



---

Autograph Letters of Musicians at Harvard

Author(s): Hans Nathan and Frances Fink

Source: *Notes*, Second Series, Vol. 5, No. 4 (Sep., 1948), pp. 461-470+571-578+479-487

Published by: [Music Library Association](#)

Stable URL: <http://www.jstor.org/stable/891138>

Accessed: 21/11/2010 19:00

---

Your use of the JSTOR archive indicates your acceptance of JSTOR's Terms and Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>. JSTOR's Terms and Conditions of Use provides, in part, that unless you have obtained prior permission, you may not download an entire issue of a journal or multiple copies of articles, and you may use content in the JSTOR archive only for your personal, non-commercial use.

Please contact the publisher regarding any further use of this work. Publisher contact information may be obtained at <http://www.jstor.org/action/showPublisher?publisherCode=mulias>.

Each copy of any part of a JSTOR transmission must contain the same copyright notice that appears on the screen or printed page of such transmission.

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



*Music Library Association* is collaborating with JSTOR to digitize, preserve and extend access to *Notes*.

<http://www.jstor.org>

# AUTOGRAPH LETTERS OF MUSICIANS AT HARVARD<sup>1</sup>

By HANS NATHAN

It would seem a valuable, if long-range project to compile a *catalogue raisonné* of the letters and other literary documents of musicians in American libraries. As a modest beginning, I wish to report here on a collection of composers' letters in the possession of Harvard College Library. In its Theatre Collection, a gold mine of matters theatrical, you will find a set of six large, heavy volumes entitled "Autographs, Musical and Dramatic, London, June 1865." They were acquired by Robert Gould Shaw, the founder and first curator of the Theatre Collection, and have been in Harvard since 1915. The volumes carry the bookplates of the English collector, John Benjamin Heath. Volumes 1 to 3 include various documents concerning the English stage, its actors, and its literature. The fourth volume is filled with letters by famous singers, mainly of the first half of the 19th century. In addition, there are such rarities as a letter by the 18th century choreographer, Noverre, and a "Treasury Warrant for Payment to Thomas Fitz and Henry Brocknell of the Band of Violins, of their salaries in Establishment of the King's Private Music" with an autograph of Charles II, countersigned by the Earl of Arlington and dated June 16, 1669.

It is Volume 5 that arouses our greatest interest.<sup>2</sup> In it we find letters of many important musicians of the 18th and 19th centuries, the majority of whom are operatic composers. Several of these letters are addressed to Michael Costa, an influential figure in England in the second half of the 19th century. As the conductor of the Philharmonic Orchestra and of the Italian Opera at Covent Garden from the Forties on, he was in the center of the musical life of the metropolis. A sixth volume of "Autographs, Musical and Dramatic" contains handwritten translations of the above letters from the original Italian, French, or German. These translations are unreliable, so that in my studies I have resorted to the original documents.

Since I cannot possibly publish here all or even many of these letters, I have chosen a few which seemed to me of immediate interest.<sup>3</sup> I will present them with a brief commentary which can easily be expanded through special research.

Let us begin with a letter of Tartini to Padre Martini. It is part of a correspondence which was carried on over many years between the two

---

<sup>1</sup> This paper was read, in a slightly different form, at the National Meeting of the Music Library Association in Detroit in January, 1948.

<sup>2</sup> A complete list of the musical content of Volumes 4 and 5 appears at the end of this article.

<sup>3</sup> In the deciphering of some of the letters, I gratefully acknowledge the help of my colleague, Professor Otto Gombosi.

eminent musicians, one the foremost violinist of his time, the other a theorist of international reputation. Only in its second part does the letter concern itself with music. The first part deals with considerably more earthly matters. More fanciful than its content is the appearance of the letter (facsimile on page 471).\* The handwriting is distinguished by bold ornamental lines and flourishes which we can justly call baroque.

[*envelope*]

Al Mlto Revd:\* Pre Prone otmo dttre Gio: Batta Martini Mro di Capella in S:  
Francesco di franca per Venezia Bologna

[Al Molto Reverenda Padre Padrone ottimo dottore Giovanni Battista Martini  
Maestro di Capella in San Francesco di franca per Venezia Bologna]

[*letter*]

Giacchè la lontananza dà Padoa del Sig.<sup>r</sup> d:<sup>to</sup> [distinto] Antonio non hà permesso che sia dato l'ordine al Sig:<sup>r</sup> d:<sup>to</sup> Angelo di lui Agente, hieri mi hà assicurato, che glie lo darà, acciò paghi à V: R: l'importo de sei salami con l'aglio della provisione de quali la suplico di nuovo, e con più premura che mai. Mi faccia questa carità, perchè mi preme far uno regalo, e farlo sicuram:<sup>to</sup> di robba buona à Persona, à cui molto devo, e ch'è diletante di cose simili. Non si scandalizzi di tal mia confidenza, assicurandola che conosco il mio dovere, e che ciò nulla pregiudica all'infinito rispetto, che hò per V:<sup>ra</sup> Rinza. Piuttosto creda pure, che io conosco à mille prove la sua bontà, e questa è la sola caggione della mia confidenza. Io mi affatico attorno al Sig:<sup>r</sup> Paolino, mà in verità che il tempo mi manca, e quel ch'è peggio, la salute stessa: cosa per me solita nell'estate, e nel caldo. Tuttavolta farò il mio debito più e meglio che potrò e saprò, facendo conto, ch'egli compisca poi ogni studio dà per se, mentre spero che partirà di qui capace.

Le umilio li miei cordial:<sup>m1</sup> rispetti e sempre più mi rassegno di V: S: Mlto Revd:\*  
Padoa li 9 Giugno 1741  
Devot:<sup>mo</sup> Obbl:<sup>mo</sup> Servitore  
Giuseppe Tartini

[*translation*]

Although Signor Antonio's absence from Padua has prevented the order from being given to Signor Angelo, his agent, Antonio assured me yesterday that he will give it to him so that he can pay Your Reverence for the importation of six salami with garlic, for which I am asking you again and with greater urgency than ever. Do me this favor because I am anxious to make without fail a present of something good to a person who has obliged me very much and who is very fond of such things. Do not be offended by the liberty I am taking, since I assure you that I know my duty and that nothing can diminish the infinite respect which I hold for Your Reverence. Do believe that I know your kindness by a thousand proofs, and this is the only reason for my bold request. I am taking care of Signor Paolino, but to tell the truth, I do not have sufficient time and, what is worse, my health fails me—something I am used to in summer time and in hot weather. Nevertheless, I shall do my duty to the best of my ability and knowledge, and assuming that he finishes up and, besides, does every exercise himself, I hope that he will leave here as a capable musician.

I offer you my most cordial respects and sign as ever Your Reverence's

Most devoted, most obedient Servant,

Padua, June 9, 1741

Giuseppe Tartini

\* The facsimile letters have been paged 100 too high, but have been bound in at pages 471-478.

Tartini felt uncomfortable about his prosaic request to Padre Martini, but spoke up while somebody else might have been too timid. Whoever did Tartini a good turn could count on an outburst of his gratitude.<sup>4</sup> Martini could not have been too much surprised, because several years earlier he had even been asked for such lowly (and lovely) things as liquor and a pair of woman's stockings.<sup>5</sup> Requests like these, however, were only deviations in an otherwise profoundly scholarly correspondence. The "Signor Antonio," who handled the money transaction, may be identical with a D. Antonio who, years later, passed on a letter from Martini to Tartini.<sup>6</sup>

Signor Paolino was a young Venetian who sought instruction from Tartini. His patron, Count Cornelio Pepoli, a nobleman of considerable literary reputation, approached Tartini through Padre Martini in or before November, 1737, knowing that the master was particular in the selection of his students.<sup>7</sup> Nothing seems to have come of the proposal for about two years, when Tartini wrote to Padre Martini on September 18, 1739<sup>8</sup> that the protégé of Count Cornelio Pepoli might come to Padua at any time during November that suited him. Tartini says that he had never cared to keep students in his own home, but that room and board for Paolino could be arranged for in a house in the neighborhood at fifty paoli a month.

