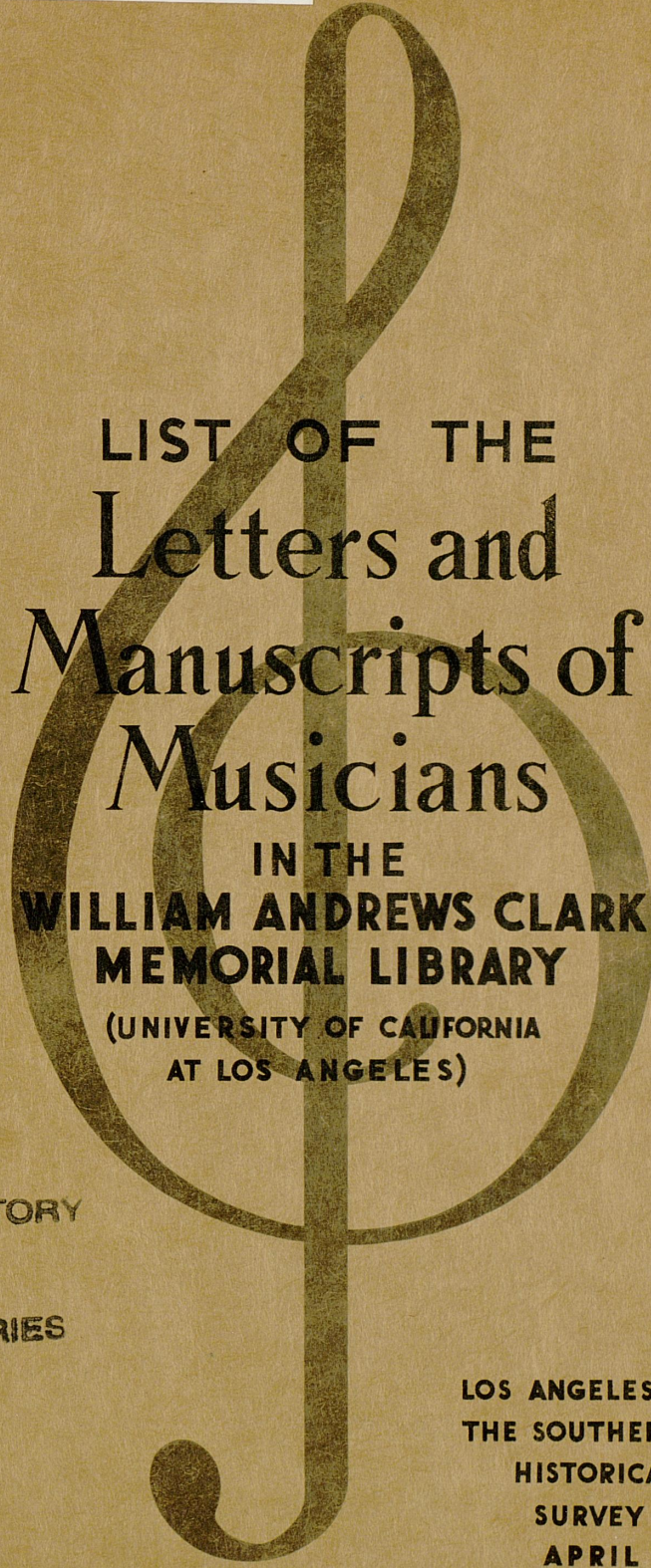


PW 4.14:
C128/2
Faculty
Musicians



LIST OF THE
Letters and
Manuscripts of
Musicians
IN THE
WILLIAM ANDREWS CLARK
MEMORIAL LIBRARY
(UNIVERSITY OF CALIFORNIA
AT LOS ANGELES)

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THE SOUTHERN CALIFORNIA
HISTORICAL RECORDS
SURVEY PROJECT
APRIL 1940

List
of the
LETTERS AND MANUSCRIPTS OF MUSICIANS
in the
William Andrews Clark Memorial Library
(University of California at Los Angeles)

Prepared by
The Southern California Historical Records Survey Project
Division of Professional and Service Projects
Work Projects Administration

Los Angeles, California
The Southern California Historical Records Survey Project
May 1940

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P R E F A C E

This list of the Letters and Manuscripts of Musicians is the first of a series of inventories of manuscripts in preparation by the Southern California Historical Records Survey Project, of the Work Projects Administration, sponsored by the State Relief Administration.

