

## BARTÓK, BÉLA

Partly autograph manuscript of '4 Melodies populaires hongroises' (= nos. 1, 4, 5 and 2 of 'Eight Hungarian Folksongs' BB 47), with autograph title-page signed

comprising the songs 'Fekete főd, fehér az én zsebkendőm' ('Snow-white kerchief, dark both field and furrow show'), 'Annyi bánat a szívemen' ('Skies above are heavy with rain'), 'Ha kimegyek arr' a magos tetőre' ('If I climb the rocky mountains all day through'), and 'Istenem, Istenem, áraszod meg a vizet' ('Coldly runs the river, reedy banks o'er flowing'), numbered 'I.-'IV.', the music and Hungarian words notated in black ink by Bartók's first wife Márta Ziegler, the French translations of the song texts, some other annotations to the music, and also the title-page ("4 Melodies populaires hongroises. Reccueillis [sic] et harmonisés par Béla Bartók") in Bartók's hand, also in black ink, the songs written on up to three four-stave systems per page, a few minor corrections, deletions and erasures

8 pages, plus blanks, folio (34,5 x 26,5cm), 'J.E. & C.º' paper ('N.º 4 / 16 linig'), 16-stave paper, library stamp to each page ("Bibliothèque LALOY"), no place or date [c.1910, or later], *hinge of outer bifolium and small tear to first leaf repaired with translucent adhesive tape, some staining to title-page*

AUTOGRAPH MANUSCRIPTS BY BARTOK, PARTICULARLY FROM HIS EARLY YEARS, ARE SELDOM OFFERED FOR SALE. These works are among the first fruits of the composer's lifelong efforts to preserve the folk music of his native Hungary.

The present four songs were written by Bartók in 1907 and form nos. 1, 4, 5 and 2 of the 'Eight Hungarian Folksongs', for voice and piano, BB 47. Of the other songs, no.3 was also written in 1907, and nos. 6-8 in 1917; the set was not published by Universal until 1922. According to László Somfai, Márta Ziegler, whom Bartók met in 1908 and married in late 1909, probably did not prepare the present score before around 1910, the same year that saw Bartók first perform in Paris. The French translations show Bartók attempting to bring his nation's music to a wider audience. It is possible that they, together with the title-page, date from a later time than Márta Ziegler's copy.

We gratefully acknowledge the kind assistance of Dr. László Vikárius in our cataloguing of this lot.

### REFERENCES

Vera Lampert and László Vikárius, eds., 'The Making of a Cycle of Folksong Arrangements: The Sources of Bartók's Eight Hungarian Folksongs', *Essays in Honor of László Somfai on his 70th Birthday: Studies in the Sources and the Interpretation of Music* (Lanham, 2005), p. 390 (Source B).

### PROVENANCE

Formerly belonging to the music critic and scholar Louis Laloy (1874-1944), mentioned by Bartók in a letter of April 1913 to the composer Vilmos Géza Zágón, and whose acquaintance he had evidently made earlier.

£ 25,000-30,000 € 27,700-33,300

## BARTÓK, BÉLA

Autograph musical quotation from the Symphonic Poem *Kossuth*, INSCRIBED AND SIGNED ("Bartók Béla")

four bars, found in this form at figure 15 of the full score, notated in brown ink on a single hand-drawn stave, with an autograph elucidation of the quotation above the music ("The theme of the Hungarian heroes from my "Kossuth" Symphony [*translation*]") and an autograph inscription below ("To my dear schoolmate Jenő Kvapil in kind remembrance [*translation*] Béla Bartók Pozsony, 1904. jan. 22")

1 page, 16.2 x 13.8cm, dated Pozsony [now Bratislava], 22 January 1904, *browning, traces of mount to verso*

THIS QUOTATION BY BARTÓK IS FROM ONE OF BARTÓK'S EARLY WORKS, the Symphonic Poem *Kossuth*, a ten-section work glorifying Lajos Kossuth, the leader of the failed Hungarian War of Independence from Austria in 1848-1849.

The theme quoted here - one of the most important in the work - is played by the woodwind at fig.15 of the full score; the first appearance of the theme is at fig.14. The *Kossuth* Symphony, written between April and August 1903, was premiered in Budapest on 13 January 1904; the manuscript is dated a week later. On 22 January 1904, Bartók had gone to Pozsony to give a solo recital. The composer's former classmate, Jenő Kvapil, is apparently unknown to Bartók scholarship. We gratefully acknowledge the kind assistance of Professor László Vikárius in our cataloguing of this lot. See also: *TNG*, ii, p.789

£ 3,000-5,000 € 3,350-5,600

## BARTOK, BÉLA AND ZOLTÁN KODÁLY

Two autograph letters signed

**Bartók, Béla.** Autograph letter, signed ("Béla Bartók"), in English, to Mr. Perkins, asking him for confirmation of his programme for his concert on 5 December, requesting him to recommend a hotel not too far from the venue, stating the time of his arrival in Los Angeles and providing his itinerary, *1 page, 8vo, New York, 16 November 1941, some water-staining, rusty paper clip stain; with Bartók's enclosed carbon copy of his concert programme, which includes numerous piano works by the composer as well compositions by Kodály and Purcell*

**Kodály, Zoltán.** Autograph letter signed ("Z. Kodaly"), to Karl Franz Müller in Vienna, in German, answering a request for information, stating that he was not able to reply to his letter as he did not have to hand a complete work catalogue, referring him to his 1953 *Festschrift* and to Anton Molnár's 1936 biography, *2 pages, oblong 8vo (21.6 x 13.9cm), on a correspondence card, postmarked Budapest, 23 February 1955*

Frank Perkins (1908-1988), who had studied with Tibor Serly, a pupil of Kodaly, was a song composer and conductor, best known for the song "Stars Fell on Alabama".

# £ 1,500-2,000 € 1,700-2,250

## BEETHOVEN, LUDWIG VAN

Autograph manuscript of the “Allegretto” in B minor for string quartet, composed for an English visitor to Vienna in 1817

the complete piece twenty-three bars long, a fair copy notated in dark brown ink, on four systems of four staves each, with a contemporary attestation written at the bottom of the page (“composed & written by Beethoven himself December 29th 1817 at Vienna.”)

1 page, oblong 4to (c.24 x 30.5cm), 16-stave paper, watermark letter “K” in lower corner of integral blank, uncut, [Vienna], 29 November 1817, foxing, creasing along folds,

THIS IS A COMPLETE ALBEIT BRIEF WORK DATING FROM THE BEGINNING OF BEETHOVEN'S “LATE” PERIOD. It is a second and unrecorded autograph manuscript of Beethoven's farewell present given to one of three Englishmen who visited Beethoven in Vienna in November 1817. This *bagatelle* for string quartet was completely unknown until another copy, written the previous day for Richard Ford, was discovered at Pencarrow House in Cornwall in 1999 (see Sotheby's sale, London 8 December 1999, lot 189), now in the Bodmer Library in Geneva-Cologny. Ford's attestation on that manuscript is similar to the one found here: “This quartet was composed for me in my presence by Ludwig v Beethoven at Vienna Friday 28th November 1817”. Ford's two compatriots on his Beethovenian pilgrimage were John Abbiss and the book dealer David Constable, but there is nothing here to indicate which received this parting gift from the composer. It was apparently Constable who, through several letters of introduction, secured the agreement of Beethoven to this visit.

Although this is primarily an occasional work, it also forms part of Beethoven's intensive studies in fugue, undertaken during his work on the “Hammerklavier” Sonata op.106. It fits neatly into a nexus of pieces that evolved from these studies in late November 1817, including transcriptions of Bach fugues and fugal chamber music of his own. The whole period from the end of 1816 until the spring of 1819 was largely devoted to the “Hammerklavier” Sonata, arguably Beethoven's most substantial new project since the Seventh and Eighth Symphonies. This monumental sonata has contrapuntal writing throughout, with a fugue dominating the final movement. On the days immediately preceding this “Allegretto”, Beethoven produced several short works and unfinished drafts, including a transcription of the B minor fugue in Book 1 of J.S. Bach's *Das Wohltemperierte Clavier* BWV 869; B minor is otherwise very rare in Beethoven's output and it seems unlikely to be merely coincidental that the present “Allegretto” is in the same key. The Bach copy is written on the same manuscript, now in Vienna, as his draft for an unfinished Prelude & Fugue for String Quintet in D minor (Hess 40). We know that this quintet was sketched alongside the String Quintet in D major op.137, the fair copy of which is dated 28 November 1817, ie the very same day as the Bodmer manuscript of the “Allegretto”, and the day before this one.

Beethoven's slightly more polished script here, compared with the Bodmer copy of the “Allegretto”, confirms that this is the later of his two autographs. Musically identical, the two manuscripts are also physically very similar, both being written on a bifolium with an integral blank. The paper here is not recorded by *The Beethoven Sketchbooks*, or by Schmidt-Görg (1977); it is rather similar to Tyson type 41, but lettered “K” rather than “GK”. It probably comes from the Kiesling mill in Bohemia, whereas the Bodmer copy bears a “Welhartiz” watermark (both have 16 staves with a total span of 194.5mm). Beethoven did not keep a desk sketchbook whilst engaged on the “Hammerklavier” Sonata and used a variety of paper-

types, including type 41. The small pocket sketchbook (“Boldrini”) that he habitually took on his walks around Vienna is lost. However, from Gustav Nottebohm's description (1879), we know that it included sketches for the “Hammerklavier”, excerpts from Bach's fugues (including the B minor fugue mentioned above), and the two string quintets Hess 40 and op.137.

### REFERENCES

K. Dorfmüller, N. Gertsch & J. Ronge, *Ludwig van Beethoven, Thematisch-bibliographisches Werkverzeichnis*, 2 volumes (Munich, 2014); volume 2, pages 549 (“Allegretto” WoO 210), 640 (re Bach BWV 869) and 588 (re LvB Hess 40); cf also volume 1, p.905 (re op.137).  
D. Johnson, A. Tyson & R. Winter, *The Beethoven Sketchbooks* (Oxford 1986), pages 347-350 (re the string quintets Hess 40 & op.137) & 535-538 (re op.106).  
L. van Beethoven, *Allegretto in h-moll. Faksimile des Autographs und Erstaussgabe eines bisher unbekanntes Werks*, edited by the Biblioteca Bodmeriana Cologny, with an introduction by S. Roe (Munich, 2001)

### PROVENANCE

Frances Celia Bromefield (b.1901), who married Dr Arnold van Niekirk in Cape Town in 1922. The manuscript has come down to the present owner by direct descent.

£ 150,000-200,000 € 167,000-222,000

## BEETHOVEN, LUDWIG VAN

Lock of the composer's greying hair, with an autograph letter of presentation by J.A. Stumpff to the family of Jane Stirling of Kippenross Castle

the strands c.12 cms, secured with an old tie, affixed to an autograph letter signed, by Johann Andreas Stumpff “to Master P. Stirling of Brighton”.

The *head\**, these hair's have grac'd he's low  
But what it wrought—will ever grow  
with J.A. Stumpff's Comp<sup>ts</sup>  
May 7<sup>th</sup> 1827 \* of Lud. v. Beethoven.

1 page, oblong 8vo, autograph address panel, Gt Portland St, London, 7 May 1827, some splitting at folds

Beethoven died in Vienna on 26 March 1827, and the public funeral was held three days later. Johann Andreas Stumpff (1769-1846) was Beethoven's friend: a German harp-maker resident in London from 1790. He was an important collector of Mozart's autographs. He first visited Beethoven in 1824 and supported him during his declining years, obtaining a grant from the Royal Philharmonic Society to send Beethoven money in March 1827. The addressee Patrick Stirling of Brighton (1813-1839) was the unmarried nephew of Jane Stirling (1804-1859) of Kippenross Castle in Lanarkshire; she is famous as Chopin's pupil, and his patroness and protector during his last years (including his visit to Scotland in 1848). This lock of hair has come down to the present owners by direct descent.

Stumpff almost certainly obtained this lock from Anselm Hüttenbrenner (1794-1868), a pupil of Beethoven's who attended the composer at his death and took a number of locks of the composer's hair (see Sotheby's sales 11 November 1981, lot 3, and 15 May 2008, lot 15). Included is a contemporary transcript from *The Harmonicon*, also sent to Patrick Stirling, on 5 May 1827, describing Beethoven's death and remarking that, “on this melancholy occasion there were present his brother, Mr Hüttenbrenner, & a painter who tried

to take a likeness of him in his last moments". Please also see lot 20.

# £ 6,000-8,000 € 6,700-8,900

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## BEETHOVEN, LUDWIG VAN, —ANTON SCHINDLER.

Autograph letter by Schindler, signed ("AntSchindler"), to Marie von Breuning, about Beethoven

recounting how, during his last time in Vienna the previous November, Herr Hotschevar railed at [Stephan von] Breuning and Beethoven, accusing the composer of having given his nephew a bad education, and of bearing solely the entire blame for all that the lad had got up to; elsewhere Schindler threatens revenge with the manifold evidence he has against those whom he calls Beethoven's unworthy relatives, and observes that he was not enraged when Hotschevar attacked him, since such a wretched person is unable to insult him; in the earlier part of the letter Schindler discusses the sending of engravings to Franz Wegeler in Koblenz

4 pages, 8vo (c.21.4 x 12.9cm), Pest, 1 March 1828, *browning, repaired at hinge; together with a handwritten autograph visiting card ("A. Schindler / Musikdirektor"), laid down on card*

A forthright, closely-written letter denouncing a critic of Beethoven, by his former amanuensis, and later unswerving champion, Anton Schindler (1798-1864), written less than a year after the composer's death.

### REFERENCES

*Thayer's Life of Beethoven*, ii (Princeton, 1967), p. 967

# £ 1,000-1,500 € 1,150-1,700

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## BERLIOZ, HECTOR

Autograph musical quotation from *Roméo et Juliette*, signed ("H. Berlioz")

notated in brown ink on two staves, comprising seven bars from the famous love scene (six bars before rehearsal number 39), in short score, signed below the quotation

1 page, overall size 20.8 x 32.7cm, cut down from a larger leaf, mounted on paper, no place or date [after 1839]

A fine autograph quotation from one of Berlioz's best loved works, the 'symphonie dramatique' *Roméo et Juliette*, composed in 1839. The composer himself regarded the love scene, from which the quotation comes, as one of his finest achievements. As an expression of Romantic Love in instrumental music, it was an important precursor to Wagner's *Tristan und Isolde*.

£ 2,000-3,000 € 2,250-3,350

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## BOULEZ, PIERRE

Autograph manuscript of ["...explosante-fixe..."], for solo flute, signed and inscribed to Carol and Bob Frankel

notated in dark blue ink on up to nine staves per page, densely annotated by the composer on the free staves, with copious explanations and markings, including above the music in green ink ("Version B<sub>1</sub>"), the opening movement divided into six sections in red ink, the work comprising nine movements in all

Transitoire VII - Très rapide

Transitoire V - Modéré

1<sup>er</sup> Emprunt ORIGINEL - Très lent

Transitoire IV - Très Modéré

Transitoire VI - Rapide

Transitoire III - Assez lent

2<sup>e</sup> Emprunt ORIGINEL - Très lent

Transitoire II - lent

ORIGINEL -Très lent

signed and inscribed on verso of the last page: "To Carol & Bob Frankel, a way for them to remember me, a way for me to be in their house constantly as a silent guest. with many thanks for all their friendship. With affection P Boulez"

8 pages in all, oblong folio (c.28 x 34cm), paginated 1-7, 30-stave paper, cut at the lower edge from larger sheets, no place or date, [probably Cleveland, c.1973], *browning to page 5*

UNPUBLISHED: the realization of Boulez's seminal aleatoric work ["...explosante fixe..."] for solo flute is apparently unrecorded. His call for chance operations means that many different realizations are possible; it is remarkable to find one wholly in the hand of the composer himself, especially so early. Universal Edition of Vienna issued photographic reproductions of some realizations as hire copies rather than published editions. We have traced no such reproduction of the present early version of ["...explosante fixe..."] for solo flute. The manuscript is visually striking because of the composer's minute and dense musical notation and elaborate annotations.

Boulez devised ["...explosante fixe..."] in 1971 in memory of Igor Stravinsky, as a work subject to chance operations and played on an indeterminate number of instrumental combinations. However, Boulez fuses chance operations with serialist tonal and dynamic techniques. In its original form, the piece consisted of a set of musical cells called *transitoires* ("transitions") and six pages of closely-written instructions. In this 1971 scheme, the unbarred musical notation was written in cells of two to seven staves each (*Transitoires II-VII*), comprising a series of complex musical figures and dynamic markings Boulez's autograph of this was published in facsimile in the British magazine *Tempo* no.98 (1971), along with other musical tributes to Stravinsky. In the *Tempo* description, these *transitoires* were arranged on a large oblong sheet of music paper around a primary cell called "Originel", containing just a single E flat ("Es" in German, standing for Stravinsky). Boulez uses a tone row (later also used in *Rituel*) and, through the *transitoires*, this strict sequence is applied to other parameters such as dynamics, articulation and playing techniques.

The choice of instrumentation is left that the discretion of the performers, who may use any number of instruments or just one, as here. In this case, Boulez stipulated that *Transitoires II to VII* should all be played, and indeed all are included in this manuscript. The first performance in London in 17 June 1972, for flute, clarinet and trumpet, was followed by versions for septet and octet, all apparently unpublished. In 1973, Boulez developed ["...explosante fixe..."] into a work for solo flute, accompanied clarinet, trumpet, harp, vibraphone, violin, viola, cello and electronics, however, he quickly dispensed with the electronics. The relationship between the *transitoires* outlined in Boulez's instructions in 1971 and those found in this manuscript is evidently quite complex, but the first movement *Transitoire VII* does begin with a sustained D-flat as in the original scheme, and an identical figuration is found in *Transitoire VI* both here (on page 4) and in the original scheme.

### PROVENANCE

Given by Pierre Boulez to Carol and Robert Frankel of Cleveland OH in 1972 or 1973. Boulez had lived in the Frankel's home whilst conducting the Cleveland Orchestra (as "musical advisor" from 1970 to 1972) and this was his parting gift to them ("as an original manuscript that he worked on when domiciled in our home") and as recorded in his inscription on the last page.

£ 25,000-30,000 € 27,700-33,300

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## BOULEZ, PIERRE

Collection of five autograph letters signed and seven typed letters signed ("PBoulez"), in English, to Carol and Robert Frankel

setting out his requirements for composing, namely a simple table and a very bright light, thanking her for the ride in a helicopter, informing her of his travel arrangements, mentioning IRCAM, discussing student demonstrations ("... But everybody says that 86 will not be 68!..."), making teasing remarks about the Boston Symphony Orchestra manager Ken Haas, mentioning his conducting at Bayreuth and other matters; in a carbon copy of a letter to Bain Murray, enclosed with a letter to Carol Frankel, Boulez takes issue with an article by Murray on Lorin Maazel, asking him to keep his remarks to himself as he does not wish his remarks to reach the newspapers

...I am leaving tomorrow for Bayreuth for my annual Wagner cure. I will not have quite as many Rings at the end as I have fingers on my hand and toes, which makes altogether twenty, while I will only arrive at 16 in four years. Maybe I should also count the general rehearsals! - I am sorry, but this is all extremely silly. Still, when you are exhausted what else remains to be said but stupidities...

16 pages, various sizes, with four autograph envelopes and four typed envelopes, one letter on printed stationery of the Institut de Recherche et Coordination Acoustique/Musique, Baden-Baden and elsewhere, 14 December 1970-14 September 1987, *some damp-staining, some envelopes torn*; together with: a telegram from Boulez to Carol Frankel, dated 30 June 1971; an autograph letter, signed, by Boulez's mother Marcelle, to Boulez, 4 pages, *Roanne, 20 March 1972*; and one other letter by an unidentified writer

Ω £ 1,500-2,500 € 1,700-2,800

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## BRAHMS, JOHANNES

Autograph letter, signed ("J. Brahms"), to an unnamed correspondent

politely declining his invitation to be a competition judge, explaining that he will be travelling a good deal in the near future and does not know when he will return to Vienna, and asking that he find someone else

...Ich habe in der nächsten Zeit mancherlei Reisen nach Nord u. Süd vor u. weiß nicht wann ich nach Wien zurück komme; desto sicherer aber weiß ich daß sich dort alsdann gar Vieles angesammelt hat, das erledigt sein will...