The smallest honorarium I receive is two zecchini a month, and this is for violin only, while one pays me three zecchini if one wants to learn counterpoint in addition. There are some students who pay me more but, as I have been saying, I am used to only two zecchini for violin lessons. If the youth is a little advanced, his study will be completed, if God wills, within one year, since I know from experience that even the lesser talents that come here as students finish after two years. . . .

Capri<sup>9</sup> mentions a letter from Tartini to Martini which refers to "the arrival of Signor Paolini," but unfortunately it is undated. If Paolini came to Padua around November, 1739, our letter of June 9, 1741 would indicate that he was not the "advanced" student for which Tartini had hoped, since by the time he had finished his studies, he would have spent the full two years in Padua, which was all Tartini would grant to a pupil.<sup>10</sup> The

---

<sup>4</sup> Antonio Capri: *Giuseppe Tartini*, Milan, 1945, p. 58, letter of March 9, 1747.

<sup>5</sup> Antonio Capri: *op. cit.*, p. 470, unpublished letter of November 2, 1736.

<sup>6</sup> F. Parisini: *Carteggio Inedito del P. Giambattista Martini coi più celebri musicisti del suo tempo*, Bologna, 1888, vol. I, letter of Tartini to Martini of November 19, 1751. There was another Signor Antonio whom Capri, *op. cit.*, page 30, believes to be Antonio Vandini, the first 'cellist of Tartini's orchestra in St. Antonio in Padua.

<sup>7</sup> Antonio Capri: *op. cit.*, p. 389, unpublished letter of Tartini to Martini of November 14, 1737.

<sup>8</sup> F. Parisini: *op. cit.*, p. 74. This letter was published in part (and in a careless translation) in the article on Tartini in *Grove's Dictionary of Music and Musicians*.

<sup>9</sup> *Op. cit.*, p. 389.

<sup>10</sup> F. Pasini: "Il Tartini a Giuseppe Valeriano Vannetti," in *Pagine Istriane*, January-February, 1906. Letter of June 8, 1748, which is a report by Tartini on his pupil, Girolamo.

letter has an undertone of scepticism in regard to Paolino's abilities which fits in well with such an interpretation, but it is also possible that Tartini's ill humor was partly due to the heat and possibly to an arm trouble that had developed after 1740.<sup>11</sup> In any case, Tartini by his own testimony was impetuous in all things,<sup>12</sup> and often became impatient with any but the "scolari perfettionati," whom alone he could tolerate.<sup>13</sup> Paolino seems not to have measured up to this standard.

The next letter is one from Thomas Augustine Arne, best known as the composer of *Rule, Britannia*, to Jonathan Tyers, the proprietor of Vauxhall Gardens. Arne was a popular composer of his time, considerably smaller in stature than Handel but more rooted in the English tradition. Vauxhall Gardens, for which Arne composed light music from 1745 on, was a sumptuous park where a high-class public could dine, sup, chat, and listen to the performances of professional instrumentalists and singers. Handel's music was often heard there, as for example his *Firework Music* which received its première in a public rehearsal under the composer's personal direction in 1749. Arne's letter (partly reproduced in facsimile on page 472) gives us a fair idea of the fees which an 18th century composer of his rank could command.

[*envelope*]

Jonathan Tyers Esq.<sup>r</sup>                      Vauxhall Gardens.

[*letter*]

D.<sup>r</sup> Sir.

Overleaf is my Acc.<sup>t</sup> for Compositions this Summer, with £2: 17s: 0<sup>d</sup>, which I paid the Music Writer, for repairing all my books of Catches & Glee's, the expence of which you desir'd me to charge.

If Saturday is inconvenient for my calling, be pleas'd to let me know; otherwise I shall wait on you, & am, with my best respect to yourself & family,

Your most obed.<sup>t</sup> Serv.<sup>t</sup>

Aug.<sup>t</sup>. y<sup>e</sup> 28.<sup>th</sup>

Tho:<sup>a</sup> Aug:<sup>no</sup> Arne

P.S. I have made no other charge for my Productions, than what have been establish'd during 40 years, at both of the Theatres royal.

[*verso*]

The Proprietors of Vauxhall Gardens

D.<sup>no</sup> to Tho<sup>a</sup> Aug:<sup>no</sup> Arne

For composing the Music to a Pastoral Glee, call'd the Queen of the May, consisting of a full Chorus, An Air with Verses for each Performer, & part of the Chorus selected, with some difference, for repetition	£	s	d
D <sup>o</sup> A Catch, call'd The Romps, in 3 parts vocal, besides Instrum <sup>ta</sup>	6:	6:	0
	3:	3:	0

<sup>11</sup> Antonio Capri: *op. cit.*, p. 56.

<sup>12</sup> F. Parisini, *op. cit.*, letter of May 19, 1752. "In all my actions there is a certain impetuosity (un certo impeto naturale). With this impetuosity I speak, write, eat, walk, in brief, do everything."

<sup>13</sup> F. Pasini, *op. cit.*, letter of June 8, 1748.

D° A Ballad Air, call'd The Orange Girl, for M <sup>r</sup> Vernon's performance.	2: 2: 0
D° A Glee, call'd The Bellman, in 13 parts.	5: 5: 0
D° A Catch, to be perform'd with it, call'd Nancy Dawson, in 3 vocal parts, besides Instruments.	3: 3: 0
D° A long & capital Glee, call'd The Gypsies, consisting of 2 Airs, contriv'd to employ all the Performers, a Recitative for M <sup>r</sup> Vernon, and a Grand Chorus.	8: 8: 0
	<hr/>
	£ 28: 7: 0
[Next page] Brought forward	£ 28: 7: 0
D° A Catch, call'd The Masquerade, which employ'd near a week in composing, altering and perfecting	4: 4: 0
Paid Music Writer; for copying Parts, vocal & instrumental, of Catches and Glee's, which, in the loan of his Books, during the preceding Summer, were either torn or damg'd, or lost.	2: 17: 0
	<hr/>
	£ 35: 8: 0

Stephen Storace belongs to the generation of English operatic composers succeeding Arne's. As is well known from the Mozart biographies, his sister Anna, a famous prima donna of her time, was the original Susanna in *The Marriage of Figaro*. Stephen Storace was with her in Vienna where he had two of his operas performed, *Gli Sposi Malcontenti* (1785) and *Gli Equivoci* (libretto by Lorenzo da Ponte; 1786). On February 21st, 1787, he found himself all of a sudden in prison from where he sent the following letter to a friend of his in England (reproduced in part on page 472).

[envelope] J: Serres Esq.<sup>re</sup>  
N:° 1 S:<sup>t</sup> Georges row Oxford: Street  
London  
Angleterre

[letter] Ash: Monday Vienna  
Feb. 21: 1787

You might not have received a letter from me so early as this, my good friend—had it not been owing to a ridiculous circumstance that hapen'd last night or rather early this morning—To make short of the story—it is some hours since I have been in a guard : house under an arrest—and of course having much leisure I know no better mode of passing my time than devoting it to my friends in England—but to inform you of some of the particulars—you must know that there never perhaps were so *hard a going* sett of English in any one town out of England—as are at present in Vienna—we have lived these last six weeks almost in one continual scene of riot—amongst ourselves—as long as it remain'd so, nobody could find fault—but lately some of our youths—high : charged with the juice of French grapes—have made their occasional sallies—& exposed themselves to the Natives especially at the Ridotta's, or Masquerades<sup>14</sup>—many of which have been given in the course of the newly expired Carneval a few nights ago the Hon.<sup>51</sup> Charles Lennox—P. Clifford and one or two others—courted some ladies—with rather too much vehemence—which occasion'd an order—that every Englishman that behaved with