The present work was compiled from the original manuscripts located in the William Andrews Clark Memorial Library of the University of California at Los Angeles, located at 2205 West Adams Street, Los Angeles, and is co-sponsored by that agency.

The research on the collection was commenced on August 19, 1939 by David Himalstein; preliminary editorial work was completed on September 15, 1939 under the supervision of Hilda Breger. A complete recheck of the manuscripts to assure accuracy in presentation was made between November 1939 and February 1940 under the direction of Sallie Cutler, assisted by Ruth Jurow. The list has been made in accordance with instructions and suggestions drawn up in the Washington office for these publications by Margaret S. Eliot, editor in charge of manuscript inventories. Mr. Sargent B. Child has been National Director of the Historical Records Survey Projects since March 1, 1940.

Inasmuch as a considerable number of manuscripts were partially illegible and in the native language of the authors, some difficulty was encountered in setting forth a complete and accurate translation; in order to assure preservation of the authors' meaning, it was found advisable in several instances to make complete transcriptions of the manuscripts. The translations made by Ebria Levitsky have the approval of the library staff as exceptionally well done.

Appreciation is expressed for the cooperation and assistance of Cora Sanders, curator, Marion Waring, librarian, and Frank A. Lundy, who, until recently was head cataloger of the library.

EDGAR L. MCRAE

State Supervisor
Southern California
Historical Records Survey Project

Los Angeles
March 25, 1940

LIST OF THE LETTERS AND MANUSCRIPTS OF MUSICIANS

in

The William Andrews Clark Memorial Library

17789
Mar. 29

[Franz] Joseph HAYDN, [Austrian composer], Esterhazy estate, [Eisenstadt, Hungary]. To ARTARIA AND COMPANY [music publishers], Vienna.

Sends his third sonata which he has rearranged with variations, with request that it be printed as soon as possible; has "created, in an hour of happy inspiration, an all new capriccio for pianoforte, which due to its tastefulness, originality, and special workmanship, quite surely will be received with approval by connoisseurs as well as amateurs"; offers it to them for twenty-four ducats; agrees that the price is a little high but assures them of good profits; adds that since he is indebted to them, they may deduct from the price.

A.L.S. 2 pp. 22 x 17.5 cm.

[1]

1833
[Sep.] 28

Mad[am] Maria Felicita Garcia MALIBRAN, [operatic contralto], [London]. To [?] BENNETT.

Regrets that she cannot make other arrangements for the two "soirées" he proposed to take place at Chester and Shrewsbury on the 5th and 7th of October; asks him to let her know as quickly as possible, through general delivery at Liverpool, if the fifty pounds an evening she requests will be suitable.

A.L.S. 1 p. 23 x 19 cm.

[2]

1834
Nov. 15

[Jacob Ludwig] F[elix] MENDELSSOHN [BARTHOLDY, German composer]. To Barham LIOUIS [?].

Attributes his delayed reply to an unsuccessful attempt to gain free entry to the theatre for the addressee; he is now out of the management of the theatre; offers to read the manuscript of "Lastiges Ehepaar" and give it to [Julius] Rietz, [conductor] of the opera at Dusseldorf, who with Mr. Immermann, [director], decides on the stage productions.

A.L.S. 1 p. 21 x 13 cm.

[3]

1840
Apr. 3

F[rantz] LISZT, [Hungarian composer], Metz. To Franz von SCHOBER, [Swedish poet, Vienna].

