages, 8vo (c. 18 x 14.5cm), printed stationery of the "Grand Hôtel de Londres", Naples, 28 April 1910

Mascagni would appear to be referring here to Haydn's Symphony no. 88 in G major, published as no. 13 in some nineteenth-century editions.

‡ £ 600-800 € 700-900

42

SOTHEBY'S

71

MASCAGNI PIETRO

Fine large photograph signed and inscribed on the mount, 14 April 1923

"Al Carissimo Amico Ing^o Cav^o Matteo Santapaola, con animo grato e per ricordo affettuoso di Catania e del 'piccolo Marat' al teatro 'Bellini', Catania, 14, IV, 1923, P. Mascagni"

by Desi of Catania, blind-stamp in lower corner ("Desi Catania"), card mount, overall size 30 x 24cm, Catania, 14 April 1923, *light dust-marks*

Ω £ 1,500-2,000 € 1,650-2,200

72

MASCAGNI PIETRO

Autograph musical quotation signed and inscribed ("Largo dolente...P. Mascagni")

a four-bar passage in G minor, notated in dark brown ink on a single two-stave-system,

6.5 x 22.8cm, cut down from a larger leaf, 2 printed staves, no place or date, *browning, traces of mount on verso*

£ 600-800 € 700-900

73

MASSENET JULES (1842-1912)

Cabinet-style photograph signed and inscribed by the composer at the première of *Hérodiade*, 1881

"à Madame Sidda, souvenir d'un ami et d'une admirateur reconnaissant (*Hérodiade*, Ballet du 3e acte) J. Massenet, Bruxelles 19 XII/81", written in black ink on the mount

by Geruzet Frères of Brussels, name and address of photographer on mount and verso, overall size, c. 15 x 10.8cm, Brussels, 19 December 1881, *cropped at upper margin*

Massenet's *Hérodiade* was premiered at the Théâtre de la Monnaie, Brussels, on 19 December 1881. The Act 3 ballet, in which Mme Sidda presumably featured, consists of five numbers: 'Les Égyptiennes', 'Les Babyloniennes', 'Les Gauloises', 'Les Phéniciennes', and 'Final'.

‡ £ 1,000-1,500 € 1,100-1,650

74

MASSENET JULES

Photographic portrait signed ("...Massenet") and inscribed by the composer with musical quotations from *Manon* and *Werther*

from the Letter duet, *Manon* (Act 2) and from *Werther* (Act 1), in black ink on two hand-drawn staves

8vo (13.7 x 9cm), on a postcard, the composer's printed name on the postcard blacked out by Massenet, address-panel in another hand, dated "Paris, 1906"

For this image, please see inside front cover.

£ 1,000-1,500 € 1,100-1,650



75 (detail)

75

MENDELSSOHN BARTHOLDY FELIX (1809-1847)

Autograph manuscript of the song 'Morgengruß', Op.47 no.2, signed and dated at the end ("Felix MendelssohnBartholdy")

a working manuscript and *Stichvorlage*, a setting of Heine's poem "Über die Berge steigt schon die Sonne", notated in brown ink on up to four systems of three staves per page, with autograph title ("Morgengruß"), marked up by and for the printer in pencil and red crayon, with a number of autograph deletions, revisions and corrections, the original tempo marking deleted and altered as in the first edition

2 pages, 4to (c.25.3 x 22.6cm), 14-stave paper, Leipzig, April 1839, *trimmed on both sides, some light spotting*

A MENDELSSOHN REDISCOVERY. THIS MANUSCRIPT HAS BEEN LOST FOR EIGHTY YEARS AND IS UNKNOWN TO MODERN SCHOLARSHIP: it was last traced in a Hinterberger catalogue in 1937.

On 23 April 1839, Mendelssohn sent the *Stichvorlage* of four of the six Songs Op. 47 to Breitkopf & Härtel. This manuscript was almost certainly included, and was used by the printer for

the publication, as is shown by the casting-off marks in pencil and the numbering in red crayon. The song was published as the second of the *Sechs Lieder* by Breitkopf later in 1839. The re-emergence of the autograph confirms that it is the *Stichvorlage* listed in the modern scholarly catalogue of Mendelssohn's works, *Mendelssohn Werk-Verzeichnis* (2009): see K 100 autograph b). Mendelssohn probably only signed and dated the manuscript after receiving it back from the publisher.

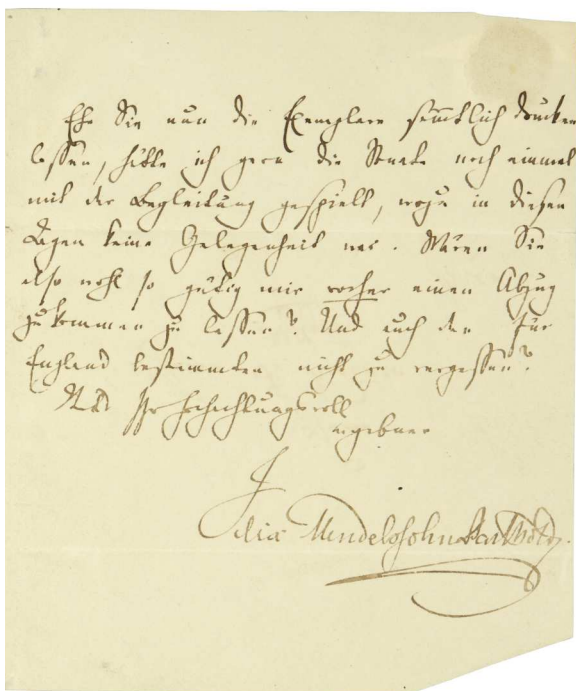
A further autograph of the song is in the songbook for Cécile Mendelssohn Bartholdy (now in the collection of the Juilliard School of Music, New York). An autograph manuscript of 'Wiegenlied' op. 47 no. 6 was sold at Sotheby's, London on 4 December 1992, lot 531.

We are grateful to acknowledge the kind assistance of Dr Ralf Wehner.

REFERENCES

Cf. *MWV*, pp. 166 [K 100] and 477 [Sammeldruck 20]

£ 20,000-30,000 € 21,700-32,600



76

76

MENDELSSOHN BARTHOLDY FELIX

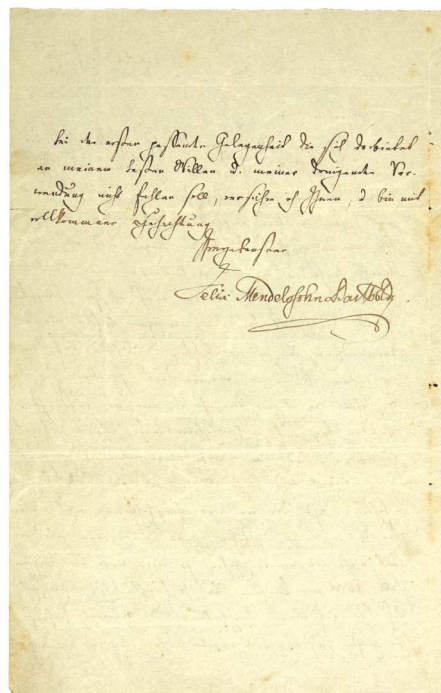
Autograph letter signed ("Felix Mendelssohn Bartholdy"), to the publisher C.F. Kistner, CONCERNING THE PROOFS OF THE CELLO SONATA, OP.45, 22 December 1838

thanking him for the money he has collected for the Frankfurt singer, stating that if he would like to publish the psalm he mentioned, he could send it to him the following week, noting too that he could probably send him something else soon if, after more consideration, he decided that that sort of church music was suitable just then; in the second half of the letter Mendelssohn refers to the proofs of the Sonata for Piano and Cello, Op.45, which he is enclosing with the letter [not included here], noting that he would like the title in German, not in French as he had originally written, for he cannot bear that language, and asking for one final proof so that he might play through the sonata once more with accompaniment, something he has not recently had the chance to do ("... Die Korrektur der Sonate erfolgt hiebei. Den Titel hatte ich französisch draufgeschrieben, kann die Sprache aber nicht leiden...")

3 pages, apparently cut down from a larger leaf, c.11 x 9.5cm, integral autograph address-panel, a few later pencil annotations, with a typed translation, red wax seal with Mendelssohn's monogram ("FMB"), Leipzig, 22 December 1838, the two halves of the leaf detached

UNPUBLISHED. The letter is recorded in the *Sämtliche Briefe*, vi, no.2173, but only three lines are hitherto known, from an auction catalogue: Alfred Cohn, Berlin, 20-25 March 1893 and 1895, lot 1095; see also *MWV*, p. 262. Mendelssohn's Cello sonata Op. 45, was written for the composer's brother Paul, and published by Kistner the following year, 1839.

± £ 4,000-6,000 € 4,350-6,600



77

77

MENDELSSOHN BARTHOLDY FELIX

Autograph letter signed ("Felix Mendelssohn Bartholdy"), to Jacob Michael Poley, 30 December 1840

replying to a request for a recommendation for a music teaching post, confessing that he overestimates his influence in such matters, and that when on the rare occasion that he was asked to recommend a music teacher, he found to his annoyance, after much to-ing and fro-ing that his choice was not successful, noting that in the last year there has been no similar case, but offering him his full support at the next suitable opportunity ("...Seit mehr als einem Jahr ist mir nicht ein einziger Fall vorgekommen, und so fürchte ich, wie gesagt, daß Sie auf meine Empfehlung u. meinen Einfluß zu grosse Hoffnungen gegründet haben...")

2 pages, 8vo (21.5 x 13cm), integral autograph address-panel, Leipzig, 30 December 1840, seal tear and small tear with loss to lower outer corner of integral, some spotting

UNPUBLISHED. The letter is recorded in the *Sämtliche Briefe*, vii, no.2936 (untraced) from an auction catalogue: Hoepli & Oppermann, Basel, 28/30 May 1934. Jacob Michael Poley was a member of the Leipzig Gewandhaus orchestra.

± £ 3,000-4,000 € 3,300-4,350



78

78

MEYERBEER GIACOMO (1791-1864)

Autograph manuscript of the song "Meeresstille", inscribed and signed ("Für das Album der Frau Majorinn von Serr von Meyerbeer")

written in brown ink on two systems of three staves per page, inscribed and signed by the composer at the end, a setting of Müller's poem 'Wirf Rosenblätter in die Flut, sie ist so spiegelglatt', with autograph title ("Meeresstille"), the words of the second and third verses also written by Meyerbeer at the end

2 pages, c.20.3 x 25.2cm, on an album leaf, gilt edges, some later pencil annotations, no place or date, *small repair to central vertical crease*

A delightful manuscript of a complete song by Meyerbeer.

£ 3,000-4,000 € 3,300-4,350

79

NICOLAI OTTO (1810-1849)

Autograph albumleaf of the canon for four voices "Quel fior sul rio favelli a te", inscribed and signed ("An Fräulein Elise Meerti...Zur Erinnerung an Otto Nicolai.")

notated in brown ink on a single hand-drawn stave, with autograph title "Canon a 4 voci" and autograph indications of the entry points of the second, third and fourth voices

1 page, a triangular-shaped piece of paper, 26 x 35.5 x 25cm, cut down from a larger leaf, gilt edges, dated Vienna, 19 April 1842, *browning to edges, some light spotting*

RARE. An attractive and unusually-shaped manuscript, dedicated to the singer Elise Meerti.

£ 1,000-1,200 € 1,100-1,350

80

PACINI GIOVANNI (1796-1867)

Three fine autograph letters signed ("GPacini"), about his *Le mie memorie artistiche*, Verdi and the state of music in Naples, 1863-1865

1) to the impresario Leoni in Milan (about his opera *Carmelita*, explaining why it cannot be performed that season, and asking to be released from his contract), 2) to the publisher G.G. Guidi in Florence (about his "memorie artistiche", asking the publisher to send a copy to the critic Abramo Basevi) and 3) to Luigi Mazzoni, director of the *Gazzetta Musicale di Napoli*, lamenting the lack of opportunities afforded young composers in Naples, with the decline of the conservatories, compared with the days of Mercadante and Bellini, noting that even Verdi failed to voice his concern over the matter at a recent conference in Bologna:

"...L'arte erasi rallegrata quando seppe che fra gli Onorevoli a rappresentare la Nazione sedevasi L'Illustre Verdi! Ma egli tacque. Quale ne fosse la cagione non posso, nè debbo indagarla...L'impresa, assumeva L'onore di produrre il lavoro di un giovane compositore che fosse stato educato nel Conservatorio della Città. E di fatto... Il celebre Mercadante, a S. Carlo, con *L'Apoteosi d'Ercole*. Bellini sulla stessa scena con la sua *Bianca e Gernando*, ec."

8 pages, 4to and 8vo, Milan, 24 February 1863; Pescia. 20 March 1864 (autograph envelope laid down); Pescia, 26 July 1865

Giovanni Pacini (1796-1867) was one of the major competitors of Donizetti and Bellini. His most famous opera is *Saffo* (Naples, 1840), composed to a libretto by Cammarano. His other major contribution is *Le mie memorie artistiche*, published by G.G. Guidi in 1865, which gives a valuable insight into the world of Italian opera after Rossini settled in Paris. For a photograph of Pacini, see Lot 47 and inside front cover. .

± £ 1,500-2,000 € 1,650-2,200



81

81

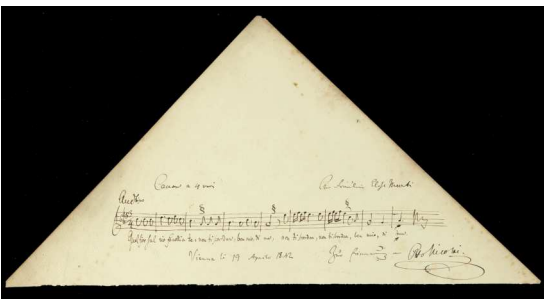
PADEREWSKI IGNACY JAN (1860-1941)

Cabinet-style photograph signed and inscribed ("zur freundl. Erinnerung an IJPaderewski"), showing the pianist early in his career in Vienna,

by Rudolf Krziwanek of Ischl and Vienna, signed on the image, photographer's name and address on mount and verso, overall size c.16.5 x 11cm, probably c.1885-1890, traces of address-label to verso

Paderewski went to Vienna in 1884, making his concert debut in 1887. He became an instant celebrity, with concert tours to Paris, London and the United States following in 1888-1891.

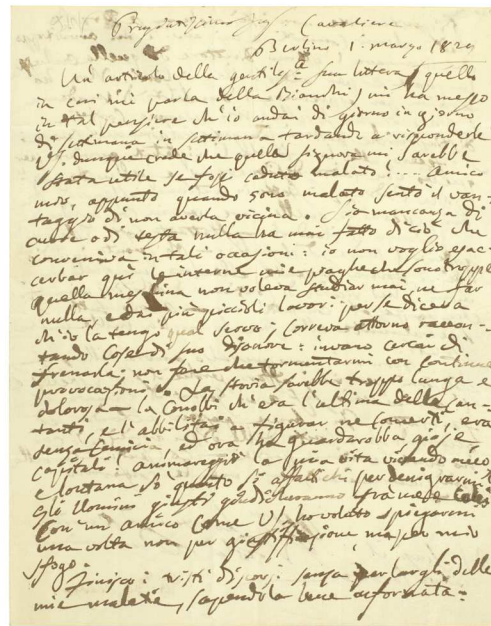
‡ £ 1,000-1,200 € 1,100-1,350



79

46

SOTHEBY'S



82

82

PAGANINI NICCOLÒ (1782-1840)

Autograph letter signed ("Nicolò Paganini"), to Carlo Carli in Milan, about his former mistress Antonia Bianchi

contradicting Carli's assertion that Antonia Bianchi would have been a consoling presence during his recent illness, describing the transformation he has wrought on her, artistically and personally, lavishing on her clothing and jewels, explaining how miserable they were together and revealing her efforts to blacken his name; he reports on concerts in Dresden, where he was keenly aware of the loss of their splendid conductor even though the orchestra is otherwise among the finest, expresses delight in the fine reception he was given by the wife of Alessandro Rolla, and mentions his forthcoming visit to London ("...A Dresda diedi alcuni Concerti, e mi avvidi ...troppo che mancava l'ottimo Direttore di quale Orchestra la quale è per altro delle migliori...")

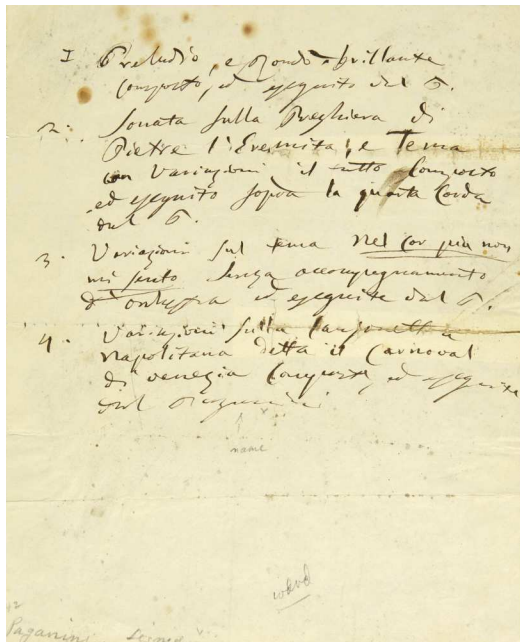
2 pages, small 4to (c.21.5 x 16.3cm), integral autograph address leaf, Berlin, 1 March 1829, some show-through of the ink, some smudges and stains, traces of papered seal,

RARE. It is unusual to find such details of the great violinist's personal life expressed so openly in a letter. Paganini performed in Dresden in January 1829 during his extensive tours of Austria, Germany and Poland from August 1828 until February 1831. After Berlin, he went to Warsaw and Breslau. The "splendid director, so badly missed", probably refers to Paganini's teacher, Alessandro Rolla, who was leader of the orchestra in Dresden from 1822.

REFERENCES

Published in A. Holde, "An unknown Paganini letter" in *Music & Letters*, xxviii (1947), pp.338-350, in English and with a facsimile of the first page, from which an Italian translation of the entire text is published in R. Grisely, *Niccolò Paganini. Epistolario* (2006), no.337 (pp.470-472).

‡ £ 2,000-3,000 € 2,200-3,300



83

83

PAGANINI NICCOLÒ

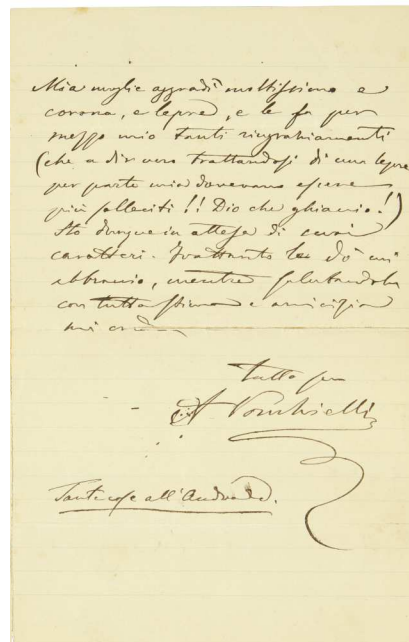
Autograph draft concert programme, inscribed with his name at the end ("composta e eseguita dal Paganini"), undated

Paganini lists the following compositions: "Preludio, e Rondò brillante", "Sonata sulla Preghiera di Pietro l'Eremita", "Variazioni sul tema *Nel Cor più non mi sento*", and "Variazioni sulla Canzonetta Napolitana detta il Carneval di Venezia", all but the last to be played on the G string alone ("...il tutto Composto ed eseguita sopra la quarta Corda del G...")

1 page, small 4to (c.23 x 18.5cm), no place or date [probably London, 1831 or 1833], worn at folds, some paper restoration on verso

RARE. This is probably a draft concert programme for one of Paganini's concerts on his tours in England between 1831-1833. The second work, the "Sonata sull Preghiera di Pietro l'Eremita", is better known as his "Introduction and Variations on "Da tuo stellato soglio", based on the aria from Rossini's *Mosè in Egitto*. As operas with biblical subjects were banned in London, the work had been retitled. Paganini played both the *Sonata sentimentale* and the Variations on Paisiello's 'Nel cor più non mi sento' in Winchester on 4 March 1831. The *Carnevale di Venezia* is well known but the first work listed is unidentified.

± £ 3,000-4,000 € 3,300-4,350



84

84

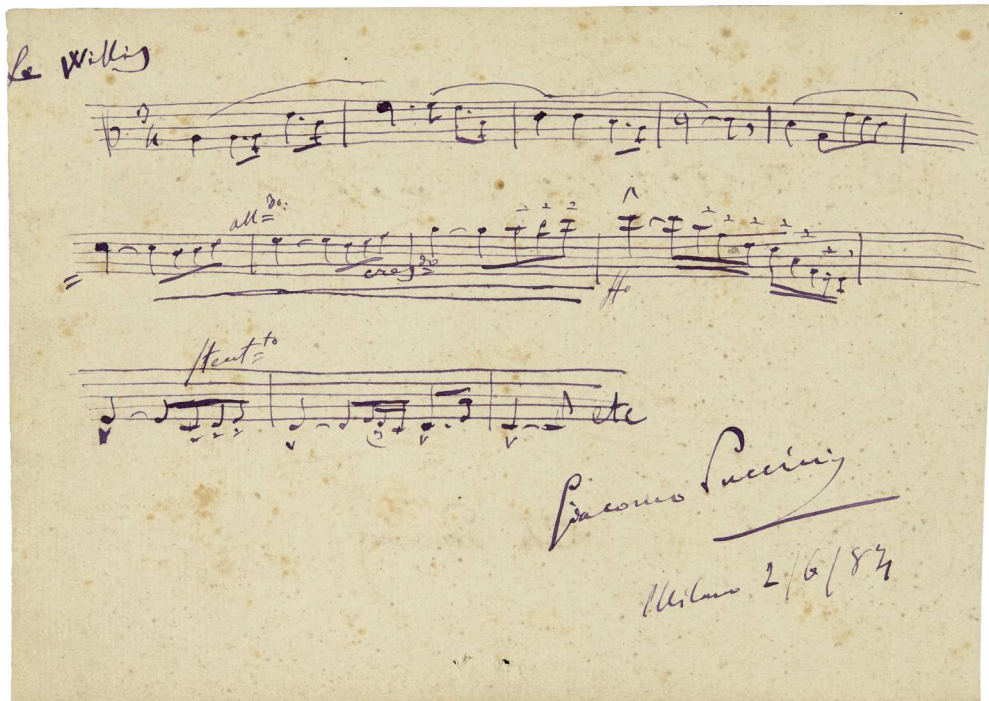
PONCHIELLI AMILCARE (1834-1886)

Three autograph letters, one on a visiting card, all signed ("A Ponchielli"), 1875-1885

1) to Luigi Cesari, the impresario of the Teatro Regio, Turin, enquiring about the continued success of *I promessi sposi*, expressing concern about the baritone and tenor roles, asking him to extend his congratulations and those of his wife [Teresa Brambilla] to the conductor Mascheroni and to the singers Mottelli, Sormani, Maria Savelli and her father, and demanding a detailed written report on the singing of the baritone Francisco d'Andrade in Donizetti's *La favorita*, since he will attend the performances in person if his report is enticing enough, 3 pages, 8vo, ruled paper, splitting at folds, some repaired on verso, Lecco (Lake Como), 2 October 1882—2) to Antonio Vanbianchi, enquiring when he can visit Maestro Zanetti in order to inspect the manuscript of Simone Mayr's "Lamentations", or, if the archive is inaccessible, then he will use the "Lamentations" by Alessandro Nini instead, adding in a postscript that he met Enrico Bossi that morning and was greatly impressed with his organ music, 3 pages, 8vo, ruled paper, light browning, autograph envelope, stamped and postmarked ("Milano Ferrovia 11 05 18[75]")—3) Printed visiting card signed and inscribed with fourteen-line message to Tito [Ricordi], asking if he might find a little corner in his box for his wife to attend the third performance of his opera *Marion Delorme* ("...Potrebbe dirmi se v'è un cantuccio per essa nel di Lei palco, o in quello del sig° Peppo?..."), 2 pages, visiting card (5.8 x 9.6cm), [Milan, 1885], together with a postcard photograph of Ponchielli

Amilcare Ponchielli (1834-1886) was the greatest of Verdi's operatic contemporaries. His masterpiece *La gioconda* (1876) remains a stalwart of the repertory.

± £ 1,500-2,000 € 1,650-2,200



85

85

PUCCINI GIACOMO (1858-1924)

Autograph musical quotation from the early opera *Le villi*, signed and inscribed ("Le Willis...Giacomo Puccini Milano 2/6/84")

comprising twelve bars notated in violet ink on three hand-drawn staves, the melody of Roberto and Anna's Duet in Act 1, 'Tu dell' infanzia mia', without the words

1 page, oblong 8vo (c.13 x 18.5cm), with a musical quotation of the song 'Fiorellino di Margherita' and the signature of Gounod on the verso, Milan, 2 June 1884, some spotting, small pin-holes

Le villi was Puccini's first opera. It was staged in Milan on 31 May 1884, to considerable success. As a result Ricordi acquired the score for publication and Verdi hailed him as a composer whose adherence to melody justified his role as a composer of Italian opera. This theme first appears in Act 1 when Roberto leaves to claim his inheritance, assuring Anna of his constancy; it recurs in the *preghiera* finale, played by the whole orchestra *fortissimo* (Figures 20 & 28, vocal score, Milan, Ricordi, 1892). Roberto returns remorseful but unfaithful in Act 2, and Anna recalls this theme and his words in her *gran scena* preceding their final duet (Figure 54). The plot is derived from Alphonse Karr's short story *Les Willis*, hence Puccini's title here.

REFERENCES

cf: Verdi, *I copialettere*, p.629-630 (10 June 1884); Osborne, No.240.

£ 2,000-3,000 € 2,200-3,300

86

PUCCINI GIACOMO

Autograph autobiographical letter signed ("GPuccini"), to his friend Alfredo Caselli in Lucca, undated

a humorous letter written in a disconnected manner, quoting the words of Iago's "Credo" in Verdi's *Otello*, with phrases in dog Latin and French, singing the praises of a girl named Maria, describing the difficulties of earning a living at present, comparing their situation when younger with the present when both have put on weight, reporting his latest "outrage" at il Tosco (Montepulciano), where he hopes to hold court to many visitors, describing the sad and lonely Christmas he passed, mentioning the friends Fante, Macea, Pipo and Vandini, concluding that he believes in a cruel god that cast him in the role of a huntsman, despising the fate that denies him access shooting birds ("...io credo in un dio crudel che m'ha creato simile ad un cacciatore[,] ma disprezzo il destino che mi tiene lontano dai fisioni e mestoloni...")

4 pages, 8vo, autograph envelope, stamped & postmarked (possibly "28 December 1888"), printed stationery ("Via Solferino 27, Milano"), De La Rue & Co. paper, Milan, no date [1888-1899]

APPARENTLY UNPUBLISHED. Puccini's last sentence parodies Iago's famous soliloquy in *Otello*, premiered in Milan in 1887: "Credo in un Dio crudel che m'ha creato simile a sè e che nell'ira io nomo". He had a life-long interest in hunting, particularly shooting wild duck: "mestoloni" are wild duck, and "fisioni" turkeys. Alfredo Caselli (1858-1921) was a friend of Puccini from his early days in Lucca, where he ran a café which became a meeting-place for literary and musical intellectuals, including Puccini and the poet Giovanni Pascoli.

‡ £ 2,000-2,500 € 2,200-2,750

PUCCINI GIACOMO

Cabinet-style photograph signed and inscribed on the image ("al carissimo amico Alfredo Montalti ricordo di GPuccini")

by Pagliano and Ricordi of Milan, name and address of publisher in gilt on mount and verso, overall size 16.5 x 10.3cm, [c.1890], *some wear to edges*.

Alfredo Montalti was an illustrator who designed posters for Puccini's operas and also covers and illustrations for his vocal scores. See also A. Marchetti, *Puccini com'era* (1973), p.136.

‡ £ 2,000-3,000 € 2,200-3,300

PUCCINI GIACOMO

Cabinet-style photograph signed and inscribed on the image ("al mio carissimo e splendido Edgar Eug: Durot, riconoscente GPuccini, Lucca 7^{mbre} 1891")

by Pagliano and Ricordi of Milan, name and address of photographer and publisher in black, overall size 16.5 x 11cm, September 1891, *a few marks, pin-hole*

Eugenio Durot sang the title role in a revival of Puccini's four-act opera *Edgar*, at the Teatro del Giglio, Lucca, in September 1891, "where local patriotism rather than critical discernment appears to have been responsible for a wildly enthusiastic reception" (M. Carner, *Puccini*, p.52). Puccini's revision in three acts was first given in 1892. For this image, please see inside front cover.

‡ £ 2,000-3,000 € 2,200-3,300

PUCCINI GIACOMO

Photograph portrait of Pietro Mascagni, Alberto Franchetti and Giacomo Puccini, 1890s

by Guigoni & Bossi of Milan, c.17.5 x 21.5cm, 4 pin-holes, *a few marks and scratches, trace of mount on verso*

Mascagni, Franchetti (1860-1942) and Puccini were rivals for the crown of leading operatic composer in Italy and successor to Verdi. This famous image captures them all at the beginning of their careers. Please see inside front cover.