<sup>14</sup> *Reminiscences of Michael Kelly*, London, 1826, vol. I, p. 201: "The ridotte rooms, where the masquerades took place, were in the palace . . ."

the least impropriety, at the evening Ridotta—(the one last night) should be put under an arrest—It so happen'd that about three oclock this morning as my Sister was dancing a minuet with L:<sup>d</sup> Barnard, a Man who was standing by chose to stand in such a manner that Lord Barnard, turning the corner inadvertently trod on his toe—upon which he was rather impertinent—L:<sup>d</sup> B. took no notice but proceeded—on again coming to the same corner—the Gentleman took an opportunity of advancing still further into the ring & had nearly thrown him down—upon which I who was a stander by—with more spirit than prudence—asked him, “what he meant by being so impertinent as to attempt throwing down any gentleman that was dancing”—he then immediately chose to use some very ungentlemanlike language—which I (who had rather too much Champaigne in me, though far beneath intoxication) could not brook—in short words begat words—the whole rooms were presently in a confusion—the report was that an *Englishman had mis:behaved*—we were almost press'd to death—by the multitudes that crowded round us—my antagonist proved to be an officer—he immediately apply'd to the officer of the guard—who *sans : ceremonie* put me under charge of a corporal's guard—and I was conducted to the guard : house—from which place I have the honor of addressing to you this epistle—as all the English have taken up this matter warmly—I imagine I shall soon be liberated—and we shall strive hard to bring the aggressor to condign punishment.

We purpose leaving this place on Saturday next at 2 in the morning and proceeding through Saltzburg—Munich—Ausperg [Augsburg]—Ulm—Strasbourgh, & Chalons to Paris—with as much expedition as possible—as the weather has lately been very fine & open—we expect to find the roads in very good order—last night my Sister sung for the last time—to a very great applause, & every mark of partiality in an audience that possibly could be shewn—the people here are very sorry to lose her—she gives her benift Friday—and as I have already observed a few hours after, we leave Vienna.—a post or two ag[o]—I asked you through M:<sup>r</sup> Hall—to send me a letter to Madame de Forge—at Paris—inclosed in one to me *directed a la poste restante*—we expect to be in Paris about the 6:<sup>th</sup> or 7:<sup>th</sup> of March—I can hardly refrain from laughing at the Idea of myself in *durance vile*—relating to you the journey I am going to take of 1400 miles—within these three days—I have made a pretty little collection of music—which my friend Dom: shall have the pulling over on our meeting. I am happy to hear that all your good family have enjoy'd their health—I hope that of your Sister Hannah may be speedily re: establish'd—If I can be of any service to you or yours—at Paris—I desire you will command me, without reserve—as I am never so happy as in testifying how much I am y:<sup>r</sup> Friend & Humble Servant

S. Storage

Make my best Comp:<sup>ts</sup> to y:<sup>r</sup> Father Mother Sisters & Brothers—to M:<sup>r</sup> W:<sup>m</sup> Hall—family, and all other enquiring friends.

By chance we have a rather detailed report of an eye-witness of the incident in which Storage was involved. It was written by the singer, Michael Kelly (or O'Kelly), the first Basilio and Don Curzio in Mozart's *Figaro*.<sup>15</sup> Kelly confirms the exuberance of the young English noblemen, which the Emperor himself was forced to restrain by decreeing “imprisonment for any new breach of the peace.” According to Kelly, it was an Austrian “officer in uniform,” who, while waltzing with Anna Storage, inadvertently got his spurs entangled in her dress so that both “came to

<sup>15</sup> Michael Kelly: *op. cit.*, Vol. I, p. 270. See other remarks on Storage on pp. 231, 233, 234, and 237.

the ground, to the great amusement of the by-standers." Trouble began when Stephen Storace, "thinking his sister had been intentionally insulted, commenced personal hostilities against the officer . . ." His English friends, who had followed him to the guardhouse, were allowed to keep him company and to entertain themselves with "some eatables and Champagne. A jovial night we had," writes Kelly. In the morning they had to leave Storace behind, but he "was not . . . the least discomfited," and told Kelly that he was thinking of the Italian proverb:

Non anderà sempre così; come diceva  
Il piccolo cane, quando menava  
Il rosto, alla fine la carne sarà cuccita.

Finally, the Emperor, amused at Kelly's report, gave orders to set Storace free, not without making a facetious remark about traveling young English noblemen.

Aside from illustrating a comparatively trivial episode, the above documents not only contribute to the biographies of Stephen and Anna Storace but afford a vivid glimpse into 18th century society, international and local.

The opera *Les Danaïdes* by Gluck and his pupil, Antonio Salieri, was produced in Paris on April 26, 1784. After several performances, Gluck declared publicly that, except for friendly advice, he had merely lent his name to the work and that Salieri was the sole originator of the opera.<sup>16</sup> This then was Salieri's debut in France, and a highly successful one at that. He dedicated his score to Queen Marie Antoinette, diplomatically writing in his preface: "I hope, with the advice of this great man (meaning Gluck) to succeed in composing some other work, more worthy of the enlightened taste of Your Majesty."<sup>17</sup> His wish was soon to come true. A short time after, back again in Vienna, he found himself at work on a new opera, entitled *Les Horaces*, whose libretto had been written, after Corneille, by Nicolas-François Guillard. In early August, 1786, Salieri returned to Paris. *Les Horaces* was performed on December 7, but was unfavorably received and removed from the repertoire after only three performances. Salieri's letter to the author of the book was written shortly after his arrival in Paris when the performance of their opera seems to have been in the balance (facsimile on page 473). It was the custom of the Court to preview in the fall the new plays which were to be given a little later at the public theaters in Paris, and therefore when Salieri, playing the courtier at Fontainebleau, heard from the Queen herself that she had commanded a private showing of *Les Horaces* (originally scheduled for November 2nd, but postponed to December 2nd), he was naturally much encouraged.

<sup>16</sup> Gluck's declaration, dated April 26, was published in the *Journal de Paris* of May 16, 1784. Regarding *Les Danaïdes* and especially *Les Horaces*, see the informative chapters in *La Cour et L'Opéra sous Louis XVI* by Adolphe Jullien, Paris, 1878.

<sup>17</sup> Alfred Einstein: *Gluck*, London, 1936, p. 179.



[envelope] Pour monsieur Guillard. Rue guenegard la 2<sup>m</sup>e porte cochere a gauche, en entrant par le quay N. 13 maison de M. Prevost. Paris

[letter]

13 Aout

Mon ami, il n'y a plus rien a craindre. Ier, dans le moment que la Reine sortoit pour aller a Trianon, je me suis presenté: Appenne donc vu, comme un minut aparavant le garçon de service m'avoit annoncé, qu'elle, en allant, me dit—*Ah, bon jour Salieri—Ebbien*[?], *etudie-t-on les Horaces?* j'ai repondu, oui, votre majesté, les roles sont tous distribués. *Fort bien, j'ai ordonné qu'on les prepare pour Fontainebleux*, ma response etoit une profonde révérence, parcequ'elle suivoit a parler, mais des choses touchant les Danaïdes. Apres quelques mots, elle dit, *Bien, nous nous reverrons*, et partit.

A[i]nsi, vous voyez s'il serroit possible a quelquon de s'y opposer! vivons donc plus que tranquillement. Au plaisir de vous revoir.

Votre serviteur  
et ami  
Salieri<sup>18</sup>

August 13

My friend, there is nothing more to fear. Yesterday, at the moment when the Queen was about to leave for Trianon, I presented myself. She had hardly seen me, the servant having announced me just a minute earlier, when, while walking along, she said to me, "Ah, good day, Salieri. Well, are they working on *Les Horaces*?" I answered, "Yes, Your Majesty, all the roles are distributed." "Very good, I have ordered that they prepare it for Fontainebleau." My answer was a deep bow because she continued to talk, though of things concerning *Les Danaïdes*. After a few words, she said, "Well then, we shall see each other," and departed.