Disappointed not to hear from Schober at Leipzig; feels he was indiscreet in asking Schober to undertake certain work which "if by any chance you have already done it I should be grateful... otherwise we will not speak of it anymore"; invites Schober to go on a European trip since "your society has always been beneficial and strengthening to me.... Your qualities...all please me and attach me to you"; assures him that "the question of money need

1840
Apr. 3
(Cont'd.)

not be considered...my purse will be yours..."; apologizes for speaking frankly about money matters but feels their friendship makes it possible; has sent back Mr. Kiss of Dresden who "is a good fellow, but a little awkward, and wanting in a certain point of honor, without which a man is not a man as I understand the word"; M. Hermann, a former pupil, has undertaken to arrange his concerts; has given six concerts in Prague, three in Dresden, and three in Leipzig and is very tired; plans to rest in Paris; asks Schober to write soon and assures him he can always depend upon Liszt; postscript requests Schober to advise Diabelli Vienna music publisher not to publish the third part of the Hungarian Melodies, which he sent by Hartel, without sending a proof to Paris for corrections.

A.L.S. 4 pp. 25 x 20 cm.

In margin: "Best remembrances to Kriehuber and Lowy. Why does not the latter write to me?" 4

1846
May 17

Wilhelm Richard WAGNER, German composer, Grosz-Graupe near Dresden. To Louis Ludwig SPOHR, German violinist Cassel, Germany.

Writes from his vacation retreat in Saxon-Switzerland; "after living through a horrible winter I am able to breathe again in the charming scenery which surrounds me..."; finds it difficult to mention disagreeable things on his first day of freedom, or to criticise his general-director's behaviour who "as I have just learned from your communication, is so rude that it seems to me almost ludicrous; who is more to be pitied, these country squires who are given posts and at every step make themselves ridiculous, or the artists who have to suffer from their lack of taste...on the whole I call you very lucky, dear Master, if in the course of your great career, this is the first insult you have met with..."; remarks regretfully that "we are scarcely in a position to prevent any rude behaviour. At any rate you have given Mr. von Luttichau a severe lesson.... For the present will you allow me to let this unpleasant matter rest? It is this very fight with stupidity and lack of understanding that makes life so difficult for us...the greatest pleasure I could have, was your offer to meet me. I have only seen you from a distance and did not dare to approach you.... Leipzig shall be a sacred spot to me if I at last can approach you there"; any arrangements Spohr suggests will be satisfactory; postscript requests his mail be addressed to Dresden.

A.L.S. 3 pp. 27 x 21 cm. 5

18/52
Aug. 29

Franz LISZT, Weimar. To Ferdinand LAUB, Bohemian violinist.

Acknowledges receipt of letter; awaits Concertmaster Joachim's return from London to discuss his proposed resignation; admits that Joachim has received several offers, among them one from Munich, but assures Laub that Joachim does not intend to exchange his position even if it should be financially more desirable; regrets he cannot make use of the agreeable offer; hopes that

1852
Aug. 29
(Cont'd.)

Laub will visit him on the way to Leipzig; recalls Laub's last visit when his letter of recommendation to the Grand Duchess did not elicit an invitation to court because of the sudden death of Her Royal Highness, the Duchess Bernhardt; feels the opportunity to admire and enjoy Laub's wonderful talent would be very pleasant.
A.L.S. 3 pp. 20.5 x 13.5 cm. [6]

1857
May 10

Franz LISZT, Weimar. To Ferdinand LAUB.
Anticipates attending Laub's music fete at Aachen Aix-la-Chapelle since his health has improved; declines Mr. Jermond's offer of hospitality feeling "that perhaps I would displace some of his other friends who have promised to visit him at this occasion..."; requests one change in the program, that "Festklänge" be placed between "Sanger's Fluch" and "die Kindheit des Herrn"; promises to bring a sufficient number of copies of the orchestration and score of the "Festklänge"; desires Laub to inform the Committee that "the English horn is indispensable for die Kindheit des Herrn" and suggests Mr. Hoffman...be asked to bring his instrument; feels Laub will enjoy the musicians from Weimar...; suggests pieces to be played for the third concert which they can discuss upon his arrival; Laub's interest in his "Vocal Messe" pleases him; he "wrote the work seven years ago simply out of a full heart without regard to editing or construction, often quite carried away with the half religious, half lyric note which you have perceived in it. In the Graner Messe the musical phrase assumes a far broader expansion"; regrets he cannot bring the printed score which is not yet off the press, but promises to bring parts of the original copy which he kept; [postscript] mentions a letter from Brand, and relates that Mrs. Pohl was delighted over the invitation from Mr. Jermond.
A.L.S. 4 pp. 21.5 x 13.5 cm. [7]