‡ £ 800-1,000 € 900-1,100



PUCCINI GIACOMO

Five autograph letters on postcards, visiting cards etc. signed ("G.Puccini"), about *Tosca*, 1896-1913

1) to Carlo Vimercati, reporting the visit of Ricordi and Illica, who read him the libretto of the second act of *Tosca* ("... Lesseromi il 2° *Tosca*, splendido..."), and sending him some olive oil, 1 page, [Torre del Lago], 9 September 1896, *some smudging*—2) to Rocco, about his hopes for *Tosca*, praising the libretto by Giacosa and Illica, into which they have put all their inspiration, leavening Sardou's harsh drama with true sentiment and great poetry, Milan, 22 December 1896—3) to Vincenzo Raghianti, regretfully declining his invitation for pressure of work ("...il lavoro che mi occupa intieramente e che debbo finire...") 1 page, Torre del Lago, 18 April [18]99—4) to Luigi Cesari, about a successful performance of *Tosca* in Florence, 2 pages, visiting card, autograph envelope, Milan, 26 January [19]13—5) to [Alfredo] Soffredini, wishing him a quick recovery from illness, 1 page, 8vo, no place or date, trace of mount on verso

"...Spero che *Tosca* sarà qualcosa di forte—almeno il libretto è tale e ti assicuro che meglio non poteva riuscire. Illica e Giacosa hanno messo quanto era in loro d'ispirazione poetica, e la drammaticità terribilmente truce del Sardou è levata per contrasti di vero sentimento e di grande poesia..."

5 items in all, Milan and Torre del Lago, 1896-1913 where dated

‡ £ 2,500-3,000 € 2,750-3,300

Caro Caselli - 5.2.98 -
 Benchè dimenticato e
 invano attendendo notizie
 dopo il nero [redacted] tradimento
 d'Parma, io mi sento
 in animo d' scriverti e con
 amore esprimerti a la
 foggia dei propri trovatori
 dell'Ev-medio che per notte
 di grafia e lontano poiche
 se fosse presente si potrebbe
 anche noi pappatelli up
 finire delle giulive e ardite
 castellane, io con le poche
 note accoffate in accordo
 e tu con doni d' frutta
 candite e profumi d'prinoie

91

91

PUCCINI GIACOMO

Autograph letter signed twice ("GPuccini"), to Alfredo Caselli ("negoziante d'ogni ben di Dio"), 5 February 1898

in which he humorously lambasts his friend for missing a reunion in Parma and cordially invites him to accompany him to Paris; Puccini explains that he will leave for Paris on 4 April with his wife and her daughter [Fosca], as he has to meet Sardou (who wrote the play upon which Tosca is based), inviting him to join them on a week-long tour of Parisian boulevards and opera houses, pointing out that Caselli has plenty of time to arrange matters at his shop in Lucca before he leaves, and also, extravagantly laced with personal allusions and criticisms, the fun and entertainment they could have shared earlier, had they met in Parma, complaining that he has not even written to explain his absence ("...Metti i volgari ponci al prezzo alto dando come d'usato acqua tinta per moka, sugo di suole di scarpe per il torinese martinazzi...Caso mai col tuo micro-cefalo, non avessi capito ti dico, ti spiego ciò che ho scritto in due parole: Vuoi venire il 4 Aprile a Parigi?..."),

8 pages, 8vo, autograph envelope, stamped and postmarked ("Milan"), 5 February 1898, some wear at folds, light foxing

APPARENTLY UNPUBLISHED. Puccini in fact met Victorien Sardou earlier than he suggested to Caselli, in March rather than April. He went at the behest of Ricordi and played Sardou the first act of *Tosca*. Puccini went to Paris once more in April, staying for the French premiere of *La Bohème* on 13 June. For Alfredo Caselli (1858-1921), see also Lot 86

± £1,800-2,000 € 2,000-2,200



92

92

PUCCINI GIACOMO

Cabinet-style photograph signed and inscribed ("al carissimo E. Sacerdoti con affetto GPuccini gennaio 900") on the image

by G. Magrini of Viareggio, photographer's name and address on mount and verso, overall size c.16.5 x 11cm, [Viareggio] January 1900

± £ 2,000-3,000 € 2,200-3,300

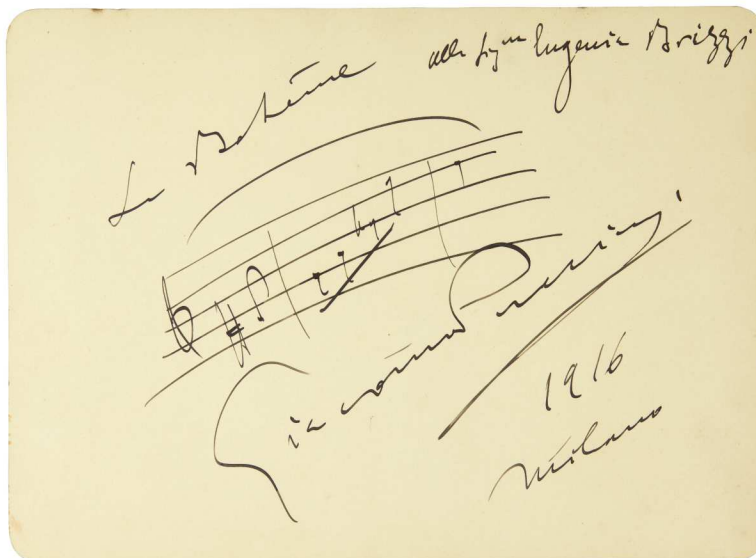
93

PUCCINI GIACOMO

Humorous autograph verse on card, signed ("Giacomo Puccini"), about the heroines of his operas, undated [9 December 1900]

to Luigi Cesari, reciting the heroines of *La Bohème* ("Mimi she's sweet, Musetta she's mad"), *Manon Lescaut* ("Manon dies singing") and *Tosca* ("Tosca kills"), pondering the mystery lying behind these fleeting voices, but never mind the music, the money ends up with Cesari

E' dolce Mimi, Musetta è pazza,
 Manon muore cantando e Tosca ammazza
 Chi sa il mistero che l'asconde in questa
 onde di voci alate e fuggitive?
 Passan le note, ma caro il mio Cesari
 di tutte e quattro ti restano i denari



96

1 page, oblong 16mo (9.4 x 11.2cm), printed card of the Teatro Comunale, [Bologna], no date, [Bologna, around 9 December 1900]

Luigi Cesari was the impresario at the Teatro Regio, Turin, where both *Manon Lescaut* and *La Bohème* were first performed. Cesari also published the librettos for Puccini's operas featuring all four heroines. Puccini composed this poem in response to one by Cesari, received when he attended *Tosca* in Bologna on 9 December 1900. This poem has been published, but without recourse to the autograph, consequently with some text-differences. Sotheby's is happy to acknowledge the advice of Dieter Schickling in our cataloguing of this and other Puccini lots.

‡ £ 2,500-3,000 € 2,750-3,300

94

PUCCINI GIACOMO

Autograph letter signed twice ("GPuccini"), written wholly in verse, 22 December 1902

comprising eight verses recording tastes and smells, including milk cream, garlic rose, banana and apricot flowers, and "Soda champagne" (Spritz), each with a coarse descriptive couplet and a few personal remarks

Fior di banana
 Che per disgrazia tua ne mangi una
 Tu vomiti tre volte a settimana*
 (* variante: vomiti la cipolla gaetana)

Soda champagne
 E' roba fine: sta bene nelle pigne
 Quando di carnevale in caldo son le cagne

Fior di albicocca
 O come è grata quando le si lecca
 O come è dolce quando ti entra in bocca!

3 pages, 8vo, Fabriano paper ("P. Miliani"), together with an autograph envelope addressed to Antonio Bettolacci, Torre del Lago, 22 December, [1]902

‡ £ 2,000-3,000 € 2,200-3,300

95

PUCCINI GIACOMO

Autograph letter signed ("GPuccini"), to Edoardo de Fonseca, 1903

Informing him that he has returned his Loden greatcoat, because it is too tight, explaining that the length is fine, but not the shoulders ("...Le spalle le ho larghe! La lunghezza c'è ma non la larghezza..."), and asking him to instruct the tailor to fit buttons to one side on the undercoat ("apron") rather than sewing it up ("...e dirgli di farmene un'altra subito ma il grembiule lo faccia da levare e mettere e cioè invece di attaccarlo (da una parte) lo faccia da abbottonare...")

3 pages, 8vo & 16mo, autograph envelope, the letter bearing Puccini's violet date-stamp ("Giacomo Puccini, Torre del Lago 7/12/03"), annotated by the recipient in crayon, [1903?]

‡ £ 700-900 € 800-1,000

96

PUCCINI GIACOMO

Fine large autograph musical quotation from *La Bohème*, boldly signed and inscribed ("...alla Sig^{ra} Eugenia Brizzi GiacomoPuccini, 1916 Milano")

comprising the opening phrase from the heroine's aria in Act 1, 'Mi chiamano Mimi', written in black ink on a single hand-drawn stave without words

1 page, c.17.5 x 24cm, on a gilt-edged card, Milan, 1916

£ 2,500-3,000 € 2,750-3,300



97

97

PUCCHINI GIACOMO

Postcard photograph signed (“GiacomoPuccini”) and inscribed on the image to Alessandro Polonini, the first Geronte in *Manon Lescaut*

“Viareggio nov: 1917...Al mio carissimo Alessandro Polonini ‘il principe dei Geronti della *Manon*’ ricordo aff^{to} di GiacomoPuccini”)

by Magrini of Viareggio, c.13.5 x 8.5cm, Viareggio, November 1917, slight surface loss at deckle edge

Alessandro Polonini (1844-1920) had sung in the first performance of Puccini’s *Manon Lescaut* at the Teatro Regio, Turin, on 1 February 1893, taking the “basso brillante” part of Geronte de Revoir, who installs Manon as his mistress. Polonini also sang in the premiere of *La Bohème* at the same theatre in 1896. He had begun his long career as a tenor, creating the minor role of the Spanish surgeon in Verdi’s *La forza del destino* at St Petersburg in 1862.

± £ 1,500-2,000 € 1,650-2,200

98

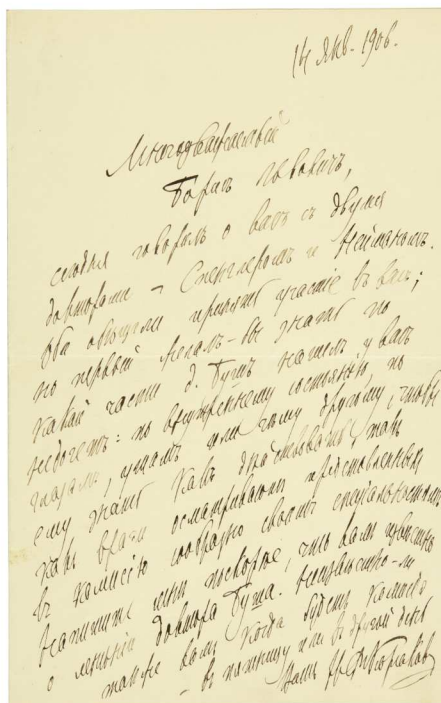
PUCCHINI GIACOMO

Two autograph letters signed (“GPuccini”), to Captain Giulio Bechi and to the journalist Augusto Guido Bianchi, 1910 and 1921

1) to Captain Bechi in Naples, apologising for his tardy reply and explaining that he has changed his plans as he is looking for something of a different style (“...dopo diverse esplorazioni intime...vagheggio altro genere...”), 1 page, 8vo, letter-card, autograph address panel (“*Capitano Giulio Bechi*”),

52

SOTHEBY’S



99

Torre del Lago, 16 September 1910—2) to Bianchi, about the death of Alfredo [Caselli] in Lucca, lamenting that fate and Caselli’s obstinacy had driven them apart, which had been misinterpreted by others, and expressing regret that they did not have a chance to renew their old friendship (“...volle il destino e volle anche il suo puntiglio allontanarci; lo non ho rimorso alcuno—fui vittima di cattive interpretazioni. E non potevo mendar più questo nostro allacciamento...”), 2 pages, 8vo, printed stationery, autograph envelope, Torre del Lago, 29 August 1921

UNPUBLISHED. Giulio Bechi was a military officer and the author of the satirical novel *Il capitano Tremalatterra* in 1910. It was not hitherto known that Puccini considered using Bechi’s work. Promoted to colonel, Bechi died from wounds at Gorizia in 1917.

± £ 800-1,200 € 900-1,350

99

RIMSKY-KORSAKOV NIKOLAI (1844-1908)

Autograph letter signed (“NRKorsakov”) to the composer Boris Lvovich Levenzon, 14 January 1906

in Russian, informing him that he has consulted two doctors, Spengler and Neyman, asking questions about Levenzon’s condition, so that the correct specialist can be employed and enquiring when the committee next plans to meet

1 page, 8vo (c.21.5 x 13.5cm), integral blank, autograph envelope (“to I.I. Sidorov to be forwarded to B.L. Levenzon”), stamped and postmarked, [St Petersburg], 14 January 1906

Rimsky-Korsakov was a devoted teacher whose care for his students exceeded his musical responsibilities. Boris Levenzon was among his last pupils. He moved to America and changed his name to Boris Levenson, dying there in 1947.

± £ 1,200-1,500 € 1,350-1,650



100

100

ROSSINI GIOACHINO (1792-1868)

Autograph manuscript of part of the opera *Armida*, inscribed by the composer "Duetto d'Armida"

comprising a chamber version of "Cara per te quest' anima", the third and final part of the duet for Rinaldo and Armida in Act 1 [No.5: "Amor! possente nome!"], boldly notated for soprano and tenor voices and piano, on two systems of four staves per page, thirty-two bars music in all, inscribed and dated by the composer at the end ("Le 17 Juin 1829 Paris B. Montmartre No: 10")

3 pages, oblong 4to (c.26.5 x 32.5cm), 8-stave paper, inscribed in another hand: "Rossini a Beauchèsne", Paris, 17(?) June 1829

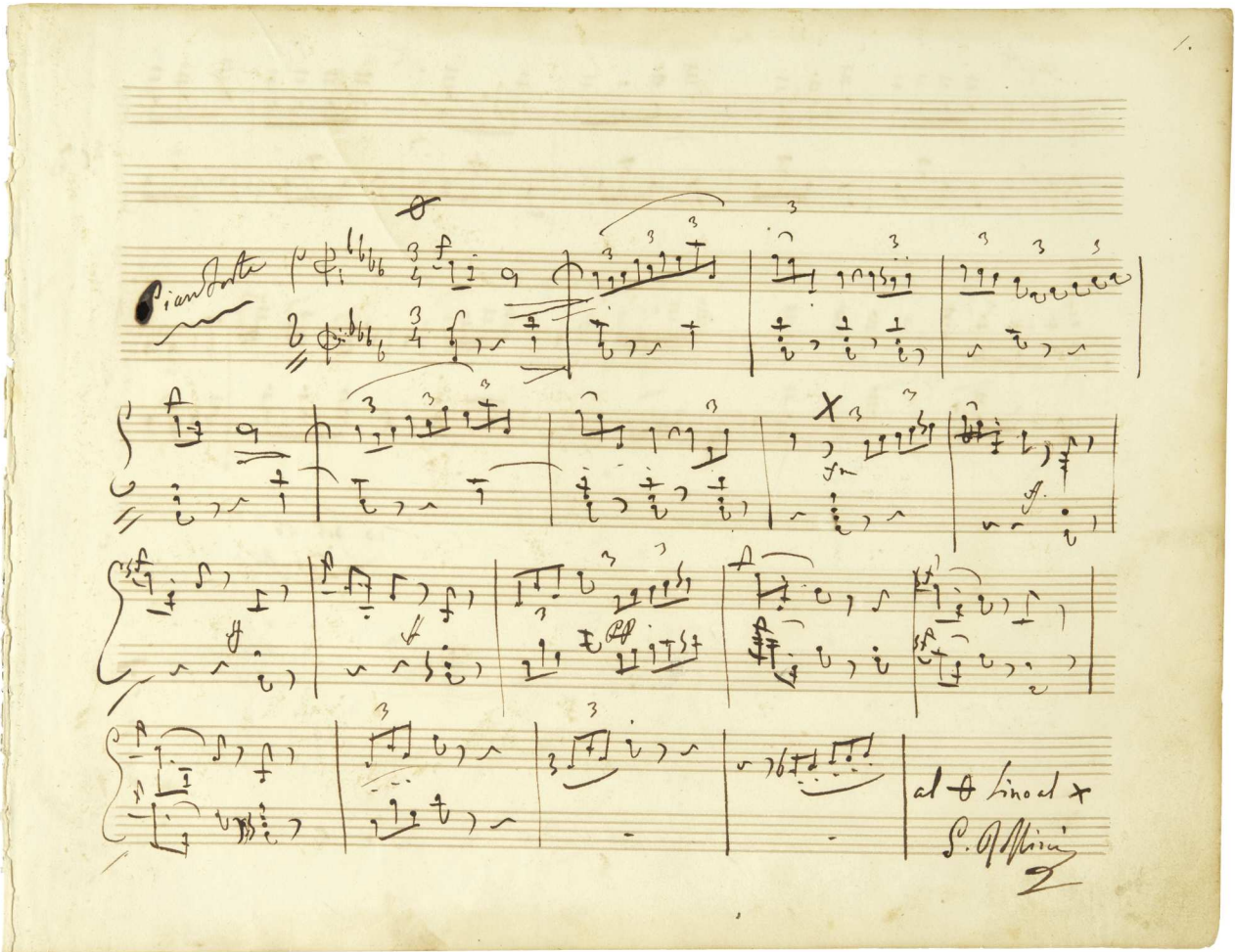
UNRECORDED. Operatic manuscripts by Rossini are extremely rare at auction. This manuscript seems to be completely unknown and does not feature in the critical edition of the opera (1997). Rossini probably arranged this excerpt from the

celebrated duet for a private performance at his home, no.10 Boulevard Montmartre, where he lived from August 1824 until his departure for Bologna in August 1829. This is the period of his French Grand operas, culminating with *Guillaume Tell*. The main melodic material for *Armida* and Rinaldo is present here, shorn of repeats and instrumental links and with a curtailed cadenza, more suited to a chamber performance. *Armida* was not one of Rossini's more successful Neapolitan operas, although 'Amor! Possente nome!' was regarded by Stendhal as his greatest duet. It was one of only two excerpts published by Ricordi when the opera first appeared in 1817. Rossini never staged *Armida* in Paris, although three separate publishers brought out editions there during the 1820s.

REFERENCES

cf: G. Rossini, *Edizione critica delle opere di Gioachino Rossini*, I/22, *Armida*, edited by C.S. Brauner and P.B. Brauner, (1997).

£ 10,000-15,000 € 10,900-16,300



101

101

ROSSINI GIOACHINO

Autograph manuscript of a work for piano in A-flat major, signed ("G. Rossini"), *undated*

notated in dark brown ink on four systems of two staves, comprising eighteen bars of music, marked with a cue at the end ("...Sino al X"), indicating a repeat of the first eight bars

1 page, oblong 4to (c.22.5 x 29cm), on a gilt-edged album-leaf, 10-stave paper, on the verso an autograph musical quotation by Vincenzo Gabussi, no place or date [possibly 1838], some browning, one small hole caused by ink oxidization

This is a longer version of the piano piece written on an album-leaf (probably for his cousin Carlotta Mazzotti) on 15 July 1838: see sale in these rooms, 8 June 2011, lot 332.

£ 5,000-6,000 € 5,500-6,600

102

ROSSINI GIOACHINO

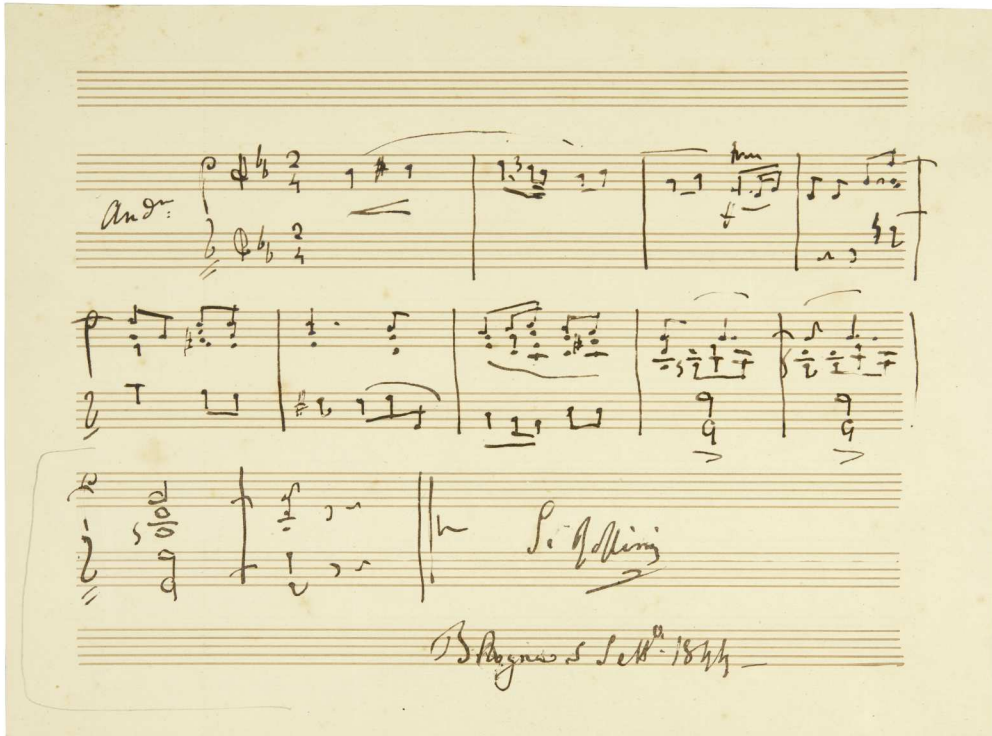
Autograph letter signed ("G. Rossini"), to Gaetano Fabi, his agent in Bologna, 7 October 1848

Instructing him to deposit the money he sent, stating that Teresina will give further instructions about his wife's investments once the interest rate is stabilized at 3%, responding to news about disturbances around Bologna, and the problems affecting the stage-coaches near Villa Piò ("...che tempi mio buon Gaetanino !!!!...")

1 page, 4to, autograph address panel on verso, postmarked, Florence, 7 October 1848, some browning and see-through, a few small holes from oxidization of the ink

Rossini left Bologna for Florence in 1848, alarmed by the political agitation of the *Risorgimento*, and for the next few years issued regular instructions from Florence to his various agents in Bologna, including "Gaetanino" Fabi to deal with his estate, logistics and financial affairs. Rossini had married Olympe Pélessier in 1846. None of the Rossini letters to Fabi in this collection is published in G. Mazzatinti & G. Manis *Lettere di G. Rossini* (1902)

± £ 800-1,000 € 900-1,100



103

103

ROSSINI GIOACHINO

Autograph album-leaf comprising a short work for piano in G minor, signed and inscribed ("G. Rossini, Bologna, 5 Sett. 1844")

notated in black ink on three systems, each of two staves, containing eleven bars in all, marked "Andante",

1 page, c. 16.5 x 22.5 cms, on an 8-stave album leaf, Bologna, 5 September 1844

Rossini wrote this piano piece again, with a variation in the sixth bar, on another album-leaf, in Bologna two days later: sold in these rooms, 21 November 1990, lot 234 and 15 May 2008, lot 110.

£ 4,000-5,000 € 4,350-5,500

104

ROSSINI GIOACHINO

Autograph letter signed ("G. Rossini"), to Gaetano Fabi, 15 March 1849

Instructing him about various shipments and payments, and, in a postscript, authorising the payment of five scudi to Marco Antico, Prince Baciocchi's major-domo, to be given to Cavaliere Masseroni, asking him to obtain a receipt and to send confirmation ("...P.S. Vogliate pagare a Marco Antico Maggior d'uomo del Principe Baciocchi cinque scudi circa di cui le va debitare il Cavre. Masseroni, ritiratene ricevuto e datemene avviso..."); Rossini also instructs him to receive two loads of furniture, and if in good condition pay 22 gold zecchini, to confirm that he has paid 83.76 zecchini into his bank, and discussing the weight of the cargo

1 page, 4to, autograph address-panel to verso, Florence, 15 March 1849, small ink-blot affecting two letters, small seal-tears

The request concerning Prince Baciocchi relates to Rossini's connections with the Bonapartes in Italy: in 1814 he had taught music to Napoleon's niece Elisa Napoléone (1806-1869), married to Prince Felice Baciocchi, whose family lived in the Palazzo Ranuzzi-Baciocchi in Bologna.

± £ 1,200-1,500 € 1,350-1,650

105

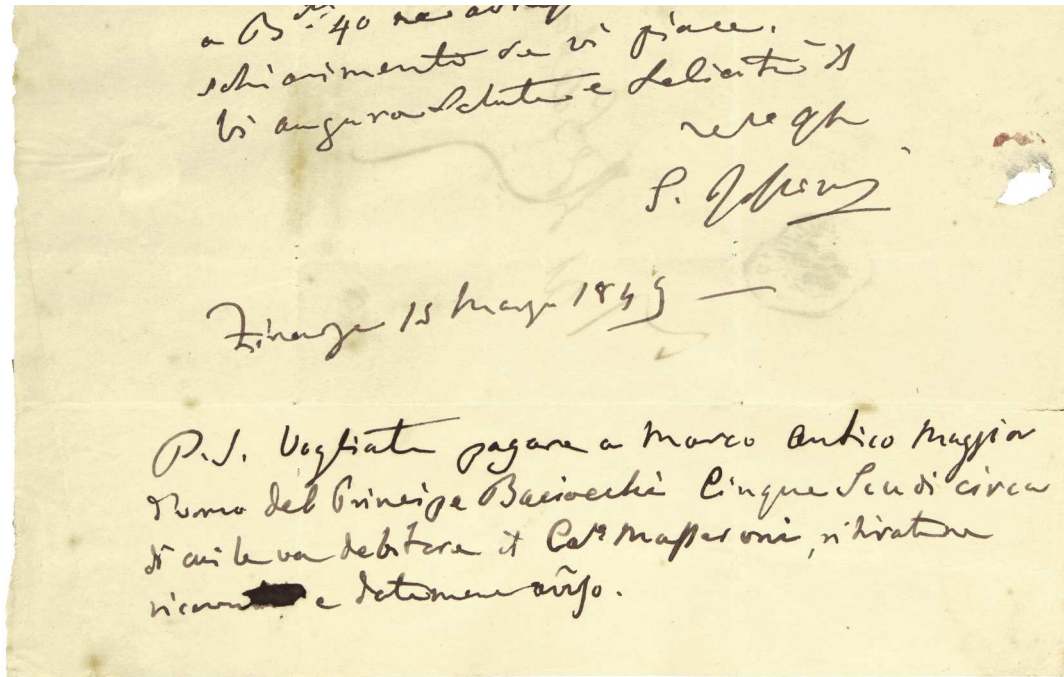
ROSSINI GIOACHINO

Autograph letter signed ("G. Rossini"), to Gaetano Fabi, 15 April 1849

Reporting a visit from Conte [Giacomo] Manzoni, the Minister of Finance of the short-lived Roman Republic of 1849, who gave him the enclosed note enabling the release of his ironwork from the customs at Bologna, assuring him about his monthly account, although the interest is not above 3%, ordering him to pay Sig. Orivey and announcing the receipt of a letter from Filippo Santacana, his friend and lawyer in Palermo, making six hundred ducats available, which he will forward ("...Arrivò ieri in Firenze il Conte Manzoni Ministro di Finanza della Repubblica Romana il quale non ricevette la mia domanda in Roma pel rilascio degli oggetti di ferro, che furono trat[t]enuti nella dogana di Bologna...")

1 page, 4to, autograph address-panel to verso, postmarked, red seal, Florence, 15 April 1849, seal-tear.

± £ 1,000-1,500 € 1,100-1,650



104

106

ROSSINI GIOACHINO

Autograph letter signed ("G. Rossini"), to Gaetano Fabi, 20 August [1849]

informing him of the safe arrival of the packages sent by Fabi and Liverani, thanking him for his assistance, asking him to pay for the housekeeping and for the stables, so that all debts are paid, and sending the best wishes of his wife ("...Mia moglie vi ritorna i Saluti...")

1 page, 8vo, integral autograph address leaf, blind-stamp to corner, Florence 20 August 1849, *light creasing to folds*

Although the date is hard to decipher, Rossini's mention of his wife (Olympe Pélissier), whom he married in 1846, indicates that this letter must probably date from 1849 (rather than 1844, as first appears). Rossini had been separated from his first wife Isabella Colbran since the early 1830s, long before her death in 1845. Domenico Liverani (1805-1877), a clarinetist and composer in Bologna, also helped Rossini with estate and financial affairs there. For Donizetti's letter of recommendation for Liverani, see Lot 28.