So you see whether it would be possible for anyone to offer opposition to it! Let us then be more at ease. Looking forward to seeing you.

Your servant and friend  
Salieri

The next letter (facsimile on page 473) is only a few years later than the previous, but it falls in the historically new period that followed the momentous upheaval of 1789.

Paris 13 ventose an 7

Citoyen Ministre.

je ne puis qu'être infiniment flatté d'être nommé par un homme tel que vous au nombre des jurés qui doivent juger les ouvrages destinés au theatre de la république et des arts; mais ma santé souvent mauvaise ne me permet pas d'accepter un emploi dont il m'est impossible de remplir les devoirs. un crachement de sang qui me retient chez moi depuis quinze jours, me fait desirer de me rendre à mon hermitage pour y prendre le lait d'anesse: mon medecin voudrait même que je partisse sur le champ, si l'isolement de l'hermitage de jean jaques n'était un obstacle à ses desirs. recevez, je vous supplie, citoyen ministre, mes regrets, mes remerciemens et mon respect.

Grétry<sup>19</sup>

<sup>18</sup> In the lower left corner, the date "1784" has been added by a later hand. The correct date is surely 1786.

<sup>19</sup> There is a secretarial notation in the upper left corner, and a summary of the letter by another hand at the bottom.

Paris, March 3, 1799

Citizen Minister.

I can only feel extremely flattered at having been appointed by a man like you to the Jury that is to judge the works destined for the *Théâtre de la République et des Arts*. My health, however, so often bad, does not permit me to accept an office whose duties I cannot perform. Because of an expectoration of blood which has been keeping me at home for a fortnight, I wish to retire to my hermitage in order to drink ass's milk. My physician even wants me to go to the country, but the quietude of Jean Jacques' hermitage is an obstacle to his suggestion. Please receive, Citizen Minister, my regrets, my thanks, and my respect.

Grétry

Grétry, though much honored under the *Ancien Régime*, gave his full support to the new revolutionary government.<sup>20</sup> The offer of a new honorary duty, however, already burdened as he was with others, came at a time when he preferred to shun public life because of a malady from which he had been suffering from youth on. What he called "Jean Jacques' hermitage" was a house in Montmorency near Paris which had formerly belonged to his favorite philosopher, Rousseau.

Ferdinand Ries, a former pupil of Beethoven's, had settled in London but had kept up an almost continuous correspondence with the master.<sup>21</sup> The letter below, written in not quite flawless English, was addressed to an officer of the London Philharmonic Society of which Ries himself was a member. (Facsimile page 474.)

19 of March 1824

57 Upper Morton Street

My dear Sir

I have received a letter from Mr. Fränzl Director and first Violin player at Munich—he is on a journey to Paris and London, and wishes to know if I could procure him an engagement (like that of Mr. Spohr etc.) at the Philharmonic Concerts, or to be informed what hopes he could have here for an engagement—you will greatly oblige me to let me know, the Decision of the Director, that I may write it to him by Tuesday post—I have also received a letter from my friend Kirchhoffer at Vienna about Beethoven—he makes the bitterest complaints by B. promising from one Sunday to another, and does not more know, what to do with him. The Sinfonie is not finished—he is at the last movement

Yours truly

Ferd: Ries

It is the second part of the letter rather than the first<sup>22</sup> which is of interest to us. In 1822, Beethoven had granted the Philharmonic Society,

<sup>20</sup> For example, in his *Mémoires, ou Essais sur la Musique*, 1797, vol. II, Book 4, he writes that he looks forward to a time "où les spectacles feront le peinture des moeurs pures des républicains français" and the poets and musicians "animés par le génie de la Liberté consacreront nos triomphes dans leurs chants belliqueux."

<sup>21</sup> See F. G. Wegeler and Ferdinand Ries: *Biographische Notizen über Ludwig van Beethoven*, Coblenz, 1838.

<sup>22</sup> Michael Kelly: *op. cit.*, vol. I, page 278: "While staying in Munich, we were asked to assist at a grand concert, at which the Elector, the Electress, and their court were present; the band consisted of several eminent performers, among whom was the famous violin player, Frantzl, who performed a concerto in a masterly manner . . ."

for a consideration of £50, the rights of first performance of a new overture and a new symphony. The latter proved to be the Ninth. Knowing the composer's temper, we can easily imagine his explosions when Mr. Kirchhoffer kept pestering him about the score. Approximately a month after Ries' letter, Beethoven handed Kirchhoffer the symphony, but broke his contract later on by allowing its première to take place in Vienna.<sup>23</sup>

The only letter in the collection from Beethoven himself was, according to Kalischer,<sup>24</sup> still to be found in 1879 in the autograph collection of the Ritter von Frank in Graz. Even so, when Nohl first published it in 1865, he seems to have had to use a copy of the letter which he found among the papers of Ferdinand Simon Gassner. Prelinger followed Nohl literally, but Kalischer had access to another copy in Otto Jahn's collection of papers on Beethoven, and he was thus able to correct Nohl on one or two points. The letter has been reprinted often, but there seems to be an excellent chance that this is the first time it has been printed direct from the autograph. Since it is written in Beethoven's usual furiously impatient handwriting, which always presents puzzles to transcribers, there would seem to be sufficient justification for giving it again.

Ich höre, dass sie mein verehrter Collin meinem höchsten Wunsche und ihrem Vorsatze entsprechen wollen, so gerne ich ihnen meine Freude hierüber mündlich bezeugte, so habe ich jetzt noch etwas viel zu thun, bloss dem schreiben sie dieses zu—und keinem Mangel an Aufmerksamkeit für sie—hier die *Armida*; sobald sie dieselbe genug gebraucht haben, bitte ich sie mir zurück zu senden, indem sie nicht mir zugehört.

ihr wahrer Verehrer  
Beethoven

I hear that you, my esteemed Collin, will fulfill my most cherished wish and your own intention. Much as I should like to express to you my pleasure in person, I have rather much to do at present. Put it down merely to this—and not to any want of regard for you. Here is the *Armida*. As soon as you have made sufficient use of it, please send it back to me as it does not belong to me.

Your true admirer  
Beethoven

Heinrich Josef von Collin (1771-1811) was the author of the tragedy, *Coriolanus*, for which Beethoven had written the overture. The pleasure Beethoven expressed in the above note was no doubt produced by Collin's willingness to supply him with a libretto, but whether it was Collin's *Bradamante*, *The Liberation of Jerusalem*, or *Macbeth* that resulted from

<sup>23</sup> Alexander W. Thayer: *The Life of Ludwig van Beethoven*, New York, 1927, vol. III, pp. 110, 111, 151, and 177; Myles Birket Foster, *History of the Philharmonic Society of London*, London, 1912.

<sup>24</sup> For this and the following references, see Ludwig Nohl: *Briefe Beethovens*, Stuttgart, J. G. Cotta, 1865, No. 44; Alfred Chr. Kalischer: *Beethovens Sämtliche Briefe*, Berlin & Leipzig, Schuster & Loeffler, 1906, vol. I, No. 130; Fritz Prelinger: *Ludwig van Beethovens sämtliche Briefe und Aufzeichnungen*, Wien & Leipzig, C. W. Stern, 1907, vol. I, No. 112.