1858?
July 29

Heinrich Wilhelm ERNST, Moravian violinist. To Charles GOFFRIE.
Invites Goffrie to his wedding with Mlle. Irena Levy Futt[?] to be held at Welbak Street the following Monday at 11 o'clock; declares it will be a special pleasure to have Goffrie and his friends attend.
A.L.S. 2 pp. 13.5 x 9 cm. [8]

1867
Nov. 26

Hector BERLIOZ, French composer, Petersburg. To Berthold DAMCKE, German conductor, 11 rue Mansart, Paris.
Apologizes for burdening Damcke with a musical commission; several principal Russian artists and critics reproach him for not having brought the music for "Les Troyens", part of which they would like performed after the sixth concert of the Conservatory; requests Damcke to send the copy of the complete major score of "Les Troyens" made by Roquement, as well as the instrumentation of this work; instructs Damcke as to the exact location of the score and instrumentation; directs him to mail it in a case addressed "Mr. Hector Berlioz, in care of the Grand Duchess Hélène of Russia,

1867
Nov. 26
(Cont'd.)

Michel Palace, Michel Place (St. Petersburg)"; urges care in mailing; expenses incurred will be paid by his mother-in-law; speaks of preparation for a concert and praises the orchestra but complains that the chorus is amateurish; there has been a "terrific snowstorm"; he received a charming letter from Miss Peghin; postscript "You'll also find in the mirror-wardrobe a libretto of "Les Troyens"...send it to me with the music."

A.L.S. 3 pp. 20.5 x 13 cm. Black wax seal, 2 x 2 cm., with silhouette impression. 9

1871?

Johann STRAUSS, Austrian composer.

Musical fragment of four bars of the Blue Danube waltz, and two bars in march time.

A.D.S. 1 p. 20.5 x 30 cm.

In lower right corner: "Wien Hietzing". 10

1872
July 5

Charles Francois GOUNOD, French composer. Tavistock House, Tavistock Square, London. To ?.

Acknowledges receipt of letter informing him that the Princesse de Galles ? has honored him with her patronage for his concert to be given July 15, at St. James' Hall; wishes his grateful thanks to be conveyed to the princess; expresses appreciation for the necessary arrangements which were made for the concert.

A.L.S. 2 pp. 20 x 16.5 cm.

Pasted in a morocco volume containing holograph of Gounod entitled "Mes Souvenirs de Pensionnaire de l'Academie de France à Rome"; for this essay, see entry 35. 11

1873
Feb. 13

Edvard Hagerup GRIEG, Norwegian pianist-composer. To Oskar ARNOLDJEN, Swedish lyric tenor.

Musical composition entitled "Vandring i Skoven", a solo of three stanzas with piano accompaniment and with corrections of the score; title page: "Edvard Grieg Vandring Original Manuscript".

A.D.S. 2 pp. 26.5 x 20.5 cm.

Bound, with a portrait of Grieg as a frontpiece. 12

1873
June 5

Dr. Hans von BÜLOW, Saxon conductor, London. To Charles GOFFRIE, New York.

Regrets he cannot accept the offer Goffrie made him, "since my tour in America for 1874-75 was postponed, I am in a position to sign...a contract which is going to be more advantageous to me".

A.L.S. 1 p. 18 x 11.5 cm. 13

1885
July 10

Alexander Campbell MACKENZIE, Scottish composer, The Limes, Addington Grove, Lower Sydenham, England. To Charles GOFFRIE.

Mentions receipt of a letter from Madam Hillebrand; desires to know how long Goffrie will remain in London; plans to visit him and see his collection of violins; suggests Goffrie contact Sir George Grove, principal of the Royal College of Music, if the violins are for sale.

A.L.S. 2 pp. 17.5 x 11 cm. 14

1885

Charles Francois GOUNOD.