± £ 800-1,200 € 900-1,350

107

ROSSINI GIOACHINO

Autograph letter signed ("G. Rossini"), to his agent Gaetano Fabi, 8 October 1849

Instructing him to contact his agents Antonio Monti and Angelo Mignani, to transfer funds to Florence by the end of the week, to ensure the crates that he inspected at customs reach him in good condition, unopened before Antonio's arrival, or else find somewhere safe for them in Bologna, reporting his

wife's recent recuperation from illness and expressing their concern about the cholera in Bologna ("...Mia moglie è stata incomodata ora sta meglio. Siamo entrambi inquieti pel colera a Bologna...")

1 page, 4to, blind-stamp to upper left corner, autograph address-panel on verso, postmarked, Florence, 8 October 1849, *traces of mount on verso*

± £ 1,000-1,500 € 1,100-1,650

108

ROSSINI GIOACHINO

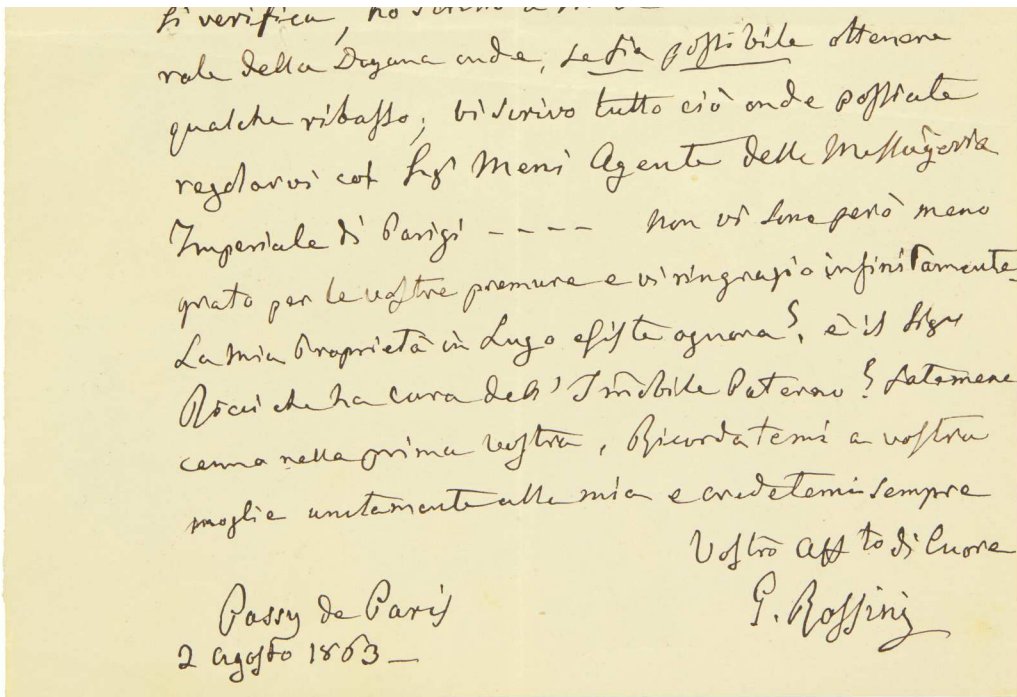
Autograph letter signed ("G. Rossini"), to Gaetano Fabi, about Nicola Ivanoff, 20 [January] 1852

acknowledging the receipt of the basket of pork, olives, and ham in splendid condition, complimenting him on his reliability, thanking Liverani for his gift, and asking him to greet Ivanoff for him, expressing concern that the tenor will probably give up his singing since his [vocal] character is no longer really compatible with such a career ("...Presto abbracciarmi Ivanoff che sup[p]ongo rinunzierà ad' una carriera non praticabile col suo attuale carat[t]ere...")

1 page, 4to (c.27 x 21.5cm), blind-stamped "Bath", Florence, 20 [January or February] 1852, *slight creasing and splitting at folds*

Nicola Ivanoff (1810-1880) was a naturalized Russian and a protégé of Rossini, who paid Verdi to write an additional aria for him in *Ernani* (1844). By 1852 Ivanoff's voice had deteriorated and in a production at Palermo, he had to be replaced after two performances (*cf.* Weinstock, *Rossini*, p.252). Rossini was a noted gourmand, and this is one of the few letters offered for sale in which he discusses food and his beloved pork of Italy.

± £ 1,200-1,500 € 1,350-1,650



115

109

ROSSINI GIOACHINO

Autograph letter signed ("G. Rossini"), to Gaetano Fabi, 28 January 1852

returning a mandate for 60.28 zecchini, which he has duly signed, so that he can resolve a problem ("...accio possiate incassarne questo premio in tanta miseria..")

1 page, 4to (c.25 x 20.3cm), written in dark blue ink, "Bath" blind-stamp, Florence, 28 January 1852, a few smudges

‡ £ 800-1,000 € 900-1,100

110

ROSSINI GIOACHINO

Autograph letter signed ("G. Rossini"), to Gaetano Fabi, 7 February 1852

asking him to pay the sum of 165.50 Francs to Sig. Peruzzi, the agent for Domenico Donzelli, owed to Ferri, the scene painter at the Théâtre-Italien in Paris, and to obtain a receipt, encouraging him to enjoy the Carnival season whilst youth is still on his side ("...vogliate pagare al Sig. Peruzzi Agente di Donzelli F^{co} 165.50....somma di cui vado debitore a Ferri Pittore al Teatro Italiano di Parigi...")

1 page, 4to, written in dark blue ink, Florence, February 7, 1852, some smudging

Domenico Donzelli (1790-1873) was one of the leading tenors of the *bel canto* era, for whom Rossini wrote *Torvaldo* in *Torvaldo e Dorliska* (1815) and Bellini *Pollione* in *Norma* (1831).

‡ £ 1,000-1,500 € 1,100-1,650

111

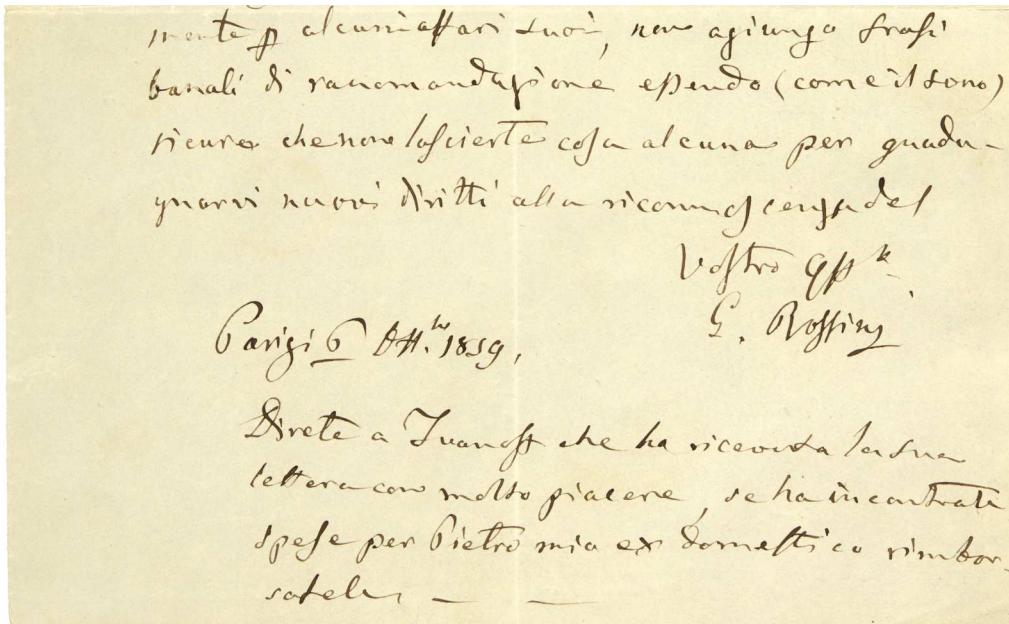
ROSSINI GIOACHINO

Autograph letter signed ("Rossini"), to Gaetano Fabi, 11 Febbraio 1853

explaining that he has paid for the small crate containing the squash ("tromboncino"), enclosing the receipt, and expressing the hope that "this instrument" will meet with complete satisfaction ("...voglia il cielo che sia questo Istrumento di Piena sodisfazione [...] che non venghino (come d'abitudine) maledizioni sul capo degli' agenti..."); Rossini hopes that Fabi has recovered his health, admitting he cannot say the same for himself, as he is suffering from rheumatic fever, a sad symptom of old age ("...non posso dire io altrettanto avendo sempre un resta di reuma al capo, trista vecchiaia..."),

1 page, 4to, autograph address panel to verso, written in dark blue ink, Florence, 11 February 1855, creasing and some wear at folds, a few smudges

‡ £ 1,000-1,500 € 1,100-1,650



114

112

ROSSINI GIOACHINO

Autograph letter signed ("G. Rossini"), to Gaetano Fabi, 24 February 1853

acknowledging receipt of his letter, enclosing the monthly accounts for January, and noting with satisfaction that Fabi has received the long thin vegetable squash he so wanted and assuring him that he owes him nothing for the packing ("...rilevo con piacere avere voi ricevuto il tanto desiato Tromboncino, nulla mi è dovuto per l'Imbalaggio...")

1 page, 4to, written in blue ink, integral autograph address leaf, Florence, 24 February 1853

± £ 800-1,200 € 900-1,350

113

ROSSINI GIOACHINO

Autograph letter signed ("Rossini"), to the theatrical agent Mauro Corticelli, 15 October 1853

A letter of recommendation for the singer Mademoiselle Fremont, described as a "professora di musica", who has sung with great success at the Teatro alla Pergola in Florence, having a good technique, agile voice and little acquaintance of theatrical intrigue, unlike a number of mediocre singers that have made operatic careers, and asking him to accord her every courtesy as is his custom ("...La mia protetta è profressora di musica, cosa rara ai nostri tempi; ha buon metodo, voce [?]insinuante] e scorrevole e non conosce ancora l'intrigo teatrale...")

1 page, 8vo (c.22 x 13.7cm), blue paper, autograph address-panel, Florence, 15 October 1853, some tears with paper-loss, affecting a couple of words, address panel detached, some creasing and browning

The singer recommended here may be the Mlle Frémont who created the secondary role of Ismene in Rossini's *Le siège de Corinthe*, at the Paris Opéra in 1826, or, more likely, a younger relation: See H. Weinstock, *Rossini. A Biography* (1968), p.443. For Corticelli, see Lots 141 & 142.

± £ 1,200-1,500 € 1,350-1,650

114

ROSSINI GIOACHINO

Autograph letter signed ("G. Rossini"), to Gaetano Fabi, 6 October 1859

a letter of introduction for his good friend Michele Accursi, who is visiting the newly-independent city of Bologna, to see his uncle (of the same name), a landowner from Sant' Agostino, near Ferrara, where he lived during his youth, asking him to introduce him to his lawyer Dr. Sadori, whom he has to consult on business and, in a postscript, asking him to reimburse [Nicola] Ivanoff for his expenses dealing with his old servant Pietro ("...Piaciavi...procurarle la conoscenza del mio Legale Dot. Sadori ch[e] egli consulterà probabilmente per alcuni affari suoi...")

1 page, 4to (c.23 x 19cm), watermarked ("J Whatman Turkey Mill 1837"), Paris, 6 October 1859, slight splitting at fold

Michele Accursi (1802-after 1879) was a shadowy figure who acted as Donizetti's agent in Paris, but who probably also spied on Italian exiles for the Vatican. See Ashbrook, *Donizetti and his Operas*, (1982), p.630n. A certain "Accursi" played violin in one of Rossini's *soirées musicales* in Paris on 1 April 1859, but it is not clear that this is the same man. Bologna was abandoned by the Austrians on 12 June 1859, a week after the Battle of Magenta, marking both the end of Papal power in the city and Austrian rule in Italy. Rossini moved to Paris in May 1855, settling in the rue de la Chaussée d'Antin, close to the Opéra, in 1857.

± £ 1,500-2,000 € 1,650-2,200

ROSSINI GIOACHINO

Autograph letter signed ("G. Rossini"), to Gaetano Fabi, 2 August 1863

informing him that the crate of tobacco he sent has been held up at French customs, where a charge of 12 francs 40 has already been levied, probably for importation, and 160 francs for the weight, explaining that he has written to the Director of Customs to gain a reduction in charges, asking him to apply to the Imperial Postal Service in Paris, and enquiring about his family property in Lugo ("...ho scritto a Mr Barbieri Direttore Generale della Dogana onde, se *sia possibile*, ottenere qualche ribasso; vi scrivo tutto ciò onde possiate regolarvi col Sig^r Meni Agente delle Messaggeria Imperiale di Parigi..."), written in a rather shaky hand

1 page, 8vo (c.22 x 17cm), Passy, 2 August 1863

‡ £ 1,000-1,500 € 1,100-1,650

ROSSINI GIOACHINO

Autograph letter signed ("G. Rossini"), to Gaetano Fabi, 19 September 1863

giving instructions to discover from Count Giuseppe Mattei how much he owes the engineer Franceschini, who has done some landscaping work for him, and to pay him accordingly, conferring with Count Mattei, who had secured the man's services for him ("...vi compiacerete pagare il suo Ingegnere, prendendo indi ciò gli ordini del mio amico Mattei che mi ha procurato il de^{to} Ingegnere...")

1 page, small 4to (c.22 x 17.5cm), watermark "Lacroix", Passy de Paris, 19 September 1863

‡ £ 800-1,200 € 900-1,350

ROSSINI GIOACHINO

Autograph letter signed ("Rossini"), to Gaetano Fabi, 21 November 1864

asking him to pay the sum of fifty francs to Carlotta, the younger daughter of [his aunt] Maria Mazzotti, which could be of some help to her, remarking on the frailties of his old age, and acknowledging receipt of some money in his last letter ("...Piaciavi far pagare alla Carlotta figlia minore della Maria Mazzotti cinquanta franchi, possa esserle di buon augurio questa piccola sovvenzione..."),

1 page, 4to (c.22 x 17.3cm), in black ink, Paris, 21 November 1864

‡ £ 800-1,200 € 900-1,350



118

ROSSINI GIOACHINO

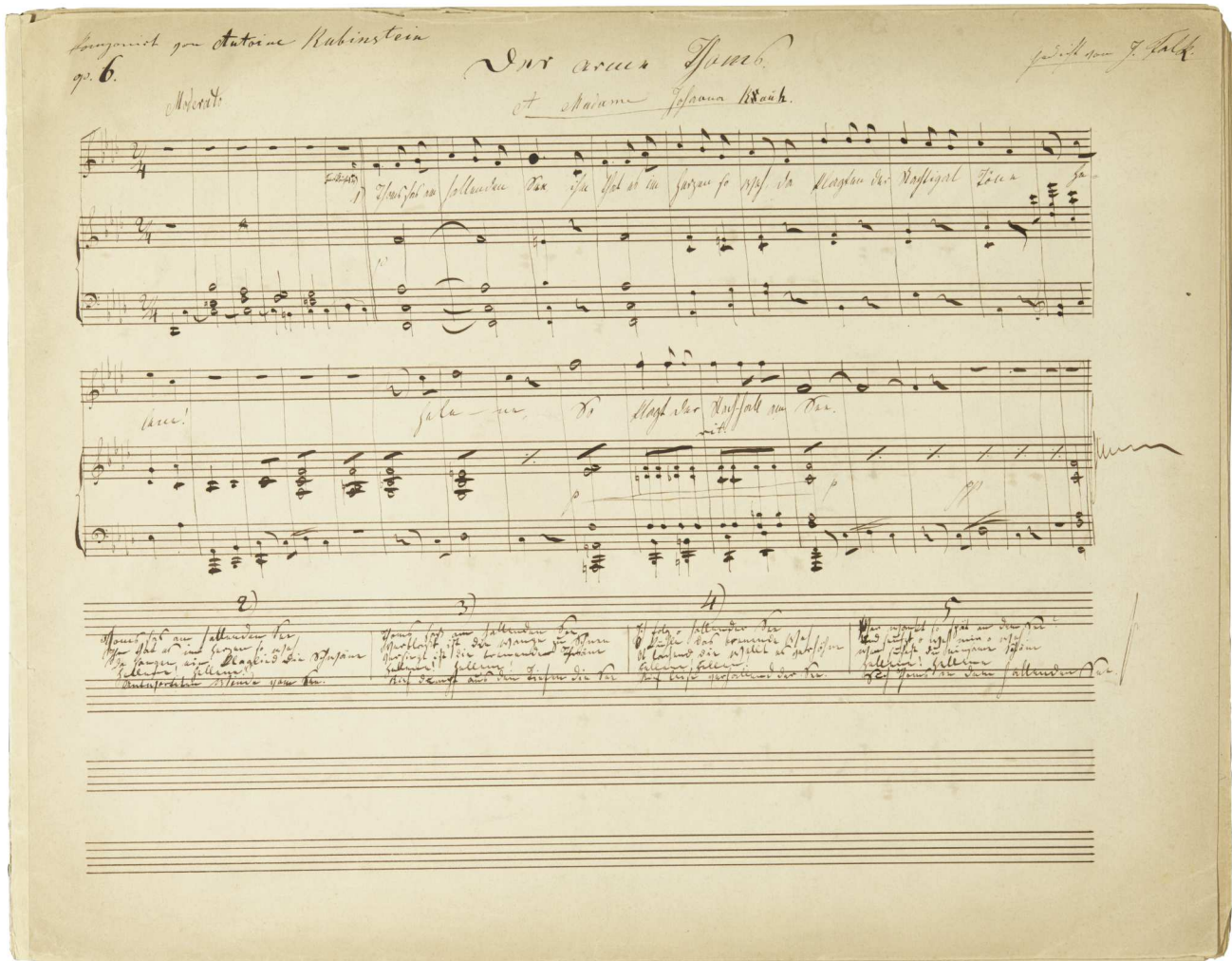
Carte-de-visite photograph, signed and inscribed on the mount: "Offert à Mad^{lle} B. Paris G. Rossini 1867"

showing the composer seated, wearing a wig, false teeth and holding a walking stick

10.5 x 6cm, no imprint, verso blank, Paris, 1867, *slight paper-loss on the mount*

This *carte-de-visite* photograph is a famous image of the great Italian opera composer.

‡ £ 2,000-3,000 € 2,200-3,300



119

119

RUBINSTEIN ANTON (1829-1894)

Autograph manuscript of six songs, 'Op. 6', signed ("komponiert von Antoine Rubinstein"), APPARENTLY UNRECORDED

A COMPOSING MANUSCRIPT, comprising six songs for voice and piano, "Der arme Thoms", "Der Morgenstern", "Abendglocke", "Liebeslied", "Morgenlied", "Die Bekehrte", and the cancelled last page of a further song, notated in dark brown ink on up to three systems per page, each of three staves, with autograph titles and dedication ("...A Madame Johanna Rauh"), with a number of deletions and corrections, including a whole-page deletion

11 pages, oblong 4to (27 x 34cm), plus blanks, no place or date [c.1840s?], joints of outer bifolium strengthened, repair on lower outer corner of first leaf, browning

A RUBINSTEIN DISCOVERY.

AUTOGRAPH MUSICAL MANUSCRIPTS OF RUBINSTEIN ARE OF GREAT RARITY AT AUCTION.

Evidently an early student work, unrecorded in the TNG work-list. The poems are 1) 'Der arme Thoms' ("Thoms saß am hallenden See") by Johannes Falk, 2) 'Der Morgenstern' ("Wenn ich in stiller Frühe") by Albert Knapp, 3) 'Abendglocke' ("Wandrer zieht auf fernen Wegen") by J.N. Vogl, 4) 'Liebeslied' ("Vom Abendsonnenstrahl ergriffen") by Heinrich Landesmann, 5) 'Morgenstern' ("Noch ahnt man kaum der Sonne Licht") by Uhland and 6) 'Die Bekehrte' ("Bei dem Glanz der Abendröthe") by Goethe.

Rubinstein assigns these *Lieder* the opus number 6, which he also originally gave his setting of the song 'Zhavoronok' in 1844. The Austrian poet Landesmann changed his name to "Hieronymous Lorm" in c.1847, and published "Vom Abendsonnenstrahl ergriffen" under that name in 1870, with the title 'Im Sterben'. There are considerable differences between the text found here and the published poem, indicating that Rubinstein possibly used an early version of the text. A setting by Rubinstein of Uhland's "Noch ahnt man kaum der Sonne Licht" was published as 'Morgenlied' in his *Sechs Lieder* op.33 (1856).

£ 10,000-15,000 € 10,900-16,300



120

120

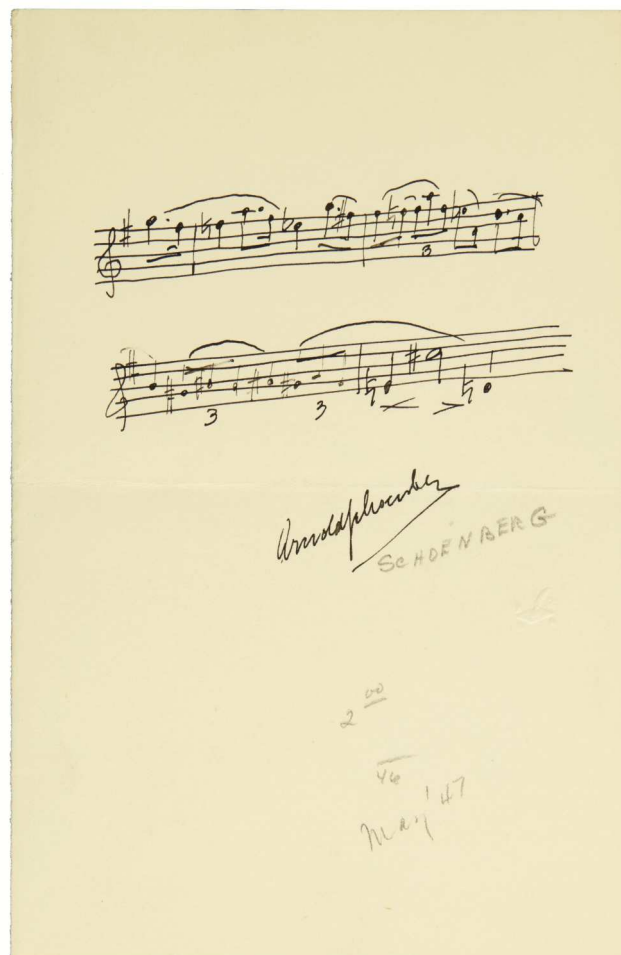
RUBINSTEIN ANTON

Cabinet-style photograph signed and inscribed ("Ant. Rubinstein, Peterhof, den 22 August 1886"), with a three-note chord

in black ink, with the chord of D double-flat major notated by the composer in the corner of the mount, being a rather alarming-looking enharmonic version of a simple C-major triad

by J. Ganz of Brussels, photographer's name and address on mount and verso, overall size, 16.7 x 10.8cm, St Petersburg, 22 August 1886

± £ 700-900 € 800-1,000



121

121

SCHOENBERG ARNOLD (1874-1951)

Autograph musical quotation from the Chamber Symphony no.1 op.9, signed ("ArnoldSchoenberg")

comprising four bars from the theme for violins in G major (rehearsal no. 80-81), notated in black ink on two hand-drawn staves

1 page, 8vo (15.4 x 10cm), thick paper watermarked "Tiffany & Co", small blind-stamp, integral blank, a few pencil annotation another hand ("May '47"), light creasing along central fold

£ 1,500-2,000 € 1,650-2,200

Handwritten musical score, first system. The lyrics are: "Wo er die Jugend hat, wo er sie hat, er =". The notation includes a vocal line and piano accompaniment.

Handwritten musical score, second system. The lyrics are: "Wo er die Jugend hat, wo er sie hat, er =". The notation includes a vocal line and piano accompaniment.

Handwritten musical score, third system. The lyrics are: "Wo er die Jugend hat, wo er sie hat, er =". The notation includes a vocal line and piano accompaniment.

Handwritten musical score, fourth system. The lyrics are: "Wo er die Jugend hat, wo er sie hat, er =". The notation includes a vocal line and piano accompaniment.

Handwritten musical score, fifth system. The lyrics are: "Wo er die Jugend hat, wo er sie hat, er =". The notation includes a vocal line and piano accompaniment.

Frankfurt
April 1855.

Stimme von Robert Schumann
Liedertafel, bestehend aus
Liedern Schumanns für vier
Stimmen, herausgegeben von
Klara Schumann.

SCHUMANN ROBERT (1810-1856)

Unrecorded autograph sketchleaf with drafts for the song "Nur wer die Sehnsucht kennt", Op.98a no.3

the leaf containing: on the recto, the sketch for Op.98a no. 3, notated in brown ink on five systems, each of three staves, with underlaid text, from b.13 the piano part only incompletely outlined, with two bars cancelled by the composer; and on the verso, notated in brown ink and pencil on eight systems, each of two-staves, a number of bars cancelled in pencil by the composer, c.28 bars; the leaf inscribed and signed at the foot of the first page by Clara Schumann ("...April 1885. Skizze von Robert Schumann. Handschrift beglaubigt und Herrn Schwarzschild ... geschenkt von Clara Schumann.")

2 pages, 4to (30.2 x 22.7cm), 16-stave paper, no place or date [Kreischka or Dresden, 1849], *splitting to horizontal fold repaired, light browning*

A SCHUMANN DISCOVERY: an unrecorded sketchleaf for one of Schumann's major Goethe settings.

Schumann's Op.98 comprises settings of poems by Goethe from his novel *Wilhelm Meisters Lehrjahre*: the Mignon songs; the 'Lieder des Harfner' and the 'Requiem for Mignon', a cantata for soloists, chorus and orchestra. They date from 1849, a highly productive year, which witnessed an astonishing outpouring of creative energy and the completing of nearly 40 works in a variety of genres.

Schumann worked on Op.98 partly in Dresden and partly in the nearby village of Kreischka, where he spent some time in May 1849, seeking refuge with his family from the revolutionary political events in Dresden. The songs from Op.98 were composed between 12 May and 7 July, the Requiem between 2 July and 12 September. The songs and Requiem were published by Breitkopf two years later, in October 1851.

The manuscript provides a striking impression of the composer at work, the notes of which appear to have been flung down at breakneck speed. The sketch for "Nur wer die Sehnsucht kennt" diverges in numerous ways from the manuscript regarded as the earliest draft for Op.98a no. 3, a working score which survives in Paris in the Bibliothèque nationale (Ms. 346), together with a fair copy of no. 5 of Op.98a. The present sketch is half as long, lacks the Paris manuscript's cancelled four-bar introduction, and has a much more sketchily written piano accompaniment. Intriguingly, it also has features in common with the music of the song as transmitted in a pre-publication copyist manuscript reviewed by the composer (now in the Robert-Schumann-Haus, Zwickau), containing the four Mignon lieder from Op. 98 (nos. 1, 3, 5 and 9), which Schumann dedicated to Clara Brockhaus, the daughter of the Leipzig publisher Friedrich Brockhaus (the score is inscribed "Zur Erinnerung an den 25sten Februar 1850"). Sketches for the other Op.98 songs survive in various collections, including in South Germany (private collection) and New York (The manuscript collection of the Juilliard School of Music).

REFERENCES

Ronald Taylor, *Robert Schumann. His Life and Work* (London, 1982), p. 273; not recorded in M.L. McCorkle, *Robert Schumann Thematisch-bibliographisches Werkverzeichnis* (Munich, 2003); *Robert Schumann. New Edition of the Complete Works: Series VI, Volume 6, 2: Critical Notes* (2009)

£ 30,000-40,000 € 32,600-43,400

SCHUMANN ROBERT

Autograph letter signed ("RSchumann"), to an unnamed correspondent [the writer Wolfgang Robert Griepenkerl], 6 April 1837

discussing amongst other matters his contributions to the *Neue Zeitschrift für Musik*, enquiring whether his novella *Das Musikfest* is a long piece, and requesting him to send it if it is suitable, asking what the reaction in Braunschweig has been to his report [on the Braunschweig *Kapelle*], and informing him that [his] poem will go in the journal, but asking him not to send any more

1 page, 8vo (22 x 13.3cm), gilt edges, Leipzig, 6 April 1837

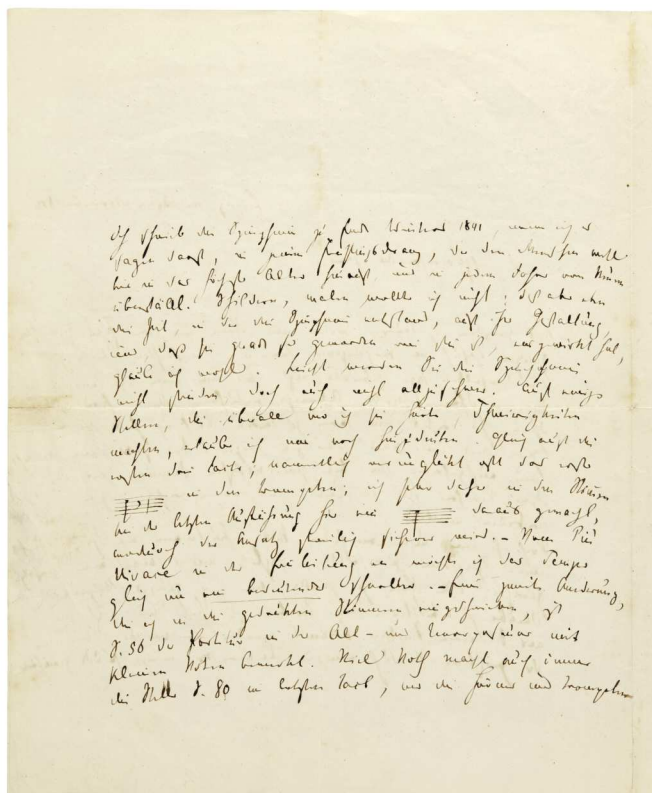
APPARENTLY UNPUBLISHED. A good early letter from the same year as the seminal *Fantasiestücke* Op.12.