(Continued on page 479)

Affetto suo: <sup>to</sup> Padre Martino  
 a <sup>to</sup> Padre: <sup>to</sup> Padre Martini  
 Mio di Capella in v. <sup>to</sup> Padre di  
 Giovanni Bonaguidi Bologna

25

Signor la Signoranza le <sup>to</sup> Padre di <sup>to</sup> Padre Antonio non ha permesso de  
 sia del ordine affij: <sup>to</sup> Padre Angelo di lui <sup>to</sup> Padre, non mi ha afficco  
 me, da gliare lara, accio' inghi'a' <sup>to</sup> Padre l'impote' ke dei valari  
 con il aglio della purificaco' de quali la replica di nuovo,  
 e on più memoria che mai. Mi faccio questa carta  
 perche' mi viene per un regalo e parte <sup>to</sup> Padre di  
 roffo buona a' <sup>to</sup> Padre a' au' molto deo, e ch'è d'el <sup>to</sup> Padre  
 di capo simili. Non di' i vandali di tal mia <sup>to</sup> Padre  
 affiamandola da onco il mio dovere, e che ci' nella  
 pregiudica all'infinito rispetto, che ho per <sup>to</sup> Padre. <sup>to</sup> Padre  
 de la pure, da io consto a' mille <sup>to</sup> Padre  
 e questa è la sola cagione della mia <sup>to</sup> Padre  
 de mi afficco attorno al <sup>to</sup> Padre <sup>to</sup> Padre, ma' in verità da tempo  
 mi manco, e quel ch'è peggio, la valute <sup>to</sup> Padre: <sup>to</sup> Padre  
 stano nell' <sup>to</sup> Padre, e nel tale. <sup>to</sup> Padre  
 più e meglio da <sup>to</sup> Padre e vapo, facendo <sup>to</sup> Padre, ch'egli <sup>to</sup> Padre  
 poi ogni <sup>to</sup> Padre ha per <sup>to</sup> Padre, mentre <sup>to</sup> Padre da <sup>to</sup> Padre di <sup>to</sup> Padre  
<sup>to</sup> Padre li miei <sup>to</sup> Padre, <sup>to</sup> Padre e <sup>to</sup> Padre, <sup>to</sup> Padre  
<sup>to</sup> Padre <sup>to</sup> Padre: <sup>to</sup> Padre <sup>to</sup> Padre 1791  
<sup>to</sup> Padre <sup>to</sup> Padre <sup>to</sup> Padre

Giuseppe Tartini to Padre Martini

The letters on the following pages are reproduced with the permission of the Curator of the Theatre Collection in the Harvard College Library. They may not be reproduced from these facsimiles without the express permission of the Curator.

D<sup>r</sup> Sir,

Overleaf is my Acc<sup>t</sup> for Compensation  
this Summer, with L: 17: 6, which I paid  
the Music Writer, for repairing all my books  
of Catchers & News, the expense of which you  
would me to charge.

If Saturday is inconvenient for my call,  
it pleases it to let me know; otherwise I shall  
wait on you, I am, with my best respect  
to yourself & family,

Your most obed<sup>t</sup> Serv<sup>t</sup>  
Aug: 4-20. = Tho: Aug: a. Arn.

P.S. I have made no other charge for my  
Productions, than what have been established  
during 40 years, at both of the Theatres royal.

Thomas Augustine Arne to Jonathan Tyers

Mr. William Wynne, Solicitor. 1767.  
You might not have missed a letter from me, as you  
at this by the first of June. I do not know why to a  
the same time that I say to you the first of June - to make  
about the story - it is some hundred years I have been in a  
you have under an act - and if some having must become  
I have no better mode of holding any time than touching it to  
my friends in England - but I do inform you of some of the points  
where - you must know that the most perhaps ever so long  
agreed both of English in my own time out of England - as  
the present in France - we have had there but six weeks  
our intended some of such strength numbers - the story out  
remains so nobody can do it - but lately some of our  
from the high school with the price of French goods - have  
lands. These national affairs - especially those which to the Orders  
wholly at the Pope's, or Magistrates - every of which  
have been given in the name of the newly expired annual  
a few might give the Hon. George Lennox - the Lord  
and one or two others would some time - with rather long  
and weakness - which occasioned an error that every English  
man that I have with the least propriety at the evening  
Pisotta - the one last night should be but you an artist in  
It so happens that about three o'clock this morning my  
step was dancing a minuet with L: B. B. B. B. a Min  
was standing by close to stand in such a manner that

Stephen Storace  
to J. Serres

Mr. J. Serres  
I am Mr. Serres's

Paris 13 ventose an 7.

M. le Ministre  
 des Citoyens Ministre

Je me permets de vous adresser ces deux impressions. La première est un roman, je ne suis pas un homme de lettres, mais j'en ai écrit un. La seconde est un roman, je ne suis pas un homme de lettres, mais j'en ai écrit un.

M. le Ministre  
 des Citoyens

13 ventose an 7

André Ernest Modeste Grétry

10 ans.

Je ne puis que vous adresser ces deux impressions. La première est un roman, je ne suis pas un homme de lettres, mais j'en ai écrit un. La seconde est un roman, je ne suis pas un homme de lettres, mais j'en ai écrit un.

M. le Ministre  
 des Citoyens

Antonio Salieri to Nicolas-François Guillard



Origami per mezzo de macchi.

La felice sopraggiunta in Pisa, la mia felice  
spemmiaria che questa notte non mi ha lasciato dormire  
mi ha talmente indolito il sistema nervoso che non  
posso forse d'ignora il vostro, e questo mi è  
più il grave affetto per me! - U. pigo stampato.  
amigioni il mio dolore a più reate, dispendibile  
e volenti scriveri l'alto amore di far sperare a  
che il mio frumento mi altra volta.

Certo alla vostra amigione per me, e compiacere  
per un risposta favorevole

Si abbraccia amigamente.

Il vostro aff. Paganini  
Vidi Paganini

Parigi, 2. marzo 1821

Al Chiarissimo signor  
A. Pigo Cav. Ferdinando Pico

Nicolò Paganini to Ferdinand Paër

575

Amico, figlio, e collega dilettissimo

La tua e mia celebrata sono un vero  
Hogelvi! Tutto voglio amesciare ad' amore  
la nostra amigione e l'ortegiana! fa d'ora  
- go abduca al destino e chut!!!!

Questo mio povero Autografo, ti verrà per favore

Tutto da un affetto Elogio Buffone, il quale

Carlo Lagarenza, che dopo con te vivrà, ignora

= ti) e una antica mia Congrega, egli è

l'apostrofazione per la musica, ne è gran

= di' Profeta, vuol emulare il Sonambulo

Di' parci: che ti da la pena di leggermi

buoi vedere Say, e il P. d'addeca d'addeca

Alti: Quando morirà - Congrego

non dimenticare il

Amico 2 marzo 1821

Gioacchino Rossini to Michael Costa



A Monsieur Costa compositeur et Directeur de la musique au th. de Comte-Georges

Monsieur

M<sup>me</sup> Gye étant décidé à mettre prochainement  
en scène à Covent-Garden mon opéra  
de Brucato Cellini, je vous recommande  
cet ouvrage à vos bons soins et réclame  
en la faveur l'influence de votre puissante  
et habile direction.

L'usage de Londres, comme de la

2211 1/2 35

plupart des grands villes, l'Allemagne,  
est que l'auteur d'une œuvre nouvelle  
en conduite lui-même les premières  
représentations; mais, persuadé de  
l'excellente impulsion que vous ne  
pouvez manquer de donner à l'activité  
de la scène, je ne me conformerai  
à cet usage que si vous le desirez, et  
si vous préférez ne pas conduire.  
J'ai de espéré, Monsieur, que vous ne  
refuserez pas à Brucato l'honneur  
de la présenter au public anglais  
et de me donner ainsi un témoignage  
de bienveillance qui me sera précieuse  
et dont je serai extrêmement reconnaissant

Henry L'Esperance Esq  
Acteur distingué  
de votre théâtre de Paris

Hector Berlioz

20 avril 1855

Paris 19 rue d'Anvers

Mon cher et aimable Costa,

La commission de votre pays travaillera  
surtout la chambre jeune fille qui  
vous donnera cette lettre. C'est une bonne affaire  
Carla Carraro, j'espère d'un très grand  
talent, et remarquable organisation musicale.  
Je vous remercie bien. Elle fera plaisir et lui  
procure l'occasion de travailler dans les  
saints musiciens de votre domaine, surtout  
dans celle de la Cour où elle est forte.