Preface to "Annals of the Theatre" by Edouard Noel and Edmond Stoullig; a critique of conditions in the French theatre, particularly in the realm of musical art; discusses reluctance of the pupil to accept innovations, such as Richard Wagner's new arrangements for orchestra and stage lighting in Bayreuth, an idea expressed years ago by a Frenchman, Gretry, who was unsuccessful in influencing the French stage; continues with problems between artists and directors regarding salaries, hours, and temperament; believes that the demand for high salaries is responsible for hardships in the theatre; deplores the modern trend for novelty and business in art; suggests establishment of a museum which would be to the theatre what the Louvre is to art; emphasizes the need to continue the development of public taste for true art which is unchanging in principle, of which Mozart's "Don Juan" is a perfect example; deplores the practice of hired applause in the French theatre which destroys artists' morale, substituting illusory success for real achievement; argues against conditions of the press which do not allow justice to be done to first night reviews; thanks the authors for allowing him to express his points which he hopes will help to adjust matters in the theatre.

A.D.S. 27 pp. 25.5 x cm.

15

18788
Feb. 19

Auguste Emil WILHELM, Hessian violinist, Blasewitz-Dresden. To [?].

Letter divided into six numbered sections; number one mentions Ludolf Vinata's translation of "Paganini's Leben und Treiben" by Julius Max Schottky.

A.L.S. 3 pp. 21 x 14 cm.

Contents of sections two to six of this letter are undecipherable.

16

1888
March 26

Anton SEIDL, Hungarian conductor, New York. To Gottfried Heinrich FEDERLEIN, American organist.

Apologizes for the delay in sending the score for the Beethoven song, "my head has been so full of all sorts of things"; promises to serve Federlein better in the future; criticizes the score, stating that "this time you have made the thing a bit too difficult for the singers, even though the fault is mostly Beethoven's".

A.L.S. 1 p. 17.5 x 11.5 cm.

17

1894
April 9

Engelbert HUMPERDINCK, Rhenish composer, Frankfurt-on-Main, Eschersheimer Landstrasse 100, Germany. To [?].

He has accumulated a veritable "hope chest" of fairy tales which would suffice for a lifetime but is still interested in the addressee's stories; finds it difficult to picture a modern conception of a medieval fairy tale; asks the addressee to forward the work by Wednesday if possible as he plans to take a trip on the Rhine and would enjoy taking the poem along; discusses when and where the poem should reach him if mailed later; states he will be home by the end of the week; proffers thanks for the book of novels and says he is already acquainted with "Todesring" and "V[?]dankgang".

A.L.S. 2 pp. 18 x 11.5 cm.

18

- 1895
June 18 Anton SEIDL. To Mrs. ABBE.
Plans to present the name of Mr. Breitner as soloist for the following season at the next meeting of the Philharmonic society; proffers thanks for "working for my name for the Metropolitan opera, I only hope, that the singers (besides de Reszke) are so first class, that I may return the hard work, which you all had, with first class performances, worthy to New York, and its noble people."
A.L.S. 1 p. 17 x 11 cm. [19]
- 1896
April 20 Anton SEIDL, New York.
Musical fragment scribbled at the top of a card.
A.D.S. 1 p. 6 x 8.5 cm. [20]
- [18]98
Jan. 3 E[ngelbert] HUMPERDINCK, Boppard am Rhein, [n.p.]. To [?].
A concert tour and sickness in the family prevented his writing; thanks the addressee for "your amiable lines and the little autobiography, the contents of which interest me deeply as one who was thrown into the whirlpool of life by similar circumstances..."; encloses a photograph as a keepsake; hopes that some day he will meet the addressee.
A.L.S. 2 pp. 17.5 x 11 cm. [21]
- 1905
Feb. 2 Walter Henry ROTHWELL, [English composer and conductor].
to A song for mezzosoprano, containing twelve instrument parts with corrections and additions of the score; based on "Über die Heide", a poem by Storm; heading: "(Partitur) (comp. 1900) 3/12 1905".
Mar. 12 A.D.S. 10 pp. 34 x 26.5 cm. [22]
- 1907
Feb. 14 P[ietro] MASCAGNI, [Italian composer and conductor].
"München."
Autobiography recounts his early struggle against paternal objection to a music career; mentions the compositions which interested a wealthy patron who sent him to Milan conservatory; married a woman who proved inspiring; composed "Cavalleria Rusticana"; gave music lessons to earn his living and tried to produce his operas; substantial and lasting success was finally achieved.
A.D.S. 12 pp. 23 x 14.5 cm. [23]
- 1915
Sep. 2 Walter Henry ROTHWELL, Boothbay Harbor, [n.p.] To Albert SPAULDING, [American violinist].
Music manuscript, "Wiener Gruss"; dedication on cover: "To Albert Spaulding. Wiener Gruss for Violin and Piano by Walter Henry Rothwell".
A.D.S. 5 pp. 33.5 x 26 cm. [24]
- 1916
Sep. 26 [Charles] C[amille] SAINT-SAENS, [French composer], Paris.
To [Rachel Boyer, founder-director of the Union of the Arts, Paris].
"There is something so admirable about your work, that is the flame you cast which will be communicated without doubt to the numerous friends we have in America."
Facsimile. 1 p. 22.5 x 18 cm. [25]