Schumann's correspondent, the playwright Wolfgang Robert Griepenkerl (1810-1868), was a contributor to the music journal the *Neue Zeitschrift für Musik*, which Schumann edited between 1835 and 1843. Griepenkerl's novella, *Das Musikfest, oder die Beethovenen* (The Music Festival, or the Beethovenists) was published the following year, in 1838.

REFERENCES

Not in Jansen (1904)

‡ £ 3,000-4,000 € 3,300-4,350



124

SCHUMANN ROBERT

Fine, long autograph letter signed ("Robert Schumann"), to Louis Spohr ("Hochzuverehrender Herr"), ABOUT HIS SYMPHONY NO. 1 IN B FLAT ('SPRING'), WITH TWO AUTOGRAPH MUSICAL EXAMPLES, 23 November 1842

expressing his regret at not having been able to see him during his visit last summer, noting his wife had intended to play him her first trio, informing him that before he had heard of his wish to see his symphony he had wanted to send it to him to obtain his opinion on it, DISCUSSING THE GENESIS OF THE SYMPHONY, explaining that it was written towards the end of winter 1841 when he was in the throes of a longing for spring, observing that it was not his intention to depict such feelings, but admitting that the time of year no doubt will have influenced the work's composition, stating that he will not find the work easy, but not too difficult either; in a remarkable, extended passage, Schumann points out and discusses hard passages in the symphony, furnishes his discussion with two musical examples, notes that the slow movement poses no difficulties, and discusses in detail the problems posed by the scherzo, especially by its coda, which he describes as the most difficult in the symphony, and asks for his understanding if it doesn't come off straight away; in the closing part of the letter, Schumann observes that when he compares his [Spohr's] last symphony, which he read yesterday with true exaltation, with others, he realizes just how much is still to be done

...Ich schrieb die Symphonie zu Ende Winters 1841, wenn ich es sagen darf, in jenem Frühlingsdrang, der den Menschen wohl bis in das höchste Alter hinauf und in jedem Jahre von Neuem

überfällt. Schildern, malen wollte ich nicht; daß aber eben die Zeit, in der die Symphonie entstand, auf ihre Gestaltung und daß sie gerade so geworden, wie sie ist, eingewirkt hat, glaube ich wohl...

4 pages, 4to (26.8 x 21.2cm), Leipzig, 23 November 1842, light dust-staining and spotting along folds, splitting along folds repaired

A SUPERB, AND APPARENTLY ONLY PARTLY PUBLISHED, LETTER FROM SCHUMANN TO HIS FELLOW COMPOSER LOUIS SPOHR.

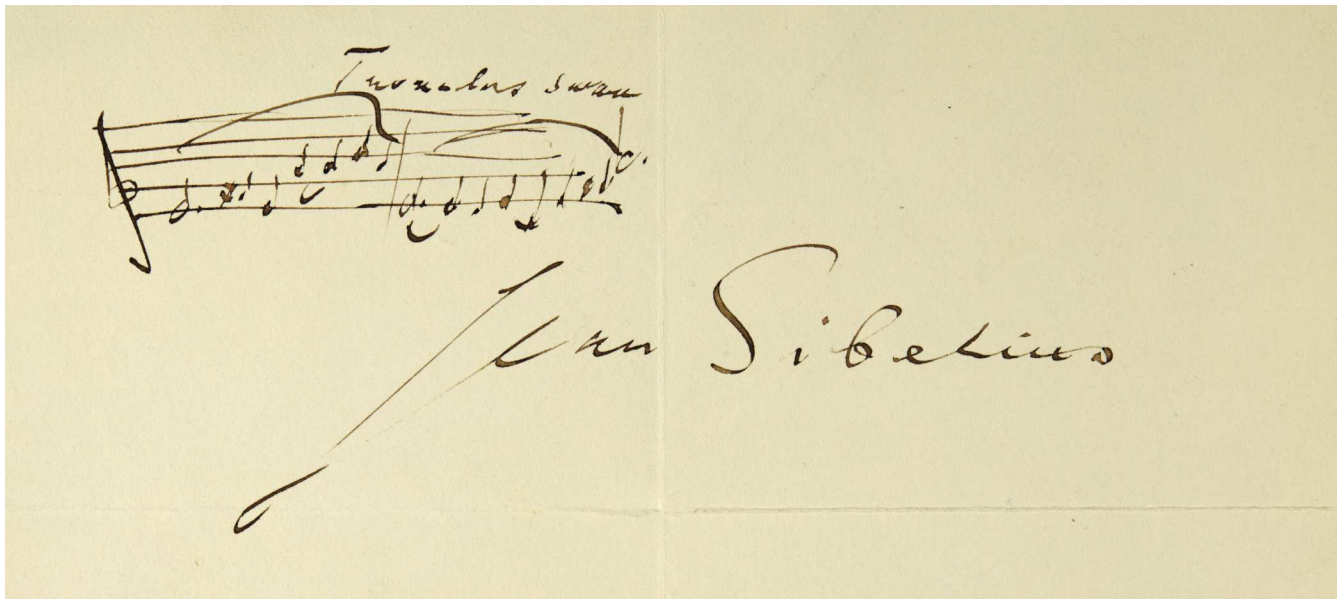
Inspired by a spring poem by Adolf Böttger, Schumann's Symphony no.1 was composed in its outlines in four sleepless days in January 1841, and its orchestration completed by late February. It received its successful first performance on 31 March 1841 at the Leipzig Gewandhaus with Mendelssohn conducting - an event Schumann counted among the most significant of his artistic life.

The most remarkable part of this letter concerns Schumann's discussion of the weaknesses, as he saw them, of his symphony, a work which occupies a position halfway between absolute and programme music. Referring to specific page- and bar-numbers, Schumann draws Spohr's attention to several passages which have given him grounds for concern, asking in touching fashion for understanding from his celebrated contemporary.

REFERENCES

Only around half of the letter is published in Jansen (1904), pp. 222-223.

‡ £ 8,000-10,000 € 8,700-10,900



126

125

SCHUMANN CLARA (1819-1896)

Two autograph letters signed ("Clara Schumann"), to Jakob Rosenhain and Frau Hofmann, 8 February 1870 and 7 June 1880

the letter to Rosenhain, thanking him for his friendly words, describing the success of some dazzling concerts she gave in Berlin and Vienna, informing him of her departure for England the next day, expressing her dread of the climate there, and mentioning her rheumatism; the letter to Frau Hofmann discussing an invitation to a performance of Schumann's opera *Genoveva* ("...ich habe in Berlin und Wien brillante Concerte gegeben...")

6 pages, various 8vo sizes, integral autograph address panel to the earlier letter, a few later pencil annotations, Düsseldorf, 8 February 1870 and Frankfurt, 7 June 1880, *light brown*ing to earlier letter

‡ £ 1,000-1,500 € 1,100-1,650

126

SIBELIUS JEAN (1865-1957)

Autograph musical quotation from 'The Swan of Tuonela' op.22 no.2, signed and inscribed by the composer ("Tuonela's swan...Jean Sibelius")

comprising two bars of the melody for the final section, notated in black ink on a single hand-drawn staff,

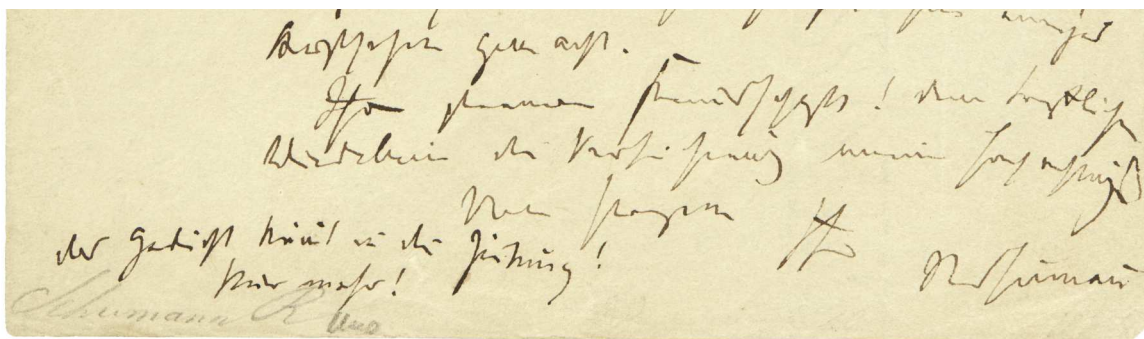
1 page, c.5.5 x 20cm, no place or date, *creasing at folds*

'The Swan of Tuonela' is the second of the *Lemminkäinen Legends* op.22, completed in its final version in 1900.

The autograph manuscripts of all versions, including two completely unknown early versions from the 1890s, are lost.

The present theme is found at Rehearsal Figure G (strings) and Figure H (cor anglais) of the full score.

£ 1,500-2,000 € 1,650-2,200



123 (detail)

SPOHR LOUIS (1784-1859)

Two autograph letters signed ("Louis Spohr"), to Friedrich Treitschke, UNPUBLISHED, and to Carl Schlesinger, UNRECORDED AND UNPUBLISHED

one to the *Regisseur* of the Vienna court opera Friedrich Treitschke, ordering the performance material for Joseph Weigl's opera *Nachtigall und Rabe*, noting that now is the best time for learning new things; the other to the publisher Carl Schlesinger in Berlin, about his opera *Pietro von Abano*, providing him with details of the numbers, setting out his terms for publication, including of the vocal score prepared by his brother under his supervision, forbidding publication in its original form of any number apart from the overture, and enclosing a copy of the score [not included here] for use with the arranging ("...daß ich den Verkauf der Partitur mir allein vorbehalten, bedarf wohl kaum eine Erinnerung...")

4 pages in all, integral autograph address panels, annotated by the recipients, traces of seals, Frankfurt, 21 May 1818 [letter to Treitschke] and 27 September 1827 [letter to Schlesinger], *integral of letter to Schlesinger detached, the letter to Schlesinger chipped and torn, tear with loss to integral of the letter to Treitschke, browning*

‡ £ 1,500-2,000 € 1,650-2,200

128

SPONTINI GASPARE (1774-1851)

Seven autograph letters signed ("Spontini"), in French, including six to the publisher A.M. Schlesinger in Berlin

one criticizing him in strong terms, noting that he has never found his candour agreeable, observing that he has never asked for anything concerning the theatre or Madame Devrient, nor Mr Weber of Prague, but only for himself, pointing out sarcastically that he has never taken a penny ("pas un liard") of his "immense wealth", claiming that Schlesinger refused his request most disagreeably and humiliated him; in the other letters to Schlesinger Spontini also discusses the proofs of *Olimpie*, the publication rights to *Alicidor*, his conducting of Righini's *Te Deum*, *Nurmahal* and other matters ("...Vous m'avez depuis longtemps par trop habitué à votre franchise qui n'a jamais été agréable pour moi..."); in a seventh letter, addressed to "Monsieur Leo", he discusses financial matters

7 pages, various sizes, two with autograph address-panels, the majority docketed by the recipient, one with the composer's embossed monogram, [Berlin and elsewhere,] 1825-1846

A good collection of letters, including one refreshingly frank statement of discontent, contained in a letter which, as a note on the address-panel tellingly indicates, received no reply from Schlesinger.

‡ £ 1,000-1,500 € 1,100-1,650



129

129

STRAUSS JOHANN II (1825-1899)

Carte-de-visite photograph, signed and inscribed with an autograph musical quotation from *Die Zigeunerbaron* on the verso, [c.1885]

"Herrn Siegfried Löwy zur freundlichen Erinnerungen Johann Strauss", the quotation comprising three bars from the *Marsch-Couplet* "Von des Tayos Strand", from the final scene of the three-act operetta, the melody notated on a single hand-drawn stave without the words

by Reichard & Lindner of Berlin, photographer's imprint on verso, c.10.5 x 6.5cm, no place or date, [c.1885]

Die Zigeunerbaron is one of Strauss's most famous operettas, premiered at the Theater an der Wien on 24 October 1885. This *March-Couplet* is sung by Kálmán Zsupán and chorus in the final scene, when the returning Hungarians give an account of their (inadvertent) victory against the Turks. In the score, this number is marked *alla breve*, i.e. in 2/2 time (not 2/4 as here). For the image, please see the inside front cover.

‡ £ 3,000-4,000 € 3,300-4,350



130

130

STRAUSS RICHARD (1864-1949)

Fine early cabinet photograph, signed ("RichardStrauss")

by Franz Hanfstaengl of Munich, overall size 16.5 x 10.5cm, showing the composer facing right with his arms folded, Munich, no date [c.1888], a few tiny marks to image

A superb early photograph showing the composer around the time of the composition of his tone-poem *Don Juan*, the work which established him as a leading composer of his day.

REFERENCES

TNG, xxiv, p. 499

‡ £ 1,500-2,000 € 1,650-2,200

131

STRAUSS RICHARD

Superb cabinet photograph of the young composer, signed and inscribed below the image ("RichardStrauss Berlin, 29. April 1901.")

carbon print cabinet photograph by Gebr. Lützel of Munich, showing the thirty-six-year-old composer in three-quarter profile

16.5 x 10.5cm, photographer's details and date blind-stamped on the image ("Gebr. Lützel...1900"), dated by the composer Berlin, 29 April 1901, a few tiny marks

REFERENCES

This photograph was taken in the year of Strauss's fiftieth opus, the opera *Feuersnot*.

‡ £ 1,500-2,000 € 1,650-2,200



131

132

STRAUSS RICHARD

Autograph letter signed ("DrRichardStrauss"), to Richard Specht, 17 March 1912

about the writer and critic Hermann Bahr's views on Wagner, noting that, since acquiring a singer as a wife, he has been interested in opera and especially in Wagner, reporting that he has now discovered the fashion for anti-Wagnerism, as if such young, wretched Wagner rebels had never existed, stating that it is now perhaps time to rap him over the knuckles, also referring to Humperdinck, d'Albert, Meyerbeer and Lortzing, Pfitzner and Siegfried Wagner, and asking him to regard these views as confidential, adding that they can discuss them further in Vienna ("...Es wäre nun doch an der Zeit, dem guten Bahr ein bisschen auf die Finger zu klopfen...")

2 pages, 8vo (18 x 11.5cm), on Strauss's printed stationery, Garmisch, 17 March 1912, in two separate halves, two small tears, one with paper loss; together with the torn front part of an envelope addressed by Strauss to Robert Lienau

A good letter to the writer Richard Specht (1870-1932) concerning the views of his fellow Austrian, the writer and critic Hermann Bahr (1863-1934), *Bayreuth and Wagner's Theatre*, a joint publication by Bahr and his wife, appeared in the same year as Strauss's letter.

Ω £ 1,000-1,200 € 1,100-1,350



133

133

STRAUSS RICHARD

Large photographic portrait signed ("Richard Strauss") and inscribed with an autograph musical quotation from his opera *Die schweigsame Frau*

the four-bar quotation written by Strauss on a hand-drawn staff below the image, from the final scene in which Sir Morosus sings the closing aria "Wie schön ist doch die Musik" by Cirmella of Milan, 30.5 x 22.5cm, Zurich, 3 June 1936

In June 1936 Strauss travelled to Zurich to attend the Swiss première of his opera *Die schweigsame Frau* (first performed Dresden, 24 June 1935). Earlier in March 1936, Strauss was present at the first Italian production, at La Scala, Milan, where the present photographic portrait was produced by the well-known Cirmella studio.

£ 2,000-3,000 € 2,200-3,300



134

134

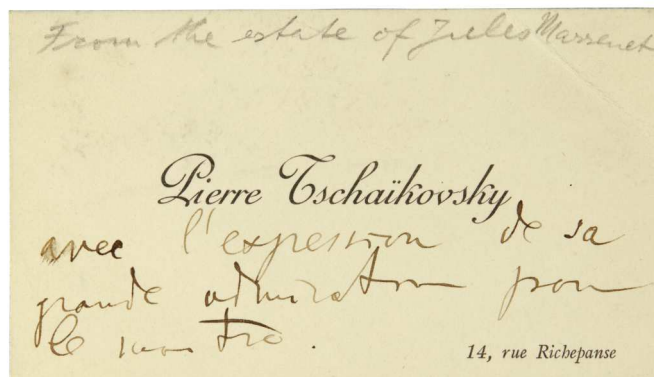
STRAVINSKY IGOR (1882-1971)

Photograph inscribed and signed on the image ("A Madame Costa Zenoglio Igor Stravinsky Roma 1928")

by George Hoyningen-Heune (1927)], a contemporary copy-print, 14.3 x 10cm, showing the composer seated with a hat, Rome 1928, some very light scratching to image; together with two newspaper clippings concerning the composer

In the spring of 1928 Stravinsky was in Rome to direct a production of *The Nightingale* at the Royal Opera.

Ω £ 800-1,000 € 900-1,100



136

Je vous prie seulement
de ne pas retirer votre
promesse et de venir dans
tous les cas. Vous m'avez
donné l'autorisation d'au-
-ancer votre arrivée à
Moscou au public qui vous
attend avec impatience
et notre position vis-à-vis
du public nous conviendrait
bien mieux, si son attente
ne se réalisait pas.
Je vous supplie que cela n'est
pas aussi fatigant ni aussi
difficile qu'on se l'imagine.
Sur ce je vous serre bien
cordialement la main et
vous prie de croire à ma
haute estime et ma parfaite
P. Tchaikovsky

135

135

TCHAIKOVSKY PYOTR (1840-1893)

Autograph letter signed ("P. Tchaïkovsky"), in French, [to Jules Massenet], ONLY PARTIALLY PUBLISHED, 24 September 1889

recalling his promise to give a concert for the Russian Musical Society, noting that when they last spoke he was preoccupied with the rehearsals for *Esclarmonde* and, uncertain of the reception of the work, was unable to give him a definitive answer, begging him now, seeing that his opera has been a great success, to reply to the director of the Society whether the date of 4 April 1890 will be convenient, stressing repeatedly his earlier promise, asking him to arrange a later date should that not be suitable, reminding him that he gave him permission to announce his arrival in Moscow, which is awaited impatiently ("...Maintenant qu' *Esclarmonde* est en plein succès et que la Direction de la Société a absolument besoin de savoir au juste quand vous nous ferez l'honneur de venir chez nous, je viens vous rappeler votre promesse...")

4 pages, 8vo (c.20 x 12.5cm), stationery embossed with the composer's monogram, Moscow 12/24 September 1889

A FINE LETTER FROM ONE GREAT NINETEENTH-CENTURY COMPOSER TO ANOTHER. Only one other letter from Tchaikovsky to Massenet is known, also about *Esclarmonde*. In the event, despite all Tchaikovsky's entreaties, Massenet did

not keep his promise, and it was Édouard Colonne who gave the Russian Musical Society concert on 23 March/4 April 1890.

REFERENCES

Tchaikovsky Research Letter no.3933a. Only extracts of the letter are known, from the Massenet sale catalogue: see *Tchaikovsky Research Bulletin* No. 1 (February 2011), p.46

PROVENANCE

Lettres autographes et correspondances diverses adressées principalement au maître et à Mme Massenet. Paris: Hôtel Drouot, 8 December 1938 (Lot 23)

± £ 6,000-8,000 € 6,600-8,700

136

TCHAIKOVSKY PYOTR

Printed visiting card inscribed by Tchaikovsky [to Massenet]

inscribed by the composer below his printed name ("avec l'expression de sa grande admiration pour le maître")

5 x 9cm, later pencil inscription ("From the estate of Jules Massenet"), no place or date, *creasing to one corner*

RARE.

± £ 1,500-2,000 € 1,650-2,200

Handwritten musical notation for the first system, consisting of two staves. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation for the second system, including a vocal line with lyrics: *Un angustoso mi mi*. The notation features a treble clef and various note values.

Handwritten musical notation for the third system, with lyrics: *per angustie bone fidei per la lege jure ante l'anne inuente audente*. The notation includes a treble clef and various note values.

Handwritten musical notation for the fourth system, with lyrics: *viva angustosa per angustie*. The notation includes a treble clef and various note values.

Handwritten musical notation for the fifth system, featuring a treble clef and various note values.

Handwritten musical notation for the sixth system, with lyrics: *all' unco manco aluoro qui cordato nisi nigrum. Solo sopra una tromba*. The notation includes a treble clef and various note values.

Adagio della Congregazione

VERDI GIUSEPPE (1813-1901)

Autograph working manuscript of a scene from *Ernani*

the Conspiracy scene (No.11, 'Congiura') in Act 3, where Silva (bass), Ernani (tenor) and Don Iago (bass), supported by a male chorus, draw lots to decide who will kill the King of Spain ("Viva augusta chi va là?"), with stage directions ("sale sopra una tomba") and ending with Silva's proclamation ("Ernani è [desso!]"). The vocal parts and the bass lines notated in dark brown ink on eleven systems in all (three or four staves each), with some smudged deletions and a few corrections, comprising 63 bars music in all, with Verdi's name added in another hand

2 pages, folio (c.33 x 24.5cm), 20-stave laid paper, watermark of part of a wreath, [probably Venice, January 1844], some light spotting, creasing along horizontal fold, untrimmed,

UNRECORDED. "No formal sketches are known to survive for *Ernani*": (C. Gallico). The primary source for *Ernani* is the autograph full score housed in the Ricordi Archives, Milan. A single movement survives in the Pierpont Morgan Library and Museum, New York. There are no other documented drafts or sketches.

AUTOGRAPH OPERATIC MANUSCRIPTS BY VERDI ARE OF THE GREATEST RARITY AT AUCTION. While album-leaves are not uncommon, composition drafts seldom appear for sale. Short drafts of *Giovanna d'Arco* (1845) and *I due Foscari* (1844) were sold in these rooms in 1989 and 1990 and a sketch of *La battaglia di Legnano* (1849) at Christie's in 1992. Since then nothing has appeared from any of Verdi's operas from the 1840s, although important drafts for *Otello* (1887) and *Falstaff* (1893) were sold respectively in 1995 and 2012.

Ernani was staged at the Teatro La Fenice, Venice, on 9 March 1844 and was Verdi's first great international success, eclipsing even *Nabucco*. Julian Budden writes "...[the] first opera to qualify as a repertory piece for the international stage... *Ernani* has all the sureness and sense of purpose of *Nabucco*, fortified by an improved technique".

It was the complexity of the Conspiracy Scene in *Ernani* that led Verdi to make this preliminary draft. Simpler forms, such as arias and duets, could be composed directly into the autograph score without trial sketches. It is significant that one of the very few surviving working drafts that has survived for any of Rossini's Italian operas is also a concerted number, the 'Terzettone' from *Maometto Secondo* (see Sotheby's sale 28-29 May 1992, lot 635).

Verdi notates the opening for bass voices, although in the final version there are two choruses of tenors and basses. Here, the text is "Viva augusta chi va là?", which Verdi maintained in his complete autograph manuscript. However, at Piave's request, the libretto printed for the premiere, Ricordi's first edition and all subsequent editions read "Ad augusta chi va là!" instead.

REFERENCES

C. Gallico, 'Critical Commentary', *The Works of Giuseppe Verdi*, I/5, *Ernani* (1985), p.101.

£ 100,000-150,000 € 109,000-163,000



VERDI GIUSEPPE

HIGHLY IMPORTANT SERIES OF THIRTY-SIX AUTOGRAPH LETTERS SIGNED (“GVerdi”) TO THE LIBRETTIST SALVADORE CAMMARANO, written between 1844 and 1851, BY FAR THE GREATER PART UNPUBLISHED AND UNRECORDED

about their four operatic collaborations, notably *Il trovatore*, containing many new insights into Verdi’s development towards mastery, and new information and new details about their partnership at a crucial stage of the composer’s career; Verdi discusses his choice of dramatic subject-matter, operatic scenarios, and structures of the acts, relative importance of different characters; he increasingly rejects whole scenes and passages, particularly in *La battaglia di Legnano*, *Luisa Miller* and *Il trovatore*, offering alternatives written by himself, describing in detail the passages for revision, sometimes WRITING THE LINES HIMSELF; he explains his aims and intentions behind the music, which he asks Cammarano to communicate to the singers, and discusses other opera plots, most notably his long-projected opera based on Shakespeare’s *King Lear*, including a remarkable encomium and heartfelt “summons to arms” to the librettist.

57 pages, 8vo and 4to (c.22.5 x 17.5cm to c.25.5 x 19.5cm), integral autograph address-leaves and address-panels, postmarked, mainly Paris, Rome, Milan and Busseto, many with typed English translations, 10 November 1844 to 12 December 1851

THIS SERIES REPRESENTS A MONUMENTAL VERDI DISCOVERY: NONE OF THESE LETTERS HAS EVER BEEN SEEN OR DESCRIBED BY MODERN SCHOLARS. Only five of the thirty-six letters are published, based on retained copies in the letter-books at St Agata (the *Copialettere*), two of these are INCOMPLETE, lacking whole and significant paragraphs. The existence of several can be inferred from Cammarano’s known replies, but until now all the letters were presumed lost. Mossa’s edition of the Verdi-Cammarano correspondence (2001) prints only thirty-two letters of Verdi to his librettist. The discovery of this new collection more than doubles the known correspondence with much new and important material.

IT IS DIFFICULT TO IMAGINE A GREATER ADDITION TO VERDI STUDIES IN RECENT YEARS. THESE NEW LETTERS WILL CHANGE OUR KNOWLEDGE OF VERDI’S OPERAS AND CONTAIN SIGNIFICANT NEW BIOGRAPHICAL MATERIAL. The relationship of composer and librettist is of crucial importance in the creation of operatic masterpieces. The correspondence of Mozart to his father illuminates the changes he insisted upon in the librettos of *Idomeneo* and *Die Entführung aus dem Serail*. Beethoven, Berlioz (see lot 6), Meyerbeer and Bizet also wrote to their librettists demanding and suggesting changes to their operatic texts. The letters of Verdi to Piave (see the letters sold in our New York rooms about the composition of *Ernani*, 11 December 1839, lot 157) and to Boito demonstrate Verdi’s exacting demands on his librettist. Verdi was an interventionist, rejecting and rewriting his librettos, sometimes abrasively and impolitely. Now the extent of Verdi’s relationship with Cammarano can be seen to its full extent in

relation to their collaborations: *Alzira* (1845), *La battaglia di Legnano* and *Luisa Miller* (1849). There were also two other projects *L'assedio di Firenze* (1849) and *Re Lear* (1850). Verdi persevered with the second until his final years. But the most important letters deal with their greatest collaboration, *Il trovatore* (1853).

Salvadore Cammarano (1801-1852) was the most important and celebrated Italian librettist of his day. As the official poet and stage director at the Royal Theatres at Naples, he staged operas and provided librettos for seven works by Donizetti (most famously, *Lucia di Lammermoor* and *Roberto Devereux*), and successful operas by Mercadante and Pacini. Julian Budden writes that "no librettist showed a greater flair for precipitating the atmosphere of a scene through a carefully constructed nucleus of words... For a composer who attached increasing importance to the 'parola scenica', the advantages of such a collaborator were obvious. Above all, Cammarano was not afraid of unusual subjects... What Verdi seems to have overlooked is that Cammarano's skill lay precisely in bringing all such plots within the pale of the contemporary operatic convention" (*The Operas of Verdi*, ii, 60). Cammarano was a consummate craftsman and theatrical operator, able to assist Verdi in the initially hostile environment of the Neapolitan opera houses, but he produced conservative libretti in the "number opera" tradition, with cavatinas, cabalettas, tripartite duets, formal ensembles and choral introductions (most disliked by the composer). Verdi's great achievement in *Il trovatore* is to transform Cammarano's conservative structures into a new, flexible type of dramatic opera: THESE LETTERS EMPHATICALLY DOCUMENT THIS TRANSFORMATION.

Verdi's progress from writer subservient to the opera-house and beholden to the librettist, to the master of the subject and in control of the text is amply documented in these letters. Verdi begins politely and solicitously, asking the librettist for ideas for operatic subjects (Letter 1, November 1844, about *Alzira*), later praising the poetry for two numbers in Act 2: "How beautiful they are! You succeeded excellently in the poetry. How will I make out in the music? [Letter 5, May 1845, translation]". Verdi's main concern was that Cammarano should devise characters suitable for the available singers, expressing hope that the great soprano Eugenia Tadolini be engaged. In the event, Tadolini was not available, but Verdi remained committed to the contract with Naples and the antiquated plot chosen by Cammarano (from Voltaire's *Alzire*), which the librettist dressed up in the operatic forms he had used for Donizetti, Pacini and Mercadante.