Un grand, je suis sûr, en attendant  
à vous affectueusement à  
1888

Ch. Gounod

Charles Gounod to Michael Costa

Brescia 6 luglio 1883

E. G. Costa

Mi ero proposto di scrivere  
prima d'ora, ma ho appena incominciato  
di famiglia mi hanno impedito di  
fare, per un'ora della mattina  
sono intesi per la produzione del  
D. Carlo a Londra. Ella più forte  
coraggio di andare per la prima volta,  
dopo tanti anni di esilio, ma mia  
lettera, quindi io l'avevo detto  
di scrivere subito prima, per allora  
mi prodigerei. Ma allegro, e più  
coraggio mia sempre, il timore  
che una mia lettera di guerra  
per un'ora, per lei, potrebbe essere  
infranta con parole che molti hanno

Giuseppe Verdi to Michael Costa (cont.)

L'abitazione di Genova, quando  
incendo, per indugiare a questo  
sostegno, mi ritorni da fare  
una di questa maniera si finire  
e tutti, tale consiglio si riceve  
e anche questo fatto, malinteso  
e orgoglio. Sono si io lo spero,  
e tutto questo, a questo, quanto  
non si vuole, ed è, tutto  
questo tempo, e non se può  
vedere, per il fatto. Io dunque  
questo di non grande, io mi  
faccio, e questo, per il Carlo  
e questo, e questo, e questo, e questo  
e questo, e questo, e questo, e questo

e se impugna i giudici, e  
indugi, e tutto tenuto  
fanno tentare, io stesso propto  
di poter venir a frangere la  
mano, e di Ella uomini cost.  
tutta da un uomo, che ha  
sempre avuto la più grande  
prima del suo fratello, e del  
per carissima.

Da l'onore di non  
Luo Loro  
G. Verdi

Giuseppe Verdi to Michael Costa (concluded)

this impulse is a matter of speculation. We may assume that by borrowing the score of Gluck's *Armida* from Beethoven, Collin meant to study a characteristic work by Gluck, possibly because, after a performance of *Iphigenia in Tauris* in January, 1807, he had decided to create a libretto of similar dimensions.<sup>25</sup>

The following two documents of Paganini (facsimile of the first only on page 475) can hardly compare with the magnificent Paganini collection in the Library of Congress,<sup>26</sup> but they are a valuable addition to it. A few days before Paganini gave his first concert in Paris in 1831, he was invited to play at the Court. On March 3rd, the *Courier des Théâtres* announced that Paganini had not been able to appear at Court because of an indisposition.<sup>27</sup> In a letter addressed to Ferdinand Paër, his former teacher, Paganini wrote:

[envelope]

Al Chiarissimo Signore  
Il Sig.<sup>r</sup> Cav: Ferdinando Paër  
Paris

[letter]

Pregiatissimo maestro de maestri:

La febbre sopraggiuntami ier sera; la mia tosse spasmodica che questa notte non mi ha lasciato dormire, mi ha talmente indebolito il sistema nervoso che non tengo forza di reggere il violino;—e questo non è più il giorno felice per me!—Vi prego adunque di umigliare il mio dolore a sua maestà supplicandola a volermi serbare l'alto onore di far sentire a lui il mio strumento un'altra volta.

Conto sulla vostra amicizia[a] per me, e consolatemi con un riscontro favorevole  
Vi abbraccio amorosamente

Il vostro Aff.:° Obblig.:° Servo  
Nicolò Paganini

Parigi 2. Marzo 1831

Most honored Maestro of Maestri:

Fever befell me last night. The spasmodic cough that did not let me sleep during the night has so weakened my nervous system that I do not have strength enough to hold the violin. This is no longer a happy day for me! I beg you therefore to convey my misery to His Majesty and to implore him to grant me the high honor of playing my instrument for him another time. I am counting on your friendship for me; console me with a favorable reply.

I embrace you with love.

Your affectionate and very obliged servant,  
Nicolò Paganini

Paris, March 2, 1831

<sup>25</sup> References to Collin's librettos can be found in Max Unger's article, "Beethoven und das Wiener Hoftheater im Jahre 1807," in *Neues Beethoven Jahrbuch*, vol. II, 1925; also Johann Friedrich Reichardt: *Vertraute Briefe . . .*, Amsterdam, 1810, vol. I, p. 160; Alexander W. Thayer, *op. cit.*, vol. II, pp. 119 and 151.

<sup>26</sup> Harold Spivacke: "Paganiniana," in *The Library of Congress Quarterly Journal of Current Acquisitions*, vol. II, no. 2, February, 1945 (also available as off-print). On page 11: "Paris is not as well represented as London in this collection . . ."

<sup>27</sup> See J. G. Prodhomme, *Paganini*, Paris, n.d., p. 68.

Paganini had hired the Paris Opera House for April 10th.<sup>28</sup> Because of preparations for a charity ball of the *Garde nationale*, he had graciously waived his rights to the theater. But when asked for the additional favor of performing at the ball itself, he had refused. In consequence, the press attacked him. His answer, enlarging on the draft below and most likely prepared in French by a secretary, appeared in several magazines.<sup>29</sup>

1. A Vienna, a Berlino e in tutte le Città Capitali mi son fatto un dovere di congedarmi con un Concerto a beneficio dei Poveri—
2. Concessi volentieri l'uso della Sala dell'opera per la sera di domenica 10. Aprile per dar luogo ai preparativi della festa da ballo quel lunedì 11.—\*
3. Per qualsiasi somma mi fusse stata offerta, non avrei giammai suonato in una festa da ballo, perché questo non conviene ad un' artista; ne potevo in luogo di ciò, dichiarare [dichiarare] al Pubblico che avrei dato un Concerto a beneficio dei poveri senza pregiudizio degli arrangiamenti presi coll' amministrazione dell'opera—  
Li 4. Aprile 1831

\* e così rinunciai ben volentieri a 15 o 20 mille franchi, che avrei incassato con un concerto—

1. In Vienna, in Berlin and in all the capitals I have made it my duty to give my farewell concert in benefit of the poor.
2. I gladly gave up the Opera House for Sunday evening, April 10th, in order to make place for the preparations for the ball on Monday, the 11th.\*
3. Regardless of any sum that might be offered me, I would never have played at a ball, because this is not becoming an artist; nor could I have announced instead to the public that I would have given a benefit concert for the poor without impeding the arrangements undertaken by the administration of the Opera.

April 4, 1831

\* and thus I have gladly foregone 15 or 20 thousand francs, which I could have taken in with a concert.

In the *Revue Musicale* of April 9th, a sympathetic comment on Paganini's statement, unsigned but doubtless written by its editor, Fétis, warmly supported the artist's arguments. In its published form, Paganini deviates from the content of his draft only in definitely promising another concert whose proceeds will be "consacré tout entier au soulagement des pauvres de cette capitale." The concert took place on April 17th.

The following three autographs speak almost for themselves. They are by Rossini, Berlioz, and Gounod (facsimiles on pages 475-77). The first of these is addressed to Michael Costa.

Amico, Figlio, e Collega Dilettissimo

La tua e mia Celebrità sono un vero Flagello!! Tutti vogliono conoscerci ed' avere la nostra amicizia e Protezione! Fa d'uopo ubidire al destino e chutt!!!  
Questo mio povero Autografo ti verrà presentato da un nostro Collega Russo, il Sg' Cav'° Lazarew, (che forse non ti sarà ignoto) è una antica mia Conoscenza, egli

<sup>28</sup> A contract between Paganini and the director of the Opera House is in the Library of Congress. See Harold Spivacke: *op. cit.*, p. 11.

<sup>29</sup> One of the copies, dated April 6, appeared in *Le Moniteur Universel*. It was reprinted by Arturo Codignola in *Paganini Intimo*, Genoa, 1935.