1916
Sep. 30

Sarah BERNHARDT, French actress. To Rachel Boyer, Paris. Engaged in raising funds for unfortunate colleagues and comrades, victims of the war; monies collected should be sent to Thomas W. Lamont, Treasurer, War Relief Clearing House for France and her Allies, care of John Pierpont Morgan and Company, Wall Street bankers, for the account of the Union of the Arts, Rachel Boyer Endowment.

Facsimile. 3 pp. 19.5 x 16 cm.

26

1926
Sep. 18

Ernestine SCHUMANN-HEINK, dramatic contralto. 800 Orange Avenue, Coronado Beach, California. To William A. Andrews CLARK, junior, 2205 W. Adams Street, Los Angeles.

Hopes to see Clark before going East; "I love you and your son, my friend, and wish I could see more of you both"; plans to teach after she finishes her career and to "stop being an old tramp"; teaching will keep her "about 4 to 6 months in the East, but I earn a fortune and don't need to travel"; affectionately describes her son Henry as a member of various organizations, and remarks that he wishes to meet Clark, saying that "to know you is an honor and means a lot for every man or woman"; hopes Clark can hear her sing at the Metropolitan in the "Meistersinger"; speaks of her stay in New York from Sept. 27 to 30 where she will sing a few songs for Vitaphone; Oct. 4 starts her real last season in the Middle West; signs herself, "Ever your old and devoted 'Mother'"; postscript "Henry Schumann-Heink delivers the manuscript of the Partitur of an Aria composed and sung by the great singer Mdme. Malibran and a letter written by her. Please do accept it as a little gift from me and put it in your library."

A.L.S. 4 pp. 17 x 13.5 cm.

For enclosed manuscript, see entry 28.

27

n.d.

Maria Felicita Garcia MALIBRAN.

Musical composition of the partitur of an aria composed by Madame Malibran for Gaetano Donizetti's opera, "Der Liebes Trank", with the words and parts for eleven instruments; inscribed to Ernestine Schumann-Heink in 1895.

A.D. 20 pp. 21 x 33 cm.

This composition is an enclosure to entry 27.

28

n.d.
Friday
morning

Jacob Ludwig Felix MENDELSSOHN BARTHOLDY. To Captain LIOUIS ?.

Invites the Captain to rehearsals, naming the hours they will take place; suggests the Captain ask for Mendelssohn at the entrance to the rehearsal rooms, or send to Upseson ? v. Woringen ? to inquire for the promised ticket; thanks him for the journals.

A.L.S. 1 p. 20.5 x 13 cm.

29

n.d.

Jacob Ludwig MENDELSSOHN B. ARTHOLDY. To Captain LIOUIS ?.