2 pages, 8vo (22.5 x 14.3cm), integral blank, [Vienna,] April 1879, *two horizontal folds, some very light browning to edges of first page*

An attractive letter from the year which saw the composition of Brahms's first piano and violin sonata, Op. 78, and the

two piano rhapsodies Op. 79. At the beginning of April 1879 Brahms was in Frankfurt, travelling later to Hamburg and Berlin.

# £ 2,000-3,000 € 2,250-3,350

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## BRAHMS, JOHANNES

Fine autograph letter, signed ("JBrahms"), to Marie Baumeier ("Geehrtes u. liebes Fräulein")

about a concerto, possibly the Piano Concerto No. 2, expressing his pleasure at her interest in his music, noting that if the Philharmonic orchestra wish to perform the concerto then it is up to her and Richter

...Meine persönliche Freude über Ihr so herzliches Interesse für meine Musik abgerechnet, geht mich Ihre Angelegenheit doch wohl eigentlich nicht an? Es steht keine diesbezügliche Warnung auf dem Titel des Concerts u. ob die Philharmoniker es in ihr Programm wünschen, ist blos ihre u. Richters Sache...

2 pages, 8vo (17.5 x 11.4cm), written in mauve ink, with an autograph envelope stamped and postmarked [Mürzzuschlag, September 1884]

It is likely that the work referred to here is Brahms's recently composed Second Piano Concerto. The Viennese pianist Marie Baumeier was the first woman to perform this great work. She managed the score so well that Brahms jokingly threatened to write an even more difficult third concerto "das von keinem Frauenzimmer gespielt werden könnte".

### REFERENCES

Max Kalbeck, *Johannes Brahms*, iv, p. 32 n.

# £ 2,000-3,000 € 2,250-3,350

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## BRAHMS, JOHANNES

Autograph letter, signed ("J.B."), ABOUT DVORÁK, to the publisher Fritz Simrock,

expressing pleasure at receiving the third and fourth volumes of Dvorák's Slavonic Dances and requesting the first two books as a birthday present, giving his opinion on some of Dvorák's vocal works, comparing his Op. 29 favourably with his Op. 20 and 38 sets, enquiring about a phrase in Czech on the title-page, and asking if the letter and parcel he sent yesterday had been received

...Wenn ich mich über das 3 u. 4<sup>e</sup> Heft der Slavischen Tänze v. Dvorak freue, vermisse ich immer das 1<sup>e</sup> u. 2<sup>e</sup> - Sie möchten sie mir wohl nicht zum Geburtstag schenken? Wieder kam mir aber ein Heft in die Hand das mich stets besonders amusirt u. erfreut hat. Op. 29. 10 Duette für Sopran u. Alt in reizendem, naivem Volkston, voll hübscher Einfälle. (Viel besser als op. 20 u. 38)...

1 page, oblong 8vo (8.4 x 13.9cm), on a correspondence card, autograph address panel, annotated by the recipient, postmarked Vienna, 17 February 1888, *tiny tear, slightly affecting one word*

Brahms was a staunch supporter of Dvorák and his music. They both used Simrock as a publisher, though the relations between Simrock and the Czech composer were by no means as cordial as those with Brahms. The vocal works referred to here are the three sets entitled *Moravské dvojzpevy* Opp. 20, 29 and 38, which were first published in 1873, 1876, and 1879, respectively.

# £ 1,500-2,000 € 1,700-2,250

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## BRAHMS, JOHANNES

Late autograph letter, signed ("J.B."), to the publisher Fritz Simrock,

apologizing for not having received a copy of a cello concerto, since he was too lethargic to go and enquire for it at the right place, requesting him to purchase a history of the 1870-71 war, and mentioning other business

1 page, oblong 8vo, on a correspondence card (9 x 13.8cm), autograph address panel, annotated by the recipient, no place or date (postmarked Vienna, 4 March 1897)

ONE OF THE LAST SURVIVING LETTERS BY THE COMPOSER, WRITTEN ONLY A MONTH BEFORE HIS DEATH AT THE AGE OF 63.

The cello concerto mentioned by Brahms is unspecified, but the composer may have been referring to Dvorak's recently composed work, which Simrock had published the preceding year. Only a few weeks earlier, the violoncellist of the Joachim Quartet, Hausmann, had played through the score with him. Brahms was deeply impressed by the music, as he was by much of Dvorak's work. As Peter Latham observed: "Brahms was enraptured. 'Had I known that such a cello concerto as that could have been written I would have tried to compose one myself'. 'Would have!' He knew that the time for such things was over."

### REFERENCES

Peter Latham, *Brahms* (London, 1975), p. 77

# £ 1,500-2,000 € 1,700-2,250

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## BRAHMS, JOHANNES

Autograph letter, signed ("J.Br."), to his friend Ernst Frank

discussing an engagement, telling him humorously to be off, as he will not do it with fewer than four symphonies in one evening, explaining that he has just arrived from Pest and that he will have to deliver his greetings for the New Year rather than for Christmas

Im Uebrigen könnt ihr mir gewogen bleiben! Unter 4 Sinfonien den Abend thue ich es nicht; das ist ja so wenig!...

1 page, oblong 4to (11.2 x 18cm), cut down from a larger leaf, autograph envelope, *light browning and folds to the letter, the envelope torn at one end, affecting the autograph address, annotation in blue ballpoint pen to back of envelope*

Brahms's correspondent was his friend the conductor and composer Ernst Frank (1847-1889), who held court positions at Vienna, Mannheim and Hanover.

# £ 800-1,000 € 900-1,150

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## [BRAHMS, JOHANNES]—LEANDER SCHLEGEL (1844-1913, DUTCH PIANIST AND COMPOSER)

Five autograph letters, signed ("L. Schlegel"), to the Brahms biographer Max Kalbeck, ABOUT BRAHMS

providing details of his meetings with Brahms, including at a concert in Amsterdam on 25 January 1876, when Brahms played his Op.15 concerto and accepted the dedication of Schlegel's Op.2 Ballade for piano ("...dann kam Brahms auf mich zu, reichte mir die Hand...u. sagte: Sie spielen aber sehr schön Clavier, das Instrument klingt ja sehr schön..."), and also in 1881, and discussing other matters, including his compositions, Kalbeck's biography and Liszt

46 pages, 8vo (18 x 11.5cm), Overveen, 29 April 1909-13 February 1910; together with: a printed concert program for a Brahms concert at the Gesellschaft der Musikfreunde, Vienna, on 6 January 1863; and a printed announcement by the Gesellschaft der Musikfreunde of Brahms's death, *1 page, black edges, Vienna, 4 April 1897, two tiny tears and splitting along central vertical fold*

# £ 1,000-1,500 € 1,150-1,700

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## BRUCH, MAX

Three autograph musical quotations by Bruch, Britten and Donizetti,

1) MAX BRUCH. Autograph musical quotation from the First Violin Concerto signed ("Max Bruch", comprising three bars from the slow movement, inscribed "I. Concert für die Violine, op.26", *1 page, oblong 8vo, Bonn, 10 August 1878*

2) GAETANO DONIZETTI. Autograph musical manuscript signed ("G.Donizetti") of his setting of the Metastasian text "Mio ben sovvengati, Se avvien, ch'io mora, Quanto quest'anima, Fedel t'amò", notated in brown ink on a single hand-drawn stave, *1 page, c.8 x 20cm, no place or date, [probably 1st quarter of the nineteenth century]*

3) BENJAMIN BRITTEN. Autograph musical quotation from *A Boy was Born* op.3, the early choral variations sung at his father's funeral on 14 April 1934, *1 page, 8vo, with written quotations by his brother and sister-in-law on verso, [Prestatyn], 21 April 1934*

3 music manuscripts, each framed and glazed, together with a printed study score of Ibert's *Escales*, signed and inscribed by the composer (1925), 4 items in all.

Max Bruch's Violin Concerto is one of the best-loved works in the entire concert repertory. Donizetti adapts a quatrain 'Mio ben ricordati', from Metastasio's libretto *Alessandro nelle Indie* (1730), set by countless Italian composers. This poem was also set by Schubert in 1820 (*Vier Canzonen* D.668 no.4), Gliinka, Tchaikovsky and others.

£ 1,500-2,000 € 1,700-2,250

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## BÜLOW, HANS VON

Collection of six autograph letters signed ("HvBülow"; "Dr. Hans v Bülow" etc.), including to Hermann Wolff, Adolph von Henselt, Eugen Gura, and Franz Ries

ABOUT WAGNER, discussing the possibility of performing his works in the concert hall, noting that to do this - against the express wishes of the master, who never pretended to have composed absolute music - would be 'a superfluum and indeed

no innocuum', conceding however that he would approve of this as a means of providing positive support for the Bayreuth 'temple to art', concerning the dedication of a song he has written, noting that he no longer gets angry over matters of personal vanity now that he has settled there [in Munich], recommending the young Danish pianist Frits Hartvigson, declining an invitation, referring to rehearsals for Berlioz's *Benvenuto Cellini*, which promises to go off wonderfully, considering arrangements for a concert, mentioning his 'best pupil', Elisabeth Beesley, and other matters

13 pages, various sizes, Glasgow, Bremen, Munich and elsewhere, 1868-1889, *some splitting along folds, old repairs to one letter*; together with one autograph envelope, signed, and the cut-out address in Bulow's hand from another (to Carl Grossmann in Bischofswerda), laid down on card (8)

# £ 1,500-2,000 € 1,700-2,250

18

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## CHOPIN, FRÉDÉRIC

Autograph working manuscript of the opening of the First Ballade in G minor op.23

comprising the opening thirteen bars notated for piano on three two-stave systems, with a brace, clefs and key-signature prepared for a fourth system, written in dark brown ink, including the much-disputed E-flat in the last bar of the introduction, and the striking main theme, with Chopin's markings for dynamics, articulation and pedalling and his deletions and alterations to the phrasing

1 page, oblong 4to, (c.20.5 x 25.7cm), 12-stave laid paper without a watermark, no place or date, [probably c.1833-1835], *trimmed at the top and right-hand margin, two autograph erasures causing some paper-loss*

AN UNRECORDED DRAFT FOR ONE OF CHOPIN'S MAJOR WORKS. Chopin's Four Ballades are amongst his most substantial and original compositions, in a format of his own devising. The First Ballade was the subject of a famous dialogue with Schumann, who, after meeting Chopin in 1836, wrote that "...it seems to me to be the work closest to his genius (though not the most brilliant). I told him that, of everything he has composed so far, it appeals to my heart the most. After a lengthy silence, Chopin replied with emphasis: 'I am happy to hear this, because I too like it the most, it is my dearest work'...". It has always been a central work in the pianist's repertoire and featured in the sound-track of several films, most notably Polanski's *The Pianist* (2002).

This is a working manuscript rather than an album-leaf, one that Chopin originally intended to continue, at least into a fourth system. It seems to have been Chopin's original draft, which he failed to complete, not necessarily because it was rejected (for example, it may have been merely mislaid). Indeed it contains more details of articulation and pedalling than in the version that replaced it. The manuscript confirms the reading of the E-flat in bar seven, as it appears in the complete autograph manuscript and in the French first edition (July 1836). This note is changed to a D in the German edition by Breitkopf & Härtel (September 1836), an alteration followed in some later editions and the subject of much controversy. The two first editions also differ over the tempo; the present "Largo" marking accords with the Schlesinger edition, whereas the Breitkopf reading is "Lento". However, the marking "Moderato" is missing here at the start of the 6/4 section in bar eight.

In this manuscript, Chopin adds three strong accents to the main melodic notes in bars 9, 11 & 13; these are found neither in the autograph manuscript (in a private collection in the United States), nor in the two first editions. Chopin also

continues the pedalling marks for longer than found in any of those sources. This is an early draft of the beginning, but quite when Chopin began composition of the First Ballade is a matter of debate; some date it to 1831 in Vienna, reading it a response to the Polish uprising against the Russians, whilst Jim Samson argues that it was probably not begun before 1833 and perhaps as late as 1835.

Sotheby's is happy to acknowledge the advice and assistance of Jean-Jacques Eigeldinger and Roy Howat in the description of this lot.

### REFERENCES

J. Rink et al., *Chopin First Editions Online*. and *Online Chopin Variorum Edition*; K. Kobylańska, *Rękopisy utworów Chopina: Katalog*, 2 vols. (1977), vol. 1, p. 126; Kobylanska, *Frédéric Chopin: Thematisch-bibliographisches Werkverzeichnis*, (1979), p. 46; M. Brown, *Chopin. An Index of his works* (1972), no.66 (p.73).

£ 50,000-70,000 € 55,500-77,500

19

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## CHOPIN, FRÉDÉRIC

Autograph title-page for the first Paris edition of the Études op.25, [1837], inscribed and signed by Chopin

"Études pour le Piano forte dédiées à M<sup>me</sup> la C<sup>ss</sup>e d'Agoult par FChopin...pour être publiée le 15 Octobre [*deleted*: 1<sup>er</sup> Octobre Novembre] Oeuvre [ ]...", the opus number, the plate number (and possibly the references to the contemporary London edition) added in another hand, presumably by or for the publisher, Maurice Schlesinger

1 page, oblong 4to (c.20.5 x 25.9cm), 14-stave laid paper, without watermark, [Paris, 1837], *tear to left-hand margin, some staining, edges trimmed*

RARE. Only a few parts of Chopin's autograph manuscript of the Twelve Études op.25 survive. This is an unrecorded autograph, being the title-page for the edition published in October 1837 by Maurice Schlesinger of Paris (a German edition by Breitkopf & Härtel appeared at the same time). The *Stichvorlage* for Schlesinger's edition is otherwise completely lost, save for Étude no.4 ('Agitato' in A minor), in the Bibliothèque Nationale, Paris. Chopin also wrote an autograph title-page for Breitkopf & Härtel, now in the National Library in Warsaw - the wording and script being practically identical to the present leaf, including the alterations to the date. The Breitkopf *Stichvorlage* is complete, but only two études are autograph (nos 1 and 8), the others being copyist manuscripts corrected by Chopin. The plate number inscribed at the foot of the present title-page accords with the engraved music in Schlesinger's edition, but it does not in fact appear on the engraved title itself. Wessel's edition is mentioned here, but not Breitkopf's. Sotheby's is happy to acknowledge the advice and assistance of Jean-Jacques Eigeldinger and Roy Howat, the editor of the forthcoming scholarly edition of Chopin's Études, in the description of this lot.

### REFERENCES

K. Kobylańska, *Frédéric Chopin: thematisch-bibliographisches Werkverzeichnis* (1979), pp.49-50. M. Brown, *Chopin, an Index of his works* (1972), no.78 (p.84).

‡ £ 15,000-20,000 € 16,700-22,200

20

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## CHOPIN, FRÉDÉRIC

Lock of the composer's nut-brown hair, cut on the day of his death, and given by Princesse Marcelina Czartoryska to Teofil Kwiatkowski

the strands c.12 cms, secured with an old tie, in a folded wrapper inscribed "Cheveux de Frédéric Chopin, m. le 17. Octobre 1849", addressed to "Mr Kwiatkowski" (overall size: c.13 x 3.7cm folded)

Teofil Kwiatkowski (1809-1891) painted a famous image of Chopin on his deathbed, attended by his sister Ludwika, Princess Marcelina Czartoryska, Albert Grzymala and himself, which is now in the Chopin Museum in Warsaw. Several watercolour sketches for this also exist. The address and description on the makeshift envelope is believed to be in the hand of the princess herself, although it is not certain that Kwiatkowski received the lock, since it was evidently returned to her family where it remained until 1983. On the same day Princess Czartoryska wrote a letter to Ludwika's family describing the scene.

#### PROVENANCE

Sotheby's, 17 November 1983, lot 94: "the property of a descendant of Princesse Marcelina Czartoryska, who was one of Chopin's favourite pupils and who was present at his death".

‡ £ 2,500-3,000 € 2,800-3,350

21

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### CHOPIN, FRÉDÉRIC, —ISABELLA BARCINSKA, CHOPIN'S SISTER.

autograph letter by Isabella to Chopin's publisher, signed ("IBarcincka"), about the first edition of Chopin's Songs op.74

to Maurice Schlesinger in French, sending a contract relating to the publication of her late brother's "17 Melodies", signed by her mother, confirming the price of one thousand francs, stressing the importance of her brother's autograph music manuscripts as the only memento they have from him and the pain it gives them to part with the manuscript of 'Posel' ("The Messenger"), which Schlesinger has demanded to see, asking him to return it once he has verified it [as genuine] and repeating her request that he will make no alterations to the titles or order of the songs

2 pages, 8vo (c.20.5 x 13.5cm), extensively annotated by the recipient in the left-hand margin and at the end, integral blank, embossed monogram, Warsaw, 4 August 1857

The first edition of Chopin's Polish songs op.74 was eventually published by Schlesinger in Berlin in 1859, titled *16 Polnische Lieder, Op. 74* (with German words only). 'Le Messenger' was included as 'Der Bote', song no.7 in the collection. Chopin's sister Isabella (1811-1881) was married to the mathematician and school inspector Anton Barcinski.

#### PROVENANCE

Sotheby's, 16 April 1975, lot 156.

‡ £ 1,500-2,000 € 1,700-2,250

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### CHOPIN, FRÉDÉRIC

Hexameron. Morceau de Concert. Grandes variations de bravoure pour piano sur la Marche des Puritains de Bellini. Composées...par M.M. Liszt, Thalberg,

Pixis, Henri Herz, Czerny et Chopin, *Vienna: Tobias Haslinger, [February 1839]*

FIRST EDITION. 4to (35.5 x 25.5cm), 31 pages, engraved title over a lithographed decorative design in blue, engraved music, dedication to the Princesse Belgiojoso in red, plate no.T.H.7700, [variation no.6 is by Chopin, with a coda by Liszt], uncut and unbound, [*Chopin First Editions Online*, Hex-1-Hat; Raabe (Liszt) 131; Kobylanska, p.151]

The theme comes from Bellini's opera *I puritani*, which Chopin saw in Paris in 1835, with the original cast of singers.

£ 800-1,000 € 900-1,150

23

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### CORNELIUS, PETER

Important collection of twelve autograph letters signed ("Dein Cornelius"; "Dein Peter") and part of another autograph letter, to his close friend, the virtuoso pianist Carl Tausig, ABOUT WAGNER AND THE REHEARSALS FOR *TRISTAN UND ISOLDE*, ONE LETTER IN VERSE FORM

describing the first rehearsal of *Tristan* in Vienna, his coaching of the singers Destinn and Dustmann, and the unheard of achievement of the orchestra, commenting on his relations with Wagner, referring to the composer's crushing reply to the opera management in reply to his request for an advance, mentioning a visit of Wagner to Venice where he met the Wesendoncks, and Wagner's intention to go to Paris to write 'a new, practical work', referring to his own fight for artistic and personal independence from Wagner, admitting that not attending the premiere of *Tristan* was a great mistake, observing Wagner's, and especially Cosima's, frosty treatment of him, relating in detail Cosima's calculating and unjustified criticism of Tausig in front of Wagner, stating that Wagner and Bülow do not understand his letters, expressing his dissatisfaction with Vienna, discussing his opera *Der Cid*, his fervent desire to dedicate to him his third opera ("...Dies sage ich dir mit Thränen der innigsten Liebe..."), Liszt, noting that many in Weimar did not rate his artistic products highly although they held his person in high regard, relating Carolyne zu Sayn-Wittgenstein's feelings after the cancellation of her marriage to Liszt ("...J'ai entièrement échouée..."), also reporting a remark by Liszt about Wagner ("...Jetzt ist der Unglückliche sogar des Exils beraubt..."), offering corrections with musical examples to one of his scores, mentioning Tausig's wife Seraphine, his mother and sister, Schott, Standhartner, Moritz Schwind, Robert Franz, and others, relating an embarrassing matter concerning Brahms, asking whether Tausig really gave him a scene from *Tannhäuser* in Wagner's autograph, since Cosima has asked him to ask Brahms for it back, and touching on many other matters

...das Orchester leistete bei der Probe das Unerhörte. Es wurde die Einleitung, erste Scene des zweiten Actes, die As dur Stelle des Duettes, Gesang der Brangäne und Schluss der Oper, (Isolde) gespielt. Alles zweimal und ging wie in einer Generalprobe. Leider musste Esser die Scenen-Hörner auf dem Clavier spielen. - Es waren zwei schöne Stunden...