è appassionatissimo per la Musica, ne è quasi Idrofobo, vuol conoscere il Gran Costa ed è perciò che ti do la pena di Leggermi. Vuol vedere Say, e il Padre della Diva Patti *Quondam Marchesa* — Coraggio.  
non dimenticare il

Tutto tuo aff<sup>o</sup>  
Rossini

Passy 28 Maggio 1868

Friend, Son, and dearest Colleague

Your celebrity and mine are a scourge!! Everybody wants to know us and claim our friendship and favor! Let us then obey destiny and shut up!!!

This, my poor autograph, will be presented to you by a Russian colleague of ours, Signor Cavaliere Lazarew (who perhaps is not unknown to you). He is an old acquaintance of mine; he has a great passion for music, amounting almost to Hydrophobia, and he wishes to meet the great Costa, and that is why I am giving you the trouble to read this note. He wants to see Say, and the father of the Diva, Patti, *sometime Marchesa*<sup>30</sup> — Courage.

Don't forget

Your most affectionate  
Rossini

Passy, May 28th, 1868

Even in his old age, wit and dash did not fail Rossini. In his letter of recommendation for the Signor Cavaliere, he knew how to blend good humor with a little malice. That was his comment on a musical "enthusiast."

Of all the samples of handwriting, the one by Berlioz has surely the most elegance and clarity—qualities which are found not infrequently in his music. Berlioz had several times attacked Costa for tampering with the scores of masterworks, but of course in a letter in which he aims at wheedling Costa out of a prerogative, he knows how to use more circum-spect language. Costa finally yielded to him the direction of *Benvenuto Cellini*, but when the performance a month later met with public disapproval, Berlioz was ungrateful enough to think of Costa as the possible instigator of the "cabal," as he called it, and in retrospect, to doubt the incertainty of Costa's assistance during the rehearsals.<sup>31</sup>

À Monsieur Costa compositeur et directeur de la musique au th: de Covent garden.

Monsieur

M<sup>r</sup> Gye étant décidé à mettre prochainement en scène à Covent-garden mon opéra de Benvenuto Cellini, je viens recommander cet ouvrage à vos bons soins et réclamer en sa faveur l'influence de votre puissante et habile direction.

L'usage de Londres, comme de la plupart des grandes villes d'Allemagne, est que l'auteur d'une oeuvre nouvelle en conduise lui même les premières représentations; mais, persuadé de l'excellente impulsion que vous ne pouvez manquer de donner

<sup>30</sup> In two months and a day, July 29, 1868, Adelina Patti was to marry Henri, Marquis Caux, equerry to Napoleon III.

<sup>31</sup> See Berlioz's remarks on Costa in his *Mémoires*, chapters XVI and LXXVI.

à l'exécution de la mienne, je ne me conformerai à cet usage que si vous le desirez, et si vous préférez ne pas conduire.

J'ose espérer, monsieur, que vous ne refuserez pas à Benvenuto l'honneur de le présenter au public anglais et de me donner ainsi un témoignage de bienveillance qui me sera sensible et dont je serai extrêmement reconnaissant.

Recevez l'assurance des sentimens distingués de votre tout dévoué

Hector Berlioz

20 avril 1853

Paris 19 rue de Boursault

To Monsieur Costa composer and director of music at Covent Garden.

Monsieur

Since Mr. Gye has decided to stage my opera *Benvenuto Cellini* at Covent Garden soon, I should like to recommend this work to your care and plead for the benefit of your potent and skillful direction. It is customary in London as well as in most cities in Germany that the composer of a new work conducts its first performances himself; but, convinced of the vitality which you cannot fail to lend to the rendering of my work, I shall only conform to this custom if you so desire and if you prefer not to conduct.

I dare hope, Monsieur, that you will not refuse to honor *Benvenuto* with a performance before the English public and thus give me a sign of your good will which would touch me and arouse my deep gratitude.

With the sincere regards of your devoted

Hector Berlioz

April 20, 1853

Paris 19 rue de Boursault

The Venezuelan, Teresa Carreño, one of the greatest woman pianists of her time, deserves special mention in any comprehensive history of American music in view of her studies with Louis Moreau Gottschalk, the start and end of her career in the United States, and her early support of MacDowell's music. She met Gounod in Paris in 1867. His letter to Costa, which appears below and is reproduced in facsimile on page 477, must have been written in the spring of 1868 when she was about to leave for London for her second appearance.<sup>32</sup> She was then fourteen years old.

Mon cher et aimable Costa,

Je recommande à votre plus bienveillant intérêt la charmante jeune fille qui vous remettra cette lettre. C'est Mademoiselle Teresa Carreño, pianiste d'un très grand talent, et remarquable organisation musicale. Si vous voulez bien être son pilote et lui procurer l'occasion de naviguer dans les eaux musicales de votre domaine, surtout dans celles de la Cour où vous êtes tout puissant, je vous serai infiniment obligé.

Bien affectueusement à vous

Ch. Gounod

My dear and kind Costa,

I recommend to your benevolent interest the charming young lady who will hand you this letter. She is Mademoiselle Teresa Carreño, a pianist of very great talent and remarkable musical insight. If you could be her pilot and give her the opportunity of navigating in the musical waters of your domain, above all in those of the Court where you are all-powerful, I would be infinitely obliged.

Very affectionately yours

Ch. Gounod

---

<sup>32</sup> See Martha Milinowski: *Teresa Carreño*, New Haven, 1940.

The following letter by Verdi (facsimile on pages 477-78) is probably the most significant of the entire autograph collection.

Busseta 6 luglio 1867

Eg.<sup>1o</sup> Sign<sup>r</sup> Costa.

M'ero proposto scriverle prima d'ora, ma tristissime circostanze di famiglia mi hanno impedito di farlo, per ringraziarla delle moltissime cure datesi per la produzione del D. Carlos a Londra. Ella sarà forse sorpreso, di vedere per la prima volta, dopo tant'anni ch'io scrivo, una mia lettera, quand'io avrei dovuto scrivergliene moltissime, per altre mie produzioni. Ma allora, nel primo corso della mia carriera, il timore che una mia lettera di sincera ammirazione per Lei, potesse essere confusa con quelle, che molti hanno l'abitudine di scrivere, spargendo incenso, per raccogliere appoggio e protezione, mi ritenne dal farlo. Ora che questa carriera è finita, o quasi, tale scrupolo si scioglie, e cade questo, forse, malinteso orgoglio. Allor, ch'io so essere, tanto grande artista, quanto uomo di carattere retto, capirà questa fierezza, e non ne sarà troppo scandalizzato. Or dunque, accetti di buon grado, coi miei sinceri ringraziamenti per D. Carlos, l'espressione della mia più alta stima pel suo grandissimo ingegno; e se circostanze sgraziate, o malintesi, ci hanno tenuti finora lontani, io spero presto di poter venir a stringerle la mano, e ch'Ella accorra [ad] accettarla da un'uomo, che ha sempre avuto la più grande stima del suo talento, e del suo carattere.

Ho l'onore di nomarmi  
Suo Dmo.  
G. Verdi

Busseto, July 6, 1867

Dear Signor Costa.

I had intended to write you before this in order to thank you for the great care you have taken in the performance of Don Carlos in London, but very sad family affairs have prevented me from doing so. You will perhaps be surprised to see me, for the first time after so many years, write you a letter, while I should have written you many in behalf of my other productions. But then, in the early course of my career, I was restrained by the fear that a letter from me full of admiration for you could have been confused with those letters which many have the habit of writing, thus scattering incense in order to receive support and protection. Now that my career is over, or nearly so, such a doubt vanishes and this perhaps false pride falls to the ground. Knowing myself a great artist and a man of character, I hope that you will understand my pride (*fierezza*) and not be unduly offended by it. Therefore accept with good will my sincere thanks for Don Carlos, the expression of my highest esteem for your very great genius; and if unfortunate circumstances or misunderstandings have kept us apart up to now, I hope soon to be able to shake your hand and to see you hasten to accept the greeting from a man who has always had the highest regard for your talent and character.