The extent of Verdi's transformation can be judged from the letters in 1851 about *Il trovatore*. Choice of subject has become all-important, Verdi seizing the initiative, finding a play in Spanish and translating it himself with a dictionary borrowed from Ricordi. Cammarano never found the subject congenial, and feared correctly it would fall foul of the Neapolitan censors. Verdi always had the greatest of enthusiasm for it and foisted it upon his librettist, ceaselessly badgering him for draft sections, and ultimately redesigning whole scenes ("Well here is *Il trovatore*, translated by someone who knows not a word of Spanish with only a basic dictionary to go by. In truth it is more divined than translated; anyway I think that the sense of it is there and, with your great imagination, you will be able to make up for what is lacking in this translation [Letter 27, February 1851, translation]").

This dramatic fire and determination also informs Verdi's letters in 1850 about *King Lear*, a subject that could have joined the canon of Shakespeare operas with *Macbeth*, *Otello* and *Falstaff*, but which remained one of the great "might

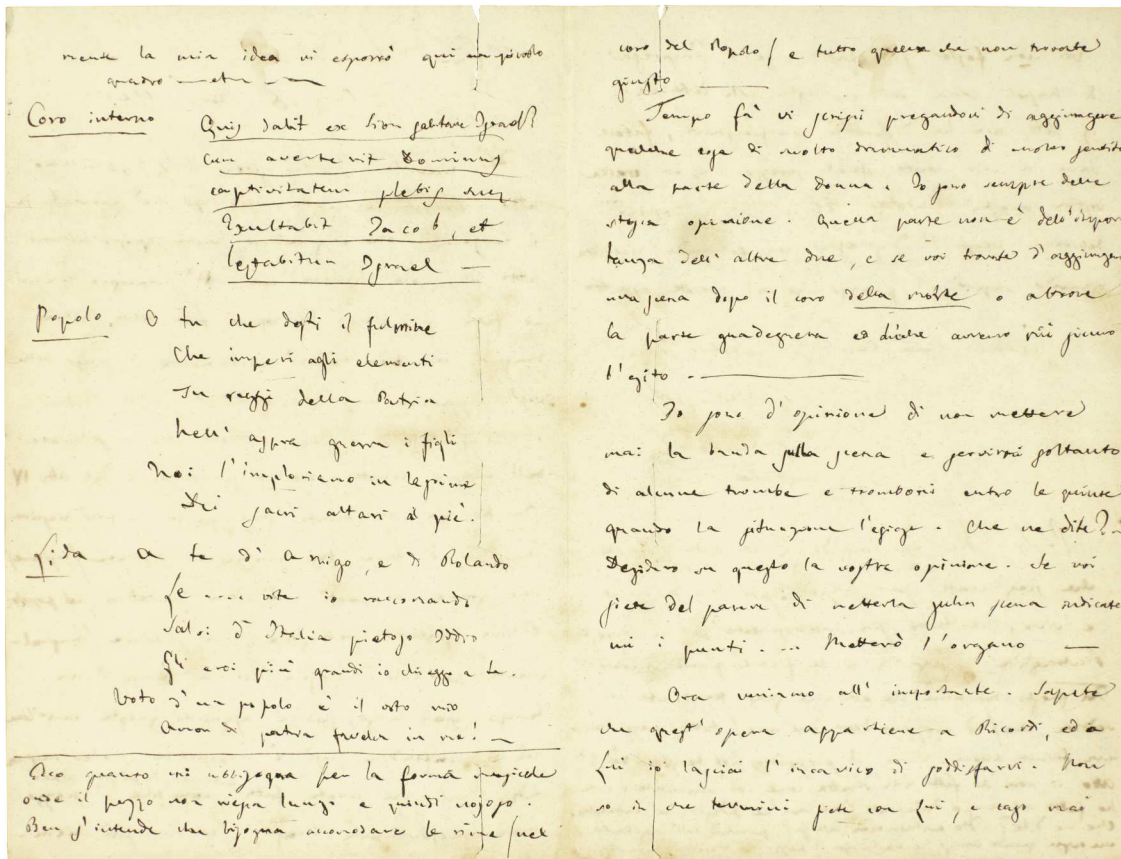
have been" of Italian opera. Verdi cast around for well over a decade trying to find a suitable librettist for *Re Lear*, and felt that Cammarano measured up to the challenge. The composer drafted a long scenario at the end of February 1850, which has hitherto assumed to be complete, albeit lacking (as Mossa puts it) a signature or any sign of its dispatch. The letters contain Verdi's peroration added to the end of the scenario fervently recommending the project to the librettist, fully aware of the magnitude of the task: "The alarming thing is the yawning chasm between Shakespeare's colossal play and my miserable sketch. There everything is great, here everything seems puny in comparison. But who knows if you will not create miracles with your poetry? Courage then! Once we have the edifice designed, making it as grand as we possibly can, let us gird our loins and you with the poetry and I with the music, we will raise it as high as we possibly can [Letter 23, February/March 1850, translation]".

The letters illustrate Verdi's steps along this journey towards his ideal Italian opera as he becomes increasingly explicit about his intentions. Everything is bent to the purpose of realising his dramatic vision. Verdi writes outlines for scenes and poetical drafts (Letter 10, about *La battaglia di Legnano*, November 1848). Only then does he consider where the opera might best be performed, dictated by the availability of suitable and sympathetic singers. In *Luisa Miller*, he wished to develop several of the characters Cammarano regarded as merely secondary, to create convincing dramatic foils to the heroine. To achieve this Verdi sought additional numbers, a recitative here, a single-movement duet there, adding eight or ten lines for the antagonists, even suggesting text himself ("...If Walter is not a leading character, prominent, I think the whole plot will suffer. What becomes of the infernal intrigue thought up by Walter and Wurm, on which the whole drama is based, if its exposition is outlined just by two minor characters? How will the important Act 1 Finale work if Walter is not a prominent part?... Before the final section, it would be best to add two lines for Luisa, the sense of which should be 'No, no, I love only Wurm', and then write not more than six lines for each of the characters [in the quartet], where they all express their differing emotions as asides...[Letters 15, 16 and 20, translations]")

By the time of their final collaboration, *Il trovatore*, Verdi had become frustrated with the restriction of Cammarano's insistence on outmoded musical forms, arias, duets and ensembles, and was unsparing in his criticism which he delivered with fire and venom, notably in the original conception for the end of Act 2, when Leonora retires to a convent:

"If only you had written a brief simple Recitative for the Troubadour [Manrico] and Ruiz, an entrance aria for the Count (before or after, it doesn't matter), an off-stage chorus of the nuns in the background throughout, and combined this (to create contrast) with a verse for Leonora off-stage, where she recalls her love or something, etc, then one for the Troubadour on-stage, another for the Count (so as to make an ensemble), etc, etc. After this Leonora appears from the church with her attendant nuns, passing by the Troubadour, who lifts his visor—'I'm not imagining it!... it's him'—The Count to his followers:—'Now let's seize the moment!... courage!'—The Troubadour. 'Come away with your Manrico'. Everyone falls to the ground. 'Il Trovatore!!' That's how this scene would have had more character, and above all more originality... [Letter 31, September 1851, translation]"

Problems with the Naples management made it necessary for some of the Verdi/Cammarano operas to be premiered elsewhere (*Luisa Miller* was in fact Verdi's last for Naples).



letter no. 10

Verdi always accorded this renowned librettist unusual respect (unlike his treatment of Piave and Solera), using elaborate titles on the address panels (e.g. "Sig^r Salvatore Cammarano illustre poeta melodrammatico al Teatro S. Carlo Napoli"). Verdi's unusual respect for his collaborator and his willingness for him to undertake his most cherished project, *King Lear*, add a new and special dimension to this important correspondence which will fascinate all Verdi scholars and admirers for many years to come.

THE AUTOGRAPH LETTERS: ALL UNPUBLISHED UNLESS INDICATED

ALZIRA (Naples, Teatro San Carlo, 12 August 1845)

1) *Bologna, 10 November 1844, THE EARLIEST VERDI LETTER TO CAMMARANO TO HAVE SURVIVED*—about possible plots for their forthcoming opera at the San Carlo Naples [*Alzira*], asking Cammarano to consider them, since he is sure that anything the librettist felt suitable he would like too, asking whether an opera based on [the novel] *Marco Visconti* could contain a part suitable for the soprano Eugenia Tadolini, and urging him to consider whether the three leading characters are suited to the available singers ("...Io le raccomando tanto che i tre caratteri principali sieno addattati ai tre artisti che devono eseguire: quando questi sono (come si suol dire) ben vestiti l'esito è per metà assicurato..."), 1 page, small 4to, autograph address panel to verso ("Ill^{re} Sig^r Salvatore Cammarano, celebre poeta melodrammatico"), (postmarked "...Nov. 1844"), somewhat affected by damp, with staining and a few tears, some paper-loss affecting a few words, a few discreet annotations

UNRECORDED: not in the "Carteggio Verdi-Cammarano" or the "Copialettere". Mossa has shown that the letter long thought to be the first in fact dates from 1845. The surviving correspondence between composer and librettist on *Alzira* is very scanty.

2) *Milan, 8 March [1845]*—Verdi acknowledges receipt of the opening of Cammarano's libretto, which could not be bettered, expressing his curiosity about how the drama will "catch fire", enquiring about the number of acts and the general direction of the libretto, assuring him that he will compose the end of the Prologue and the choruses as Cammarano has indicated, and asking if he could omit the use of the off-stage band ("... Ho ricevuto il principio del primo atto. La poesia non può essere migliore: non vedo l'ora di vedere dopo come incalzerà l'azione..."), 1 page, 8vo (c.20.5 x 13.5cm), Milan, "8 Marzo 1844" [but 1845], integral autograph address leaf (postmarked "1845"), discreet annotations: "*l'Alzira*" and "1845", creasing at folds

3) *Milan, 3 April 1845*—Verdi praises the novel form of Cammarano's text for the duet in Act 1, but points out that the librettist has yet to send him the overall scenario, number of acts and cast-list, assures him that he will do everything in his power to engage Tadolini for the title role, and asks him confidentially whether delaying the opera might give him a better chance of securing her services ("...Fatemi intanto sapere, se domandando io amichevole all' Impresa di potrarre l'opera e d'aver così la Tadolini, potrei ottenere. Ditemi anche se siete di parere che faccia questo. Questi sono segreti fra me e voi, ed accertatevi che so mantenere un segreto..."), 1 page, 8vo, integral autograph address-leaf, postmarked, some creasing and staining

4) *Milan, 22 April 1845*—Verdi thanks Cammarano for his explanation of the scenario for the opera and for his information about Tadolini, remarking that securing her means the opera company will be excellent, repeats his demand for an extra month to complete *Alzira*, promising to send more medical certificates to the Naples management and to travel there as soon as he is able, and urges Cammarano to send him more of the text so he can work out the characterization and colour of the music that is required (“...Intanto voi mandatemi poesia perché se anche non possa scrivere studio nonostante per il carattere e colorito musicale...”), 1 page, 8vo, paper with “Bath” blindstamp, some foxing, traces of red seal with seal-tear to address-leaf

5) *Milan, 10 May 1845*—Verdi praises his librettist’s text for two numbers in Act 2, the duet for Alzira and Gusmano and Zamora’s aria (“...Ho ricevuto il Duetto e l’aria nel secondo atto. Come son belli!...”), hoping that he us up to the task of setting it to music and assuring him that his health is somewhat better, although he cannot work long hours; he expresses his anxiety about receiving an answer from the management at Naples to his letter, supported by medical certificates, 1 page, 8vo, integral autograph address-leaf, annotated by the recipient, traces of red seal, postmarked, 10 May 1845

Published in Mossa, no.9 (text from Cammarano’s transcript).

6) *Paris, 12 [January] 1848*, about *Luisa Miller*, *Ruy Blas* and other projects for operas, Verdi considers various subjects and expresses his preferences based on their potential for drama and originality, even before knowing the availability of singers, thanking Cammarano particularly for his scenario for “Amore e raggio”, [Schiller’s *Kabale und Liebe*, which, nearly two years later, became *Luisa Miller*], explaining his reservations about the other three subjects: d’Azeglio’s *Niccolò de’ Lapi* (because the censors would not like his treatment of it), Hugo’s *Ruy Blas* (because it is too similar to *Ernani*), and *Cora* (as he felt it lacked an element of passion); Verdi suggests that if Cammarano likes *Cora* then he could sketch out a scenario, but otherwise, he would prefer “Amore e raggio”, and, having secured the two leading ladies, tenor and bass, the other parts can easily be found, and urges him to produce a libretto free from conventional entrance arias, prima donna’s arias and things of that sort (“...Nel trattarlo vi lascio tutta la libertà immaginabile: fatelo musicabile e poi staccatemi finchè volete da tutte le convenzioni che i cantanti ora possono cantare anche senza avere la cavatina di sortita o la cavatina colla prima donna etc...etc...”), 1 page, 8vo, closely written in a neat small hand, including the signature, short tear at fold

LA BATTAGLIA DI LEGNANO (Rome, Teatro Argentina, 27 January 1849)

7) *Paris, 15 September 1848*. Partially unpublished autograph letter about *La battaglia di Legnano*. Verdi complains that he has not received more of the libretto for the opera, asking if the *Impresa* [management] at Naples has decided against staging his opera, pointing out that Cammarano should proceed with his work, and reminding him about his letter sent from Como promising Cammarano payment, he reports that the impresario Flaùto has suggested deferring performance for a year, explains that other obligations make this impossible, expresses confidence that the librettist can resolve this issue and expressing impatience at the slow progress with the libretto (“...Parmi che ciò non debba impedire di proseguire il vostro lavoro poichè prevenendo l’impossibilità di produrre quest’ opera in Napoli sapete cosa vi scrissi da Como sul finire di Maggio...”), 2 pages, 8vo, integral autograph address-leaf

Mossa, no.27, p.48; *I copialettere*, pp.52-53, both deriving from Verdi’s retained drafts, lacking parts of the first and the entire third paragraph

8) *Paris, 18 September 1848* —Verdi protests against the insistence of the Naples opera management that a composer should complete a work within four months of receiving the libretto, remarking that two or three years would be more rational, expressing sympathy for the predicament that Cammarano finds himself in with the Naples management, but explaining that he himself is in a worse position, since he now has other obligations in Paris to fulfil; Verdi points out that, had the librettist not delayed two months before sending him any of the proposed text for *La Battaglia*, he could have finished the whole opera by now, agreeing to try to resolve matters in a friendly manner, but that it is imperative that Cammarano send him the rest of the libretto without further delay, 2 pages, 8vo, autograph address panel.

“...Non posso persuadermi che la vostra lettera del 9. sia scritto sul serio. Come?...Oh! Convenite anche voi, che non m’avete scritto sul serio. Sapete cosa dice l’articolo primo della mia scrittura? *La musica sarà rappresentata in ottobre 1848, consegnandosi dal Sgr Verdi lo spartito completo per la fine d’agosto ricevendo la poesia completa quattro mesi prima.*— Poi mi si parla di liti...di via giudiziaria?...Sia pure io non posso spaventarmi di queste minacce”

There are a few minor differences from the version of this well-known letter published from Verdi’s retained copy in the *Copialettere*; Mossa no.28, p.49; *I copialettere*, p.54; Osborne, *Letters*, no.48 (translated into English).

9) *Paris, 24 September 1848*—Verdi outlines his principal requirements for a good opera libretto, expresses his difficulty in finding any time to complete *La Battaglia di Legnano* for Naples, and the hope that the librettist has come to an agreement with the management there, freeing him from the contract, but that if he really has to write this opera, then these are his demands of the libretto: a short but powerful drama, full of interest, movement and passion, so that he can more easily set it to music; Verdi urges him to send more of the libretto, changing the title, epoch and locality so it will pass the censors, but keeping the poetry as it stands, and asks only that he redraft the beginning of the last act before the church of San Ambrogio, so that he can coordinate different singing styles for the priests within and the people outside, using a distinct metre for Lida’s *preghiera* (“...abbiate almeno sott’occhio che mi abbisogna un dramma breve, di molto interesse, di molto movimento, di moltissima passione onde mi riesca più facile musicarlo...”), 1 page, 8vo, a little staining to the lower half of the page

Mossa no.29 [b], p.51; *I copialettere*, p.83; Osborne, *Letters*, no.50 (translated into English).

10) *Paris, 15 November 1848*, containing a libretto draft for *La battaglia di Legnano*—VERDI INCLUDES THREE VERSES, SEVENTEEN LINES IN ALL, for the opening scene of Act 4, explaining that, while Cammarano’s text for this scene is fine and magnificent, it is simply too long, confessing that he had already begun to set to music his own text based on Psalm 13 rather than Psalm 83, an appropriate length for the scene, and asking the librettist to adjust the rhymes and other poetic details; Verdi urges him to create an extended dramatic *scena* in Act 3 for the *prima donna*, whose part is smaller than the other two leads, states he wishes no formal on-stage band, but trumpeters and trombones around the set; asks him to tell him how much he wants for the libretto so that Ricordi can pay him, and, finally, discussing the choice of subject for their next

opera in Naples, expressing the desire for novel forms without conventional arias and cabalettas, just as achieved in *La battaglia di Legnano*. ("...il soggetto che sceglierete per Napoli sia ben drammatico e vivo, che tutto sia interpretate come questa *Battaglia di Legnano*: e le forme siano nuove. In questo dramma che abbiamo quasi terminato voi vedete, che (ad eccezione delle due arie) tutti i pezzi hanno una forma nuova. A proposito: nel terzetto del 3o Atto io non ho fatto una stretta come voi accennate: ma ho fatto un tempo declamato che non [v'è] Adagio, né cabaletta. ..."), 4 pages, 8vo, *disinfection slits not affecting legibility*

In the opening scene in Act 4 of *La battaglia di Legnano*, Lida, the wife of the Italian hero Arrigo, and her maid Imelda kneel in prayer outside a church in Milan, while monks chant in Latin. Verdi's suggested text begins "Quis dabit ex Sion salutare Israel!"; ultimately Cammarano's version was retained. The crowd outside pray for victory against Barbarossa ("O tu che desti il fulmine"), to which Lida adds her own prayer ("A te d'Arrigo, e di Rolando", slightly diverging from the final version).

11) *Rome, 2 January 1849*—Less than a month before the première of *La battaglia di Legnano* in Rome, Verdi demands last-minute alterations to the prayer opening Act 4, adds four extra lines for Arrigo and Rolando to the Act 2 finale, and, most important of all, an imposing *scena*, expanding the role of Lida, to be sung by soprano Teresa De Giuli, who would be expected to have a more prominent role since her recent success in Rome; he requests a lively *scena* to follow the 'Coro dei Morti' [in Act 3] including a long dramatic recitative leading to a fine expressive duet for De Giuli and Colini (as Rolando), thereby expanding her role and adding some pathos to his, urging Cammarano to set about this as soon as possible ("... un bel Recitativo lungo che si presti all'azione poi che finisca in un bel Duetto patetico d'un tempo solo fra Lei e Rolando. Avremmo così il doppio scopo di ingrandire la parte alla De Giuli a di aggiungere qualche cosa di cantabile di patetico a Colini..."), 2 pages, 8vo, *integral autograph address-leaf, postmarked, traces of red seal, seal-tear to right-hand edge affecting one word*

12) *Rome, 10 January 1849*, about *La battaglia di Legnano* and *L'assedio di Firenze*—Verdi reports the very successful première of *La battaglia* in Rome three days earlier, urging him to reveal the cost of his libretto, which Ricordi will pay him for immediately, asking him to sign the enclosed letter, making over the rights to the publisher; Verdi discusses their projected collaboration on realizing Guerrazzi's patriotic novel *L'assedio di Firenze*, expressing his delight that he has agreed to write that libretto rather than one on *Fieramosca*, asking him to think up new ideas, grand and passionate scenes, which he will seek to do justice with his music and thanking him for the care with which he staged *Macbeth* at the San Carlo ("...Pensate pure cose nuove: vi sia passione e grandiosità, ed io cercherò, se non di fare della bella musica, almeno di non tradire i vostri concetti..."), 1 page, 4to, *integral autograph address panel on verso, some wear at folds, with splitting and staining, seal-tear*

13) *Paris, 21 March 1849*, about censorship and the projected opera *L'assedio di Firenze*—Verdi responds to Cammarano's scenario, describing it as very beautiful, although wishing that he had treated it with a little more daring, above all by including the scene from Guerrazzi's novel between the friar Fojano and Pope Clement VII, which he is certain would be most original and effective, admitting that the censors are a serious obstacle, but nevertheless urging him to emphasize the theme of Treason which must be an ever-present spectre; Verdi criticizes the fourth and final act as rather weak and confused, and asks Cammarano to send him some of the

Care Cam
1 July 1849
Ho ricevuto l'introduzione e piano d'ordine per quanto
la concerne
Sull'indicazione dei pezzi da mi mandate vedo che
volete fare una seconda parte di Valter. propendo
ancora proficua l'altra donna, ma questo secondo
sacrificio vedo pregiudicarsi grandemente al dramma
le seconde parti, più sempre seconde parti e tutto ciò
mi ha d'intervista in ciò sulla scena ordinaria non
opazze, quindi per la parte di Valter non ha un gran
ritorno tutto l'intrigo, tutto l'animo grande di Gioja, e
Rolando diventa nullo. Il dramma si diventerebbe ancor
più piccolo, perché i loro, che sono d'altre necessarj
per entrare e dritto in tratto la scena, non aggiun-
geranno mai, credolo, grande importanza ed interesse
in un soggetto come questo. Il vero interesse dipende
dal dipingersi elegantemente e grandiosamente i caratteri
principali. Leggo che il carattere di Donna Paola
opera d'incanto con pochi tratti, ma Gioja, Rolando,
Valter, e Miller dipinga piano quattro parti in luogo
meno. Ma per importanza in un battaglia
lo scopo di dover dare le parti di Miller e
di Valter a due Baritoni/forse a Bapini ed a Vozze/
che importa? I soli maestri di musica faranno

letter no. 15

text to set, avoiding if he can the usual pointless choral introduction ("...avrei voluto tirare in campo papa Clemente: avrei soprattutto desiderato la scena di Fojano...Oh io era sicuro dell'effetto di questa scena!...così commovente e nuova!...Ma... la censura... Ah le censure saranno sempre il nostro flagello!! Ma se non possiamo fare tutto quello che vogliamo, cerchiamo almeno di fare che in questo soggetto l'idea del *Tradimento* sia predominante: sia come una Fantasma perpetuamente presente che incuta ribrezzo, ed orrore a tutti..."), 3 pages, 8vo, *autograph address leaf, later annotation to address leaf in ink (incorrectly dated), traces of seal*

LUISA MILLER (Naples, Teatro San Carlo, 8 December 1849)

14) *Paris, 26 April, [1849]*—Verdi praises the subject matter of *Luisa Miller* ("Amore e raggio"), since, although it lacks any grandeur, it is a fine story, passionate and heartfelt, one that will make people cry, explains that two leading female roles will be required ("...Abbisogna due prime donne..."), one of which has to be Marietta Gazzaniga in the role of "Luigia", and asks Cammarano to discuss the role of "Milady" (Lady Milford) with the management ("...In ogni modo *Amore e raggio* sebbene non abbia la pompa ed il lusso che si vorrebbe, è nonostante un bel soggetto, di passione, e di cuore: un soggetto di fare piangere..."), rejecting the other subjects Cammarano has suggested, including "Cleopatra" and "Cassandra" (which the censors would ban), and asking him instead to see if the management might accept "Ruy Blas", "Le roi s'amuse" or "Marion Delorme" instead, 1 page, 8vo (c.21 x 13.7cm), *with deletions and revisions, seal-tears repaired not affecting text, slight browning at folds*

THIS LETTER CONTAINS, EFFECTIVELY, THE FIRST REFERENCE TO *RIGOLETTO* IN ANY OF VERDI'S LETTERS; (cf. *I copialettere*, p.85n); the opera was based on Hugo's *Le roi s'amuse*. *Amore e raggirio* was the Italian translation of Schiller's *Kabale und Liebe*, the basis of Verdi's *Luisa Miller*.

15) *Paris, 1 June [1849]*—containing Verdi's outlines for several scenes in the libretto for *Luisa Miller*, he explains the need to bolster the role of Walter, hitherto conceived by the librettist as a minor character, in order to create background and context to the love affair between Luisa and "Rodolfo" [ie Rodolfo]; Verdi asks for some changes to Act 2 ("...io desidero d'avere se non un dramma grandioso almeno interessante..."); (i) if Luisa has an aria in her scene with the conspirator Wurm, then his part must also be expanded; (ii) he asks for a Duet between Walter and Wurm before the ensemble; (iii) he questions whether Rodolfo's aria is sufficient to conclude the act, and suggests a "colpo di scena" such as Rodolfo entering with [Luisa's] incriminating letter; (iv) in Act 3, he calls for the final duet to conclude with a trio with Miller and, (v) in Act 1, he suggests a duet between Rodolfo and his father Count Walter, instead of one between Rodolfo and "Riccarda" [ie Federica], perhaps replacing this with a short *scena* ("...Le seconde parti, sono sempre seconde parti e tutto che vi ha d'interessante in esse sulla scena ordinariamente sparisce, quindi se la parte di Valter non ha un gran rilievo tutto l'intrigo, tutto l'amore grande D'Eloisa e Rolando diventa nulla..."), 3 pages, 8vo, *integral autograph address panel*

16) [*Paris, 22 June 1849*—Verdi acknowledges Cammarano's counter-arguments to his earlier suggestions, agreeing about the alterations to the part of Federica, conceding that Luisa's letter has to be addressed to Wurm, and his proposals for the chorus, "Eloisa's" [i.e. Luisa's] aria, the quartet and Rodolfo's aria with chorus, but reiterates his objection to Walter remaining a secondary character, since the whole drama is based on his diabolical intrigue with Wurm against Luisa, without which the important finale to Act 1 becomes pointless; Verdi suggests adding a solo eight or ten lines long, a recitative in Act 2, a single-movement duet for Walter and Wurm, and demands that Wurm and Walter should both be bass parts, pointing out that *Ernani*, *Attila*, *Marin Faliero* and *I puritani* all have two bass parts and that *Mosè* has three or four, and asking Cammarano for a brief Terzetto in Act 3 after "Eloisa's" and Rodolfo's Duet ("...Se Walter non è una parte primaria, importante, credo che tutto il drama ne soffrirà. Cosa diviene allora tutto il diabolico intrigo concepito tra Walter e Wurm, per cui basa l'intero dramma se non è esposto che da due seconde parti? Cosa diviene l'importante finale del 1° Atto se Walter non è un attore primario?..."), 3 pages, 8vo, *traces of red seal, postmarked ("Paris"... "Brunoy")*

17) *Rome, 13 October 1849*—Verdi reports his attempts to obtain a permit to leave cholera-stricken Rome with assistance of the Naples impresario Vincenzo Flaùto; Verdi explains that he can send some of the music in advance, on the condition that rehearsals for *Luisa Miller* begin without him, bringing the remainder when he arrives ("...sarebbe meglio che Flauto mi lasciasse tornare indietro a meno chè non si volesse cominciare le prove anche senza di me, che io, dietro una vostra lettera, vi manderei diversi pezzi di musica per fare le prime prove, ed io verrei più tardi a fare le ultime..."), 1 page, 8vo, *integral autograph address-leaf, disinfection slits stained*

18) *Rome, 15 October 1849*—Verdi complains about his detention in quarantine in Rome, expressing hope that his previous letters have been received, urging Cammarano to find out if the impresario has secured the necessary exit permit and to persuade him to advance him a hundred ducats, since he no longer has enough to pay for the journey, or for the two weeks' enforced lodging in Rome ("...ora appena ricevuta

questa fatemi il piacere di parlare subito con Flauto per sapere se ha ottenuto il permesso che mi tolga da quest' inferno di *quarantina...*"), 1 page, 8vo (c.21 x 13.5cm), *integral autograph address-leaf, traces of red seal, postmarked, disinfection slits, staining to address panel*

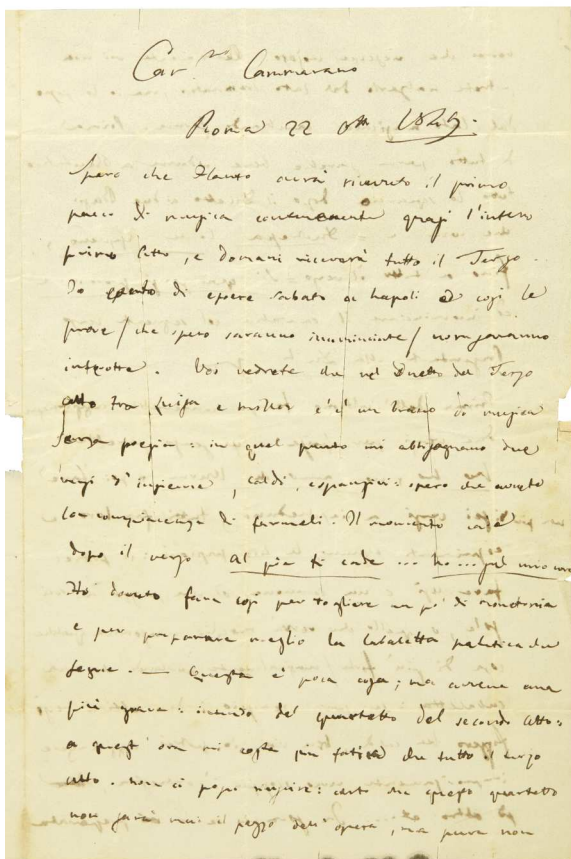
19) *Rome, 19 October 1849*—Verdi asks Cammarano to explain the plot of *Luisa Miller* to all the singers in advance of his arrival, revealing his aims in setting Cammarano's text and his efforts to reject musical artifice for its own sake ("...io non ho fatto pompa di musica e di note: ho cercato solo di esprimere la parola, e più parola il pensiero, e dare una tinta particolare a tutti i caratteri, che li artisti la sappiano cogliere, e forse forse qualche effetto si troverà. Raccomando adunque caldamente a tutti: parola e azione: nè freddezza ne esagerazione..."), he informs Cammarano that he has sent his score of Act 1 to the impresario, requesting that the copying of the parts and the rehearsals ("...le prove a cembalo...") should begin immediately, promising to send him Act 3 tomorrow and to leave for Naples first thing on Friday, and thanking him for his useful advice about the singers, 3 pages, 8vo, *integral autograph address page, traces of red seal, several long disinfection slits, staining to address-panel*

20) *Rome, 22 October 1849*, containing revisions to the libretto of *Luisa Miller*, immediately before the start of rehearsals—Verdi asks for several late additions to Acts 2 and 3, explaining that he has composed a passage in the duet for Luisa and her father in Act 3 without having any text for it, order to introduce some variety, and asking the librettist to accommodate his music by supplying two impassioned lines for them both to sing after "Al pie ti cade...sul mio core"; he requests a reduction to the recitative after the duet for Walter and Wurm in Scene 2, and additional lines for Luisa and something striking and vivid for the other characters to express their separate and individual passions, so that he can create something more musically interesting than a *cabaletta* ("...Prima dell' ultimo tempo converrebbe aggiungere due versi per Luisa in cui senso sarebbe: *No no, non amo che Wurm*, e poi fare non più di sei versi a ciascheduno, tutti fra loro ed esperimenti ognuno la loro passione..."), expressing the hope that Flaùto has received the music of Act 1 and that rehearsals can begin imminently, 3 pages, 8vo, *integral autograph address-panel, a few smudged corrections, traces of red seal, postmarked ("Roma 23 Ott. 49"), several disinfection slits, slightly affecting a few letters, browning to address-leaf*

RE LEAR

21) [*Busseto, c.17 February 1850*], the first letter to mention *Re Lear*—Verdi assures Cammarano that he had not shown the singer Bettini what the librettist had written about him, asking him to forward an enclosed letter to [Marco] Arati, (the bass, the original Wurm in *Luisa Miller*), urging him to answer his pressing request and promising to write to him soon about *Re Lear* ("...Ora vi prego di leggere e recapitare la qui acclusa ad Arati...perchè è cosa che preme immensamente. vi scriverò presto sul re Lear"), written in a rather hasty manner, 1 page, oblong 12mo (c.11 x 14.3cm), *cut from a larger sheet, autograph address on verso ("Sgr Salvatore Cammarano"), no place or date*

Verdi first included Shakespeare's *King Lear* at the top of his list for projected operas as early as spring 1844 (See *I copialettere*, plate IX). His desire to find a librettist for it remained a recurring theme for many years. Verdi began his famous outline of the projected opera on 28 February (Mossa no.67). Although this note is unknown and undated, the letter to Arati (which Verdi evidently enclosed, which survives in Naples Conservatory) is dated 17 February 1850 (cf. Mossa no.66, p.165).



letter no. 20

22) Busseto, 17 February 1850—Verdi repeats his assurance that he did not show Cammarano's letter to Bettini, explaining that he had merely informed Bettini that his failure in Rossini's *Otello*, and his being sued by the Naples theatre preclude a role for him in *Luisa Miller*, 1 page, 8vo, integral autograph address-panel to on verso, traces of red seal, postmarked ("Borgo S. Donnino, 19 Febb 1850"), some browning from postmarks etc.