53 pages, 8vo (c.23 x 14.6cm), the letter of [4 April 1862] without the beginning and ending, one letter containing the remark concerning Carolyne zu Sayn-Wittgenstein as transmitted in *Literarische Werke*, i 269 (Vienna, 6 December 1861), but otherwise different, Vienna, Nonntal, Munich, 28 October 1861-29 December 1865, where indicated, *some splitting along folds and a few tiny tears*

AN IMPORTANT COLLECTION OF LETTERS PROVIDING AN EYEWITNESS ACCOUNT OF THE REHEARSALS OF ONE OF

## THE MOST SEMINAL WORKS IN MUSIC.

The composer, writer and poet Peter Cornelius (1824-1874), best-known in England as the composer of the Christmas carol *Three Kings from Persian Lands afar*, was introduced by his close friend and Liszt pupil Carl Tausig (1841-1871) - Cornelius's correspondent here - to Wagner in May 1861. Cornelius soon fell under Wagner's spell, and both he and Tausig were entrusted by Wagner with the task of coaching the singers in the rehearsals in Vienna of Wagner's *Tristan*. Notwithstanding over 70 rehearsals, the work proved too difficult however to stage in Vienna, and it was not until 1865 that the opera was finally performed in Munich, thanks to the financial support of the Bavarian king Ludwig II. By this time Cornelius had fallen out of love with Wagner and famously did not attend the Munich premiere. The effects of this decision of his are related here, as well as Cornelius's views on a great range of topics - including the appalling behaviour of Cosima ("...diese unselig kokette Frau..."), in her attempt to belittle Wagner's earlier friends - all expressed in his elegant literary style and illuminated by his highly sympathetic sensibility.

### REFERENCES

C.M. Cornelius (ed.), *Peter Cornelius: Literarische Werke*, i (Leipzig, 1904) pp. 616-7 (No.236: 28 October 1861), 617-9 (No.237: 2 November 1861), 619-20 (No.238: 14 November 1861), 646-50 (No.249: 4 April 1862); ii (Leipzig, 1905), pp.218-20 (No.416: 11 August 1865), 225-7 (No.419: 15 August 1865), 249-51 (No.432: 6 September 1865), 287-9 (No.450: 3 November 1865)

‡ £ 5,000-7,000 € 5,600-7,800

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## COMPOSERS AND MUSICIANS

Collection of autograph letters signed

including by: J.F. Reichardt (autograph receipt for 100 ducats given to him by Freiherr von Riedesel, 1 page, Vienna, 23 August 1783), Ferdinand Ries (to 'Mr Chappel', in English, 1 page) Spontini (1 page, mentioning the King of Prussia), Thalberg (one autograph letter signed, and an autograph musical quotation signed, 1 page, 2 May 1842), Hiller (an autograph album-leaf, signed), Robert Franz, (album-leaf signed and inscribed), Kalkbrenner (to Moscheles, 1 page, no date), Alexander Dreyschock (an autograph musical quotation, signed and inscribed, Prague, 27 May 1859, and an autograph letter signed), Rubinstein, Moszkowski, Leoncavallo (3 pages, concerning a financial matter), Bruch (3 pages, with an autograph envelope, to the violin virtuoso Waldemar Meyer, about his son, mentioning Weingartner; and a printed questionnaire regarding his compositions, with autograph answers by Bruch, signed, Friedenau, 16 November 1893), Busoni (one autograph letter and a cabinet-style photograph inscribed and signed), Massenet (autograph musical quotations from *Werther* and *Manon*, 1 page, cut down from a larger leaf, 1899), Pfitzner (document signed), Poulenc (about a radio, 1 page, 29 March 1957)

c.33 pages in all, various sizes, Berlin, Paris, Prague, Vienna, Zurich, and elsewhere, 1783-1957, where indicated, *browning and a few small tears to the Busoni letter, affecting the signature*

# £ 4,500-6,000 € 5,000-6,700

25

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## CZERNY, CARL

Autograph letter signed ("Carl Czerny"), to his publisher C.F. Peters, about his Variations on a theme from Weber's *Oberon* op.134

assuring Peters that he will be delighted with his well worked-out set of variations on the most attractive theme in *Oberon*, which can be published during the Leipzig Trade Fair, explaining that he has sent him his original manuscript for want of a copyist, asking for a proof, a fee of fifty francs and for his name to be printed in full on the title page; he also exchanges news about their health issues, and his sedentary lifestyle ("... Aus Mangel an Copisten scheidet ich Ihnen gleich das Original Manuscript aus dem sich der Stecher wohl herausfinden wird da die Seite nummeriert sind. Vielleicht kann es noch im lauf der Herbstmesse erschienen. Eine Correctur Exemplar wäre mir freylich lieb...")

2 pages, 8vo, annotated by the recipient with a price of "30 CM", Vienna, 23 September 1826

*Oberon* was written for and first performed at Covent Garden on 12 April 1826, only a few weeks before Weber's death in London on 5 June, and its first German production was in Leipzig on 23 December. Peters published Czerny's *Impromptu, ou, variations pour le pianoforte sur un theme favori de Ch.M. de Weber de l'opera Oberon* op.134 in 1827 (based on a dance near the beginning of Act 2).

# £ 1,000-1,500 € 1,150-1,700

26

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## CONDUCTORS AND MUSICIANS.

Collection of programmes and album leaves signed

including by Fürtwangler (typed letter signed, to Christine Triacca, providing an unsparing critique of her composing skill: "...Ihre Sachen haben - verzeihen Sie, dass ich Ihnen das offen sage - sehr viele dilettantische Züge...", 1 page, oblong 8vo, Clarens, 6 January 1954), Arrau, Leinsdorf, Robert Casadesus, Bertini, Balzer, Curzon (2: an autograph musical quotation, signed, from Beethoven's Fifth Piano Concerto, inscribed to the Berlin Philharmonic, and one, signed, from Mozart's last piano concerto, also inscribed to the Berlin Philharmonic), Masur, Vaclav Neumann, Bolet, Kempff, Pollini, Gieseking, and Catherine Gayer

9 pages, mostly on A4 paper, plus some printed programmes, Berlin and elsewhere, 1954-1979

together with: **Nikisch, Arthur**. Autograph letter, signed ("Arthur Nikisch"), to [Pauline v. Erdmannsdörfer], discussing his hectic schedule and declining an invitation, 4 pages, 8vo, Leipzig, 5 February 1911, splitting along folds; **Schweitzer, Albert**. Autograph letter signed ("AlbertSchweitzer"), a reply to a letter by 'Frau Hannsen', dated 20 September 1950, informing her that he is unwilling to lecture at Strassburg or at another university, since he is not in favour of lectures, observing that his ideas should be disseminated from person to person through the powers of persuasion that reside in them, and that this quiet, natural, transmission of his ideas is the only correct way ("...Diese Verbreitung in der Stille wie auf natürliche Weise, das ist das einzig Rechte..."), 1 page, 17.8 x 21.6cm, cut down from a larger leaf, on airmail paper, with a photocopy of his correspondent's typed letter, Lambaréné, [after 20 September 1950], *browning*; **Casals, Pablo**. Autograph music quotation, signed, from Bach's third violoncello suite BWV 1009, 1 page, oblong 8vo, on a correspondence card, 1937)

# £ 1,500-2,000 € 1,700-2,250

## ELGAR, SIR EDWARD

Autograph musical quotation from the First Symphony, signed and inscribed ("from the Symphony in A flat...Edward Elgar"),

comprising the opening "motto" theme, four bars notated on two staves, marked "Nobilmente e semplice",

1 page, c.12 x 21.5cms., cut from a larger sheet, 6 staves, trace of mount, inscribed on verso in pencil "Gloucester 1910", framed and glazed (overall size: c.25 x 33cm), *some browning at edges*

£ 2,000-3,000 € 2,250-3,350

## ELGAR, SIR EDWARD

Autograph sketches for "The Dream of Gerontius" op.38

Comprising part of Gerontius's monologue "I went to sleep" at the beginning of Part II (with the words "Another marvel"), for tenor, marked "Ad lib", the text only lightly sketched in, a passage of some fourteen bars in short score, written in blue ink and pencil, with numerous alterations and revisions, many deletions and amendments, on five systems (fourteen staves in all), the page cancelled with a letter "K" in crayon, indicating that the composer had copied or incorporated the sketch

1 page, on a bifolium (c.35.5 x 27cm), 14-stave paper (B.&H. No.2.C.), no place or date, [c.1899], annotated by Edward Speyer in pencil at the top of the page, secured with a pin, later mount, framed and glazed, overall size: c.57 x 47cm, *light creasing to corners*

The second part of *Gerontius* opens with the celebrated description of the soul immediately after death. It is notable for Elgar's unusual use of quintuple metre, being notated in 5/8 throughout. This is an early draft, still some way from the final version of the passage found on pages 58-59 of the vocal score by Novello (rehearsal figures 9 to 11). Elgar provides music of marvellous lightness and memorability, negotiating the sometimes unwieldy words and large concepts of Newman's poem with admirable deftness. In one bar of some complexity, Elgar writes in the quaver beats for clarity. There are no details of scoring in this draft. This manuscript is recorded by Christopher Kent in his Elgar catalogue, but not recorded by Robert Anderson in his study *Elgar in Manuscript* (1990).

## PROVENANCE

Edward Speyer (1837-1934), Elgar's friend and supporter, who annotated the manuscript at the top of the page. He was the cousin of the philanthropist Sir Edgar Speyer, who largely financed the Promenade Concerts at the Queen's Hall (until he was hounded out of the country as a German spy).

£ 6,000-8,000 € 6,700-8,900

## HEROLD, FERDINAND

Collection of autograph musical manuscripts signed ("Ferdinand Herold", "Herold" or with a paraph)

including Fantasias for piano (on themes by Rossini and Weber), and other piano pieces, some marked by and for

the engraver, together with full scores and drafts of "airs de ballet", instrumental pieces and other drafts; the working manuscripts, notated in brown ink on up to twenty-four staves per page, with revisions, annotations to the engravers, deletions, and additions, some written on slips of paper laid down in the score, some with sealing wax, including

- 1) "Seconde fantaisie brillante, pour le Piano-forte composée sur thèmes de Rossini", op.23, the *Stichvorlage*, 14 pages, folio, 18-stave paper, stitched, [published by Lemoine in 1830]
- 2) "Fantaisie pour le piano", [on themes by Rossini], in D major, the *Stichvorlage*, with many revisions on slips of paper and autograph notes to the engraver, 16 pages, folio, 16-stave paper, stitched, 1822 [probably that published by Boieldieu in 1822]
- 3) "Choeur des chasseurs du Freyschutz, varié pour le piano", the *Stichvorlage*, 12 pages, folio, 18-stave paper, stitched
- 4) Introduction and Moderato assai, in E flat, 9 pages, folio, 18-stave paper, somewhat affected by damp, January 1817
- 5) Andante & moderato in D, for piano, 8 pages, folio, 18-stave paper
- 6) "Bacchanale pour le piano-forte", in D major, (title deleted), 5 pages, folio, 18-stave paper
- 7) "Air de Ballet", Entré in D major, for orchestra, the full score notated on 17 staves per page, signed with a paraph, 35 pages, folio, 18-stave paper, the bifolia stitched
- 8) "Air de Ballet", in D major, the short score for piano, 5 pages, folio, 18-stave paper, revised & corrected in orange crayon, slightly affected by damp
- 9) "Air pour M<sup>o</sup> Paul", for 2 violins, 'Lent' and 'Allegro moderato', 4 pages, possibly unfinished at end
- 10) "Favorite Irisch Air", 2 pages, oblong 4to, 12-stave paper
- 11) "Marcia" in g minor, "Allegro feroce", signed Herold, 5 pages, oblong 4to, 10-stave paper, Naples: January 1815
- 12) "Marche pour orchestra", 1 page, oblong 4to, 12-stave paper, Vienna, July 1815
- 13) "Canon: O giocondo lieto giorno", 1 page, oblong 4to, 12-stave paper, Vienna, July 1815

Together with about 30 unfinished working drafts and sketch-leaves, some manuscripts with original stitching, two manuscripts rather affected by damp, some dust-marking and foxing, mainly on the unfinished drafts

These are important sources for the early works by Ferdinand Herold (1791-1833), the famous composer of *La fille mal gardée* (1828) and *Zampa* (1831).

## PROVENANCE

This lot and the two that follow all derive from the composer's family, acquired at the sale of "Lettres autographes et documents: archives de la famille Héroid", Paris: Drouot-Richelieu, 12 June 1991).

£ 2,500-3,000 € 2,800-3,350

## HUMPERDINCK, ENGELBERT

Am Rhein von E. Humperdinck. *Leipzig: Max Brockhaus, [1902]*, INSCRIBED AND SIGNED BY THE COMPOSER ON THE ADVERTISEMENT ("A M<sup>r</sup> Ant. Lascoux / Comme souvenir amical du Rhin /

### EHumperdinck / Berlin-Boppard 1902")

The Leipzig edition (published in the same year as the Berlin festival edition), 7 pages, plus blanks, folio (34 x 27cm), lithographed music, annotated by the recipient ("reçu à Paris...16 7<sup>e</sup> 1902 L."), and with the address from the envelope presumably originally enclosing the edition laid down on the inside of the first upper wrapper, two gilt wrappers, *some damp-staining to hinge throughout, small tear to first wrapper repaired; together with: eight loose leaves of manuscript text and music, most apparently in the hand of Antoine Lascoux, at least five of which relate to the preparation of a French version of the song; and an autograph musical quotation, signed ("EHumperdinck"), of five bars from Humperdinck's opera Königskinder, on a correspondence card, no place or date*

The recipient of Humperdinck's score was Antoine Lascoux (1839-1906), a champion of Wagner's music in France, who founded in 1869 the first Wagnerian circle in Paris, 'Le Petit Bayreuth'.

# £ 1,000-1,500 € 1,150-1,700

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### JANÁČEK, LEOS

Autograph musical quotation from his opera "Jenufa", inscribed and signed ("Leos Janáček")

comprising three bars from Act I of the opera (see figure 17 onwards), notated in ink in vocal score, and inscribed below the quotation to Dr. J. Eckstein

1 page, 8vo (17.4 x 11.7cm), a leaf from an album (pp.147-148), containing on the verso a poem in the hand of Petr Bezruc, Brno, 19 February 1924

RARE. Formerly belonging to the Brno music critic J. Eckstein.

£ 800-1,000 € 900-1,150

32

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### JOACHIM, JOSEPH

Three autograph letters signed ("Joseph Joachim"; "Joseph J."), including one to the violinist Leopold von Auer and one to Luise Scholz

thanking him for the portrait, which he finds a good likeness, noting that it has given him much pleasure, including the modest inscription below it, mentioning a performance of *Fidelio*, referring to his children, discussing the performance of an aria from Bach's *Christmas Oratorio*, and other matters ("...Herzlichen Dank für Ihr sehr wohlgetroffenes Conterfey, das unter der Sammlung meiner Freunde seinen Platz einnimmt...")

7 pages, various 8vo sizes, one letter with an autograph address panel ("Frau Kapellmeister L. Scholz"), Aigen and elsewhere, no dates, *browning to one letter; together with three autograph letters signed by Amalie Joachim and one by Elisabeth Joachim, 7 pages, two on correspondence cards, various sizes, Berlin, where indicated, 1878-1904 (7)*

# £ 1,200-1,500 € 1,350-1,700

33

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### LISZT, FRANZ

Printed document with autograph entries, signed ("F. Liszt"), assigning the rights for his 'Ungarischer Sturm marsch' to the publisher Robert Lienau

the document also acknowledging receipt of the fee of three hundred marks

...[printed:] Ich Endes unterzeichneter erkläre hierdurch, dass ich der Schlesinger'schen Buch- u. Musikhandlung (Rob. Lienau) in Berlin Französische Strasse 23 meine Composition, betitelt: [autograph:] Ungarischer Sturm marsch für Orchester, derselbe für Pianoforte zu 2 und 4 Händen, Neue Bearbeitung [printed:] als alleiniges und ausschliessliches Eigenthum für alle Länder...ohne irgend welchen Vorbehalt und mit allen mir gesetzlich zustehenden Rechte übertragen habe...

1 page, 4to (24.9 x 19.5cm), printed form with manuscript entries by Liszt, Weimar, 18 April 1876, *splitting to folds, light browning*

*together with: Strauss, Richard.* Autograph address panel ("Herrn Dr. Ernst Schwarz New York Hotel Savoy Plaza"), 1 page, 12 x 17.4cm, cut down from an envelope, postmarked 14 August 1948; and including: three typed letters signed by Strauss's son Franz to Ernst Schwarz, one typed letter and one autograph letter by Strauss's daughter-in-law Alice to Schwarz, 5 pages, 4to and oblong 8vo, Alice Strauss's letter on the reverse of a black-edged printed card acknowledging the family's thanks for sympathy received following Strauss's death, 27 December 1948-31 December 1949; a printed receipt signed by Franz Strauss (18 May 1947), for cigarettes received from Ernst Schwarz; a telegram from Lotte Lehmann to Ernst Strauss on the death of Strauss; a carbon copy of a letter from Ernst Schwarz to Strauss, 1 page, 2 June 1949, and two carbon-copy receipts for two packages shipped to Strauss in July 1949; and a typed letter signed by Franz Strauss to Prof. Robert Haas, 1 page, Garmisch, 19 March 1934, with a typed envelope

# £ 1,000-1,500 € 1,150-1,700

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### LISZT, FRANZ

Two autograph letters signed ("F. Liszt")

1) to an unidentified lady, ABOUT THE CELEBRATIONS AT WEIMAR FOR THE CENTENARY OF GOETHE'S BIRTH, expressing his pleasure that she has decided to attend ("... Toutefois je me permets de vous engager à ne pas vous faire à l'avance des idées hyperboliques sur la magnificence de nos fêtes de peur de mécompter trop peu flatteurs pour nous..."), 2 pages, 8vo, Weimar, 22 August 1849, *some discolouration of the paper*

2) to his publisher [Adolph Fürstner] ("Sehr geehrter Herr"), asking him to send a copy of the score and of the piano arrangements (2- and 4-hand) of the Mephisto Waltz dedicated to him [No.2] to his highly valued and excellent friend Saint-Säens, and to have them bound at his own cost, and further discussing the proofs of his piano suite *Weihnachtsbaum*, specifying a dedication on the second page to Daniela von Bülow, and informing him that he will write the foreword soon if he has time, 3 pages, 8vo, Rome, 25 November 1881, *some light browning, some later pencil annotations erased; together with a printed visiting card ("F.Liszt")*

Liszt's symphonic poem *Tasso*, in an orchestration by August Conradi, was performed as an overture to Goethe's drama *Torquato Tasso* at the centenary celebrations at Weimar in 1849. Liszt's Second Mephisto Waltz, dedicated to Saint-Säens, followed the first by around 20 years, being composed between 1878 and 1881.

# £ 1,500-2,000 € 1,700-2,250

## LISZT, ANNA (1791-1866, THE MOTHER OF FRANZ LISZT)

### Four autograph letters ("Anna Liszt")

1) to an unnamed Berlin correspondent, ABOUT HER SON FRANZ LISZT, thanking him and all Berliners for the friendly welcome her son received there ("...Mein Mutterherz dankt auch Ihnen wie allen Berlinern für meinem theuren Kinde geleistete freundliche Aufnahme..."), describing Liszt's nomadic life, observing that he belongs more to the world than to her, and commenting on the distractions Paris offers the young artist of distinction, *2 pages, 8vo, [Paris], 2 May 1842, splitting along folds, a few tiny tears*

2-4) to her friend Madame Chardin, reporting on the birth of Cosima von Bülow's second daughter Blandine ("...Madame de Bulow à très heureuse accouchée le 20 de ce mois d'une petite fille..."), providing news of Cosima's travels and those of her son ("...Mon fils va bien à rome..."), mentioning Blandine Liszt and her child, referring to Liszt's work on the oratorio *Die Legende von der Heiligen Elisabeth*, and other matters, *9 pages, 8vo, Paris, 14 August 1862 to 12 August 1863, some paper loss to the letter of 1862*

RARE. Letters by Anna Liszt, the mother of Franz, are rare at auction.

# £1,500-2,000 € 1,700-2,250

## MAHLER, GUSTAV

The autograph manuscript of the Second Symphony ("the Resurrection"), the complete work in five movements

A monumental and dramatic manuscript written throughout in the composer's characteristic bold musical script, mainly in intense black ink, with some parts in brown or violet ink (the final seven pages in violet ink), on up to twenty-eight staves per page, a working manuscript in places, with inserted leaves, corrections and deletions, including an important pencil sketch for the opening of the third movement, together with many revisions and additions to the orchestration written in blue crayon in the first three movements and in violet ink in the final movement, inscribed and dated by the composer at the end of first and last movements respectively: "Sonntag 29. April [18]94 renovatum" & "Beendigt am Dienstag, den 18. Dezember 1894 zu Hamburg".