Apologizes for not sending the music; "the copyist who had kept my score was not to be found anywhere...and accordingly I was obliged to send for the parts and to make a new score for you"; hopes it does not arrive too late; he is sending a parcel to London

"next week" and offers to send anything for the Captain; requests the bearer be given the book which they discussed.

A.L.S. 1 p. 21 x 13 cm. Seal shows shield with letters "F.M.B." in red wax. [30]

n.d. [31]
[Jacob Ludwig Felix MENDELSSOHN BARTHOLDY].
Musical composition in four parts for three instruments, with directions for interpretation, numbered one, two, three, and six; number one: "Reiter Lied"; number six: "Schwert Lied."
A.D. 2 pp. 30 x 22 cm.
Numbers two and three are illegible.

n.d. [32]
David [Scull] BISHAM, [American baritone], Boston. To [Edmund Clarence Stedman, poet].
Encloses tickets for his recital at the Astoria where he will sing Stedman's poem, "The World Well Lost," set to music by Walter Damrosch, who will accompany him.
A.L.S. 2 pp. 17.5 x 13 cm.

n.d. [33]
[Clement Philibert Leo] DELIBES, [French composer].
Song beginning "Glisse, glisse, traineau rapide..."; full orchestration, with the voice parts.
A.D.S. 21 pp. 24 x 31.5 cm.

n.d. [34]
[Auguste] C[esar] F[RANCK], [Belgian composer].
Transcription for piano and organ of the intermezzo from Bizet's opera "l'Arlesienne."
A.Df.S. 4 pp. 35 x 26 cm.

n.d.
[Charles GOUNOD]
Essay, "Mes Souvenirs de Pensionnaire de l'Academie de France a Rome"; in 1839 Gounod received the Grand Prize for musical composition and lived in the Villa Medici at Rome for two years; other prize winners who became his companions were Hebert, the painter, de Fuch, the architect, Gruyere, the sculptor, and Vanthier, the medal engraver; describes his trip from Paris to Rome; eulogizes about the cab which took them from Marseilles to Rome, describing the "poor ancient vehicle crushed, battered, trampled under the breathless speed...of the iron wheels of the steam engine.... The cab, which permits you to pass...gradually, discreetly, from one aspect to another, instead of this shell on rails which takes you, asleep, from under the Paris sky and hurls you, as you waken, beneath the sky of the Orient, without transition either of spirit or of temperature, brutally,...like a fish that one dispatches by way of the rapids so that it will arrive still fresh"; [Jean Auguste Dominique] Ingres, director of the Academy welcomed him exclaiming, "so you are Gounod! God! How you resemble your father!"; admits that "at first Rome did not live up to my expectations. I was too young...to sense or understand, at first glance, the profound spirit of this grave and austere villa, which to me appeared only cold, dry, sad and depressing, and which spoke so softly that one could hear only with ears prepared by silence and initiated by meditation"; gives his reactions to the

n.d. beauties of Italy, his fellow students, the works of Michelangelo and Palestrina and to Ingres, the director, who encouraged him in his work; describes their hours together, playing music, singing, painting, and engaging in general discussion; gives opinions on various artists, composers, and musical compositions.

A.D. 8 pp. 24.5 x 18 cm.

Bound in a volume which contains A.L.S. of Gounod.

For letter, see entry 11.

[35]

n.d. J/ules Emile Frederic/ MASSENET, [French composer]. To [?].

Wishes to know when the addressee is going to repeat the orchestral movement of his concert in the Trocadero; desires to have some friends, "whom a funeral prevents to come Sunday, to hear the Marche Heroique (which you play so well)"; requests a reply by telegraph.

A.L.S. 1 p. 17.5 x 11 cm.

[36]

n.d. Anton SEIDL.