23) [Busseto, 28 February -2 March 1850], VERDI'S PREVIOUSLY UNKNOWN CONCLUSION TO THE LETTER CONTAINING HIS SCENARIO FOR *RE LEAR*, THE HITHERTO LOST FINAL PAGE, beginning "Eccoti le mie idee: fatene quell'uso che volete"—Verdi discusses the scenario in considerable detail, listing the most important numbers required and lamenting the vast chasm between Shakespeare's great play and his own wretched sketch, advising Cammarano to use it as he wishes, or throw it in the fire, admitting that many details have to be added to explain the plot, for example, a scene showing Goneril and Regan's love for Edmund, and another when Edgar receives Edmund's letter, asking how to deal with the Fool: should he disappear before the battle or stay on stage to the end, wondering whether the part of Lear is too big and that of Cordelia too small; Verdi urges Cammarano have the courage to join him in this great undertaking and concludes by listing the most important numbers, including an introduction, a tempest on the blasted heath in Act 1, a judgement scene in Act 2, a duet for Lear and Cordelia and a grand *scena* finale, ending by admitting that in fact all the numbers are important ("...quello

che spaventa si è la differenza che passa fra questa immense vastissima tragedia to Sha[k]espeare a questo miserabile sbozzo. Là tutto è grande, qui tutto è meschino. Chi sa che voi non facciate miracoli coi vostri versi. Coraggio addunque: una volta combinata l'andatura, e resa più grande che si può, noi si metteremo a tutt'uomo voi a fare dei versi ed io delle note, e staremo più in alto che potremo..."), 1 page, 4to (24.8 x 19cm), blind-stamp on upper corner, integral autograph address-panel to verso, no place or date, postmarked: "Borgo S. Donnino, 2 Marzo 1850", incomplete, containing just the final leaf and signature, seal-tear, wear and perforations at folds (some repaired), browning to verso

24) Busseto, 17 June 1850—Verdi urges Cammarano not to put *Re Lear* aside but to work seriously on it, regretfully returning the text received of another libretto (*Il Folco d'Arles*), explaining that he cannot keep it, because of pressure of time and work on *Stiffelio* ("...Spero che voi non meterete da banda il *Re Lear* e che vi occuperete seriamente a quello. Pel momento veramente non ne ho bisogno, ma badate che il tempo passa presto..."), 1 page, 4to autograph address-panel to verso, postmarked, traces of red seal, seal-tear, some staining

25) Busseto, 5 July 1850—Verdi explains that he has no time to compose the opera *Caterina Medici di Brono*, and that he has settled on another text that autumn [*Stiffelio*], even though he appreciates that Cammarano would have made a fine libretto out of Mauri's novel, and also for *Il Folco d'Arles*, which he is free to give to another composer; Verdi emphasizes that he would always keep Cammarano's *Re Lear* for himself, which, although not immediately pressing, he urges him not to forget ("...Il *Re Lear* è sempre per me. Per ora non avvi molta premura, nonostante non dimenticarlo..."), 1 page, 8vo (c.21 x 14cm), integral autograph address leaf, "Bath" paper (embossed stamp), Piacenza postmark

26) Busseto, 6 December 1850—Verdi enquires whether Cammarano has made any progress with the libretto of *Re Lear*, reminding him of his "sacrosanct promise" from which he will never be released, failing that, he needs another text immediately for Venice in February, 1 page, 8vo (c.19.3 x 12.5cm), integral autograph address-leaf, Piacenza postmark., small tears, traces of red seal with tear, light foxing

Verdi had just learnt that the libretto for his forthcoming opera at Venice, *Le roi s'amuse* had been banned by the censors. In the event, featuring a duke rather than a king, that opera was staged as *Rigoletto* on 11 March.

IL TROVATORE (Rome, Teatro Apollo, 19 January 1853)

27) Busseto 6 February 1850 [recte 1851]—Verdi encloses his Italian version of *Il trovatore*, explaining that the original Spanish play was translated "by someone who knows no Spanish", with merely a dictionary to hand, "more divined than translated", but confident that the sense of it is there and that Cammarano's imagination will make up for what is lacking, promising to send him the missing fourth and fifth acts (which are the best) in a few days, expressing his enthusiasm for the subject, urging the librettist not to let him down with this project ("...mi raccomando a voi...mi raccomando...mi raccomando"), informing him that two main female roles are required, and that he would have sent him the original volume in Spanish but for fear that the police would have seized and not returned it ("...Eccovi il *Trovatore* tradotto da chi non sa una parola di Spagnuolo con un semplice dizionario alla mano. Egli è piuttosto indovinato che tradotto, in ogni modo credo che il senso ci sia, e voi sup[p]lirate col vostro grande ingegno

a ciò che può mancare a questa traduzione...". 1 page, oblong 8vo (12.2 x 17.4cm), rust-stain to lower edge from a paper clip

THE LETTER IN WHICH VERDI PRESENTS ONE OF HIS GREATEST WORKS TO CAMMARANO, CALLING IT "IL TROVATORE" FOR THE FIRST TIME. Based on Antonio García Gutiérrez's play *El Trovador* (1836), Verdi's original intention was to rename it "The Gypsy" (Mossa no.77, p.180), hence transferring the opera's centre of gravity from Manrico to Azucena. Julian Budden suggested that Giuseppina Strepponi might have translated it, since it was otherwise unknown in Italy (see Budden, ii, 59; Mossa, p.181n), but this letter suggests that it was undertaken by the composer himself. *Il trovatore* is a magnificent fusion of operatic archetypes. Budden sums up Verdi's collaboration with Cammarano: "Take a composer at the height of his melodic vitality: fire his imagination through an extravagant and bizarre plot [in which the translation relied mainly on intuition]; then channel it through the most conventional of libretto structures—such is the recipe for one of the strangest and most powerful phenomena in the world of Italian opera" (Budden, ii, p.67).

28) *Busseto, 11 February 1851*—Verdi encloses the last two acts of his translation of García Gutiérrez's play, repeating that the Italian text is more intuition than translation, expressing the hope that he likes it as much as he does, asking him to draft a scenario as soon as possible, so that he can study the outline, and to send him the poetry bit by bit, giving carte blanche to find suitable Italian equivalents for the Spanish names ("... Eccovi il resto del *Trovatore*... Vi ripeto che questo dramma è piuttosto indovinato che tradotto...scrivetemi a Venezia e ditemi se questo dramma piace a voi come piace a me. Se vi piace mandatemi a più presto la selva onde io la possa studiare..."), 1 page, 8vo

29) *Busseto, 21 July 1851*—Verdi acknowledges receipt of the text of the *terzetto finale* to Act 1 of *Il trovatore*, praising Cammarano's work and predicting that the opera will be successful if such high standards are maintained, discussing the activities which have prevented his work on the opera, though he does not mention the death of his mother, reporting requests for operas from Rome and Venice, listing the singers available in Rome, which would be better suited to *Il trovatore* than Naples, albeit lacking a suitable Azucena, discussing the merits of [the mezzo soprano Rita] Gabussi for that role, and wondering about her availability for Naples or elsewhere; Verdi states that, were she free, he would be inclined to secure her for *Il trovatore* at Rome, but if the San Carlo has her, then he could possibly reconsider his refusal to compose for Naples, suggesting that the librettist might intervene for him (...La compagnia di Roma sarebbe più addittata pel *Trovatore*, ma vi manca l'attrice per l'Azucena, per quell' Azucena a cui io tengo tanto! La Gabussi parmi farebbe benissimo quella parte, ma non so se sia scritturata o libera, a Napoli o altrove..."), 2 pages, 8vo, integral autograph address leaf, postmarked ("22 Luglio 1851"), annotated by the recipient ("T.12 ritardata"), traces of red seal, thin paper with some show-through

A famous and oft-quoted letter which up to now has always been published incomplete, lacking the last ten lines, and with completely the wrong date. (Mossa, no.98). It is highly important, dealing for the first time with the casting of the singers for *Trovatore*, of which Caruso famously remarked that "all it needs is the four greatest singers in the world".

The singers working at Rome included Teresa De-Giuli Borsi, Gaetano Fraschini and Filippo Colini (all used by Verdi in *La battaglia di Legnano*). Venice offered Erminia Frezzolini and Filippo Colini (both sang in *Giovanna d'Arco*). Yet the decision

seems to revolve around who would sing the contralto role of the gypsy Azucena. Verdi once said "if I were a primadonna (a fine thing!) I would want to sing that role". This is significant as Verdi's original idea for the title was "The Gypsy". Rita Gabussi never created any role for Verdi, and Azucena was sung by the otherwise obscure Emilia Goggi.

Absent from the published version are Verdi's words of praise for Cammarano's Act 1 finale: ("Infida! Qual voce... Ah! dalle tenebre tratta in errore io fui"). The 1913 editors of *I copialettere*, using Giuseppina Strepponi's transcript, misdated it September 1851. The postmark confirms Verdi's dating of this letter to 21 July; it is in fact the earliest of three delayed letters that Cammarano reports receiving only on 23 September. See the following letters: 16 August and 1 September (Mossa no.99, but cf Mossa, no.91, p.208). For this reason, Verdi sent another version in September based partly on Giuseppina's transcript. Cammarano apparently received nothing from Verdi for about three months. See Mossa no.98, p.221; F. Abbiati, *Giuseppe Verdi*, (1959) II, p.142; *I copialettere*, p.125; C. Osborne no.70; J. Budden, *The Operas of Verdi*, II (1978), p.62.

30) *Busseto, 16 August 1851*—Verdi expresses consternation that he has received text for Leonora's aria [i.e. the celebrated 'Miserere' scene at the start of Part 4], but not Parts 2 and 3 of the opera, declaring that he has never met the man who was supposed to have delivered the libretto, urging him to find out what happened and to send him Parts 2 and 3 again, explaining that all he has received are the two numbers for Part 1, which he has composed and now the aria for Part 4 ("...In fine io non ho ricevuto del *Trovatore* che due pezzi che compongono la prima parte, e quest' aria d'Eleonora della parte quarta. E voi avete ricevuta una mia lettera in cui vi diceva che sarei disposto rianodare le trattative con Napoli per poter fare eseguire la parte d'Azucena alla Gabussi?..."), 1 page, 8vo, integral autograph address leaf, postmarked, annotated by the recipient ("T.13. ritardata"), ink staining along folds, address-leaf with darker staining

Cammarano had sent Part 2 of his libretto in July, to be delivered by hand, but, not hearing anything from Verdi, he guessed it had gone astray and sent him another copy on 23 August. Meanwhile, Verdi had just received the text of Leonora's "Quel suon, quelle preci solenni funeste...Tu vedrai che amore in terra", with the monks' chorus and Manrico's cries from the tower, in the 'Miserere' scene at the beginning Part 4 (cf. Mossa, no.94, pp.209-210). The cantabile, "D'amor sull'alli rosee" was only added later, after Cammarano's death.

31) *Busseto, 1 September 1851*—VERDI PROVIDES ALTERNATIVE VERSIONS OF TWO SEPARATE SCENES IN THE OPERA, suggesting new words, underlined for emphasis, complaining that Luna's Act 2 aria "Ora per me fatale" may be great poetry but has no dramatic impetus, and that the finale to Act 2 has departed from the original scenario [of April 1851] where Leonora takes the veil, producing a very conventional slow ensemble with a *stretta*, halting the flow of the dramatic action; Verdi suggests a different structure to these scenes, with brief and cogent dialogue for all the characters, avoiding conventional ensembles with an adagio and cabalettas, describing in detail a grand recitative in the scene for Azucena and Manrico, giving prominence to the gypsy, suggesting several lines and phrases as examples, apologising for his brusqueness and saying he not passing judgement but merely expressing his opinion, 3 pages, 4to, integral autograph address panel, annotated by the recipient ("T.14 ritardata"), traces of red seal, postmarked ("Borgo S. Donnino, 2 Sett. 1851"), light overall browning, creasing at folds

THIS IS ONE OF THE MOST IMPORTANT LETTERS BY VERDI TO HAVE BEEN OFFERED FOR SALE AT AUCTION. Verdi constructs whole scenes, outlining the verses needed for each character, visualizing the staging, coordinating on-stage and off-stage characters, indicating which verses relate to arias, duets or ensembles and even suggests the wording required. Throughout, he is intent on pent-up dramatic action, and in avoiding conventional cavatinas and cabalettas (especially in ensemble scenes) to bring about something wholly original. Although the eventual finale to Part 2 differs markedly from Verdi's outline, it does avoid conventional structures and "the effect of this after the short action-packed interlude in faster time is to crown the finale far more effectively than any stretta could have done" (Budden, ii, p.92).

"..Se voi aveste fatto un semplice e breve Recitativo del Trovatore con Ruiz, la sortita d'altra parte della scena del Conte (prima o dopo poco importa) il canto corale interno delle religiose che continuasse fino alla fine, unito a questo canto (per fare concerto) una strofa interna d'Leonora che ricordasse il suo amore od altro, et[c], un' altra strofa al Trovatore sulla scena, un' altra al Conte (ciò avrebbe formato il pezzo concertato) et. et...Dopo sorte Leonora colle religiose dalla chiesa passando avanti il Trovatore, questi alza la visiera —Non m'inganno!...è desso. Il conte a suoi:—questo è il momento!...coraggio!—Il Trov[atore:]. Vieni col tuo Manrique. Tutti atterriti. *Il Trovatore!!* Così questa scena avrebbe avuto più carattere, e soprattutto più novità

32) [Busseto], 9 September 1851—Verdi confirms that all he has received of Cammarano's libretto is Part 1, the finale to Part 2 and Leonora's aria in Part 3, returns a copy of *Teresa e Foscari*, and repeats, largely verbatim, his enquiry about the possibility of Rita Gabussi singing the role of Azucena (see Letter no.29), pointing out that Rome and Venice had requested operas from him, Rome offering the singers De-Giuli, Frascini and Colini, Venice Frezzolini and Coletti, remarking that the company at Rome would be better suited to *Il trovatore*, albeit lacking a suitable Azucena, discussing Gabussi's suitability for the role ("...per quel Azucena a cui io tengo tanto. La Gabussi parmi farebbe benissimo quella parte..."), and suggesting, were she free, that he could possibly reconsider his earlier refusal to compose for Naples, asking the librettist to intervene for him ("...lo saprete trattare in modo che la mia dignità d'uomo e d'artista non abbi ad essere offesa per nulla..."), but not to commit him to anything definite, since after two months delay and letters lost, he has had to make other commitments and does not know if he will be free by the time he receives an answer, 2 pages, 4to, *integral autograph address-leaf, the transcribed passage marked by Verdi with quotation marks, annotated by the recipient ("T.11"), postmarked ("Cre[mona], 13 Set[...])", overall light browning, slight splitting at folds*

Partly published in Mossa, no. 98 (cf. letter 29)

33) Busseto, 3 November 1851—Verdi observes that Cammarano's letter of 18 October contained the text for two numbers, one of which appears to be unfinished, explaining that he cannot continue composing *Il trovatore* with the libretto sent piecemeal, as it prevents him being able to view the work as a whole, and to assess the characters and atmosphere ("colorito") without falling into convention and monotony; he asks whether Cammarano has finished the libretto and

suggests that he send the scenario to Rome to test the approval of the censors, retaining the libretto itself until Verdi has signed a contract (".....vi ho trovato due pezzi uno de' quali, parmi, non finito. Io non ho scritto ancora una nota di questo Trovatore perchè così a sbalzi come me lo mandate, non posso formare nella mia idea un quadro, e distribuire i colori onde non cadere in monotonia..."), 1 page, 8vo, *integral autograph address leaf, postmarked and annotated by the recipient, some smudges, traces of red seal*

34) Busseto, 15 November 1851—Verdi repeats that his work has been held up and *Il trovatore* may never be completed because Cammarano only sends the libretto piecemeal, outlining two specific concerns: Cammarano's wish to omit the convent scene, which Verdi finds extremely effective and that Colini might be unsuited to the role of Luna; Verdi finally reports that the Ronzi brothers had written to him on behalf of the Naples administration, but that there was no assurance as to what singers would be available there ("...io non ho scritto ancora una nota, e vi confesso candidamente che colla poesia a sbalzi non capisco niente, e mi è impossibile scrivere. Per me vi è un' altra difficoltà se si volesse levare la scena in cui Leonora vorrebbe monacarsi (mi piacerea tanto nell' originale..."), 2 pages 8vo, *integral autograph address leaf, annotated, traces of red seal, seal-tear, postmarked, a few stains*

35) Busseto, 25 November 1851—Verdi notes that the Rome censors have requested some alterations in the libretto, in particular the use of the sacred words in the 'Miserere', but have granted him the right to compose the music as he wishes; Verdi comments sardonically on the latter concession but urges Cammarano to take back the scenario and complete the libretto as soon as he can, since he has given up on the idea of composing for Rome, and has no doubt that another opera house will produce it ("...di più di evitare parole sacre nei cori interni, lasciando però a me la facoltà di fare *quel genere di musica che voglio*. Sono gratissimo a tanta degnazione, ma ... non dubitate, io troverò il sito per farlo rappresentare..."), 1 page, 8vo, *integral autograph address-leaf, postmarked light overall browning, splitting at folds to address leaf*

36) Genoa, 12 December 1851—Verdi urges Cammarano to complete the libretto, expressing agreement with his proposal to revise the 'Introduzione' as he wishes, confident that, wherever it is produced, it will not encounter the same problems with the censors as in Rome; he announces his immediate departure for Paris, requesting he send all the poetical drafts to him there, and explaining that he wishes to have the opera completed by the time he returns, 1 page, 8vo, *integral autograph address panel*

Despite wranglings with the censors, *Il trovatore* was staged at the Teatro Apollo, Rome, on 19 January 1853, beginning its triumphant march throughout the operatic world.

Julian Budden's assessment reflects the tension between Verdi's quest for originality and his librettist's attachment to traditional forms: "If it is not the composer's supreme masterpiece, it is none the less without parallel in the whole operatic literature—a late flowering of the Italian Romantic tradition possible only to one who had seen beyond it" (Budden, ii, 112). Mossa published three later letters by Verdi to Cammarano: 20 February 1852 (commiserating on the librettist's illness); 3 July (asking about Rosina Penco, the

Car Cammarano Napoli 1 Sett. 1851.

Il vostro amico non avendo recapitata la poesia che vi mandaste
 mi ha fatto perdere un tempo irreparabile, e un tempo che non torna
 più, e che per me è di primo pregiudizio dal lato interesse —

Ora ricevo la vostra lettera col finale trascritto d'altra mano,
 ed il Dudato della parte quarta. Voi mi parlate d'un'aria d'un
 sol tempo del lute: e forse = aria per me fatale et...? se questa
 è l'aria che intendete ve bene in quanto poesia, ma in quanto a
 musica difficilmente potrei sviluppare un pensiero. Il finale che
 voi dite fatto come eravamo d'accordo di chiaro che è perfettamente
 all'opposto di quanto credevo. Leggete tutte le mie lettere, e ne
 troverete qualcuna che parla di questa scena della monarchione.
 Se non si poteva fare come nell'originale era forse meglio rinviare
 a questo Trovatore. È una delle lre che più mi piaceva, perché
 presentava il mezzo di fare un finale nuovo: copì non c'è/non fu
 dei versi che sono sempre bellissimi/ che uno dei più adagi, colle parole
 strette. Poi il vostro finale / badate che io non intendo che sia la mia
 opinione/ insomma quando l'azione finisce. Secondo me quando il
 Trovatore si ripre dovrebbe calare il sipario. La voi avete fatto un
 semplice e breve recitativo del Trovatore con Ruiz, la vostra d'altra parte
 della scena del lute/prima o dopo poco importa/ il canto ^{...nuovo} ovale della
 religione che continuava fino alla fine, unito a questo canto/per fare
 concerto/ una strofa interna d'Eleonora che ricordava il suo amore ed altrove
 un'alta strofa al Trovatore ~~espresso~~ sulla scena, un'alta al lute et et...
 † si avrebbe formato il pezzo concertato

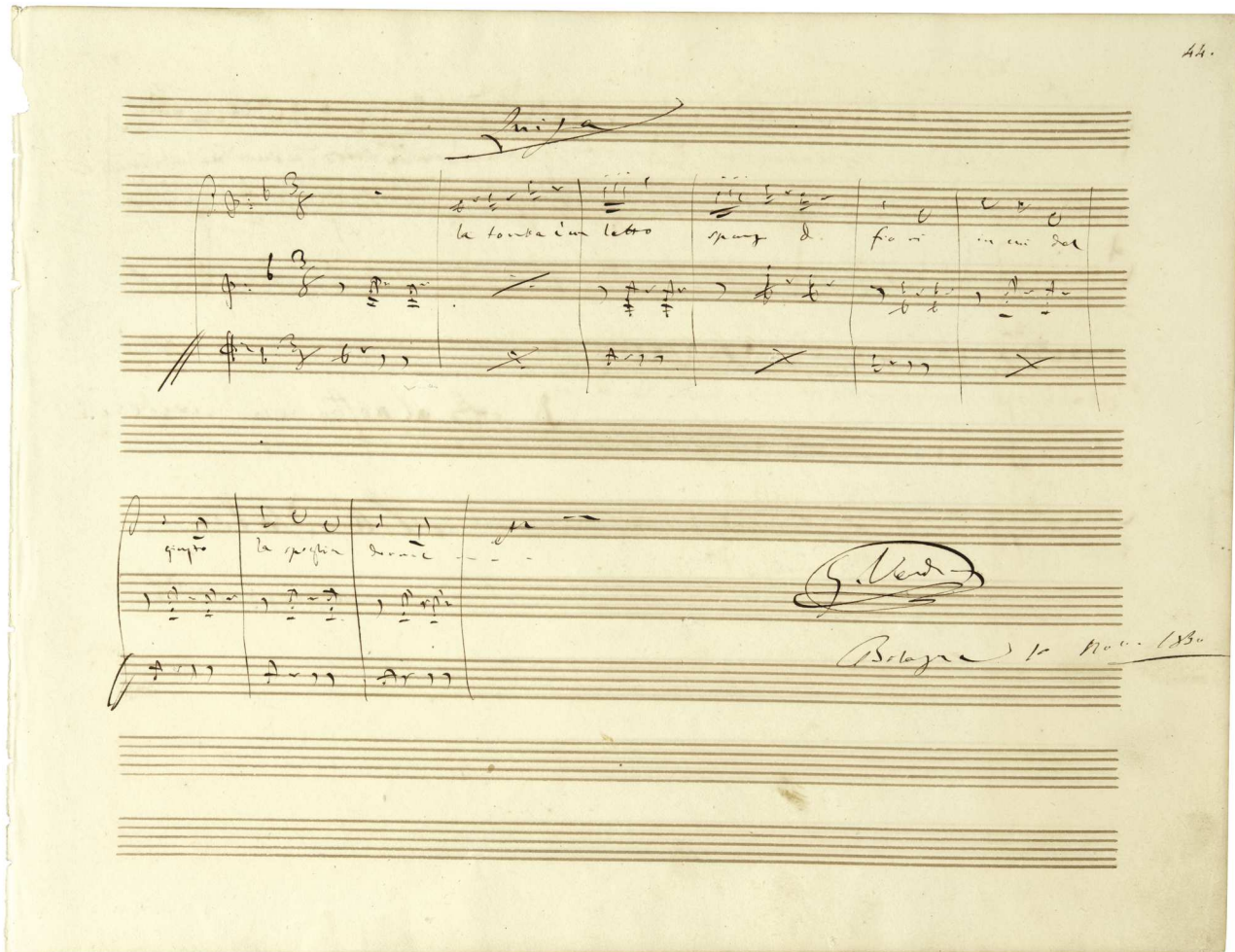
letter no. 31

eventual Leonora at Rome, and pressing for the completion of the libretto) and 19 July (praising the completed libretto and sent, sadly, two days after Cammarano's death). Verdi expressed great sorrow at losing Cammarano, but was able to make the final alterations he wished with the assistance of a relative novice, Emmanuele Bardare.

REFERENCES

G. Cesari and A. Luzio, *I copialettere di Giuseppe Verdi* (1913); F. Abbiati, *Giuseppe Verdi*, 4 volumes (1959); C. Osborne, *Letters of Giuseppe Verdi* (1972); J. Budden, *The Operas of Verdi*, 3 volumes, I (1973) & II (1978); C.M. Mossa, *Carteggio Verdi-Cammarano 1843-1852* (Parma, 2001); none of the new letters appear in the most recent collection, the *Lettere*, edited by Edouardo Rescigno (2012).

± £ 250,000-300,000 € 272,000-326,000



140

139

VERDI GIUSEPPE

Autograph letter signed, to Countess Clara Maffei, undated, with two telegrams

describing a poor performance of a Sinfonia, possibly to one of his operas, expressing the opinion that it might be successful if better played, acknowledging her letter from London, and stating that he will pass in silence over the writer C[arcano?], author of "donne letterate", ("...La sinfonia, secondo il solito, è ridotta piuttosto male e difficile, nonostante, si ben suonata, potrà passare...")

1 page, 16mo, green-edged stationery, autograph address panel on integral leaf, no place or date; together with two telegrams to and from Eugenio Checchi in Rome: 1) about "Falstaff" in Rome, 2) from Verdi to Checchi thanking the members of the Rome orchestra, Genoa, [arrival stamp: Rome, 1 January 1897]

Clara Maffei (1814-1886) was one of Verdi's closest friends and a regular correspondent from the early 1840s until her death. She was legally separated from the poet Andrea Maffei, who worked with Verdi on the libretto of *I masnadieri* and *Macbeth*.