232 pages, large folio (c.35 x 27cm), 24- & 28-stave papers, without a title page, unbound bifolios, each movement foliated separately by the composer (the fourth paginated in another hand), retaining the original composing structure, including inserted leaves and bifolios, traces of earlier stitching to the first three movements, the final two movements unstitched, annotations in pencil to the lower margins by Mahler's copyists, modern cloth-covered folding box, gilt lettering labels, mainly Hamburg (some parts possibly also at Steinbach am Attersee), April to December 1894, *a few creases to margins*

I. "Maestoso. Mit durchaus ernstem und feierlichem Ausdruck", *comprising 15 bifolios, with the remains of stitching, a total of 58 pages.*

II. "Andante con moto", *comprising 8 bifolios, the remains of stitching, a total of 30 pages.*

III. [Scherzo], *comprising 14 bifolios, one unnumbered, the remains of stitching, a total of 53 pages.*

IV. "Nro 4. 'Urlicht'. Sehr feierlich, aber schlicht", *comprising two unstitched bifolios, a total of 8 pages.*

V. "Im Tempo des Scherzos. Wild herausfahrend!", *comprising 21 unstitched bifolios, a total of 83 pages.*

THIS IS THE GREATEST AUTOGRAPH MUSIC MANUSCRIPT TO BE OFFERED AT AUCTION FOR NEARLY THIRTY YEARS. The only comparable autographs are those of the nine Mozart symphonies (Sotheby's London, 22 May 1987, lot 457) and Schumann's Second Symphony (Sotheby's London, 1 December 1994, lot 317).

NO AUTOGRAPH OF A COMPLETE SYMPHONY BY MAHLER HAS APPEARED AT AUCTION FOR NEARLY SIXTY YEARS. Indeed, since Sotheby's sold Mahler's First Symphony in 1959, no autograph of a complete symphony by any of the great late Romantic composers—Brahms, Tchaikovsky, Bruckner or Mahler—has been sold at auction; this is a unique opportunity to acquire such a manuscript.

MAHLER'S MONUMENTAL SECOND SYMPHONY WAS THE GRANDEST OF ALL NINETEENTH-CENTURY SYMPHONIES. With the vast forces and great length (around an hour and a half), it easily surpassed its choral predecessors by Beethoven, Berlioz and Liszt in its enormous range and conception. It is a standard work in the concert repertory, performed and recorded by all the great conductors. Mahler demands an orchestra of over one hundred players, comprising four or five each of the woodwind instruments (including piccolos, E-flat clarinets and contrabassoon), ten trumpets, ten French horns, four trombones and tuba, two harps, organ, an extensive battery of percussion and the largest possible contingent of strings.

THIS IS THE ONLY AUTOGRAPH MANUSCRIPT OF THE COMPLETE SYMPHONY: There are early drafts of individual movements now dispersed in Basel, Yale, New York and London, together with a fair number of sketch-leaves in Vienna and elsewhere. There is no other autograph score of the great Finale to Mahler's symphony, its crowning glory. Mahler began this as a fair copy of his complete symphony, but subsequently revised the manuscript making important changes to the orchestration in blue crayon and in violet ink, introducing new instruments such as the E-flat clarinet, extra timpani and harp parts. These alterations are particularly extensive in the third and fifth movements. Mahler also revises the opening of the third movement; there is a pencil sketch in his hand, where the manuscript differs markedly from his final version.

This manuscript is particularly important for being unaltered, untrimmed and unbound. It retains its original physical form, reflecting and revealing how Mahler created the final musical structure of his work. Mahler wrote the manuscript on a series of numbered bifolios (sheets folded to form four pages each), and the insertion and extraction of leaves into this sequence provides crucial evidence of how Mahler brought his masterpiece to its final form. Other manuscripts of his symphonies now in libraries are mostly bound, sometimes with the leaves separated and mounted on guards, so that such evidence has been irretrievably lost. Although the facsimile that Gilbert Kaplan published reproduces the colours of the manuscript faithfully, it does not show anything of this physical structure.

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MAHLER'S "RESURRECTION" SYMPHONY DEALS WITH MATTERS OF LIFE AND DEATH; IN DOING SO, IT REPRESENTS THE CULMINATION OF THE NINETEENTH-CENTURY SYMPHONY. It is his most accessible and arguably his greatest early treatment of such existential issues and this is why it has always been among his most popular works. Mahler was following a great tradition, building on the

expansion of the form achieved by Beethoven in his Ninth; that work also concluded with a great choral finale, expressing Schiller's humanist *Ode to Joy*, and linking all the movements. These innovations were developed by Berlioz and Liszt to express mortal, supernatural, diabolic and mystical concepts. Mahler was fully aware that this continual development and expansion of the symphony went hand in hand with the desire to express grander and more profound concepts and "newer elements of feeling". He wrote in Hamburg in 1893 that "composers began to include ever deeper and more complex sides of their emotional lives in the realm of their creative work...from [Beethoven] on not just the fundamental shades of the mood—thus e.g. sheer joyfulness or sadness etc.—but also the transition from one mood to another—conflicts—Nature and her impact upon us—humour, and poetic ideas—were the objects of musical emulation...". All aspects of metaphysics, religious problems and existentialism fascinated Mahler, and he continually engrossed himself in philosophical problems and reflected them through music.

At this time Mahler was better known as a conductor than as a composer, and specifically an opera conductor. Inevitably, his daily diet was not Berlioz and Liszt, but Weber's *Der Freischütz*, Beethoven's *Fidelio*, Mozart's *Don Giovanni* & *Die Zauberflöte*, Rossini's *Il barbiere di Siviglia*, Meyerbeer's *Les Huguenots*, Bizet's *Carmen*, Verdi's *Un ballo in maschera* and, increasingly from 1885 on, the operas of Wagner. His repertoire as a conductor included well over one hundred operas, many staged in several different productions.

Not surprisingly, Mahler's "Resurrection" Symphony is a vividly dramatic work. It portrays the triumph of the human spirit in overcoming death, whose depiction in the first movement is as dramatic and terrifying as in Verdi's Requiem. In the long first movement, Mahler presents us with the relentless struggle with death, firmly bound in the fateful key of C minor. The even-more-ambitious Finale, lasting over half an hour, contains the voice crying in the wilderness, the Last Trump, the Resurrection and all the struggle that leads up to it. Mahler's fourteen-year experience of conducting operas informed his dramatic presentation, not least in his striking use of off-stage brass and percussion.

Mahler originally composed the first movement in August and September 1888, but could not continue the symphony; he later retitled his fair copy 'Todtenfeier' (Funeral rites). He took the work up again in July 1893, writing the second, third and fourth movements. Only in April 1894 did Mahler return to assembling these disparate movements into a coherent whole, by revising the first movement and composing his great Finale. The inspiration came to him on 29 March 1894, when he attended the memorial service of the great pianist and conductor Hans von Bülow (1830-1894) in Hamburg. Mahler explained to Arthur Seidl that it was only then that he fixed on the conclusion that would bind his great work together: "I had long contemplated bringing in the choir in the last movement, and only the fear that it would be taken as a superficial imitation of Beethoven made me hesitate again and again. Then Bülow died and I went to the memorial service [*Todtenfeier*] ...the choir, up in the organ loft, intoned Klopstock's *Resurrection* chorale. It flashed on me like lightning, and everything became plain and clear in my mind! It was the flash that all creative artists wait for, 'conception by the Holy Ghost'! What I experienced had now to be expressed in sound".

Mahler did on three occasions write a descriptive programme about the symphony: In a letter of 1896, Mahler wrote that "... The first movement depicts the titanic struggles of a mighty being still caught in the toils of this world; grappling with life and with the fate to which he must succumb—and his death. The second and third movements, Andante and Scherzo, are episodes from the life of the fallen hero...While the first three movements are narrative in character, in the last movement everything is immediate action. It begins with the death-

shriek [reprise from near the end] of the Scherzo. And now the resolution of the terrible problem of life—redemption. At first, we see it in the form created by faith and the Church... It is the day of the Last Judgement...the earth trembles. Just listen to the drum-roll, and your hair will stand on end! The Last Trump sounds; the graves spring open, and all creation comes writhing out of the bowels of the earth, with wailing and gnashing of teeth. Now they all come marching along in a mighty procession: beggars and rich men, common folk and kings...There now follows nothing of what had been expected: no Last Judgement, no souls saved and none damned; no just man, no evil-doer, no judge! Everything has ceased to be. And softly and simply there begins: "Aufersteh'n, ja aufersteh'n" [the Resurrection chorale: "Rise up again, yes rise up"]...".

Please see the comprehensive description of this manuscript in the separate catalogue. Sotheby's is happy to acknowledge the advice and assistance of Professors Stephen Hefling and Paul Banks.

## PROVENANCE

THIS MANUSCRIPT HAS AN IMPECCABLE PROVENANCE. Mahler retained it during his lifetime and in 1920 it was given by his widow, Alma Mahler, to his friend the conductor Willem Mengelberg on the occasion of the first Mahler Festival in Amsterdam. It passed to the Mengelberg Foundation after the conductor's death in 1951, and was put on deposit at the Gemeentemuseum in The Hague from 1982. Finally, the financial publisher and great Mahler enthusiast Gilbert Kaplan acquired the manuscript from the Foundation in 1984, since when it has been on deposit at the Morgan Library & Museum in New York. This manuscript has never been offered or sold on the open market until today.

£ 3,500,000-4,500,000 € 3,880,000-4,990,000

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## MAHLER, GUSTAV

The original autograph composition draft of the chorus "Aufersteh'n!" [Resurrection Chorale], from the Finale of the Second Symphony in C minor

notated in short score, on six systems, in black ink and pencil, with revisions, deletions and cues, additions in pencil, and annotations in pencil ("aus dem I. Satz") and ink ("volles Orchest ff"); in this manuscript Mahler departs from Klopstock's text in a few places, whilst also differing from his own final version:

"Aufersteh'n! Ja aufersteh'n wirst du  
mein Staub, aus kurzer Ruh  
Unsterblich's Leben  
wird der dich liebt dir geben.

"Wieder aufzublüh'n wirst du gesät!  
der Herr der Ernte geht  
und sammelt Garben  
uns ein, die sterben"

1 page, large folio (35.5 x 26.8cm), 28-stave paper ("Joh. Aug. Bohme, Hamburg, no. 20."), [Hamburg, March-April 1894], *light overall browning, some staining and creasing to corners, traces of mounting and paper loss on verso*

This is one of the most evocative autograph manuscripts by Mahler. It is almost certainly Mahler's first composition draft of the celebrated chorus that marks the culmination of the Resurrection and emotional climax of whole symphony. Ultimately marked "very soft" (ppp) and "Misterioso", it is one of the most famous and crucial passages in any of Mahler's works.

Mahler was inspired to compose this choral finale whilst

attending the memorial service for the great pianist and conductor Hans von Bülow, in Hamburg on 29 March 1894. A boys' choir sang Klopstock's Resurrection hymn 'Aufersteh'n! ja aufersteh'n', which, according to the first edition of his *Geistlicher Lieder* (1758), should be sung to the chorale melody 'Jesus Christus unser Heiland, der den Tod überwand'. The composer J.B. Foerster (1859-1951), who also attended, described both the service and seeking out Mahler later that afternoon: "I opened the door, and saw him sitting at the writing desk, head bent, hand holding pen over manuscript paper. I remained standing at the door. Mahler turned and said: 'Dear friend, I've got it!'...Klopstock's poem which we heard this morning in the mouths of children, will be the basis of the finale of the Second Symphony". This may well be the very manuscript that Foerster describes; it may also be the first part of Mahler's great Finale to be composed.

Mahler notates his own setting of the first verse of Klopstock's poem on the first three systems (staves 3-13) and the second verse on the fourth to sixth systems (staves 15-23). Mahler's final versions are found at Figure 31 (bars 472-494) and Figure 35 (bars 512-536) of the printed editions. Although the rhythms are different from the final version, and the soprano solos crowning each verse are absent, the distinctive harmonization and the modulation from G-flat major to E major are already almost exactly as Mahler eventually wrote them.

Mahler had yet to compose the substantial passages for full orchestra that follow each verse, instead providing cues here for passages in the first and fourth movements. The first verse eventually was followed by a version of the fanfares for horns and trumpets that recur throughout the Finale. Mahler's reversion to the first movement here reflects the fact that he composed the fifth movement whilst still revising the first and suggests that this leaf was written before the fanfares. Mahler's pencil annotation at the end of the first stanza (third system; staves 10 & 11) includes a quotation of the clarinet parts at bars 135-136 in the first movement, whilst, in ink to the right of the sixth system (stave 23), he quotes from the second subject in E major (bars 52-55 of the first movement). Below that, also in ink (stave 24), Mahler indicates the entry of the full orchestra ("volles Orchest") but the music comes from the fourth movement 'Urlicht', at the words "Je lieber möchte ich" (bars 23-24, repeated at 59-60: "Gott wird mir ein Lichtchen geben").

The words in this early setting of "Aufersteh'n, Ja aufersteh'n" are slightly different from Klopstock's original sacred song: the second line reads "aus kurzer Ruh", rather than "Nach kurzer Ruh", and the fourth line reads "wird, der dich liebt", rather than Klopstock's "Wird, der dich schuf"; in Mahler's final version this becomes "Wird, der dich rief".

Sotheby's is grateful for the assistance and advice of Professor Stephen Hefling in preparing this description.

## REFERENCES

S. Hefling, 'Content and Context of the Sketches', in *Mahler: The Resurrection Chorale*, ed. Gilbert E. Kaplan (New York: Kaplan Foundation, 1994), pp.13-24. D. Mitchell, *The Wunderhorn Years: Chronicles and Commentaries* (1975), p.282.

£ 60,000-80,000 € 66,500-89,000

38

## MARTINU, BOHUSLAV

Important series of twenty autograph letters signed ("B. Martinu"), and one autograph letter, to his friend and supporter Pavel Deutsch

ABOUT THE COMPOSER VITEZSLAVA KAPRALOVA, asking whether he might not be able to help her out, announcing

her death, mentioning Safránek's booklet about him, his wife Charlotte, financial matters, his propaganda work, reflecting on the nature of the artist, commenting that the artistic oeuvre will endure as evidence of a nation's aspirations and achievements, observing that were it not for the war, his music would have played all over the world, informing him that his compatriots not only did nothing to help him [leave Paris] but also were unwilling to save his manuscripts, reflecting bitterly that his government saved its own pointless employees and ministers, but is not interested in artists capable of really doing something, DISCUSSING MANY OF HIS COMPOSITIONS, including: the Field Mass, which he describes as embodying a longing for home as well as faith in the future, *Tre Ricerari*, the ballet *Spalicek*, Sonata for flute, violin and piano, Double Concerto, Concerto grosso for chamber orchestra, Sonata no.1 for violoncello and piano, Sinfonietta giocosa, and the Concerto for String Quartet and Orchestra; in the letters Martinu also describes his situation in New York, states that he is well-known and appreciated there, regrets that he has not been able to salvage any of his manuscripts or clothing, and mentions various musicians including Ansermet, Sacher, Koussevitzky, who has offered him a position, the pianist Germaine Leroux, Rodzinski and Mitropoulos

...Nous avons quitté Paris en dernier moment sans pouvoir rien apporter avec nous et après de longues recherches nous avons trouvé un abri très primitif, pour coucher et attendre les événements. J'ai envoyé mes manuscrits avant mais je suis bien inquiet, je ne les ai pas encore reçus. C'est fini pour la musique pour peut-être assez longtemps...Mes compatriotes m'ont bien laissé tomber, non seulement ils n'ont rien fait pour moi, ils n'ont pas voulu sauver au moins mes manuscrits. C'est la vie. J'espère que vous ne nous abandonner[ez] pas... Je vous annonce la triste nouvelle que M. Vita est morte à Montpellier, dans ces jours de tourmentes le 16 Juin...

35 pages, various sizes, sixteen in Czech and five in French, five on postcards, with six autograph envelopes, Paris, Aix en Provence, Lisbon, Rio de Janeiro, Jamaica, N.Y., and elsewhere, 16 October 1939-11 June 1943, where indicated

together with: an autograph letter signed by Martinu's wife Charlotte to Pavel Deutsch, written in America and describing Martinu's unhappiness due to the poor playing of an orchestra, 2 pages, no place, 12 March 1942; an autograph draft of a letter by Deutsch to Tomáš Hejzlar, about his relationship to Martinu, 2 pages, 22 October [1975]; an autograph draft (?) of a letter, possibly by Deutsch to Kaprálová, 4 pages, 22 February [no month]; three carbon copies of letters written by Deutsch in support of Martinu, including to Leopold Stokowski in Rio de Janeiro and Cardinal Verdier in Paris, 3 pages, 4to, *Lausanne and Rio de Janeiro*, 31 March to 3 September 1940; and two typed letters and one handwritten letter to Deutsch concerning Martinu, including from Universal edition in Vienna and Otto Kraus in Paris, 4 pages, 4to, *Vienna and Paris*, 15 April to 8 May 1940

also including:

Seven autograph letters to Pavel Deutsch, BY MARTINU'S FORMER LOVER THE COMPOSER VITEZSLAVA KAPRALOVA, signed ("Vita Kaprálová"; "Vitka-listicka" etc.), WRITTEN IN THE LAST MONTHS BEFORE HER UNTIMELY, TRAGIC DEATH ON 16 JUNE 1940, about Martinu, admitting that she would like to escape to Africa since two men have suddenly asked her to marry them, describing Mucha as her main suitor, discussing her wedding and Martinu's sadness at it, referring to her compositions, noting that she would like to compose some small orchestral pieces inspired by the landscape near Policka, and touching on other matters, 22 pages, various sizes, with three autograph envelopes, one stamped "3. V 1940", and another "31. I 1940") Paris, 1 November 1939 to 11 May 1940, where indicated; with one typed letter signed by Kaprálová's husband Jirí Mucha, [to Pavel Deutsch], about Kaprálová in

hospital, 1 page, 4to, [Paris], 7 June 1940, two tears

PROBABLY THE MOST IMPORTANT COLLECTION OF MARTINU LETTERS EVER TO APPEAR AT AUCTION:

dating from the most difficult and tormented period of the composer's life, these twenty-one letters cover the anxious months before the fall of Paris in June 1940, Martinu's flight from the city, his eventual escape to America, and his first few years in the New World.

Martinu's correspondent, the Jewish-Czech entrepreneur Pavel Deutsch, played an important role in Martinu's life in the late '30s and early '40s, providing financial support, as well as lobbying influential people and authorities, including the legation in Washington, in support of Martinu. Originally a textile industrialist, Deutsch first heard Martinu's music in 1933 or 1934, and met the composer for the first time at the International Festival at Prague, where he heard *The Miracles of Mary*. Deutsch, like Martinu, also managed to save himself in the United States, where he later changed his name - to Paul Dayton. While the name of Deutsch/Dayton is not to be found in the well-known studies of the composer by Milos Safranek and Brain Large, the present letters lay bare the huge debt Martinu owed to his friend.

Also included with this lot are seven autograph letters to Pavel Deutsch by the Czech composer Vítězslava Kaprálová, who tragically early death at 25 from tuberculosis, on 16 June 1940, robbed Czech music of one of its most promising rising talents. Martinu had met Kaprálová in Prague in 1937 and had encouraged her to come to Paris where he was living; there they pursued an intense affair. Only two months before her death, however, Kaprálová married the writer Jirí Mucha, a letter by whom, about Kaprálová in hospital shortly before her death, is also contained with this lot.

# £ 15,000-20,000 € 16,700-22,200

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## MASCAGNI, PIETRO

Autograph manuscript of part of the opera *Amica*, a draft for the love duet at the end of Act 1, with, added by Mascagni at the end, an autograph dedication signed ("P.Mascagni")

the working short score notated on two five-stave systems per page, of Rinaldo's *largamente* in E-flat major "[Amica.] viens. Il faut me suivre vers l'air plus pur", with parts for Rinaldo (baritone) and Amica (soprano) and accompaniment, with deletions and alterations to the words and to the music, comprising ten bars of music in all, inscribed by the composer at the end, explaining that he is just leaving Rome to consign his score to his publishers [Choudens] in Paris: "Al carissimo Nicola d'Atri offro il primo *dente di latte* della piccolo *Amica*; e se lo merita perchè è stati colui che ne ha sentito i primi vagiti. P.Mascagni...Roma. 14. I. 905. mentre parto per Parigi per consegnare la partitura"

3 pages, 4to (c.32.5 x 24cm), on a bifolio, 12-stave Fabriano paper, [June-November 1904], the inscription Rome, 14 January 1905, *small hole to upper corner*

This is a working draft for Mascagni's only French opera, set in Savoy and first performed at Monte Carlo on 16 March 1905. It is a draft for the short score upon which the composer worked from June until November 1904; by the time of the dedication inscribed here, he had orchestrated the opera, which was ready for the publisher and theatre. This passage is a characteristically full-blooded arioso for the romantic lead Rinaldo, found on pages 91-92 of the contemporary vocal score by Choudens (who was also the librettist).