"You ask me what impression Sarah Bernhardt made on me. I don't really know how I should begin to answer! First I must, of course, confess that before last Tuesday I had never seen her, but had only heard of her. Frankly I acknowledge that I felt she must be a great artist, for otherwise her long-lasting following could not be explained, but I have constantly found in the reports, articles, and notices, that for the most part they dealt with costumes, debts, dogs, snakes, excited scenes and so forth; it seemed to me to be a following rather of an outwardly sensational kind, rather inclining toward virtuosity, than to come from a true inner greatness. As unfortunately I am a doubting Thomas, I decided not to let the opportunity pass of seeing the great one's keenness at first hand. Of course it is immaterial whether she pleased me or not, she no longer needs to establish a career; however it was for me a grand evening; and if it interests you so much to learn my impressions, I can say to you with the deepest conviction, that I believe I have made the acquaintance, in her, of unquestionably the greatest human actress in the world. This is no technique, this is no play but it is truth itself. In the first act (Tosca) she portrayed on the stage the beautiful blooming girl of gentle charm, yet teasingly enamored, childishly inquisitive, somewhat spoiled, yet with pure unfalsified feeling; she laughs her way happily into the world; she brings flowers to the Madonna with a curtesy in which one recognizes at once the child-like religious, and highly cultured young girl; even when she turns her back to us by this kneeling, there is immediately recognizable in the manner of her movement a youthful feminine charm. However, it is not studied; it comes as spontaneously as if entirely natural. How did she play the role? What kind of curiosity in this glance? Again she does not look at us but at the girl's head on canvas; and yet we ourselves feel this curiosity; yes; she expresses herself not only in a look, but at the same time with her whole body; the whole pattern even breathes curiosity!

"How comically angered she pauses at the beginning of the

n.d.
(Cont'd.)

letter that invites her to a singing test! In her look and expression are evident her pouting on account of the unpleasantly annoying, lucky hour. Then that distinct, brilliant diction, those silver-ringing words! And so forth, with few words: a wonderful, enchanting young woman.

"In the second act: that of the songstress in the courtyard. The savoir-faire of the celebrated, the little mannerisms of the singer, the painful feeling of nervousness before her appearance, how true and genuine in observation! Then the white lies, the taking back of the unashamed proposal.

"In the third act the little jealousy scene, in which one sees by her face that she herself does not believe that which she charges him with. A short but charming episode is also the curious glance through the far-away garden gate, while she caresses the wrongly blamed fellow. But now comes suddenly the shattering scene during the search of the house. She makes denials the same as her lover does, but one can notice the uneasiness due to her knowledge of the secret. The passage to wild, helpless pain on hearing the breaking limbs of her tortured loved one, the outbreak of uncontrollable weeping, the inability to speak, the hesitation, the breaking--all this misfortune in rapid succession, and even a certain reproach of soul; with few gestures, without a great display of noisy voices, merely a step here and there, a motion of the hand, a stifled cry; simple, natural means, without the so-called melodramatic pathos; the greatest greatness and sublimity in the elemental power of nature; the purely human, gripping, and moving in effect--that is Sarah Bernhardt.

"Shall I speak further of the fourth act, the revenge on Scarpia? The serpent play in a moving light toward her lover, to tame Tosca's desire; the contempt in her glance, the meeting by the door, give us a premonition that this scene ends unhappily. She sees the knife lying on the table; it is her only salvation; this look from the knife to Scarpia says more than a monologue of a hundred minutes can say. She stabs him, she feels in her heart she is right! Now comes a silent scene which stands out unique in saying much without words, in saying much without showing acting. She brushes the blood specks away, she looks cold-bloodedly at the corpse, then regrets that she had to kill him, she even does him the last Christian honors, that one must do to a dead rascal, she places two candles at his head, and lays a crucifix on his breast, and when it comes to arousing the fright of the manservant who comes stumblingly nearer, she slips quietly and cautiously out of the gloomy death chamber.

"And all this without saying a word, without a display of movement, like a marble statue, icy and cold, silent and motionless. And yet--how one understands each slightest twitch of the corner of the mouth, how one understands every look. The powerful, simple greatness of her acting can be clearly produced by no Shakespeare, reproduced in tones by no Wagner and in colors by no Rafael; I might say! Sarah Bernhardt is the combined work of art of the stage. How the virtuosi vanish before her truth!

"I hear that she loves Wagner. One can't expect anything else from an artist like Sarah. I wish she had the power of singing to match her organ of speech; she could certainly make the death scene of the Semiramide more effective!"

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