£ 2,000-3,000 € 2,200-3,300

140

VERDI GIUSEPPE

Autograph albumleaf, from *Luisa Miller*, signed and inscribed by the composer ("Luisa ... G. Verdi Bologna, 10 November 1850")

comprising a nine-bar musical quotation from Luisa's duet with her father in Act 3, "La tomba è un letto sparso di fiori in cui del giusto la spoglia dorme", notated for soprano voice and piano, on two systems of three staves

1 page, oblong 4to (c.22 x 29cm), on a 10-stave album-leaf, Bologna, 10 November 1850, with, on the verso, an autograph musical quotation by Matteo Salvi, from his opera "Caterina Howard", Bologna, 1850

Julian Budden judges Act 3 of *Luisa Miller* to be "Verdi's greatest achievement so far in combining large-scale structure with depth and intimacy of feeling". As a result of the intrigue of Count Walter and his steward Wurm, Luisa has denied her love for the Count's son Rodolfo, and has just written him a letter proposing a suicide pact. Luisa now explains to her anguished father that the grave has terrors only for the guilty; for an innocent like her it is a bed strewn with flowers. Verdi went to Bologna to stage both *Macbeth* and *Luisa Miller*. See also Lot 138, letter no.20.

£ 8,000-10,000 € 8,700-10,900

VERDI GIUSEPPE

Autograph letter signed, to his agent Mauro Corticelli, February 1875

reminding him to have the stove adjusted as he had ordered earlier, ready for when he and Giuseppina return home and expressing the hope that he will find the coachman helping in the kitchen ("...Non ricordo se t'ho scritto altra volta di non mancare fare aggiustare la cucina economica come io aveva ordinato. Spero però che in ogni modo la cosa sarà fatta al nostro arrivo...")

1 page, 8vo, autograph envelope, postmarked: [Parma], middle of February 1875

‡ £ 1,500-2,000 € 1,650-2,200

VERDI GIUSEPPE

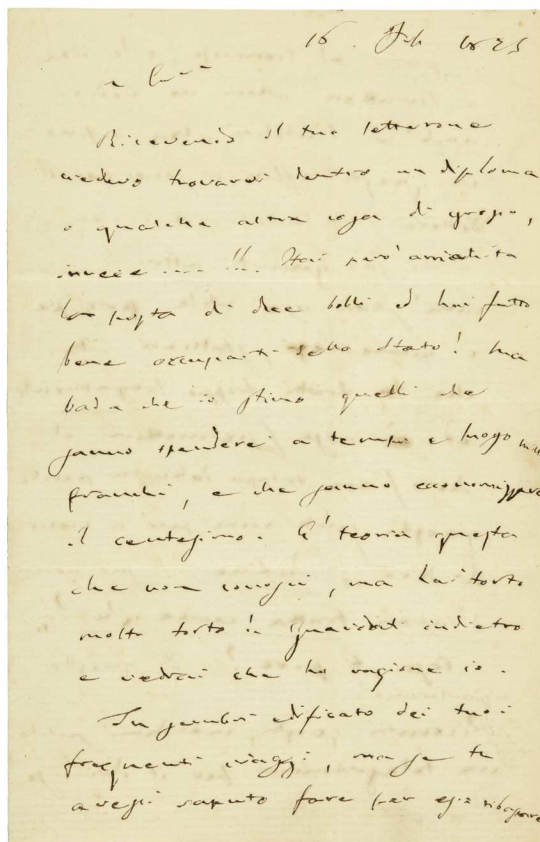
Autograph letter, probably to his agent Mauro Corticelli, 16 February 1875

written in a characteristically sarcastic manner, remarking on the quite unnecessarily voluminous packet he had received, making him expect to find inside it a diploma or something equally grand, rather than such a useless letter, commending him on enriching the Italian Post Office by putting ten stamps in it, wishing rather that he employed his much-vaunted skills as a man of affairs in securing better deals with the doctor, local traders, the house staff, stable-boys etc, to all of whom he allows far too much leeway, so that they look quizzically at him asking "why do you let your manager act like this?"; Verdi asks him to reply by simply sending a telegram, informing him whether the works are suspended and if the weather is still cold, which would be more helpful than his last telegram saying "Letter received and understood" ("...tu sembri edificato dei tuoi frequenti viaggi, ma se tu avessi saputo fare per esso ribassare il prezzo al Cremonese, o le idee a Barattieri, allora ne vedrei anch'io l'utilità...perchè questa gente non può a meno di dire "Infine il uomo d'affari tratta come Lui?!"...Cosa ti pare? Di questo riparleremo!...")

3 pages, 8vo, no place, 16 February 1875

Mauro Corticelli was a theatrical agent, working for Adelaide Ristori, who became very friendly with Giuseppina Strepponi. She hired him as estate manager at Sant' Agata during 1867-1879, but the composer never respected or trusted him, and with good reason as it transpired. See F. Walker, *The Man Verdi* (1962), pp.273, 444 & *passim*

‡ £ 2,000-3,000 € 2,200-3,300



VERDI GIUSEPPE —GIUSEPPINA VERDI

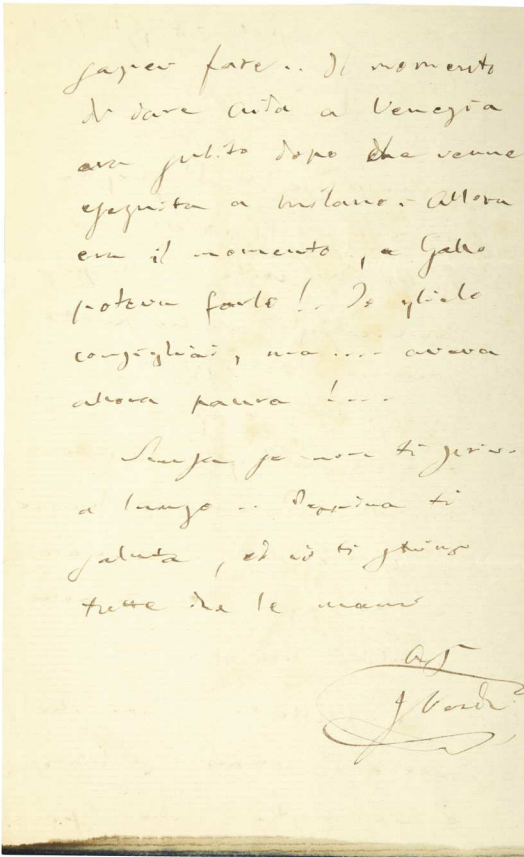
Important autograph letter by Verdi's wife signed ("Giuseppina Verdi") to the impresario [Antonio] Gallo, about Verdi and the Requiem, 12 June 1875

describing the health of her husband and reporting the forthcoming performance of his Requiem in Venice, using the same musicians as today's triumphant account in Vienna, expressing the hope that it will be successful both musically and financially and regretting that Verdi will be unable to come to Venice and see the "magical Lido", ("...So che la Messa di Verdi, si darà in Venezia nel venturo mese, sotto la direzione del Maestro Faccio e colla stessa compagnia, che l'eseguisce ora trionfalmente in Vienna...")

2 pages, 8vo, watermark ("Joyson 1874"), Vienna, 12 June 1875

Verdi directed the successful Vienna première of the Requiem on the day of Giuseppina's letter. He subsequently spent a couple of days in Venice, but did not stay for Gallo's theatrical staging with scenery of the Requiem at the Teatro Malibran. All five performances under Franco Faccio were sold out, the receipts totalling over 82,000 lire, although Verdi expressed concerns about the extravagance of the Byzantine staging: see M. J. Phillips-Matz, *Verdi* (1993), pp.614-615. Abbiati refers this letter, but does not publish it (F. Abbiati, *Giuseppe Verdi*, iii, p.753).

‡ £ 1,500-2,000 € 1,650-2,200



144

144

VERDI GIUSEPPE

Autograph letter signed, to Cesare Vigna, about a production of *Aida* in Venice, 28 July 1876

Verdi observes that the impresario Antonio Gallo has been losing money, opining that an impresario's job is one that requires "know how" and that the best time to have staged *Aida* in Venice was soon after its Italian premiere in Milan, pointing out that Gallo had the means to mount it then but lacked the courage to do so ("...Il momento di dare Aida a Venezia era subito dopo che venne eseguita a Milano. Allora era il momento, e Gallo poteva farlo! Io glielo consigliai, ma...aveva allora paura!..."); Verdi also follows up on his agent Corticelli's enquiries about plumbing for an Artesian well

2 pages, 8vo, integral blank, autograph envelope, stamped & postmarked, Busseto, 28 July 1876, *staining to lower margin*

APPARENTLY UNPUBLISHED. Cesare Vigna and Antonio Gallo were Verdi's greatest supporters in Venice. The first edition of *La traviata* was dedicated to Vigna, who had been involved in Gallo's successful second production of the opera at the Teatro San Benedetto on 6 May 1854, following its celebrated failure at La Fenice in 1853. By profession, Vigna was a physician specialising in mental illness.

REFERENCES

Not in *I copialettere*, Abbiati, Rescigno (2012) or H. Busch, *Verdi's 'Aida' in Letters and Documents* (1979).

‡ £ 2,500-3,000 € 2,750-3,300

145

VERDI GIUSEPPE

Autograph letter signed, in French, to [Hans von Bronsart,] the Intendant of the Opera House in Weimar, 10 February 1888

informing him that he cannot agree for one of his operas to be staged in Weimar because the performance rights belong to the Ricordi, who will not easily cede them to Bronsart and promising to approach the publisher on his behalf ("...En Italie les Editeurs payent assez cher mes operas, et ils achètent naturellement le droit de les exploiter partout, et comme il leur convient. Je ne voudrais pas que Mr Ricordi put me faire une observation tres juste du reste "sur ses droits"...")

2 pages, 8vo, autograph envelope, stamped and postmarked ("Monsieur le General Intendant des Theatres etc, Weimar"), Genoa, 10 February 1888

APPARENTLY UNPUBLISHED: not in *I copialettere*. Liszt's pupil Hans von Bronsart (1830-1913) was General Intendant at the Court Theatre in Weimar from 1887-1895).

‡ £ 2,000-3,000 € 2,200-3,300

146

VERDI GIUSEPPE

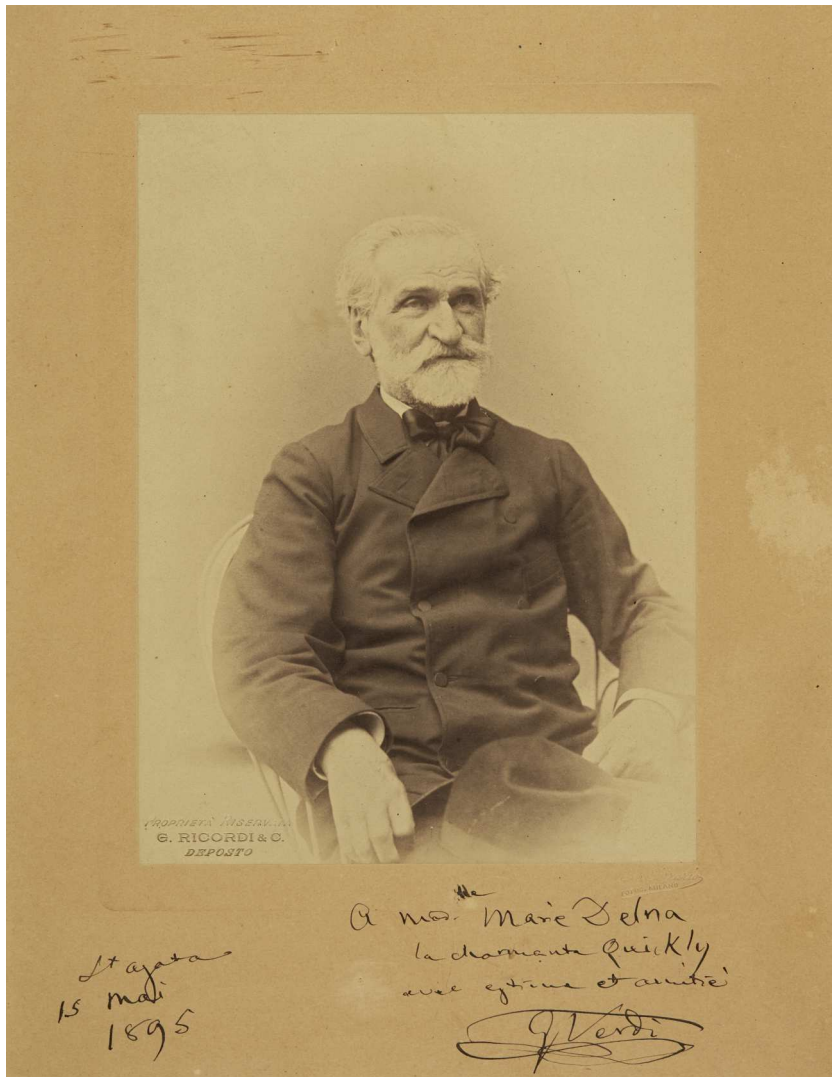
Autograph letter signed, to the organist and *maestro di cappella* at Como, Marco Enrico Bossi, 24 January 1889

commending Bossi's music, in so far as a profane "ex-manufacturer of music" like him can judge such music, the Grand Art, as modern dilettantes call it, and inviting him to send more examples ("...D'un tema magro e povero Ella ha saputo fare un lavoro di dettagli interessantissimo. Benissimo, ripeto, per quanto possa giudicare un ex-fabbricatore di note, profano agli ideali della *Grand' Arte*, come la chiamano i moderni dilettanti...")

1 page, 8vo, integral blank, autograph address-leaf, Genoa, 24 January 1889

Not in *I copialettere*. Marco Enrico Bossi (1861-1925) did indeed send Verdi further compositions (see *I copialettere*, pp.400-402 and the next lot). A pupil of Ponchielli, Bossi was successively organist at Como, Naples, Venice, Bologna and Rome. His music is still in the repertory today.

‡ £ 2,000-3,000 € 2,200-3,300



148

147

VERDI GIUSEPPE

Autograph letter signed, to the organist and composer Marco Enrico Bossi, *maestro di cappella* in Como, about "modernity" in music, 3 April 1889

thanking him for sending printed copies of his compositions for four voices and orchestra, which he is now returning, judging them well-made, expressing a predilection for the simple Prelude in E major, in which someone else has discerned a whiff of modernity, and opining that "modernity" is a weasel word, invoked ostensibly to praise music but in fact used merely to condemn it ("...vi si sente un soffio di modernità, direbbe un' altro; io dico semplicemente "E' bello! Modernità?! Singolare parola! Pare un'elogio, ed è una condanna!")

2 pages, 8vo, autograph envelope, stamped and postmarked, Genoa, 3 April 1889

See also previous lot. Verdi's comments on modern music are interesting appropriate. He was still active as a composer. His last two works, *Otello* (1887) and *Falstaff* (1893) are among his most far-seeing and visionary compositions.

‡ £ 3,000-4,000 € 3,300-4,350

148

VERDI GIUSEPPE

Large photograph signed and dedicated to the singer Marie Delma

"A Mad. Marie Delna, la charmante Quickly, avec estime et amitié, St Agata 15 Mai 1895", on the mount

by Ferrario of Milan (blind-stamp on mount), 33.5 x 25cm, copyright notice by Ricordi, *deframed, some marks and discolouration on the card mount (from framing)*

Marie Delna (1875-1932) was Mistress Quickly in the first French production of Verdi's *Falstaff*, at the Opéra-Comique on 18 April 1894. She was also one of the singers at the premiere of Verdi's 'Laudi alla vergine' in *Quattro pezzi sacri* (7 April 1898).

‡ £ 10,000-15,000 € 10,900-16,300

VERDI GIUSEPPE

Autograph letter signed, to Giuseppe Spatz and his new wife ("Conjugi Ss^{ri} Spatz"), 24 May 1896

sending them his and his wife Giuseppina's sincere felicitations for their nuptials, congratulating the girl's parents, and wishing them all the best for their future happiness ("...le più sentite congratulazioni ai Genitori della Signorina Spatz, ed ai novelli sposi gli augurj di ogni possibile felicità..."), explaining that he has only just received their telegram forwarded from Genoa

1 page, 8vo, autograph envelope, ("Conjugi Ss^{ri} Spatz, Hotel Milan, Milano"), Busseto, "S^a Agata", 24 May 1896

Spatz was the opera-loving director of the Grand Hotel, Milan. Verdi was a frequent resident and in fact died there on 27 January 1901.

‡ £ 1,500-2,000 € 1,650-2,200

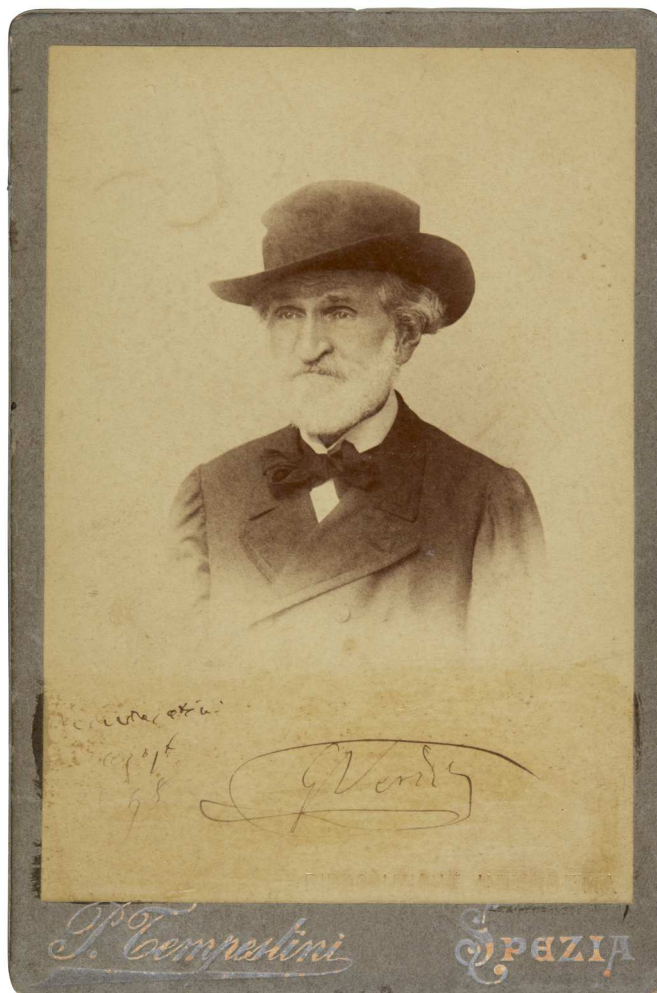
VERDI GIUSEPPE

Autograph letter signed, to Giuseppe Spatz, 7 September 1897

asking to leave the enclosed certificate with the concierge of the hotel, to be retrieved by the owner Oreste Colonelli ("... Scusi Sg^r Spatz della noja che le reco. Uno dei soliti etc... m'ha scritto al Hotel Milan quand io ero partito, che bisogna restituire, senza che io sappia ove indirizzarlo...")

1 page, 8vo, autograph envelope, stamped and postmarked, Busseto, 7 September 1897

‡ £ 1,500-2,000 € 1,650-2,200



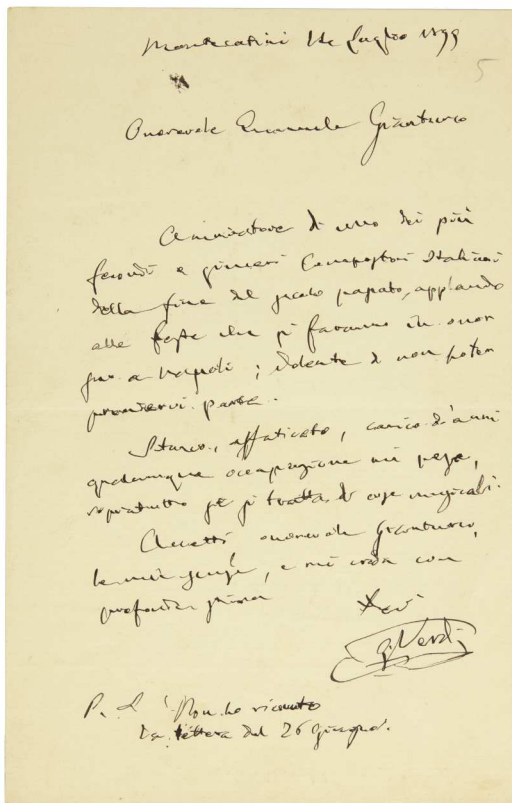
151

VERDI GIUSEPPE

Cabinet-style photograph signed and inscribed ("Montecatini...Agosto 98 GVerdi"), showing the elderly composer wearing a felt hat

by Pietro Tempestini of La Spezia and Montecatini Terme, c.16.5 x 11cm, photographer's imprint to mount and verso, Montecatini (near Pistoia), August 1898, the lower quarter of the image with Verdi's inscriptions varnished, the signature bold and clear

‡ £ 1,500-2,000 € 1,650-2,200



152

152

VERDI GIUSEPPE

Autograph letter signed, to the jurist and education minister, Emanuele Gianturco, [about Domenico Cimarosa], 14 July 1899

expressing his admiration for one of the most prolific of late eighteenth-century Italian composers, applauding the celebrations taking place to commemorate his centenary in Naples, and expressing his regrets that he cannot attend, explaining that he finds all engagements exhausting, particularly those pertaining to music ("...Ammiratore di uno dei più fecondi e sinceri Compositori Italiani della fine del secolo passato, applaudo alle feste che si faranno in onor suo a Napoli, dolente di non poter prendervi parte...")

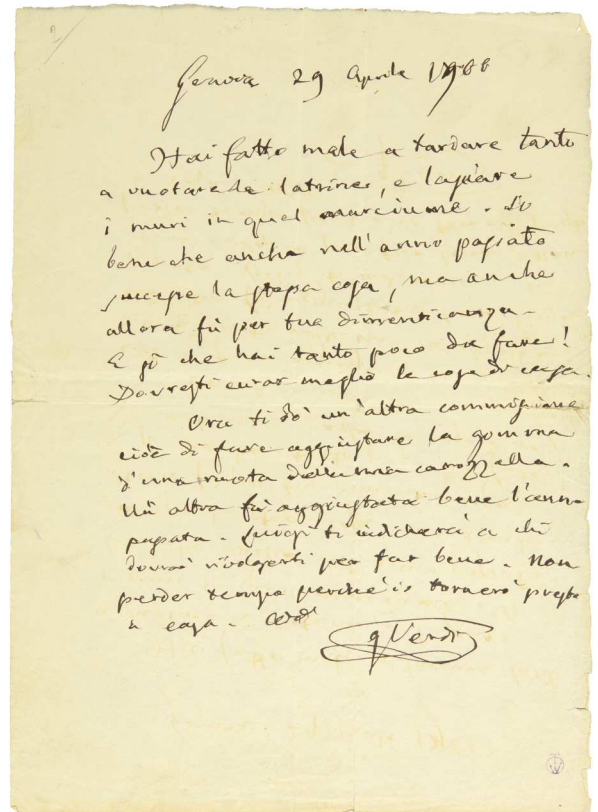
1 page, 8vo, autograph envelope. stamped and postmarked, Montecatini Terme, 14 July 1899,

Verdi does not name the composer to be celebrated at Naples, but it was Domenico Cimarosa, the composer of *Il matrimonio segreto* (1792). In a letter to Arrigo Boito in 1887, Verdi included Cimarosa among the canon of composers studied in Italian conservatories. Cimarosa died on 11 January 1801 and, in the event, Verdi survived the date of his centenary by sixteen days.

REFERENCES

I copialettere di Giuseppe Verdi, no. CCCLXXXIX, p.417 (cf *Copialettere*, p.632 and Osborne no.251)

± £ 2,500-3,000 € 2,750-3,300



153

153

VERDI GIUSEPPE

Autograph letter signed, to an unidentified agent or tenant on his estate, 29 April 1900

criticizing his laziness and forgetfulness in delaying washing out the latrines and for leaving the walls in such a condition, pointing out that the same had happened the previous year and that he had little else to do with his time; he orders him to repair one of the tyres on his small carriage, which was fixed properly last year, telling him to ask Luigi whom to contact, in order to accomplish this satisfactorily ("...Hai fatto male a tardare tanto a vuotare le latrine, e lasciare i muri in quel marciume. So bene che anche nell'anno passato successe la stessa cosa...ora ti dò un'altra commissione cioè di fare aggiustare la gomma d'una ruota della mia car[r]ozzella...")

1 page, 8vo, Genoa, 29 April 1900, slight creasing and splitting at folds

± £ 1,500-2,000 € 1,650-2,200

WAGNER RICHARD (1813-1883)

Fine autograph letter signed ("RichardWagner"), to the Viennese *Kapellmeister* Heinrich Esser, concerning the preparations for the projected Vienna performance of *Tristan und Isolde*, WITH 8 BARS OF MUSIC IN WAGNER'S HAND, 15 June 1861

informing him that he has sent the vocal score to the trusty Peter Cornelius as he was not sure of the best person to deliver it to, stating that he would like the tenor Alois Ander to find it waiting for him when he arrives, mentioning cuts and alterations which need to be entered in it, relating that Härtel has already lithographed all the string parts and can copy those for the wind on request, discussing the role of Kurwenal, observing that he could not bring himself to rewrite it for bass as its baritone character is too strongly marked, noting that if Mayerhoffer is not able to sing the part as it is then it should be given to Beck, who he hopes will eventually be grateful for this, should he at first be somewhat unwilling, adding that should he remain opposed to the idea the role might be given to Hauser; in the second part of the letter Wagner discusses his need for a bass clarinet in A, noting that one was used in Dresden in the case of *Lohengrin*, and that it was acquired from some instrument-maker, perhaps in Darmstadt, explaining that he needs it for the final act, describing the tone it should have, ILLUSTRATING ITS APPEARANCE WITH A DRAWING, AND ALSO PROVIDING AN 8-BAR MUSICAL EXAMPLE SHOWING THE NATURAL NOTES IT HAS TO PLAY; Wagner adds that if the instrument-maker is able to make a successful instrument, he will make it a requirement in future for other theatres performing *Tristan* to have a similar version supplied by the same maker, apologises for talking shop with such 'opera music nonsense', admits to his anxiety on account of the unusually difficult nature of the score, but confessing that he is encouraged by the imminent prospect of their association and that the two previous Viennese performance of his operas gave him the happiest moments of his life

...Zwar blicke ich mit einiger Bangigkeit dem Studium dieser ungemein schweren Partitur entgegen; doch ist es meine einzige Herzstärkung, schon jetzt daran zu denken, dass ich bald wieder mit Ihnen und Ihrem herrlichen Orchester zu thun haben soll, wie denn auch diese beiden Wiener Vorstellungen meiner Opern bisher die schönsten Lichtblicke meines Lebens waren...

4 closely-written pages, 8vo (21 x 13.5cm), some pencil annotations to the first page, with a typed transcription of the letter and a dealer's printed description, Paris, 15 June 1861, *splitting slightly at foot of hinge*

A remarkable letter about *Tristan und Isolde*, Wagner's great opera about love, sex and death, and one of the greatest works of the human imagination.

Wagner had composed *Tristan* between 1857 and 1859, but seven years were to elapse before it was eventually brought to the stage, in Munich, on 10 June 1865, with Hans von Bülow conducting. In a strange case of art imitating life the opera's central love affair was mirrored by Wagner's own scandalous affair with von Bülow's wife Cosima. But, as the Wagner critic Barry Millington has observed, "Wagner's opera transcends its scenario of a conventional love story to offer a profound meditation on the nature of the material world, on the metaphysics of subjectivity and on the mysteries of human existence itself". The present letter deals with Wagner's ultimately unsuccessful attempt to have the work staged in Vienna, a project which collapsed after two years' work and 70 rehearsals, the work being regarded as 'unperformable'.

REFERENCES

Sämtliche Briefe, xiii, no.133 (location unknown): published after A. Holde 'Four Unknown Letters of Richard Wagner' in *Musical Quarterly*, volume 27 (1941), pp.224-226 (including facsimile).

‡ £ 8,000-10,000 € 8,700-10,900

WAGNER RICHARD

Autograph letter signed ("Richard Wagner"), to the poet Karl Isidor Beck, 22 November 1868

thanking him for sending him his newest poem, acknowledging the pleasure his accompanying sentiments have given him, noting that they show that his hardship has been understood in the right place, and also asking him to convey his thanks to his publisher Herr Gotthard for his well-disposed expressions of interest ("...Hat mich der Eindruck Ihrer heiter edlen und reinen Poëms an sich innig erquickt, so musste der Gedanke, der Ihnen diese Zusendung eingab ... mich wahrhaft beglücken...")