£ 1,500-2,000 € 1,700-2,250

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## MEDTNER, NIKOLAI

Working manuscript of the Third Piano Concerto ("Ballade"), Op. 60, arranged by the composer for two pianos, signed above the music ("N. Medtner")

the *Stichvorlage*, notated by Nikolai and Anna Medtner in black and violet ink over pencil, signed by the composer in Russian and English over the music in blue ink, with revised passages and additions in violet ink, on two four-stave systems per page, with several passages rewritten, including the beginning, the new music entered on leaves or parts of leaves later affixed to, and covering, the original versions, with later additional music and markings in violet ink, marked up and for the printer in pencil and red crayon, with a manuscript pencil note by Anna Medtner on the first page of music about the dedication to the Maharaja of Mysore

132 pages, large 4to (31 x 23.5cm), 12-stave English paper ("R.C.1"), patterned boards, no place or date, [Warwickshire and London, 1943-1951], *a few tears, repairs to the first leaf, some staining and a few repairs to lower corners and leading edges, some hinges reinforced*,

This is a working manuscript, written first in pencil by Medtner and copied over calligraphically in ink by his wife Anna and with notes and other material for the publisher also by Anna. The Third Piano Concerto was one of Nikolai Medtner's last works, largely composed in 1943 whilst living in rural Warwickshire at the home of his devoted pupil Edna Iles (1905-2003). Edna later recorded that "one day he gave me the first movement of his Third Concerto, saying it was the first time he had ever given part of a work before the whole was completed. I started learning it at once and in three weeks we were playing it together on two pianos". Medtner also presented Edna with his manuscript, which is now part of BL. MS Mus. 1748. The concerto was published in this form in 1951, the year of the composer's death. The score has evidently been heavily used by the composer over a number of years, both for performance and later, with additions, for the publisher.

£ 4,000-5,000 € 4,450-5,600

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## MENDELSSOHN BARTHOLDY, FELIX

Autograph letter, signed ("Felix"), to Carl Klingemann

ABOUT HIS ORATORIO *LOBGESANG (HYMN OF PRAISE)* OP.52, describing his furious reaction on learning that the Philharmonic orchestra were going to perform his unrevised version, and that Novello had offered the score to Moscheles, explaining that his revisions, which include four new pieces, express his original idea in a much clearer and better fashion, and that a repetition of the old version would be a real insult for him, and threatening never to speak to Novello again; in the letter Mendelssohn also refers to his family's plans for his mother's birthday, which falls on the same day as his letter, describes some future concerts at Leipzig, at one of which Schröder-Devrient will take part, referring to the weary and feeble audience and performers, mentioning the antipathy of David's wife to Leipzig, and other matters

...Du glaubst nicht, wie mich eine solche Aufführung so schrecklich ärgern würde, weil Du die neuen Sachen nicht kennst. Das ganze Stück wird dadurch wirklich ein anderes, und kommt meiner ursprünglichen Idee so viel näher, drückt sie so ungleich deutlicher und besser aus, dass mir jede

Wiederholung des alten, ein wahres Unrecht, eine Wahre Beleidigung antut...

4 pages, 4to (25.5 x 19.4cm), integral autograph address panel, intact red seal with Mendelssohn's monogram ("FMB"), pencil annotation to first page, no place, 15 March 1841, *old repair to small seal tear, slightly affecting one word, tiny red ink mark on third page, slight fading to ink*

A lengthy and most informative letter to Mendelssohn's close friend Carl Klingemann.

Mendelssohn's *Lobgesang*, a discussion of the plans to perform which in London occupies a good part of the letter, was written in 1840 to commemorate what was held to be the quatercentenary of the discovery of the book-printing process. Following the first performance of the work in June 1840, Mendelssohn commenced upon a refashioning of the score, which was published the following year with the title 'Symphonie-Cantate'.

#### REFERENCES

K. Klingemann, ed., *Felix Mendelssohn-Bartholdys Briefwechsel mit Legationsrat Karl Klingemann* (Essen, 1909), pp. 259-261; *Sämtliche Briefe* edited by Tomkovic, Koop & Schmidler, vol. 8 (2013), no.3073.

# £ 4,000-6,000 € 4,450-6,700

42

### MENDELSSOHN BARTHOLDY, FELIX

Long autograph letter, signed ("Felix MB"), to his great friend Carl Klingemann

ABOUT HIS MUSIC, HANDEL'S "MESSIAH", THE NOVELLOS, MUSIC LIFE IN LEIPZIG, LONDON AND BIRMINGHAM AND OTHER MATTERS, discussing his life in Leipzig, the strains and stresses, the help his wife has given him to ride these storms, complaining about the dearth of news from London, asking for assistance in remedying the situation, describing the visits of his sister, Fanny Henselt, and family and numerous friends and acquaintances, giving an account of the superb singing of Clara Novello in music by Mozart and Bellini and the warm and unusual reaction of the audience; Mendelssohn also responds to speculation in the German press that he will take the post of Kapellmeister at Weimar in succession to the recently deceased Hummel, mentions that he read reports of news from Birmingham in *The Times* and *Spectator*, reports that Chappell wishes to commission an opera from him, announces his intention of sending a parcel to him containing music for Joanna Alexander and some letters to be distributed to his friends, enquires after a catalogue of Bach's music, and sends his best wishes

...Erlebtes wüsst ich Dich nur wenig aus der Zeit der letzten Wochen zu melden oder vielmehr Gearbeitetes, und doch gehörte kaum eine Stunde mir. Wäre meine Cécile nicht da, deren blosses Ansehen, u. gar ihr Wesen u. ihre Gegenwart mich mehr erfrischen u. beleben, als alles in der Welt, so hätte ich verzweifeln mögen, über die fortlaufende Kette von Störungen, aus denen mein Leben im vorigen Monat bestand. Im Anfang unsres Hierseins war es hübsch, es kamen Woringens durch, und noch während deren Anwesenheit kam Fanny, Hensel, u. Sebastian u. bleiben 14 Tage hier, die ganze Zeit bei uns u. mit uns zubringend. Aber seit die fort sind, u. die Fremden sich nun immer wieder ablösen, u. ich täglich Probe oder Concert hatte, ist es zu arg; heute endlich ist der Messias in der Kirche von dem allerdings die meiste Arbeit Scheererei herkam, und ich hoffe, dass ich nun zu mir selbst wieder kommen werde, Bunsen, Novello's, Charles Kemble mit seiner Tochter, Franz Savigny, Taubert, 4 oder 5 andre fremde Virtuosen, ein Justizrath aus Danzig Mitglied der Zelterschen Freitagsmusiken, ein ander Zuhörer von Lichtenstein mit mir zusammen, mehrere Frankfurter, das alles durcheinander gemacht mit Proben des Abonnement-Concerts u. des Messias - so sah es bunt um mich herum aus...

4 closely written pages, 4to (24.6 x 20.6cm), integral autograph address panel, traces of seal, Leipzig, 17 November 1837, *one small tear, very slightly affecting the flourish to signature, some light creasing*

A FINE LETTER, WRITTEN IN THE YEAR OF THE COMPOSER'S MARRIAGE TO CÉCILE JEANRENAUD.

The year 1837, apart from being important in personal terms for the composer, was a highly fruitful one musically - seeing the composition of the three organ Preludes and Fugues op.37, the String Quartet in E minor, op.44 no. 2, and the Piano Concerto in D minor, op.40. This last work was given for the first time, in Birmingham, during Mendelssohn's visit to England in August and September 1837. It was during this visit that the composer, together with his friend Carl Klingemann, began to outline a plan for the oratorio *Elijah*.

#### REFERENCES

K. Klingemann, ed., *Felix Mendelssohn-Bartholdys Briefwechsel mit Legationsrat Karl Klingemann* (Essen, 1909), pp. 223-225; *Sämtliche Briefe*, volume 5 (2012), no.1768.

# £ 4,000-6,000 € 4,450-6,700

43

### MENDELSSOHN BARTHOLDY, FELIX

Late autograph letter, boldly signed ("Felix Mendelssohn Bartholdy"), to the publisher Nikolaus Simrock

ABOUT THE PUBLICATION OF HIS *AN DIE KÜNSTLER*, OP.68, FOR MALE CHOIR AND BRASS, stating that if wishes to publish the work, then it would be best for it appear very soon, advising him to obtain a copy of the voice parts from a committee member so that they may be engraved straight away, stressing that he will not be making significant alterations and that he will send him the full score once he has had it copied and when he has looked through it, making the suggestion that it might perhaps be safest to have the voice parts copied out from the score; also in the letter, which includes a hasty marginal postscript, the composer also requests a fee of 40 Friedrichsd'or, and notes that his time is too limited for him to prepare a vocal score himself, but that if he wishes one to be made, then he should have it done there and sent to him for his approval

...Da Sie den Gesang an die Künstler herausgeben wollen so wäre es wohl am besten wenn er recht bald erschiene. Sind Sie auch der Meinung, so lassen Sie sich wohl von einem Comité-Mitgliede ein Exemplar der 4 Singstimmen geben und könnten den Stich danach bald beginnen. *Bedeutende Aenderungen mache ich darin auf keinen Fall...*

1 page, 4to (28.2 x 21.7cm), integral autograph address panel, annotated by the recipient, Cologne, 16 June 1846, *some very light spotting, seal tear, not affecting text*

A fine letter written in the year before Mendelssohn's death at the age of 38, and in his characteristic, somewhat hasty, late hand. The work whose publication is discussed here, *An die Künstler*, Op.38, was written for the first Deutsch-Vlaemisches Sängerkongress, and first performed on 14 June 1846 in Cologne.

#### REFERENCES

R. Elvers, *Felix Mendelssohn Bartholdy. Briefe an deutsche Verleger* (Berlin, 1968), p. 246

# £ 1,800-2,000 € 2,000-2,250

44

## MENDELSSOHN BARTHOLDY, FELIX

Fine portrait of Mendelssohn's cousin Alexandrine Mendelssohn by the artist Eduard Magnus

executed in pastels, with highlights in white gouache

24.5 x 20.5cm, on paper, contemporary gilt-wood frame, glazed, overall size c.36.6 x 30cm), with two nineteenth-century contemporary inscriptions on labels to verso, identifying the sitter and the artist: "Alexandrine Mendelssohn den 15 ten August 1838" and "Andenken von den Großeltern Mendelssohn 1880. Bild deiner Mutter als Kind von Prof. Ed. Magnus mit handschrift deiner Urgroßmutter". [Berlin, 1838]

Alexandrine Mendelssohn (1833-1890) was the granddaughter of Felix Mendelssohn's uncle Joseph (Abraham's elder brother). The composer and his sister Fanny were quite close to Alexandrine and, on 14 February 1838, the latter wrote to Felix reporting that her husband Wilhelm Hensel had just done "a very lovely drawing" of her and her two sisters Marie and Margarethe. Eduard Magnus (1799-1872) was the leading portrait painter in Berlin, who made well-known portraits of Felix and Cécile Mendelssohn in 1845, as also the classic portrait of Jenny Lind.

### REFERENCES

L. Gläser, *Eduard Magnus : ein Beitrag zur Berliner Bildnismalerei des 19. Jahrhunderts* (Berlin 1963), no.47.

### PROVENANCE

The contemporary inscription on verso (1838) was written by Felix's aunt Henriette, née Meyer (1766-1862), Alexandrine's grandmother—this according to the later explanatory inscription addressed to Alexandrine's daughter Mary Horsfall (1863-1923), from whom this portrait has come down by direct descent.

# £ 4,000-6,000 € 4,450-6,700

45

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## MOSCHELES, IGNAZ

Autograph manuscript of the Piano Concerto no. 4 in E, Op. 64, signed and inscribed ("I. Moscheles op. 64"), containing the orchestral parts only

the complete work, notated without the piano part in brown ink on 14- and 8-stave systems, with autograph title ("Concerto") and autograph movement superscriptions for the second and third movements ("Adagio...Rondo / Allegretto. Tempo di Marcia"), containing some erasures, small tear to inner margin of first leaf.

62 pages, folio (35 x 26.5cm), 20-stave paper ("N.º 16 J. H. Geveke W<sup>me</sup> Hannover"), later card folder, no place or date [1823?] some gatherings splitting at hinge, browning

This is the most substantial autograph manuscript by Moscheles to be offered at auction in modern times.

The decade before 1825, when Moscheles settled in Britain, saw him criss-cross Europe as a travelling recitalist. It was on a long visit to Bath in March 1823 that Moscheles began work on the present concerto. His wife Charlotte recorded Moscheles's delight in seeing the Bristol Channel: "What can be finer" mused the composer, "than the first view of the Welsh mountains from Clifton? an enchanting panorama? The very place to write an adagio; the blue mountains form such a grand background to this bright channel". The main theme of the finale, however, derives its inspiration from a quite different source, being based on the popular tune 'The British Grenadiers'. The concerto was premiered in London a little later on 16 June 1823, and published in parts by Chappell

in c. 1825. A noteworthy feature of the score is the lack of the piano part, no more being written than the first bar of the first movement.

### REFERENCES

Charlotte Moscheles (trans. A. D. Coleridge), *Life of Moscheles*, i (London, 1873), pp. 71-2

£ 4,000-5,000 € 4,450-5,600

46

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## MOSCHELES, IGNAZ AND J.N. HUMMEL

Four autograph letters signed

**Moscheles, Ignaz.** Three autograph letters signed ("I. Moscheles"), ONE TO THE MUSICOLOGIST FRANÇOIS-JOSEPH FÉTIS, commenting on music-making in England, noting that although he lives in a country where he is often obliged to sacrifice the transcendent aspect of music to the taste of the day, he omits no opportunity to follow the direction which men such as himself set out for an art which is under threat from losing itself in dead ends, and commenting on some musicians, including the violoncellist Adrien François Servais ("...Quoique vivant dans un pays ou je suis souvent obligé de sacrifier la partie transcendente de notre Art au gout du jour, je ne manque aucune occasion pour suivre la direction que des hommes tels que Vous donnent au mouvement d'un art qui, de nos jours est menacé d'être entraîné et perdu dans des fausses routes..."); the others providing a letter of recommendation for a young female pianist, mentioning his G-minor Piano Concerto, and concerning the sending to him of Schubert's quartet Op.168 (D.112)

5 pages, various sizes, integral autograph address panel to the letter to Fétis, autograph envelope to one letter, London, Leipzig and Loschwitz, 1835-1863, *traces of mount and seal tear to the Fétis letter, a few marks*

**Hummel, Johann Nepomuk.** Autograph letter signed ("Hummel[paraph]"), to the publisher Friedrich Kistner, concerning his Haydn symphony arrangements, noting that they will consist of the best examples ("Die Ihnen angebotenen Sammlung der Haydyschen zu bearbeitenden Sinfonien wird aus 12 - höchstens 18 der vorzüglichsten bestehen..."), discussing aspects of their publication, including his fee, and apologising for delay in replying as he has been occupied with the birthday celebrations for his sons

2 pages, 4to (24.4 x 19.3cm), integral autograph address panel, annotated by the recipient, Weimar, 8 February 1832, *repairs to two tears, splitting along folds, browning*

# £ 1,000-1,500 € 1,150-1,700

47

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## MOZART, WOLFGANG AMADEUS

Fine contemporary hand-coloured etching of Mozart and his father and sister, after the celebrated watercolour by Carmontelle

showing the seven-year-old Wolfgang seated at the harpsichord, his father Leopold standing behind him playing the violin, and his sister Nannerl in the background singing, etched *en manière de crayon* with contemporary hand-colour, probably by Carmontelle's studio

laid down on later card with gilt border, overall size 37 x 24.8cm, [Paris, c.1777], *card slightly bowed, otherwise in excellent condition*

This is a contemporary hand-coloured copy of one of the most famous of all Mozart portraits, by Louis Carrogis Carmontelle (1717-1806).

Carmontelle's original drawing (in the Musée Condé, Chantilly) dates from Mozart's first visit to Paris (November 1763-April 1764), and was popularized through engraved copies by J.-B. Delafosse, although the actual engraving appears to have been done by Christian de Mechel (for a copy, see Sotheby's sale, 8 December 2009). Engravings of the Carmontelle watercolour were sold by Leopold Mozart during the family's later stay in London. Carmontelle may have produced this hand-coloured etching through his own studio, to capitalize on the success of his portrait and also to coincide with Mozart's return to Paris in 1778. It is executed *en manière de crayon*, a technique developed in late eighteenth-century France to reproduce drawings as closely and convincingly as possible. Indeed, the stipple engraving can be barely discerned beneath the contemporary watercolour. Other copies of the image can be found at Castle Howard and the British Museum: these bear an inscription and date (1777) on the border. See also the copies sold in these rooms on 28 May 2015 (lot 261) and 24 May 2016 (lot 124).

**# £ 6,000-8,000 € 6,700-8,900**

48

## MOZART, WOLFGANG AMADEUS

W. A. Mozarti Missa pro defunctis Requiem W. A. Mozarts Seelenmesse mit untergelegtem deutschem Texte, *Leipzig: Breitkopf & Härtel, c.1800*

first edition, third issue (= Haberkamp's fourth issue), 178, [2] pages, oblong 4to (24.7 x 34cm), engraved frontispiece, dedication, typeset music, translation leaf at end, ownership inscription apparently by the composer A.F. Lindblad to front pastedown, bound in quarter calf retaining original green printed wrappers, *binding somewhat worn but intact, damp-staining*

THE FIRST EDITION OF MOZART'S ICONIC UNFINISHED MASTERPIECE.

Although Haberkamp distinguishes between a first issue and a second on the basis that the latter contains the gathering number '1' on the title, it would appear in fact that her first and second issues are one and the same issue, i.e. the first. The present score, conforming to Haberkamp's fourth issue, is therefore in fact the third issue. The work was not published in parts until 1812 (Vienna, Chemische Druckerei).

**£ 2,500-3,000 € 2,800-3,350**

49

## MOZART, WOLFGANG AMADEUS

Trois Serenades pour deux Clarinettes et Basson, Livre I [...Livre II], *Bonn: N. Simrock, [c.1812]*

FIRST COMPLETE EDITION OF THE "FÜNF DIVERTIMENTI" K.439b, 6 parts for Clarinetto primo, Clarinetto secondo & Basson (comprising Livres I & II, each pp.2-14 & 15-25), title-pages for Clarinetto primo only, lithographed music, plate 926, unpressed and untrimmed, ownership stamp of Mario Gomez, *some spotting and light browning to titles, outer leaves loose*

RARE. Only four complete copies (*ie* with both Livres I & II), are listed in *RISM*: in London, Berlin, Brussels and Stockholm. Mozart's autograph manuscript of the *Fünf Divertimenti* K.439b, twenty-five movements in all, is LOST. The earlier

editions comprised a jumble of disparate movements amounting to less than half the score (the first in 1803 contained only three movements). Mozart is believed to have composed these wind trios in around 1783, probably for basset horns rather than clarinets. The additional sixth serenade comprises arrangements of 'Al desio', 'Voi che sapete' and 'Non più andrai' from *Le nozze de Figaro*; 'Là ci darem', and 'Vedrai carino' from *Don Giovanni*.

### REFERENCES

*RISM* M6247, M6265 & M6266; Hoboken 202 (Livre II only); cf. Haberkamp, p.212 (Anmerkungen); Koechel, pp.440 & 785.

### PROVENANCE

Manuel Gomez (1859-1922), clarinetist at the Royal Opera House, Covent Garden, and the London Symphony Orchestra.

**£ 1,500-2,000 € 1,700-2,250**

50

## MUSSORGSKY, MODEST

REMARKABLE MANUSCRIPT IN THE HAND OF RIMSKY-KORSAKOV, OF HIS EDITION OF MUSSORGSKY'S SONG 'KOT MATROS' ["THE CAT SAILOR"],

a *Stichvorlage* manuscript for the first edition of the complete 56-bar song, notated in dark brown ink, on four three-stave systems per page, in Rimsky-Korsakov's precise calligraphic hand, with title and authorship inscriptions also by Rimsky-Korsakov ("N=1. Kot Matros M. P. Musorgsky / 1872 g.") on the first page, the title underlined in blue crayon, marked up by and for the printer in pencil

2 pages, c.15.3 x 33.3cm, cut down from a larger leaf, no place or date [St. Petersburg, 1882?], *edges trimmed, horizontal and vertical folds, some splitting to horizontal fold, light browning*

THIS IS THE MANUSCRIPT SCORE OF A COMPLETE SONG BY MUSSORGSKY IN THE HAND OF HIS FRIEND AND ARDENT PROMOTER RIMSKY-KORSAKOV.

ORIGINAL SOURCES FOR MUSSORGSKY'S MUSIC ARE OF THE UTMOST RARITY AT AUCTION. Rimsky-Korsakov was responsible for preserving, completing and revising Mussorgsky's music after his early death.

One of the greatest and most fruitful friendships in music was that between the bohemian, heavy-drinking, original genius Modest Mussorgsky and the brilliant technician and model professional musician Nikolai Rimsky-Korsakov, five years his junior. Both were members, together with César Cui, Aleksandr Borodin and Mily Balakirev, of the legendary artist collective known as "The Five" or "The Mighty Handful", founded in the 1860s with a view to forging a truly national school of Russian music. And at one time, early in their careers, the two men had shared a flat together, as well as a piano, in St. Petersburg. After Mussorgsky's untimely death in 1881, due to alcohol dependency, Rimsky went on to spend a good deal of his remaining 27 years in rescuing for posterity his friend's oeuvre, by completing Mussorgsky's fragments, orchestrating his compositions and arranging their publication.

One such work whose publication Rimsky-Korsakov oversaw was the present song, which was composed in 1872, to Mussorgsky's own words, and which, together with the song, "Poyekhal na palochke" [On the Hobbyhorse], was intended to be part of a larger cycle called "Na dache" [At the Dacha]. In the event, no further songs were composed for this cycle, and both songs appeared in print for the first time in Rimsky-Korsakov's edition of "Na dache" in 1882 - only a year after Mussorgsky's death. IT SEEMS PROBABLE THAT THE

PRESENT MANUSCRIPT IN RIMSKY'S HAND WAS THE ONE USED FOR THIS EDITION. In 1908 the two songs of "Na dache" were published by V. Bessel & Co. together with the five songs forming Mussorgsky's cycle "Detskaya" [The Nursery].

In "Kot Matros" every turn of the story - the child's hunt for shade, her spying of the cat preying on the bird cage, the palpitations of the bullfinch, the interaction between the girl and the cat, the mis-planted swipe and the final lament to the girl's mother - is brilliantly captured with absolute precision by Mussorgsky's music. As David Brown has noted, what strikes one most strongly in this song 'is Mussorgsky's economy of notes, much of the first part running simply as a line of quavers, the voice doubling in discrete heterophony'.

Mussorgsky's own autograph, dated St. Petersburg, 15 August 1872, was described by Pavel Lamm in 1928 as belonging to the Findeisen Collection in Leningrad (St. Petersburg).

#### REFERENCES

David Brown, *Mussorgsky: His Life and Works* (Oxford, 2006), pp. 200-201

£ 15,000-20,000 € 16,700-22,200

51

## PAGANINI, NICCOLÒ

Autograph letter signed ("suo amico vero Nicolò Paganini"), about his guitar quartets, to the lawyer Luigi Guglielmo Germa in Genoa

discussing changes he has made to his Guitar Quartet no.14 in A major (MS.41), dedicated to Germa, responding to his complaint about the exhausting Finale, explaining that he has written another and incorporated a long Minuet, asking if he has received another quartet and his opinion about its part-writing and assuring him that he is writing out those for the eleventh, twelfth and thirteenth quartets; Paganini tells Germa of his preparations for concerts, complains about his infrequent letters, exchanges news about dysentery in Genoa, asks after his mother and requests his assistance in making sure that she receives her pension,

..Hai ricevuto il Quartetto? Dimmi se ti pare istrumentato mediocrementemente: avrai trovato un poco faticoso il Finale dei quattordici, ed io te ne ho scritto un' altro che non ti dispiacerà, e vi troverai un minuetto di sett[ec]nto, e più battute— trovandomi ancora un poco resentito non posso molto applicarmi, ma adagio adagio vado strumentando L'undici, il dodici e il tredici, che te spedirò appena saranno terminati...

1 page, 4to (c.26 x 20.5cm), autograph address on verso, passages underlined in pencil and annotated by the recipient on verso, Palermo, 14 December 1819, *thin paper with some show-through, remains of red seal with seal-tears affecting a few words*; together with a note of reply from another letter, on a slip of paper (1840)

RARE: this is a letter by Paganini about specific works, his fifteen quartets for violin, viola, guitar, and cello. The first six pieces were published by Ricordi in 1820 as his opus 4 and opus 5; Quartet no.14 "espressamente composto, e dedicato" to Germa, remained in manuscript until 1980. There are four movements: 'Allegro maestoso' in A, 'Minuetto scherzo' in A, 'Largo con sentimento' in G-flat major, and a 'Finale Allegro vivace', a demanding *moto perpetuo* in A.

#### REFERENCES

Niccolò Paganini, *Epistolario*, volume 1: 1810-1831, edited by R Grisley, (2006), no. 85. The present transcription differs slightly from the *Epistolario*, where "settecento" is given as "settanta".

# £ 1,500-1,800 € 1,700-2,000

52

## PALMGREN, SELIM

Collection of autograph manuscripts, including of "Masked Ball for Two Pianos", Op. 36

1) *Masked Ball for Two Pianos Op. 36*, THE STICHVORLAGE, each of the four movements signed ("Selim Palmgren"; "S. Palmgren"), written in black ink on up to three 4-stave systems per page, autograph general title-page and individual title-page for the first three numbers, the original series apparently consisting of three movements ("Der Improvisator", "Die Tänzerin" and "Humoristisches Gefolge"), some corrections to the final movement written on strips of manuscript paper and affixed to the score, marked up by and for the printer in pencil and in blue crayon, 6, 9, 6, 13 pages, folio, no place or date [c.1913?], some browning and dust-staining

2) *Finnish Lyrics: 12 Pieces for Piano Op. 22*, THE STICHVORLAGE, written in black ink on up to five two-stave systems per page, with autograph movement titles and general title-page ("Finnische Lyrik [corrected from "Poesien aus Finnland"] 12 Klavierstücke von Selim Palmgren op. 22..."), each movement signed ("Selim Palmgren") and beginning on a new gathering, a revision to no. 1 written on a strip of manuscript paper and affixed to the score with translucent adhesive tape, marked up by and for the printer in pencil, a number of autograph deletions and revisions, over 30 pages, plus blanks, folio, no place or date [1901-1904?], without no. 3, some browning, staining and creasing

together with scribal arrangements for single piano of *Masked Ball for Two Pianos*, Op. 36, and *Aus Finnland: 4 Symphonic Pieces for Orchestra*, Op. 24, these arrangements forming the *Stichvorlage* of the *Finnische Kabinettstücke (7 Piano Pieces)*, without opus number, 10 pages, folio, no place or date [by 1923], folded twice

Selim Palmgren (1878-1951) was an important Finnish composer of the generation after Sibelius. His manuscripts rarely appear for sale.

£ 4,000-5,000 € 4,450-5,600

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## PIANISTS

Collection mostly of autograph letters

including by Raoul Pugno (2), Xaver Scharwenka (to George Grove, concerning the performance dates of Handel's operas in Germany), Leschetizky (2), Conrad Ansoerge (10: seven addressed to Peter Raabe, four on postcards, and with four autograph envelopes), Édouard Risler (3), Eugen d'Albert (2), Lamond (2: an autograph letter signed, with an autograph envelope, and a signed album-leaf inscription), Teresa Carreño (with autograph envelope), Edwin Fischer (3, two of which typed), Elly Ney (2, one partly typed, one written to her father on her seventh birthday), Siloti (5 pages, about errors in the printed edition of Liszt's Mephisto Waltz no. 1, with an annotated autograph musical example by Siloti, 25 February 1932) Kempff (2, one of which typed), Raoul von Koczalski (2, one on a postcard photograph of himself), Cortot (2: one paying birthday homage to Anthony van Hoboken); with an autograph musical album leaf by Julius Epstein, containing the first four bars of 'Scherzino' in C minor for piano, dated March 1861; a signed photograph of Wilhelm Backhaus, dated 1947; an autograph musical quotation from Beethoven's

'Archduke' Trio, op.97, signed and inscribed by Paderewski ("Zur Erinnerung an....Joseph Joachim und seinen Verehrer J J Paderewski"); and a signed photograph of Emil Gilels mounted on an album leaf inscribed and signed by the pianist as well as by the conductor Eugen Jochum

over 40 items all together, various sizes, Berlin, London, Coswig, Bonn, Carlsbad, and elsewhere, 1853-1976, *the signature to one Fischer letter cut away and re-affixed, small tear to one Kempff letter*

# £ 2,000-3,000 € 2,250-3,350

54

## PUCCINI, GIACOMO

Five autograph letters and one autograph postcard signed ("vostro Giacomo", "G. Puccini" etc), to Sybil Seligman ("Cara Sybillina")

About his work on *Turandot*, announcing the completion of Act 2, and his work with the librettist Adami on forging the final duet, expressing his relief at getting the text finalized, but confessing that progress is hampered by his troubled throat and persistent cough, the first mention of the symptoms of his undiagnosed throat cancer ("...sono stato poco bene e ancora ho mal di gola e tosse ostinati..."); Puccini hails the success of *Gianni Schicchi* in London, but expresses his doubts about the forthcoming season there ("...anche i balletti italiani debbono esser *robaccia*..."), and the continually-delayed premiere of Boito's *Nerone* in Milan, promised for "the end of February", then "the end of April", and of which he expects little ("... Andrò all'ultimo momento per *Nerone*, che credo sarà un Bluff..."); he also asks Sybil if she will find him a new dog, a Setter, from one of her Irish cousins, and extends the good wishes of his wife Elvira to her and her husband David ("...Aspetto Adami che verrà martedì o mercoledì per accomodare il famoso duetto del Terzo atto...Adami è qui per finire il libretto, il *duo* finale che finalmente è venuto benissimo...ho avuto anche per *Turandot* momenti di gran dubbio, queste è mia grande pena, ma poi rinasce il sereno e la fiducia...")

9 pages, 4to (26.5 x 21cm), and an autograph postcard showing the Villa Puccini at Viareggio, printed blue stationery, Viareggio, [January] 1924 to 13 March 1924, *slight creasing at original folds, a few discreet markings in red crayon and pencil by the editor*

This is an attractive series of letters about Puccini's last opera, in particular Adami's libretto for the final duet ("Principessa di morte"). Sybil Seligman was Puccini's most important confidante during his last two decades. Puccini's throat cancer was not diagnosed until the summer, but Sybil had visited him in January and noted his "insistent cough and sore throat". Puccini had always been an enthusiastic smoker. Despite his illness, Puccini left a clear continuity draft for the duet for Calaf and *Turandot*, and the opera proved to be one of his greatest successes, albeit posthumously.

### REFERENCES

Vincent Seligman, *Puccini among Friends* (1937), pp.352-354 (one letter unpublished); Budden, *Puccini* (2002), p.442 & 466.

# £ 2,500-3,000 € 2,800-3,350

55

## PUCCINI, GIACOMO

Three autograph letters and one autograph postcard signed ("vostro Giacomo" and "vostro G.P."), to Sybil

## Seligman, about his final illness

Confessing that he has left *Turandot* unfinished, promising to complete it, but railing against "this bloody *Turandot*", his ill-health, his old-age and his enemies among the artistic community, and explaining that, since his throat ailment is not getting any better, he and Elvira are going to the spa town of Salsomaggiore for a cure, for ten or twelve days only; he later thanks her for the "Abdulla" cigarettes, which he is enjoying greatly, and for the news of the success of his "old carcasses" at Covent Garden, discusses London journalists and, in a final unpublished postcard, informing her that they will stay there another week

...Io non ho lavorato più niente. *Turandot* è lì senza averla finita. La finirò, ma per ora non ne ho nessun volontà di lavorare. Passo una vita non bella—mi annojo—ho molti nemici nel campo dell'arte. Il mondo è cattivo. Il peggio è che invecchio, e questo mi fa schifo!...Credo che io non potrò venire a Londra come desideravo a causa di quella P[orco] di *Turandot* che devo ancora terminare...

9 pages, 8vo and oblong 8vo (on card), one on printed stationery of the "Grand Hotel des Thermes Salsomaggiore", one postscript by Elvira Puccini, a few discreet markings by the editor in red crayon and pencil, Viareggio and Salsomaggiore 27 May & 1 June 1924; the postcard showing a view of Salsomaggiore [postmarked:] Florence, 5 June 1924

Vincent Seligman, Sybil's son, redacted these letters and did not publish the final one at all, omitting some of Puccini's bitterest comments which create an effect of great poignancy. The final item from Florence dates from Puccini's visit to a throat specialist there, who still did not diagnose his ailments correctly. It was in fact Sybil herself who first suspected cancer, before it was revealed in August. Today's sale falls on the ninety-second anniversary of his death in Brussels.

### REFERENCES

See Seligman, pp.355-356.

# £ 2,000-2,500 € 2,250-2,800

56

## PURCELL, HENRY

Two contemporary scribal manuscripts containing three songs by Purcell for voice and bass, ONE FORMERLY REGARDED AS INAUTHENTIC, BUT PROBABLY BY PURCELL

1) A single leaf containing: on the recto, the song 'She who my poor heart possesses', Z415, notated in a scribal hand in brown ink on four hand-drawn two-stave systems, marked "H P:" at the end, the words of the second and third verses following the end of the music, a few corrections; and on the verso (upside down in the lower half of the leaf), in the same scribal hand, the song 'How happy are they', ZS57, FORMERLY REGARDED AS INAUTHENTIC BUT PROBABLY, AS THIS SOURCE INDICATES, BY PURCELL, DIVERGING FROM THE ONLY OTHER SOURCE, WHICH ASCRIBES THE SONG, PROBABLY INCORRECTLY, TO 'MR. MARSH', notated in brown ink on three hand-drawn two-stave systems, marked "H P" after the double bar, the words of the single verse written between the first and second stave of each system, corrections to a few notes

2 pages, 4to (c.29 x 20cm), watermark of a heart above a cartouche with a circle at either end, no place or date, [1680s], inner edge strengthened, repairs to small tears and folds, browning

2) a single leaf containing the song 'Cease anxious world', Z362, APART FROM PURCELL'S AUTOGRAPH, THE ONLY

SOURCE FOR THIS SONG, in a different scribal hand to that of 1), above, notated in brown ink on up to six two-stave systems per page, the notation extended into the margin on four staves on the recto, inscribed below the music "Hen: Purcell"

2 pages, 4to (30.5 x 18.5cm), watermarked "PB", rubricated margins, no place or date, [1680s], upper margin cropped, tear to outer edge, slightly affecting text, all edges strengthened, small tear to lower margin, browning to edges

IMPORTANT CONTEMPORARY SOURCES FOR THREE PURCELL SONGS, ONE CONFIRMING HIS PROBABLE AUTHORSHIP OF 'HOW HAPPY ARE THEY', ZS57.

CONTEMPORARY MANUSCRIPTS OF PURCELL'S MUSIC ARE RARELY OFFERED FOR SALE. The whereabouts of the two leaves in the hundred or so years before their re-emergence in 2012, were unknown.

The most important source here is that for the song 'How happy are they', ZS57, which confirms the composer's probable authorship; in the only other hitherto known source, *The Banquet of Music* (1688), the song is attributed to a "Mr. Marsh". Two other notable differences between the two sources are the lack of a second stanza in the present source and its radically different bass part. While it is possible that the copyist may have been responsible for the bass part here, there is no reason, according to Robert Thompson, why Purcell should not have composed both the bass part and the vocal part, which has affinities with 'How I sigh when I think of the charms of my swain', Z374, published by Playford in 1681.

The present source of the song 'She who my poor heart possesses', Z415, compares favourably with the only one of the three other known sources for it to include the bass part - Book 4 of Playford's *Choice Ayres and Dialogues* (1683) (the other two sources are British Library Add. MS 19759, fol. 35, and *The Newest Collection of the Choicest Songs* (London, 1683), p. 63): it does not follow, for instance, Playford's incorrect substitution of 'tongue' for 'thoughts' in the fourth line of the second stanza.

In contrast to the source for the above two songs, written hastily on lightweight writing paper, that for the song 'Cease anxious world', Z362, looks like a professional copy of the 1680s, and is very closely related to Purcell's autograph in the British Library (MS R.M. 20.h.8), the only other known source for the song. The fact that the present source omits the end of b. 30 and the whole of b.31 has led to speculation that both derive from a lost autograph, in which the 'omitted' music was added later.

We gratefully acknowledge the assistance of Robert Thompson in our cataloguing of this lot.

#### PROVENANCE

Formerly belonging to the collection of Julian Marshall; Stargardt, Berlin, 17 April 2013 (lot 741)

£ 7,000-9,000 € 7,800-10,000

57

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## SAINT-SAËNS, CAMILLE

Three autograph letters, two signed ("C. Saint-Saëns"), one containing a self-caricature of the composer at the organ

ONE ABOUT FRENCH WAGNERIANS, stating that if the papers in Berlin are saying that he has written an article against Germany, then they wrong, adding that he will send him his article and he will see that it was directed against the French Wagnerians, something which is very different, emphasizing that nothing will stop him from saying and writing what he thinks, noting that one may take it or leave it, observing that

Wagner's writings do not necessarily provide a model for moderate writing; in another letter Saint-Saëns thanks his friend for organizing a conference on his works, and for the favourable outcome of it; and in a third the composer mentions his opera *Étienne Marcel* and draws an amusing self-caricature of himself at the organ

...Si les journaux de Berlin disent que j'ai écrit un article contre l'Allemagne, ils sont dans l'erreur. Je vous envoie l'article, vous verrez qu'il est dirigé contre les *Wagnériens français*, ce qui est bien différent...

6 pages, various sizes, stamp to one letter ("E. Mélan..."), Paris and Béziers, where indicated, 1886-1920

together with an autograph musical quotation signed ("C. Saint-Saëns"), comprising the first four bars of the opening theme for solo violin in the first movement of the Third Violin Concerto, Op.61, 1 page, small 4to (19.5 x 15cm), on an album leaf, no place, 1906

In the 1880s Saint-Saëns was one of the most vocal proponents of the view that the growing influence of Wagner posed a threat to French music.

£ 1,500-2,000 € 1,700-2,250

58

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## SCHUMANN, ROBERT

Autograph letter, signed ("R. Schumann"), to the composer Julius Stern

informing him that he will certainly include two of his songs in the *Beilagen* [of the *Neue Zeitschrift für Musik*], although he is not yet sure in which, reassuring him of his cordial interest, requesting him to leave the choice to him, since a second person often sees things more clearly, encouraging him with further friendly words, mentioning his church compositions, noting that the little he has looked at pleased him, and stating that he will return everything to him in the next few days

...Von Ihren Liedern nehme ich *SICHER* in den Beila[gen] zwei auf, in welche kann ich aber noch nicht be[stimmen.] Verlaßen Sie Sich darauf, daß es geschieht; ich nehme herzlichen Antheil an Ihnen. Ueberlaßen Sie mir auch die Wahl. Der Andere sieht oft besser...

1 page, 4to (22.2 x 19cm), cut down from a larger sheet, autograph address panel to verso, Leipzig, 2 September 1838, old repair to seal tear, affecting two words, light browning

Schumann's correspondent was the then eighteen-year-old Julius Stern, who would later go on to found a celebrated choral society and conservatory in Berlin. In October 1847 the *Stern'scher Gesangverein* participated in the first performance of Mendelssohn's *Elijah*.