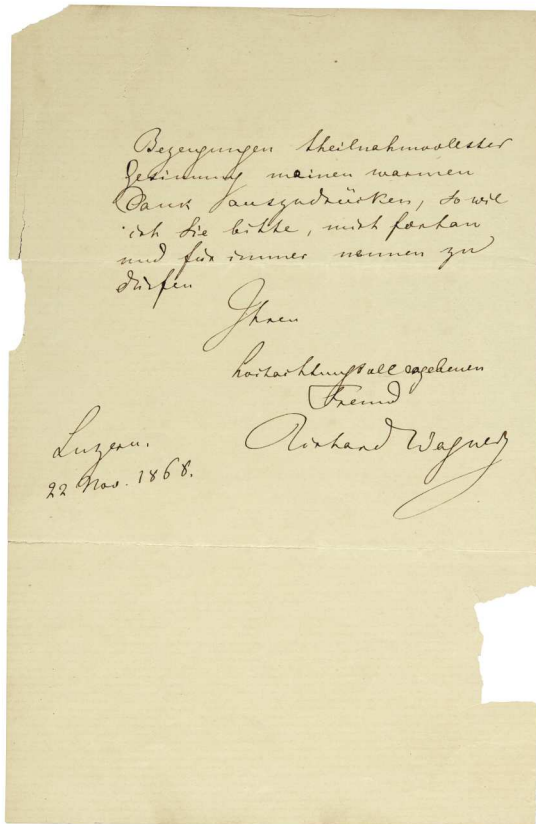
2 pages, 8vo (20.6 x 13.3cm), integral blank, some later pencil annotations, with an old carbon transcription and a dealer's description, Lucerne, 22 November 1868, *integral detached, torn and chipped, with some paper loss, not affecting the text, browning*

Wagner was not the only composer to find inspiration in the work of the Austrian poet Karl Isidor Beck (1817-1879), the phrase 'An der schönen blauen Donau', which is found in two of his poems, no doubt furnishing the title for Johann Strauss II's most celebrated waltz.

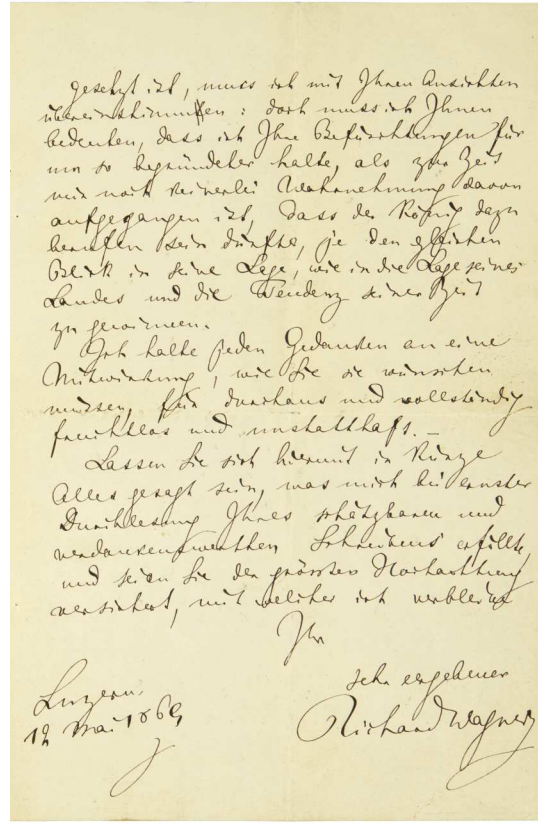
REFERENCES

Altman 2081

‡ £ 2,000-3,000 € 2,200-3,300



155



156

156

WAGNER RICHARD

Remarkable autograph letter signed ("Richard Wagner"), to Josef Kölbl, CONCERNING HIS WELTANSCHAUUNG, 12 May 1869

noting that the thoughts he has communicated to him are the same which decisively influenced his *Weltanschauung* twenty years ago and which set him on a fearless course towards social revolution, observing though that, as he is not a politician, they realized themselves in his case in ideas about art, ideas which he attempted to represent in his two detailed writings *Die Kunst und die Revolution* and *Das Kunstwerk der Zukunft*; in a similar vein Wagner acknowledges himself to have been an adherent of Proudhon's project for a *Volksbank*, and one of those who believed in the reorganization of the material and ethical aspects of society it would have entailed; now he realizes that his particular bent will prevent him from taking part in the regeneration of society he intends, and that he will make his contribution on an aesthetic level; in the closing part of the letter Wagner also agrees with his opinion concerning King Ludwig II of Bavaria and the threats to which he is exposed, but rules out as fruitless and inadmissible any personal involvement [in his hopes of using his influence with the king to convince the latter of his radical economic theories] (".....Insofern sich die Welt durch Zahlengesetze erfassen und regeln lässt, werde ich - nach meiner Naturbeschaffenheit - keinen Antheil an ihrer Regeneration nehmen können; mir ist einzig vorbehalten, durch ästhetische Einwirkung auf ihr ethisches Gefühl zu wirken...")

3 pages, 8vo (18.5 x 12.5cm), together with a later typed transcription and manuscript French translation, Lucerne, 12 May 1869, light dust-staining and browning

A REMARKABLE STATEMENT OF WAGNER'S POLITICAL AND ARTISTIC WORLD-VIEW IN 1869.

In this reply to the Munich merchant Josef Kölbl, Wagner very politely, but ultimately crushingly, rejects any possible involvement by him in convincing the Bavarian king, Ludwig II, of the validity of Kölbl's radical economic theories. Given Wagner's dependence on the goodwill and financial support of the king, anything that was potentially going to damage this was never going to receive Wagner's support.

The autograph of this letter could not be consulted by the modern edition of Wagner's letters, *Sämtliche Briefe*, whose text differs very slightly in a few places in matters of orthography from the original.

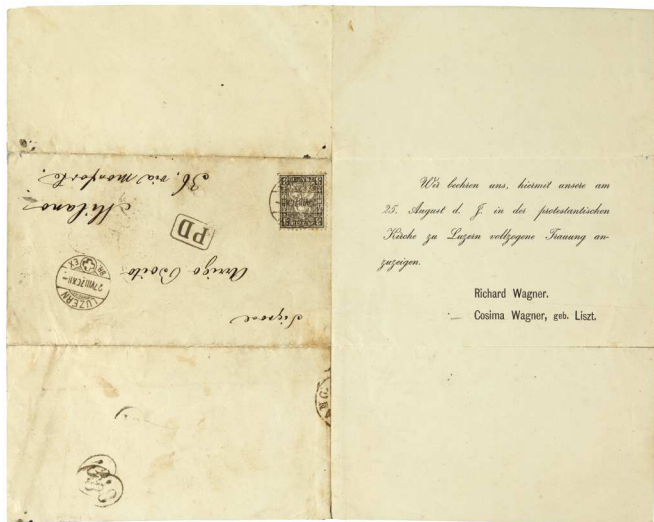
REFERENCES

Sämtliche Briefe, xxi (2013) p.144 (location unknown); published after A. Holde 'Four Unknown Letters of Richard Wagner' in *Musical Quarterly*, volume 27 (1941), pp.232.

± £ 6,000-8,000 € 6,600-8,700

90

SOTHEBY'S



157

157

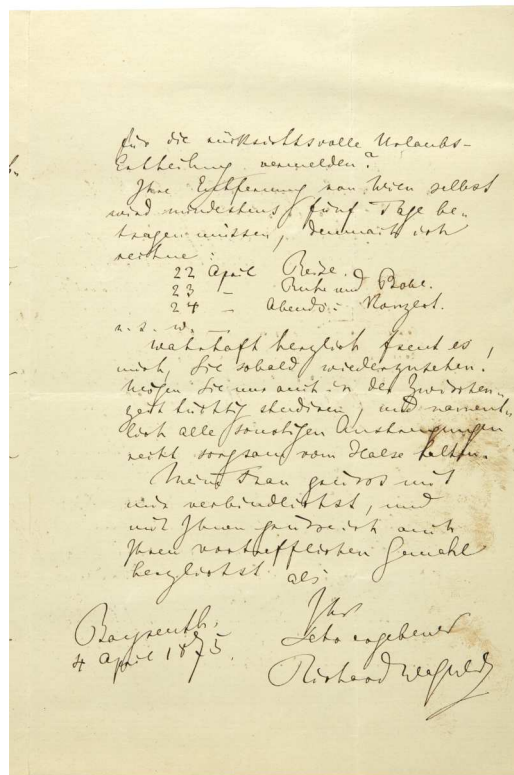
WAGNER RICHARD AND COSIMA WAGNER

Printed announcement of marriage of Wagner and Cosima at Lucerne on 25 August [1870], addressed in Wagner's hand to Arrigo Boito

1 page, large 8vo (c.21.5 x 13.5cm), integral manuscript address-panel in Wagner's hand, postmarked Lucerne, 27 August 1870, some splitting along folds, repairs with translucent adhesive tape to reverse, dust-staining to address-panel

Cosima von Bülow, Liszt's daughter, had been in a relationship with Wagner for seven years, and borne him three children, before she finally divorced the long-suffering Bülow in July 1870, enabling her marriage with Wagner soon after. This copy of the wedding announcement was addressed to Verdi's future collaborator, the librettist and composer of the opera *Mefistofele*, Arrigo Boito (1842-1918).

‡ £ 3,000-5,000 € 3,300-5,500



158

158

WAGNER RICHARD

Autograph letter signed ("Richard Wagner"), [to the singer Amalie Materna], 4 April 1875

discussing arrangements for a concert in Berlin, thanking her and her husband [the actor Karl Friedrich] for their keen efforts on his behalf, noting that without them it would have been almost impossible for him to perform for a Berlin audience the fragments from his works, mentioning that Niemann will also be taking part in the performances, discussing her requests concerning the reimbursement of travel and accommodation costs, and recommending that her husband get in touch with Herr Georg Davidssohn in Berlin and Herr Feustel in Bayreuth, commenting drily on the need to keep accommodation costs down and to avoid any sort of fraud, asking her to ask the opera director in Vienna for leave of absence, suggesting she needs to be away for at least five days, and wishing her well in her preparations of his music and that she keep all annoyances away from her ("...Mögen Sie uns auch in der Zwischenzeit tüchtig studieren, und namentlich alle sonstigen Anstrengungen recht sorgsam vom Halse halten...")

3 pages, 8vo (21.7 x 28cm), two later pencil annotations to the first page, with a modern typed translation, Bayreuth, 4 April 1875, some smudging and creasing

A good letter to the singer Amalie Materna who sang the role of Brünnhilde at the first Bayreuth Festival, which took place the following year (1876). In 1882 at Bayreuth, she created the role of Kundry in *Parsifal*. In order to raise funds for the festival Wagner organised concerts around Europe including "bleeding chunks" from *The Ring*. The proposed concert in Berlin was such an event.

Ω £ 3,000-4,000 € 3,300-4,350

WAGNER RICHARD

Autograph letter, to an unnamed publisher ("Lieber Freund"), signed ("Ihr RW"), undated

apparently the covering letter to an enclosed unidentified work, evidently an article, by Wagner [not included here], informing him that he can supply what ever title he likes, insisting on an error-free printing or he will never receive anything again from him, stating that his wife requests him to return the manuscript, asking for a copy of the issue to be sent to Heinrich von Stein, Privatdozent at the University of Halle, observing that Wolzogen will no doubt understand, and requesting six copies for himself ("...Sorgen Sie nur um Gottes Willen! - um einen korrekten Abdruck, d.h. sorgfältige Korrektur, sonst bekommen Sie nie wieder etwas von mir...")

1 page, written on the front of an otherwise unmarked envelope, c.12 x 15.5cm, no place or date [c. early 1880s]

A candidate for the recipient of Wagner's letter is Ernst Wilhelm Fritzsch, the publisher of Wagner's literary works. The philosopher Heinrich von Stein (1857-1887), mentioned by the composer, was a tutor to the young Siegfried Wagner, and the author of several publications concerning Wagner, including, together with Carl Glasenapp in 1883, a *Wagner-Lexicon*.

‡ £ 1,500-2,000 € 1,650-2,200

160

WAGNER COSIMA (1837-1930)

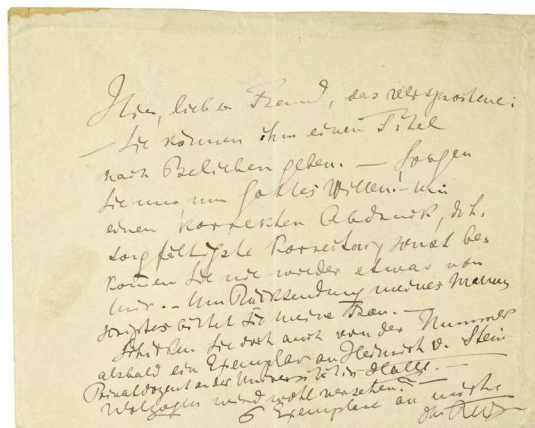
Autograph letter signed ("C. Wagner"), about Wagner, to an unnamed correspondent, in French, 4 January 1877

thanking him for the articles he has lent her, including those on *Rienzi*, and for supporting her recommendation of Sgambati, answering his comments about *The Ring* by assuring him that he will find listening to all four works less fatiguing once he hears them under better conditions, discussing the faults of the press, and making a point of requesting that he never accept on hearsay the utterances and opinions of her husband ("...Il est une chose seulement que je voudrais vous prier de ne jamais accepter sur oui-dire, ce sont les paroles et les jugements de mon mari...")

4 pages, oblong 8vo (11.2 x 18cm), central vertical fold, Bayreuth, 4 January 1877

The Wagners heard *Rienzi* in Bologna on 5 December 1876 ("much better than in Vienna") and had met Giovanni Sgambati in Rome only a few days previously. Wagner had recommended his works to his publisher Schott in Mainz.

‡ £ 1,000-1,200 € 1,100-1,350



159

161

WAGNER COSIMA

Autograph letter signed ("C. Wagner"), to an unnamed correspondent, in French, 29 March 1876

thanking him on behalf of Wagner for his letter and the volume he has sent him, informing him that it is not up to her husband to allocate tickets for performances [for the first Bayreuth Festival], but noting that he might be able to obtain one from Madame Lucca, in which case Wagner would be greatly pleased and charmed to make his acquaintance ("...Pour ce qui est de l'entrée aux représentations du mois d'Août il ne depend pas de lui de vous l'accorder...")

4 pages, 8vo (20.3 x 12.5cm), black borders, vertical and horizontal fold, Bayreuth, 29 March 1876

The first performances of the complete *Ring* were given at the first Bayreuth festival (13-17 August 1876). Giovannina Lucca had secured the rights to publish Wagner's operas in Italy and it is likely that the correspondent requesting tickets was Italian. The Wagners subsequently visited Italy during the months September to December, attending a production of *Rienzi* in Bologna.

‡ £ 1,000-1,200 € 1,100-1,350

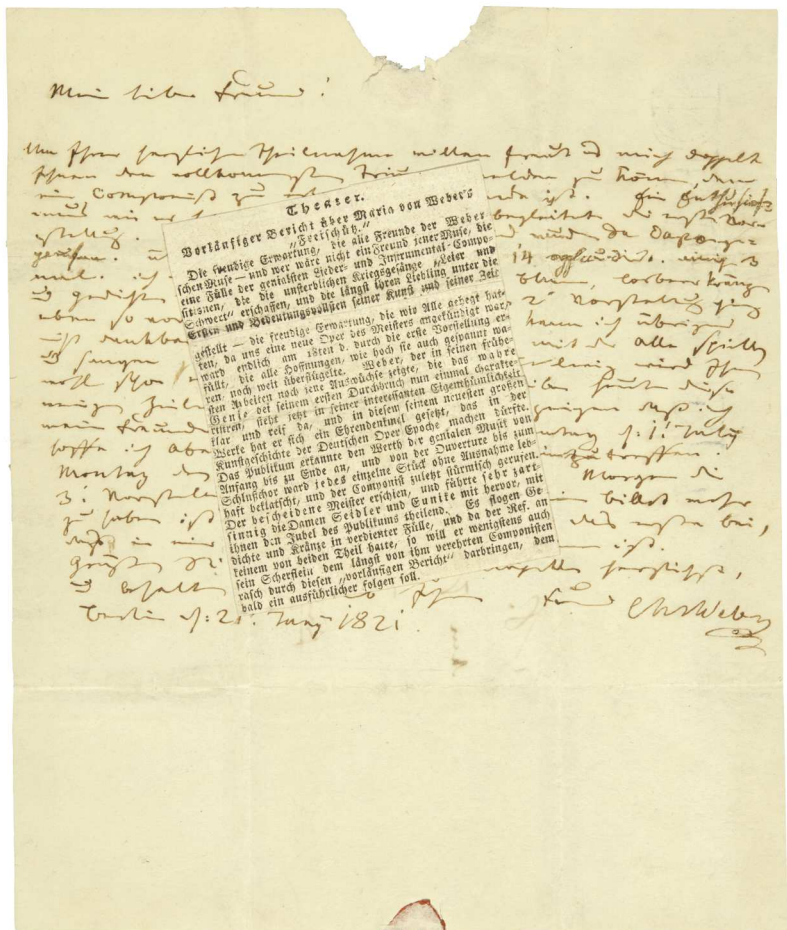
162

WALTER BRUNO (1876-1962)

Three autograph documents

comprising an autograph letter signed ("Bruno Walter") (concerning his 1933-1934 conducting season, 1 page, 14 April 1933), a printed visiting card of Federico Ollendorff, signed on the reverse by Walter, and an autograph envelope addressed to Artur Holde; with: two facsimiles of letters by Walter, dated 1941 and 1944, a page from the *New York Times Magazine* containing an article by Thomas Mann on Walter, dated 19 March 1944; and a page from a Carnegie Hall publication containing a photographic portrait of Walter (7 items in all)

‡ £ 200-300 € 250-350



163

163

WEBER CARL MARIA VON (1786-1826)

Celebrated autograph letter signed ("CMvWeber"), to his friend the clarinetist Gottlob Roth, 21 June 1821, DESCRIBING THE FIRST PERFORMANCE OF DER FREISCHÜTZ

announcing the most complete triumph a composer can ever experience, relating that the premiere was accompanied by almost unheard-of enthusiasm, and that the overture and folksong were encored, noting that fourteen numbers were applauded, some three times, and that at the end he was showered with bouquets, laurel wreaths and poems; Weber also records the equally successful second performance, recounts the love with which everybody sang and played, informs him that he is writing these few words in order to show him that he has not forgotten his friends, notifies him of his concert in the Berlin Schauspielhaus on 25 June and of his arrival in Dresden on 1 July, and encloses with the letter a preliminary review of the first performance [INCLUDED HERE: published in Königlich privilegierte Berlinische Zeitung von Staats- und gelehrten Sachen, No. 74 (21 June 1821)] ("...Um Ihrer herzlichsten Theilnahme willen freut es mich doppelt Ihnen den vollkommensten Triumph melden zu können, den ein Componist zu erleben im Stande ist...")

1 page, 4to (23 x 19cm), autograph address-panel on verso, traces of seal, seal tear, with a newspaper cutting (see above) and an engraved portrait of Weber by Carl Mayer, Berlin, 21 June 1821

The triumphant premiere of Weber's opera *Der Freischütz* was one of the most notable first performances in music history. The composer's elated description was written for his friend the Dresden clarinetist Gottlob Roth (1794-1828).

The autograph has apparently not been consulted by modern Weber scholarship; the transcription of the letter in the *Carl Maria von Weber Gesamtausgabe* (WeGA) differs from the original in a few places.

REFERENCES

Anon., 'Ungedruckte Briefe Carl Maria von Webers', *Allgemeiner Anzeige*, Erfurt, 6. Beiblatt, Nr. 162 (12. Juni 1904); WeGA, Digitale Edition (version 3.1.0, 30 June 2017)

± £ 4,000-5,000 € 4,350-5,500

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Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

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		£
		£
		£
		£
		£
		£
		£

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I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE

PRINT NAME DATE

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

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If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or drivers licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

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In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

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The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £175,000; 20% on any amount in excess of £175,000 up to and including £2,000,000; and 12.5% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

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Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system

is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

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Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

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3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

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from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

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We reserve the right to seek identification of the source of funds received.

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Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

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For assistance please contact:
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Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

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- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

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EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
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EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £11,766
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £11,766
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EU LICENCE THRESHOLD: £39,219
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UK LICENCE THRESHOLD: £10,000
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UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

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The following key explains the symbols you may see inside this catalogue.

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The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

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⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable

bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros

for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

• Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A Buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

¶ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS AT BOOKS SALES

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing at Sotheby's book department sales. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol the property is free from VAT and Sotheby's will not charge VAT on either the hammer price or the buyer's premium.

2. PROPERTY WITH A # SYMBOL

Although these items are not free from VAT, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT in the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers from within the EU requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.)

3. PROPERTY WITH A † SYMBOL

These items are standard-rated and will be sold under the normal UK VAT rules. Both the hammer price and buyer's premium will be subject to VAT at the standard rate.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded. Sotheby's must always charge VAT on the buyer's premium for these lots and will neither cancel nor refund the VAT charged.

(VAT-registered buyers from other European Union (EU) countries may have the VAT on the hammer price cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

(All business buyers from outside the UK should refer to 'VAT Refunds from HM Revenue and Customs' for information on how to recover VAT incurred on the buyer's premium.)

4. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had a # symbol (see 'Property with a # symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. The buyer's premium will always attract VAT. However, buyers who

are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with a # symbol' above).

5. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the European Union (EU) to be sold at auction under temporary importation. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force at the date of collection from Sotheby's and not that in force at the date of sale.

These lots will be invoiced under the auctioneers margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment by applying to HM Revenue and Customs - see VAT refunds from HM Revenue and Customs.)

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme. Sotheby's will transfer all lots sold subject to Temporary Admission to its Custom warehouse immediately after sale.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

6. EXPORTS FROM THE EUROPEAN UNION

The following types of VAT may be cancelled or refunded by Sotheby's on exports made within three months of the sale date if strict conditions are met:

- the amount in lieu of VAT charged on buyer's premium for property sold under the margin scheme i.e. with a # symbol or a α symbol.
- the VAT on the hammer price for property sold under the normal VAT rules i.e. with a † symbol or a α symbol.
- the import VAT charged on the hammer price and VAT on the buyer's premium for property sold under temporary importation i.e. with a ‡ or a Ω symbol.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Sotheby's to export the property from the EU. If such instruction is received after payment, a refund of the VAT amount will be made. If a buyer later decides not to use Sotheby's shipping services a revised invoice will be raised charging VAT.

Where the buyer carries purchases from the EU personally or uses the services of another shipper, Sotheby's will charge the VAT amount due as a deposit and refund it if the lot has been exported within three months of the date of sale and the following conditions are met:

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under temporary importation (‡ or Ω symbols), Sotheby's is provided with a copy of the correct paperwork duly completed and stamped by HM Revenue and Customs which show the property has been exported from the EU via the United Kingdom. It is essential for shippers acting on behalf of buyers to collect copies of the original import papers from our Shipping Department. HM Revenue and Customs insist that the correct Customs procedures are followed and Sotheby's will not be able to issue any refunds where the export documents do not exactly comply with their regulations. Property subject to temporary importation must be transferred to another Customs procedure immediately if any restoration or repair work is to be carried out.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a charge of £30 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary importation and the property is exported from the EU within three months of the date of sale.
- any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Buyers intending to export, repair, restore or alter lots under temporary importation († or Ω symbols) should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

7. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK and may be considered for

- VAT charged on buyer's premium on property sold under the normal VAT rules (i.e. with a † or α symbol) or
- import VAT charged on the hammer price and buyer's premium for lots sold under temporary importation (i.e. with a ‡ or Ω symbol).

Claim forms are available from:
HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

8. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

- (a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:
- (i) these Conditions of Business;
 - (ii) the Conditions of Business for Sellers

displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website

or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any

acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is

agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

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4/08 NBS_GUARANTEE BOOKS

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INDEX

- Accursi, M. 114
 Aida 144
 Alzira, 138
 Andrea Chénier 38
 Armida 100
 Bach, L. 18
 Baciocchi, Prince 104
 Bahr, H. 132
 Beatrice di Tenda 3
 Bechi, G. 98
 Becker, J. 45
 Beethoven, L. van 1
 Bellini, V. 2-4, 80
 Berlioz, H. 5-8
 Bianchi, A. 82
 Bibl, R. 13
 Bizet, G. 9
 Boito, A. 10
 Bologna 102, 104, 114
 Bossi, E. 146, 147
 Brahms, J. 11-22
 Breslau 8
 Bronsart, H. von 145
 Bruch, M. 22
 Bruckner, A. 23, 24, 34

 Cammarano, S. 138
 Caselli, A. 91, 98
 Cavalleria rusticana 64
 Cesari, L. 84, 93
 Checchi, E. 139
 Chopin, F. 25
 Cimarosa, D. 152
 Clarinet 28, 106
 Clementi, M. 26
 Clothing 95
 Como 146, 147
 Copyright 4
 Corradi, E. 54
 Corticelli, M. 113, 141, 142
 Costa-Zenoglio, E. 39, 52, 134
 Cramer, J.B. 26

 D'Arencio, N. 70
 Delna, M. 148
 Didier, J. 9
 Die schweigsame Frau 133
 Die Zigeunerbaron 129
 Donizetti, G. 27-29
 Donzelli, D. 110
 Durot, E. 88
 Dvorák, A. 30-32

 Edgar 88
 Ernani 137

 Fabi, G. 102, 109
 Falstaff 148
 Fischhoff, R. 43

 Flotow, F. von 33
 Franchetti, A. 89
 Friedland, F. 8
 Furtwängler, W. 34

 Gabussi, V. 101
 Gatteschi, G. 21
 Gesellschaft der Musikfreunde 32, 55
 Giacosa, G. 36, 50
 Gianturco, E. 152
 Giordano, U. 37-39
 Glazunov, A. 40, 41
 Gluck, C.W. 42
 Goldmark, C. 35
 Gramophone 66-68
 Grieg, E. 43-45, 50
 Griepenkerl, W.R. 123
 Grosser, A. 31
 Guigoni & Bossi 69

 Hanslick, E. 20
 Haydn, J. 46, 70
 Haydn, M. 46
 Hérodiade 73
 Hill, A.F. 1
 Hoyningen-Heune, G. 134

 I medici 49
 I promessi sposi 84
 Il piccolo Marat 71
 Il trovatore 138
 Ivanoff, N. 108, 114

 Joachim, J. 11

 King Lear 138
 Klinger, M. 20
 Kruthoffer, F. 42

 La bohème 52, 93, 96
 Lanari, A. 3, 27, 28
 Le villi 85
 Leoncavallo, R. 48-54
 Levenzon, B.L. 99
 Librettists 36, 138
 Liszt, F. 55-61
 Liverani, D. 28, 106, 108
 Loewy, S. 129
 Luisa Miller 138, 140

 Maffei, C. 139
 Mahler, G. 62, 63
 Manon Lescaut 97
 Mascagni, P. 50, 64-74, 89
 Mascheroni, E. 84
 Massenet, J. 33, 40, 51, 135, 136
 Materna, A. 158
 Meerti, E. 79

 Mefistofele 10
 Mendelssohn Bartholdy, F. 75-77
 Mercadante, S. 47
 Metastasio, P. 2
 Meyerbeer, G. 78
 Missa da Requiem 143
 Miller zu Aichholz, V. 21
 Montalti, A. 87

 Nicolai, O. 79
 Norma 4

 Ochs, S. 19, 23, 24
 Otello 86

 Pacini, G. 47, 80
 Paderewski, I.J. 81
 Paganini, N. 82-83
 Painting 9
 Paisiello, G. 83
 Parisina 27
 Pelissier, O. 106
 Photographs 134, 151
 Piano 25, 45, 81, 101, 103
 Piave, F.M. 137
 Polonini, A. 97
 Ponchielli, A. 84
 Prestami tua moglie 54
 Prussia 16
 Puccini, G. 85-98

 Renzi 160
 Rimsky-Korsakov, N. 99
 Ring of the Nibelungs 161
 Rolla, A. 82
 Rossini, G. 1829 83, 100-118
 Roth, G. 163
 Rubinstein, A. 35, 119, 120

 Salter, N. 62
 Salvi, M. 140
 Schlesinger, C. 127
 Schoenberg, A. 121
 Schumann, C. 122, 125
 Schumann, R. 122-125
 Sibelius, J. 126
 Sidda, Mme 73
 Singers 108, 113, 138
 Song 2, 66
 Spatz, G. 149, 150
 Spitta, P. 22
 Spohr, L. 124, 127
 Spontini, G. 128
 Sterlich, Marchesa di 29
 Stoll, A. 46
 Strauss, J. II 35, 129
 Strauss, R. 130-133
 Stravinsky, I. 134
 Street, J. 1

 Syphilis 29

 Tchaikovsky, P. 135, 136
 Tempestini, P. 151
 Tosca 90
 Treitschke, F. 127
 Tristan und Isolde 154

 Umberto II 48

 Verdi, G. 10, 80, 86
 Verdi, G. 137-153
 Verdi, Giuseppina 143
 Verse 94
 Vienna 14
 Vigna, C. 144
 Volkonsky, G. Prince 5

 Wagner, C. 157, 160, 161
 Wagner, R. 154
 Wagner, R. 154-161
 Walter, B. 162
 Weber, C.M.v. 163
 Weimar 145
 Wolf-Ferrari, E. 50
 Wolfradt, W. 25

 Zandonai, R. 50
 Zazà 51
 Zingarelli, N. 47

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