#### REFERENCES

Jansen, p. 136 (no. 139)

# £ 2,000-3,000 € 2,250-3,350

59

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## SCHUMANN, ROBERT

The autograph catalogue of his music library, titled by him "Kataloge."

with his elegant contents page, showing the classification of his catalogue into church music, operas, orchestral music, chamber music, theoretical & historical books and gifts bearing composers' dedications, meticulously prepared in

his calligraphic hand in dark brown ink, listing editions and manuscripts of works by Bach (the first three volumes of the "Leipziger Bachgesellschaft" complete edition), Handel, Haydn, Beethoven, Berlioz, Brahms, Chopin, Mendelssohn and Wagner (but none of Liszt), also recording in the final appendix works presented to him by Brahms (Sonata op.5), Berlioz (*Les Franc-Juges*), Chopin (Ballades opp.23 & 38), Mendelssohn (*Scherzo a capriccio*) and Wagner (*Tannhäuser*), together with manuscripts of Beethoven's Violin Concerto ("Geschrieben, Geschenk von Joachim") and many others, some 372 items in all

36 pages, large 4to (c.31 x 25cm), on ruled paper paginated by the composer (1-34), contemporary brown half morocco over marbled boards, c.1853

This remarkable manuscript is a primary source for understanding one of the leading musical thinkers and writers of the Romantic era, revealing his musical leanings in a manner not replicated elsewhere. It is apparently largely unknown to music scholars, little discussed in the literature on Schumann.

Many items in Schumann's his music library reflect his well-known enthusiasms for the composers that he promoted in his writings—Beethoven, Brahms, Berlioz, Schubert (whose Great C major Symphony he helped find and resurrect) and Chopin—but there are also many scores by Handel, Gluck and Haydn. Indeed there are more opera scores by Gluck (5) listed here than by Mozart (4), who does not feature as prominently in this list as perhaps one might have expected (although Schumann had several symphonies and piano concertos, including five in manuscript). Whilst there are many items by his friends Mendelssohn, Franz, Moscheles, Sterndale Bennett, Gade and others, the music of Franz Liszt is notable for its complete absence from the catalogue. However, Schumann's interest in modern music is shown by his ownership of scores by Berlioz and Wagner, including copies of *Tannhäuser* and *Die beiden Grenadiere*, both presented to him by the composer.

The presence of Brahms's early publications is of some poignancy: Schumann "discovered" the young virtuoso on his visit to Düsseldorf in September 1853. The C major Piano Sonata op.1 was one of the first pieces that Brahms played for Robert and Clara Schumann and caused a sensation; Schumann wrote in his diary "Visit from Brahms (a genius)". The first edition of Brahms's sonata, published along with the songs op.3, is present in this catalogue, both gifts from the composer. Schumann famously greeted Chopin's op.2 Variations on Mozart's 'La ci darem la mano' with the words "Hats off, gentlemen, a genius!"; no score of that is listed here, but the edition of Chopin's First Ballade, op.23 is marked "Geschenk v[on] Chopin".

There are many editions of JS Bach, particularly of the keyboard works, also including the first three volumes of the monumental Bach-Gesellschaft edition published by Breitkopf & Härtel in 1851-1853. Schumann lays out his library in sections titled "Kirchenmusik", "Opernmusik", "Concertmusik" (divided into full scores and vocal scores), "Kammer- und Hausmusik" (comprising "I. Ensemblestücke für mehrere Instrumente und Stimmen" & "II Für einzelne Instrumente und Stimmen"), "Musiklehre und Geschichte" and "Anhang" ("I: Dedicationen. II. Geschenke").

£ 25,000-30,000 € 27,700-33,300

60

## SCHUMANN, CLARA AND MARIE WIECK

Two autograph letters signed

**Schumann, Clara.** Good autograph letter signed ("Clara Schumann"), to the actor Josef Lewinsky, describing how moved she was by his letter, mentioning her friends, Vienna,

discussing her diary, given to her on her fifth birthday by her father and which she kept throughout her youth ("Ich habe nämlich ein Tagebuch, welches mein Vater an meinem 5<sup>ten</sup> Geburtstag begann, und ich, sobald ich denken könnte, fortführte durch mein junges Leben hindurch..."), stating how much pleasure it would give her to see him in her small but comfortable little house, admitting that every summer she makes many plans but at the end achieves little, sending her greetings to the Flatz, and mentioning her travel plans and other matters, 7 pages, 8vo (20.5 x 13.2cm), Baden, 18 September 1866

**Wieck, Marie.** Autograph letter signed ("Marie Wieck"), to the teacher, writer and composer Robert Musiol in Posen, refusing to supply him with the date of her birth ("...so wissen die Leute von selbst, daß ich nicht mehr jung [bin]..."), 2 pages, 8vo (18.5 x 11.5cm), together with an autograph envelope, Dresden, 17 August 1883, a few tiny marks to the letter, the envelope lacking the stamp

Clara Schumann had seen the celebrated actor Josef Lewinsky (1835-1907) in December 1858 in the role that made his name - Franz Moor in Schiller's *Die Räuber* - and had been highly impressed, observing in a letter to Brahms, (3 March 1860), that Lewinsky made one fully experience the "power of genius". The German singer, pianist and composer Marie Wieck (1832-1916) was Clara Schumann's half-sister.

## REFERENCES

Peter Clive, *Brahms and His World. A Biographical Dictionary* (Scarecrow Press, 2006), p.290.

# £ 1,000-1,500 € 1,150-1,700

61

## SIBELIUS, JEAN

The autograph manuscript of the String Quartet in D minor ("Voces intimae") Op.56, signed twice ("Jean Sibelius"), WITH THE ORIGINAL ENDING, WHICH DIFFERS FROM THE PUBLISHED VERSION

the complete work in five movements, notated in black ink on three systems per page, a working manuscript in places, with deleted passages, many other alterations, revisions and erasures, the original title ("Quatuor II") deleted in pencil and replaced by him with the definitive title ("Voces intimae...comp von Jean Sibelius Op.56") at the head of the first page, on the wrapper, the first movement marked "attacca" at the end; the *Stichvorlage* for the miniature score, marked up by and for the printer in pencil and crayon, including the plate no. "S.9497" and the rehearsal numbers

80 pages, including autograph title-wrapper (paginated by the composer 1-79), with 3 blanks at end, folio (c.35.5 x 26.5cm), 14- and 16-stave papers (largely B & H Nr.3.C. 12.08.), [London and elsewhere, spring 1909], *light overall browning, and to edges throughout*

THIS IS THE AUTOGRAPH MANUSCRIPT OF SIBELIUS'S GREATEST CHAMBER WORK, HIS STRING QUARTET.

Composed between the Third and Fourth Symphonies it is regarded as one of his greatest achievements, on a par with the quartets of Debussy and Ravel and the early essays of Bartok.

This mature chamber work occupies an important period in Sibelius's development from his earlier Romantic works into the concise and distinctive style of his maturity. James Hepokoski echoes Sibelius himself in claiming this quartet as a "milestone in his compositional development". The earliest sketches apparently date from c.1906 and appear on the same leaves as work on *Pohjola's Daughter* (1906) and the Third Symphony (1907). This was the fourth string quartet Sibelius composed,

although he originally titled it as the second (the three earlier quartets date from 1885-1890). The austere and brooding language already foreshadows certain features of the Fourth Symphony (1911). The quartet was completed in London on 15 April 1909 and published by Lienau in September; the first performance was in Helsinki on 25 April 1910.

Although this manuscript was used by Sibelius's publisher to set up the first edition in 1909, it contains important differences from it. Two months after sending his manuscript to Lienau in April 1909, Sibelius asked for corrections to be made to the ending. The final twenty-one bars differ markedly from the printed scores and were evidently completely rewritten on a later manuscript. It is clear from this autograph that Sibelius's preferred title for the work was "Voces intimae" rather than String Quartet no. 2 in D minor. He deletes the old title "Quatuor II", and inscribes his new one on a new sheet of music paper enclosing the whole manuscript; indeed that wording comes first on the title-page of the first edition too. However, it appears from annotations on the title-wrapper, that the publisher at first preferred the title "Zweites Quartett" to the composer's "Voces intimae".

This is the sole surviving manuscript of the whole work, apart from fragments of the score and the sketches in Helsinki. Sibelius may have intended this manuscript to serve as a fair copy for the printer, but he makes extensive alterations throughout. He seems to have had a very clear idea of the continuity of the music; there must have been an earlier draft of the score, now lost. Remarkably, the first seventy-one pages (and initial blank) appear to have originally comprised a single gathering of eighteen bifolios, of which only the central bifolio remains intact, the rest having separated into thirty-four single leaves. Thus the paper maker's imprint "B & H Nr. 3.C. 12.08" appears on the rectos of all the first eighteen leaves, but not thereafter. These leaves still retain their original positions around a central bifolio (containing pages 34-37), judging by their inner margins. Sibelius's original ending (pages 72 to the end), is written on different paper: a single gathering of three 14-stave bifolios rather than the 16-stave paper used before, with the imprint "B & H. Nr.2.C.". He then used this same paper for the wrapper, upon which he inscribed his definitive title for the work: "Voces intimae".

## REFERENCES

F. Dahlström, *Jean Sibelius Thematisch-bibliographisches Verzeichnis seiner Werke*, (2003), pp.257-259.

T. Virtanen and T. Mäkelä, in *Jean Sibelius and his World*, edited by D. Grimley (2011), pp.62-63 & 104-108;

J. Hepokoski, *The New Grove*, 2nd edition (2001), 23, p.332;

E. Tawaststjerna, *Sibelius. Volume II 1904-1914*, (1986), pp.105-127;

£ 200,000-300,000 € 222,000-333,000

62

## STRAUSS, RICHARD

Autograph working manuscript signed ("Richard Strauss") of the *Erste Walzerfolge aus Der Rosenkavalier*, a concert suite of waltzes from Strauss's most famous opera,

comprising a draft of the complete work, bearing the title "Walzerpotpourri aus Rosencavalier", based on the waltzes in Acts 1 and 2, but also INCLUDING A PENCIL SKETCH FOR THE CELEBRATED TRIO 'HAB MIR'S GELOBT' in Act 3, some bars containing only the melodic or harmonic outlines, and with some indications of orchestration ("pizz", "arco", etc.), dated at the end: "Garmisch 26 Oktober [19]44", notated in black

ink on six systems of two staves each, occasionally extended into the margin, including one large insertion of over one hundred bars on a separate bifolium, together with two smaller additions each marked "Einlage", and some further sketches and annotations in pencil, and with a note of dedication on the first page written in blue ink ("Dr Ernst Roth, dem treuen Helfer und mutigem Veranstalter des Londoner Strauss-Festivals dankbar ergeben, Richard Strauss 1.11.47").

13 pages, folio (c.35.5 x 27cms), on 12-stave manuscript paper with the stamp ("B. & H. Nr. 4. C." and "...Nr.3 (16z)"), Garmisch, 26 October [19]44, *the first page faintly browned*

THIS MANUSCRIPT CONTAINS A REWORKING OF MANY OF THE MOST FAMOUS PASSAGES FROM "DER ROSENKAVALIER". This is one of only two such concert arrangements by Strauss himself, and the only one of which he wrote a complete autograph manuscript.

*Der Rosenkavalier* has always been Strauss's most famous opera. There were many compilations made from it by Joseph Doebber and Otto Singer among others: see Norman del Mar, *Richard Strauss. A Critical Commentary on his Life and Works*, volume 1 (1962), p. 417. Strauss claimed, in a letter of 29 October 1944 to Clemens Krauss, to have written the present Waltz-sequence, drawing on Acts 1 and 2, in order to supersede the arrangements by Singer in particular, as this had wide currency and its crude transitions had offended him for years ("...Zuletzt habe ich jetzt eine neue Bearbeitung des Rosenkavalierwaltzes zusammengestellt, da mich die schlechte Singerische Arbeit mit seinen scheusslichen Übergängen schon lange ärgert..."). It was first performed in London on 4 August 1946, under Erich Leinsdorf.

The present manuscript comprises Strauss's original draft covering ten pages, together with later additions; at first it is a continuity draft, but increasingly fully notated towards the end, including clear references to orchestration. This first version begins with an Introduction devised from the Introduction to the opera in E major, leading to a section entitled "Walzer" featuring well-known waltzes from the end of Act 2. Strauss subsequently added, near to the conclusion of his "Walzerpotpourri" a large section based on the waltz associated with Baron von Ochs (from Act One, Figure "143"), comprising one hundred and eighteen bars. This addition corresponds to the passage printed in the Boosey and Hawkes edition of *Der Rosenkavalier. Erste Walzerfolge*, London 1946 (plate number 9112) between Figures "25" and "34". In this manuscript it stands on a separate bifolium, with revisions to two transitions marked "Einlage" both to be inserted shortly afterwards (leading up to Figures "35" and "37" respectively).

There are also some pencil sketches incorporating ideas that were not included in the *Erste Walzerfolge* played today. These appear on the last page of the original final dated bifolium. The first is particularly interesting as it uses the melody from the Final Trio in Act 3 ('Hab' mir's gelobt'), arranged for flute, which the composer attempted to continue as an accompaniment to the Waltz Sequence. Although not part of Strauss's final version, the theme had figured in Doebber and Singer's various concoctions, which Strauss claimed he wished to put out of circulation, and also in the so-called *Rosenkavalier* suite. Other pencil revisions of transitions later adopted are also present.

This is complete manuscript by Strauss. Of the other sequence (*Zweite Walzerfolge*), drawing on Act 3 (1911), there is only a "Collage" put together by Strauss himself, consisting of autograph and printed elements, including manuscript additions in another hand on a printed full score (Bavarian State Library, *Mus. ms. 21391*).

## REFERENCES

E. H. Mueller von Asow, *Richard Strauss, Thematisches Verzeichnis*, iii, (Munich, 1974), p. 1309, as WoO. 139; F.

£ 50,000-70,000 € 55,500-77,500

63

## STRAUSS, RICHARD

Autograph manuscript of the early *Intermezzo* in F major, for piano duet, signed and dated ("RichardStrauss")

notated in score in brown ink on three four-stave systems per page ("1. Spieler" & "2. Spieler"), with autograph titles and tempo markings ("Intermezzo/Andantino"), dated by him at the end ("31. Januar 1885"), with a few accidentals added in pencil, possibly by another hand

5 pages, folio (c.35.5 x 27cm), 2 nested bifolia including final blank, 12-stave watermarked Breiitkopf & Härtel paper ("B. & H. Nr 4.C."), [Munich], 31 January 1885, large green morocogilt folding case (overall size: 52.5 x 45cm), *splitting at folds and some minor paper-loss to creases expertly repaired*

This lively early piano duet is almost completely unknown, and is not discussed by Mueller von Asow or by Norman Del Mar in his extensive survey of Strauss's life and works. It remained unpublished until 2012, when Schott's of Mainz made use of a dim photocopy held by the *Richard-Strauss-Archiv* in Garmisch (which is shown on the front cover of their edition). The deft style of this "ingenious and witty piece" conceals some tricky chordal writing for keyboard, its diatonic harmonies enlivened by short chromatic "*glissandi*" and brief excursions to D flat major. The present manuscript has remained inaccessible to Strauss scholars, and is described inadequately in the *Richard Strauss Quellen-Verzeichnis*. For example, the manuscript is unpaginated and, unlike the photocopy, does not bear the library stamp of the Bavarian State Library, as described in the RSQV.

### REFERENCES

Trenner 138; RSQV q000248.

£ 10,000-15,000 € 11,100-16,700

64

## STRAUSS, RICHARD

Fine autograph manuscript of part of the Waltz-sequence 'Einleitung und Walzer aus "Der Rosenkavalier"', op.59, for full orchestra

unsigned but inscribed by the composer: "Einlage zur Partitur von Einleitung und Walzer aus Rosencavalier, Seite 36 5<sup>ter</sup> Akt drittes Viertel unter 'Sehr schnell'", being the inserted page 36 in the full orchestral score, elegantly notated in black ink on twenty-five staves, with tempo markings ("lebhafter" and "sehr schnell")

1 page, large folio (c.33 x 27cm), 30-stave paper, [c.1944]

This is a splendid autograph page by Strauss for a Waltz-Sequence from *Der Rosenkavalier*, with the fulsome waltz theme associated with the odiously self-confident Baron Ochs ("with me no night will be too long"). Del Mar observes that "it is on this undeniably *ben trovato* ditty that Strauss's fame as a writer of waltzes and the world-wide popularity of the opera most securely rests". Please also see lot 50.

### REFERENCES

Trenner 227c; RSQV ID q14009; Asow, Thematisches

£ 10,000-15,000 € 11,100-16,700

65

## STRAUSS, RICHARD

Autograph manuscript of part of "Ariadne auf Naxos", signed and inscribed ("Najade, Dryade, Echo...Ariadne DRichard Strauss")

the complete lullaby for the trio of Nymphs ("Töne, töne, süße Stimme"), in Scene 3 of the opera, scored for three soprano voices (Najade, Dryade & Echo), in D-flat major, addressing Ariadne after the first appearance of Bacchus, notated in piano score in black ink, on four two-stave systems, comprising twenty-two bars in all, the text added by the composer above the music

1 page, oblong 8vo (c.14 x 23cm), 9 staves, cut from a larger sheet, no place or date

The lullaby for the three Nymphs appears in both the original *Ariadne auf Naxos* (1912) and the revised version of 1916 (at Figure 221-223 and again in B-flat major at Figure 229-231). The melody, sung partly in unison and partly in close harmony, recalls the duet for Sophie and Octavian at the end of *Der Rosenkavalier*.

£ 6,000-8,000 € 6,700-8,900

66

## STRAUSS, RICHARD

Autograph musical quotation of the theme of the closing chorus from *Friedenstag*, SIGNED ("Richard Strauss")

the eighteen-bar theme with underlaid words ("Wagt es zu denken, wagt zu vertrauen") notated in brown ink on three staves, with autograph title ("Friedenstag. Schlusshymne.")

1 page, cut down from a larger leaf (13.5 x 21.8cm), the strip of "Zurich...No. 32" paper containing 6 machine-ruled staves, no place or date (c.1938, or later), *two small stains, one slightly affecting the first letter of the signature, central vertical crease, tiny tear to leading edge, creasing to corners and at hinge*

AN ATTRACTIVE QUOTATION WITH A BOLD SIGNATURE BY THE COMPOSER. Strauss's one-act opera *Friedenstag*, Op.81 was composed between 1935-1936 and first performed at the Munich Staatsoper on 24 July 1938.

£ 3,000-4,000 € 3,350-4,450

67

## STRAUSS, RICHARD AND MAX Reger

Four autograph letters signed

**Strauss, Richard.** Autograph letter signed ("DrRichard Strauss"), declining an invitation as he shall be taking the cure at Karlsbad and later attending rehearsals for *Die ägyptische Helena* in Vienna and Dresden ("...bin im Mai zur Kur in Karlsbad u. nachher zu Helenaprosben in Wien u. Dresden!..."), expressing the wish that they will see each other soon in Milan, and providing him with details of his itinerary, 2 pages, 8vo, on headed stationery ("Dr. Richard Strauss..."), Vienna, 21 February 1928, abrasions to blank integral from former

mounting

**Reger, Max.** Three autograph letters signed ("Max Reger"; "Prof. Dr Max Reger"), two to Max Ulrich, informing him that he has received an honorary doctorate from the University of Jena ("M[eine] L[ieben] Theile Euch mit, daß mich soeben die philosophische Fakultät der Universität Jena zum "Doctor Philosophiae honoris causa...ernannt hat..."), referring to the Allgemeiner Deutscher Musikverein, and making arrangements for a visit, 4 pages, two oblong 8vo and one large 8vo, two on a postcard, one additionally inscribed and signed by Reger's wife Elsa, Jena and Munich, 19 October 1902-31 July 1908

Strauss's opera *Die ägyptische Helena* (The Egyptian Helen) was first performed at the Semperoper in Dresden on 6 June 1928.

# £ 1,200-1,500 € 1,350-1,700

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## STRAUSS, RICHARD

Autograph musical quotation of the opening of *Der Rosenkavalier*

notated in black ink on a single hand-drawn stave, boldly signed ("DRichardStrauss")

1 page, on a card (c.9 x 14cm), no place or date, with a tiny portrait of the composer laid down to one corner

£ 800-1,200 € 900-1,350

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FROM THE COLLECTION OF KURT MASCHLER

## STRAUSS, RICHARD

Three autograph letters signed ("DrRichardStrauss"; "Rich. Strauss"), one to Oskar Fried about Mahler

**1)** to Oskar Fried, informing him that Mahler's successor [at the New York Philharmonic Orchestra] is [Josef] Stransky, 1 page, 8vo, Garmisch, 5 May 1911, horizontal fold—**2)** to Franz Evers, thanking him for his manuscript libretto, suggesting that he approach Pfitzner in Berlin, 1 page, large 8vo, Sandown, 7 July 1903, rusty paperclip stain, creasing to corners, central horizontal crease—**3)** to the book-dealers Gilhofer, returning Laube's collected writings and requesting the complete edition that he was offered earlier, 1 page, 8vo, Garmisch, 21 May, [no year]

See catalogue note at SOTHEBYS.COM

# £ 600-800 € 700-900

70

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## STRAVINSKY, IGOR

Autograph manuscript of part of the cantata *Threni*, signed and inscribed by the composer to Dr Willy Schuh ("...cordially IgorStravinsky Venice Sept/58..."),

with Stravinsky's autograph heading: "A fragment of Threni", being part of 'Solacium', the final part of the second movement ('De elegia tertia'), the vocal score, with deletions and alterations, the text in Latin "Judicasti, Domine, causam animae meae, redemptor vitae meae", notated in blue ink on two four-stave systems, the dedication to Willy Schuh written

in red ink, 1 page, oblong c.17 x 25.5cm, 11-stave paper cut from a larger sheet, Venice, 1958, framed and glazed (overall size: c.33 x 39cm)

together with an autograph message by Stravinsky, predating the premiere of *Threni*, signed and inscribed to Dr Willy Schuh ("...Ich bedauere auch sehr dass ich Sie hier nicht sehen werde. Meine aufrichstilige Wünsche für MONTAG—Bitte mir nacher Nachrichten sehen, Ihr ganz ergebener und stets getreuer IStr. Sept 12/58 Venedig"), in blue ink, 2 pages, on a printed visiting card (c.5.7 x 13cm), large autograph envelope apparently originally containing both items ("Pas plier = photo!/ Nicht beugen!"), postmarked: Venice, 12 September 1958

*Threni* was Stravinsky's first large-scale twelve-tone work: he composed it for the Venice Biennale of 1958, and conducted the premiere at the Scuola di San Rocco on 23 September. As the accompanying message to Schuh predates the premiere, it seems likely that the manuscript does also, and indeed it contains some working alterations. The text is taken from the *Lamentations of Jeremiah* 3:58 ("O Lord thou hast pleaded the causes of my soul; thou hast redeemed my life").

£ 2,500-3,000 € 2,800-3,350

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## TCHAIKOVSKY, PYOTR

Autograph letter signed ("P.Tschaïkovsky"), in French, to the publisher Emile Hatzfeld, of 84 New Bond St, London

Asking him to send on the orchestral parts of *Francesca da Rimini*, which he left in Cambridge after receiving his doctorate there two days earlier.

...Veuillez me rendre un grand service, celui d'obtenir les parties d'orchestre de «*Francesca da Rimini*», que j'ai oublié de prendre avec moi en partant de Cambridge. Quand vous les aurez obtenue, veuillez les expédier tout de suite à Mr P. I. Jurgenson, à MOSCOU...

1 page, 8vo (18 x 13.5cm), with autograph envelope stamped and postmarked, 14 rue Richepanse [rue du Chevalier-de-Saint-George, Paris], 15 June [18]93, blue cloth folder, splitting at folds

This was Tchaikovsky's third and final visit to England, to receive a doctorate from Cambridge University on 13 June 1893. The night before the ceremony he conducted *Francesca da Rimini* at the Guildhall in Cambridge and evidently left the orchestral parts there with his host Emile Hatzfield (1857-1929). Hatzfield was a music publisher from Alsace-Lorraine and the editor of the *Strand Music Magazine*. His firm, part of Stanley Lucas, Weber, Pitt & Hatzfield, ultimately became Edwin Ashdown Ltd in 1903. Tchaikovsky died in Moscow on 6 November.

### REFERENCES

P.I. Tchaikovsky, *Complete Works*, volume 17 (letters 1893), Moscow 1891, page 112.

‡ £ 4,000-6,000 € 4,450-6,700

72

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## THALBERG, SIGISMUND

Autograph manuscript of *Fantaisie sur Lucrezia Borgia* op.50, signed and dated by the composer at the end ("Juin 1843, S. Thalberg"), together with a

collection of album leaves.

the *Stichvorlage* for the first edition by Bernard Latte of Paris, notated in dark brown ink on five two-stave systems per page, a working manuscript with extensive deletions, alterations and corrections, and staves extended into the margins in places; the title, composer's name, pagination and publishing data have been added by the editor, including the plate number and engraver's name at the foot of the first page ("B.L.3313"), marked up by the engraver in pencil

10 pages, large oblong 4to (c.17.5 x 36cm), 10-stave paper by Lard-Esnault of Paris, June 1843, *some wear at folds, some dust-marking and browning, including from use by the engraver*; together with a collection of C19 American album-leaves including music by Otto Dresel, A. Apelles and William Scharfenberg, 6 items, *some on leaves from the album of Laura W. Gibbs of New York, embossed borders, including a facsimile of Donizetti's air "Connais-tu mes douleurs", 1843-1852 where dated*

RARE. Sigismund Thalberg (1812-1871) was, beside Liszt, the greatest virtuoso pianist of the mid nineteenth century, and his operatic fantasias are among his best works. This *fantasia* is based on two final ensembles in Donizetti's opera *Lucrezia Borgia* (Milan, 1833). The lengthy and florid introduction is followed by elaborations of No.6, concluding the Prologue ("Maffio Orsini, signora, son io"), and No.10, the *terzetto finale* to Act One ("Guai se ti fuggi un moto").

£ 2,000-3,000 € 2,250-3,350

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## VERDI, GIUSEPPE

Two autograph letters signed ("GVerdi"), to his agents in Piacenza and Paris

1) to Giovanni Maloberti, in Piacenza, announcing his imminent arrival, asking him to make ready horses and coachmen, so that he can use them without delay, telling him that the prices he has quoted are too high and enquiring if a windscreen or horn might also be available, *1 page, 8vo, integral autograph address leaf, stamped, remains of red seal, small holes and stains, Cremona, 27 April 1868*

2) to Caponi, possibly the singer Giuseppe Capponi in Paris, thanking him for the news from there that his name had been put forward for a banquet in honour of Morelli (possibly the painter Domenico Morelli), and assuring him that he would have replied by telegram if had known the address, *1 page, 8vo, St Agata, 19 June 1898, creasing to central fold, laid down on card*

...Ho ricevuto jeri da Parigi un telegramma, ove me si dice che in banchetto d'onore a Morelli e [...] è stato pronunciato il mio nome, dietro vostra iniziativa. Avrei voluto mandare subito con telegramma, ma non sapendo ove indirizzarlo, mi permetto mandare queste poche righe a Voi per ringraziare a nome mio il Presidente del banchetto, come ringrazio Voi che foste il gentile promotore di tale dimostrazione...

# £ 1,500-2,000 € 1,700-2,250

74

## WAGNER, RICHARD

Early autograph letter, signed ("Richard"), to his sister Cäcilie Avenarius

about the first performance of his choral work *Der Tag erscheint*, WWV 68, written for the unveiling of a monument to King Friedrich August I, his so-called 'biblical scene' *Das*

*Liebesmahl der Apostel*, WWV 69, his operas *Der fliegende Holländer*, and *Rienzi*, as well as his 'new opera' (*Tannhäuser*), his old acquaintances from Paris, and various family matters, including his ardent wish for his sister and family to come and live with him; in this highly detailed, closely-written, calligraphic letter Wagner's stupendous energy comes to the fore as he recounts the unanimous verdict of the musicians that his work for the King beat hands down that of Mendelssohn ("Gott segne Sachsenland", MWV D5), which he describes as complicated and artificial, describes his strained nerves and how he would often sit down and cry for fifteen minutes as a result of his punishing schedule, notes how his career is making headway quickly now, reports on the brilliant success of *Der fliegende Holländer* in Riga and Kassel and on his current work to shorten *Rienzi*, admits that he has not yet written a line of his new opera, provides news of his wife Minna, reflects on the all too short visit of his sister's husband Eduard, admits how devastated he was by the news of his friend Samuel Lehrs's death, outlines his financial plans, observing that he would rather take a loan for a couple of years than give away his operas for a laughable sum

...Mitte des Mai ging Reissiger auf Urlaub, u. ich hatte nun den ganzen Dienst, Kirch u. Theater, fast allein zu verrichten, nebenbei aber bekam ich vom Könige die Bestellung, zur Enthüllung des Monumentes des König's Friedrich August einen Fest-Gesang zu komponieren; Mendelssohn erhielt den zweiten zur Composition...es herrschte nur eine Stimme darüber, daß meine Composition, die einfach u. erhebend war, die Mendelssohn'sche, die complicit u. künstlich war, völlig geschlagen habe...Kaum war ich damit fertig, so mußte ich aber an die Composition eines kleinen Oratorium's gehen, welches ich dem großen Männergesangs-Feste in Dresden zugesagt hatte...meine Nerven waren um diese Zeit so abgespannt, daß ich oft Viertel-Stunden lang dasaß u. weinte...meine Composition, betitelt: "Das Liebesmahl der Apostel", enthielt die Ausgießung des Heiligen Geistes, u. riß Alles hin. Wo ich mich nachher nur blicken ließ unter der Masse von Sängern, die aus allen Theilen Sachsens herbeigeströmt waren, tönte mir VIVAT! u. Hurrah entgegen, u. der Jubel hatte kein Ende. - Ueberhaupt geht es jetzt rasch mit mir vorwärts: in Kassel u. in Riga wurde mein Holländer fast gleichzeitig u. mit dem glänzendsten Erfolge gegeben: besonders merkwürdig ist, wie *Spohr* für mich eingenommen worden ist. Jetzt bin ich eben noch darüber, den *Rienzi* so einzurichten, daß er gut an *einem* Abende gegeben werden kann, u. dann denke ich, wird wohl auch *der* an die Reihe kommen. An meiner neuen Oper habe ich noch keine Zeile schreiben können...

2 closely-written pages, 4to (26.8 x 21.7cm), Dresden, 13 July 1843, *repairs to folds, some light browning*

A heartfelt and remarkably informative early letter to the Wagner's sister Cäcilie, providing a vivid picture of the composer and his manifold activities during his time as Kapellmeister in Dresden.

## REFERENCES

*Sämtliche Briefe*, ii (Leipzig, 1970), no. 86, pp. 296-302

# £ 4,000-6,000 € 4,450-6,700

75

## WAGNER, RICHARD

Autograph manuscript by Hans von Bülow, signed, of Act III of his vocal score of Wagner's opera *Tristan und Isolde*

THE *STICHVORLAGE* FOR THE FIRST EDITION OF THE VOCAL SCORE, a working manuscript, with autograph title-page signed ("Tristan und Isolde von Richard Wagner Vollständiger Clavierauszug III Akt S.61-93 Schluß) Hans von Bülow"), notated for voices and piano in black ink on up to twelve staves per page, with many deletions, alterations, corrections and

revisions throughout, pages 42-46 heavily reworked in ink and orange crayon with additional inserted pages ("Supplement"), additional music and revisions in the lower margins, marked by and for the printer in orange crayon (for pp.173-[2]50 of the edition), including "Akt 3" at the head of the title page, DIVERGING IN PLACES FROM THE PRINTED SCORE

97 pages, folio (33 x 26.7cm), including title and additional pages inserted for pp.42-45, later cloth-backed wrappers, no place or date [by 1860], *lacking the final page, title re-margined and repaired, last page reinforced, trimmed by the binder, browning to margins of page 1*

ONE OF THE MOST FAMOUS ARRANGEMENTS IN MUSIC HISTORY.

Wagner began the composition of *Tristan und Isolde*, one of the most seminal works of the nineteenth century, or indeed of any century, in August 1857, completing the entire score some two years later. The celebrated vocal score of the work, was prepared and completed by Hans von Bülow (1830-1894), Wagner's great acolyte and one of the finest pianists of his age, by Easter 1860. The staging of the work, however, was delayed for many years, due to the work's supposed intractability, finally receiving its première under the baton of Bülow in Munich, where he was Kapellmeister, on 10 June 1865.

Bülow's arrangement stands as a pinnacle among the many services he rendered Wagner, providing a brilliant rendering of the latter's complex orchestral score for the piano (too brilliant perhaps for the average pianist, who would have to wait until 1885 for a simplified score, prepared by Richard Kleinmichel). That today it is regarded as a monument of selfless devotion by one great musician for another is due to the retrospective glow cast on it by the extraordinary circumstances surrounding the later première, which threw the hapless Bülow into a real-life love triangle that mirrored the on-stage passions of Tristan, Isolde and the deceived King Marke. For from 1864 Wagner conducted an affair with Bülow's wife, Cosima, an affair that resulted in the birth of three children, Isolde, Eva and Siegfried, before Cosima eventually asked Bülow for a divorce and left him in 1869 for Wagner. Although Bülow was devastated and resigned his Munich position, he remained in the following years, however, famously loyal to Wagner as a musician. The two never again spoke with one another, however, and Bülow never visited Bayreuth.

The first edition of the vocal score (plate number 9942, priced at 10 Thalers) was published towards the end of 1860, the first edition of the score having appeared at the beginning of the year. Although Bülow indicates on the title-page that the manuscript contains only pages 61 to the end, it in fact contains the whole of the third act, except for the final page.

£ 20,000-30,000 € 22,200-33,300

□ 76 SOLD WITHOUT RESERVE

## WAGNER, RICHARD

Autograph letter, signed ("Richard Wagner"), to Carl Voltz

informing him humorously that his inattentive servant has just informed him that he has no white table wine left, and asking him to select the appropriate sort most carefully and to send him 50 bottles

...Indem ich Sie nun ersuche, mit höchster Sorgfalt mir diessmal das rechte Gewächs hierfür aussuchen zu wollen, bitte ich Sie zugleich, von Ihrer Auswahl mir sofort etwa 50 Flaschen zuschicken zu wollen...

1 page, large 8vo, integral blank, "BATH" paper, mounted, framed and glazed, Bayreuth, 4 March 1873, *tiny hole very slightly affecting one letter, small crease to lower outer corner, a few tiny marks, verso of first leaf lightly affixed to integral*

In 1872 Wagner placed the whole of his financial affairs under the control of a firm of Mainz agents, Voltz and Batz. As Ernest Newman noted, Wagner was to have a good deal of trouble from them in the coming years, 'for Wagner was one of those men who seem to attract trouble as a tall tree attracts the lightning, without anyone being able to say definitely whether it is the lightning's fault or the tree's.' The present letter gives no hint of future troubles, its light-hearted tone providing instead a curious insight into the drinking habits of the composer.

### REFERENCES

Ernest Newman, *The Life of Richard Wagner*, iv (R/1976), p. 354

# £ 1,200-1,500 € 1,350-1,700

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## WAGNER, COSIMA

Three autograph letters, signed, in French

1) to her half-sister Claire, signed ("Cosima Liszt"), DESCRIBING A VISIT TO HER FATHER FRANZ LISZT IN WEIMAR, whose household routine has been turned upside down as a result, providing an account of the events of a typical day, and expressing her delight at discovering her father's talent for reading aloud ("...l'autre jour nous l'avons prié de nous lire une pièce de Molière et j'ai été stupéfaite de son animation, de son entrain..."); also in the letter she describes the Weimar Park and the Belvedere, provides rapturous accounts of the musical life of the city, which has stirred her emotions so deeply that she is almost ill ("... Mon emotion m'emporte dans je ne sais quelles régions...le lendemain de ces visions je suis souvent souffrante, c'est le choc continu de mon âme contre mon corps..."), and gives a long account of the paintings she has seen, 8 pages, 8vo, [Weimar], 19 August 1855, *some scattered spotting*  
2) to her mother Marie d'Agoult, signed ("votre Cosima"), referring to Ludwig II of Bavaria ("un roi de conte de fées, bon, beau, intelligent, jeune et énergique"), Hans von Bülow, Countess Karolyi, Baron Angusy and others, and discussing articles by her mother about Saint Lupicin, and the political situation in Hungary ("Il ya chez ce peuple opprimé comme peut-être nul autre une vitalité incroyable"), 4 pages, 8vo, no place, 16 November 1865, *some spotting and browning*  
3) to Countess Charnacé, written while Cosima was still married to the conductor Hans von Bülow, signed ("Cosima"), about the serious illness of her mother, also concerning Gottfried Semper, and her titanic efforts to dispel her sadness, noting that the arrival of her things from Munich and the [first] performance of *Das Rheingold* against the composer's wishes give her the feeling sometimes of drowning, 4 pages, 8vo, [Tribtschen, 24 September 1869]

All three letters predate Cosima's marriage to Richard Wagner in August 1870.

# £ 1,000-1,200 € 1,150-1,350

□ 78 SOLD WITHOUT RESERVE

## WAGNER, COSIMA

Important letter signed ("Cosette"), to unnamed correspondent, apparently Marie zu Hohenlohe-Schillingsfürst, the daughter of Princess Carolyne zu Sayn-Wittgenstein

ABOUT THE ABANDONMENT OF PRINCESS CAROLYNE'S PLANNED RE-MARRIAGE TO LISZT, discussing some of the circumstances surrounding the marriage débâcle, and offering

her own views, noting that she believed that had her (Marie's) mother insisted then her father (Liszt) would have acquiesced

...Pour moi, je suis sûre que si votre mère avait insisté, mon père eut acquiesce...

6 pages, small 4to, framed and glazed, overall size 44.5 x 38cm, the letter in the hand of Cosima's secretary, framed and glazed, Bayreuth, 18 December 1911

together with three framed photographic portraits of the Wagner singer Beatrice Sutter-Kottlár, one signed below the image

Cosima Wagner (1837-1930) was the daughter of Franz Liszt.

# £ 800-1,000 € 900-1,150

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## WEBER, CARL MARIA VON

Good autograph letter signed ("C.M. v. Weber"), to the publisher Adolph Martin Schlesinger in Berlin

about his cantata *Kampf und Sieg*, Op.44, stating that he is now exhausted after having finished it, describing the success of its first performance in his concert on the 22nd [of December], referring to plans for the vocal score, commenting that it is now impossible for him to edit the journal as it would be too troublesome and time consuming, discussing an unnamed opera by Meyerbeer, noting that he has written to him in Paris, and promising that it is his first concern to eliminate the debts he has with him; in a postscript, Weber asks whether Schlesinger would consider publishing a double bass method written by the double bass player Hauser, whom he describes as an excellent man in his field

...d: 22:<sup>t</sup> habe ich selbe in meinem Concert mit Erfolg aufgeführt. worauf H: Buchhändler Kramer hier mich um den KlavierAuszug gebeten hat, den ich, nachdem Sie deßen Verlag verweigert, ihm auch vorläufig zugesagt habe. In Hinsicht des Journals habe ich gefunden daß es mir für jetzt unmöglich ist deßen Redaction zu übernehmen, da Sie keine Idee haben wie umständlich und alle Geschäfte erschwerend die hiesige Mauth und Zensur Anstalten sind...

1 page, 4to (23.4 x 18.8cm), autograph address panel to verso, traces of seal, Prague, 5 January 1816, *a few very small tears to margins, repairs to seal tear and one other tiny hole, some light browning*

Following the successful premiere of his cantata op.44, Weber sent manuscript copies of the work to various royal heads in the hope of a possible appointment. Although this project came to nothing, Weber was invited to Berlin in June 1816, where the work was performed and well received.

### REFERENCES

Carl-Maria-von-Weber-Gesamtausgabe. Digitale Edition, <http://www.weber-gesamtausgabe.de/A040869> (Version 2.0: 4 May 2016)

# £ 2,500-3,000 € 2,800-3,350

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## WEBER, CARL MARIA VON

Autograph letter, signed ("Weber"), to Gottfried Weber in Mannheim

informing him that it is his birthday tomorrow, stating that he does not know whether to laugh or cry, but that he will laugh in defiance of fate, referring to a concert in four days' time,

noting that he will see then whether the Queen will be present or not, sending his love to his wife and to [his brother-in-law the cellist Alexander von] Dusch

...*Morgen ist mein Geburtstag*...ob ich lachen oder weinen soll - - das weiß man nicht - aber ich will lachen, will das Schicksal auslachen...

1 page, 4to (25.2 x 19cm), autograph address panel to verso, traces of seal, some later annotations in ink and pencil, Karlsruhe, 17 December 1821, *seal tear, some old repairs*

A cordial letter written in the greatest haste to the lawyer Gottfried Weber in Mannheim. The actual date of Weber's birth is uncertain. Initially the composer celebrated it on 18 December, but in later years, having learned that the date of his baptism at Eutin was recorded as 20 November, he observed it on 19 November.

### REFERENCES

TNG, xxvii, p. 135

# £ 1,500-2,000 € 1,700-2,250

END OF SALE