I have the honor to sign  
your devoted  
G. Verdi

The death of Verdi's father and, a few months later, of Barezzi, his father-in-law to whom he felt deeply indebted, had occupied his mind more than the premières of his *Don Carlos* in Paris and London. The latter, on June 4, 1867, had been of extraordinary effect owing to the direction of Michael Costa.



Verdi's letter to Costa is obviously not a conventional note of thanks. Its opening sentences show so much reserve that its tone of gratitude later on does not sound convincing. The letter might seem to be Verdi's reaction to what biographers have called Costa's hostile attitude towards him.<sup>33</sup> But this would be an ill-founded explanation, for not only had several of his operas been performed at Covent Garden but his own opinion of Costa, as revealed in his correspondence, was favorable.

The above letter, then, appears in a slightly different light. Verdi's expressions of esteem and gratitude were entirely sincere—he could not sham emotions—and his abhorrence of flattery, with which he excused his long silence, was characteristic of his uncompromising philosophy of life. Only in the emphatic manner in which he called attention to his "fierezza," does he show his dislike of certain of Costa's traits, one of them, no doubt, being his vanity.<sup>34</sup> Thus he at once criticized and praised Costa in a fine piece of eloquent, yet diplomatic writing.

#### LIST OF LETTERS AND DOCUMENTS OF MUSICIANS IN THE HEATH COLLECTION AT HARVARD

Compiled by FRANCES FINK

##### Volume IV

Treasury Warrant for payment to THOMAS FITZ and HENRY BROCKNELL of the Band of Violins, of their Salaries in Establishment of the King's Private Music (with autograph of Charles II, countersigned by the Earl of Arlington, 16 June, 1669.)

Marietta ALBONI (Countess Pepoli). London, July 7, 1860. To Mlle. Fergus. (In French)

Marietta ALBONI. St. John's Wood, May 31, 1848. (In Italian)

Marietta ALBONI. Lyons, February 25, 1850. (In Italian)

Giuseppe AMBROGETTI. Golden Square, December 24, 1823. To Mrs. J. B. Heath. (In English)

V. G. CAMPORESE. London, April 18, 1823. To Miss Bacon. (In Italian)

Angelica CATALANI. (In Italian)

Angelica CATALANI. (de Valabrègue). To Carolina. (In Italian)

Gaetano CRIVELLI. London, August 29, 1817. To Barelli. (In Italian)

Giuseppi DE BEGNIS. To Benelli. (In Italian)

Domenico DONZELLI. Bologna, December, 8, 1852. To Michael Costa. (In Italian)

D. DONZELLI. Bologna, March 1864. (In Italian)

Gilbert Louis DUPREZ. Paris, December 30, 1860. (In French)

Manuel GARCÍA. Paris, August 22, 1822. To Benelli. (In Italian)

Josephina GRASSINI. Paris, January 10, 1830. To Madame Maurin. (In French)

Giulia GRISI. July 21. To M. Costa. (In Italian)

Alberico CURIONI. Barcelona, January 11, 1821. To Benelli. (In Spanish)

Luigi LABLACHE. England, May 8, 1846. To Heath. (In Italian)

L. LABLACHE. Paris, January 29, 1884. To M. Costa. (In Italian)

Jenny LIND. London, May 20. (In French)

<sup>33</sup> For example, Costa is characterized as Verdi's "old enemy" by Carlo Gatti in his *Verdi*, Milan, 1931, vol. II, p. 153.

<sup>34</sup> Rossini's letter of March 22, 1857, humming with compliments, as well as Meyerbeer's of June 25, 1863 (see the appended list) seem to have been of the kind that Costa expected.

Maria Felicita MALIBRAN. March 22, 1830. (In French)

Giuseppi MARIO. Rouen, April 10, 1839. (In Italian)

G. MARIO. February 20. To M. Costa. (In Italian)

G. MARIO. Fulham. To M. Costa. (In Italian)

Giuseppe NALDI. Soho, Thursday. To Dr. S. (In English)

Felice PELLEGRINI. Rome, December 3, 1818. To Benelli. (In Italian)

Giorgio RONCONI. Granada, January 17, 1863. To M. Costa. (In Italian)

Nicola TACCHINARDI. Florence, March 17, 1804. To Mariano Tamburini. (In Italian)

Antonio TAMBURINI. Paris, November 21, 1864. To M. Costa. (In Italian)

Pauline VIARDOT-GARCÍA. May 5. To Mme. Crémieux. (In French)

P. VIARDOT-GARCÍA. Baden, March 25. (In Italian)

Judith PASTA. Paris, May 7. To M. Achille. (In French)

J. PASTA. Como, July 27, 1851. (In Italian)

Giovanni Battista RUBINI. Milan, January 21, 1852. To M. Costa. (In Italian)

G. B. RUBINI. Romano, April 2, 1846. To M. Costa. (In French)

E. BIGOTTINI. January 6, 1843. To Mme. Branchu. (In French)

P. DÉRIVIS. August 15, 1838. To Monsieur Suzy. (In French)

Julie DORUS-GRAS. To M. Achille. (In French)

Pierre Gabriel GARDEL. May 25, 1828. To "Monsieur le Baron." (In French)

Jean-Georges NOVERRE. Paris, October, 1802. To Monsieur Bellanger. (In French)

Adolphe NOURRIT. Lyons, August 2, 1824. To Mme. Eugene Niboyet. (In French)

#### Volume V

Adolphe Ch. ADAM. To Monsieur de Luzy. (In French)

Parish ALVARS. July 6, 1846. (In English)

Thomas Augustine ARNE. August 28. To Jonathan Tyers. (In English)

Stanzas of a "Trio," beginning "Smiling summer now comes on." By Th. A. ARNE. 1756.

Stanzas of a Composition, beginning "When calm appears." For Mrs. Vincent. By Th. A. ARNE.

Daniel-François-Esprit AUBER. Paris, April 11, 1862. To M. Costa. (In French)

Ludwig van BEETHOVEN. [probably 1807/8]. To Heinrich von Collin. (In German)

Vincenzo BELLINI. To Carlaccio. (In Italian)

Hector BERLIOZ. Paris, April 20, 1853. To M. Costa. (In French)

Henry R. BISHOP. Bloomsbury, May 15, 1817. To W. Ayrton. (In English)

Henry R. BISHOP. 2 Irvington Square, March 22, 1833. (In English)

Henry R. BISHOP. March 13, 1834. (In English)

Henry R. BISHOP. April 15, 1835. To Bunn. (In English)

François-Adrien BOILDIEU. Pisa. January 28, 1833. To Horace Vernet. (In French)

"Fragment manuscrit de BOILDIEU offert par son fils à Monsieur le baron de Trémont."

Luigi CHERUBINI. Monday the 17th. To Bouilly. (In French)

Sir Michael COSTA. December 23, 1862. To Mr. Heath. (In Italian)

Sir Michael COSTA. To Mr. Heath. (In Italian)

Sir Michael COSTA. To Mr. Heath. (In Italian)

Girolamo CRESCENTINI. Naples, October 15, 1842. To M. Costa. (In Italian)

Félicien DAVID. Marseille, April 8, 1845. (In French)

Johann L. DUSSEK. Hamburg, May 16, 1800. (In English)

Gaetano DONIZETTI. To P. A. (In Italian)

G. DONIZETTI. To M. Costa. (In Italian)

Friedrich von FLOTOW. Schwerin, February 22, 1862. (In French)

F. von FLOTOW. (In French)

Charles-François GOUNOD. [probably 1868]. To M. Costa. (In French)

- Ch.-F. GOUNOD. Montretout, October 5, 1859. (In French)
- André-Ernest-Modeste GRÉTRY. Paris, ventôse 13 an 7. To a "Citoyen Ministre." (In French)
- A.-E.-M.-GRÉTRY. Paris, an 7. (In French)
- Jacques-Fromental HALÉVY. Paris, June 20, 1849. To M. Costa. (In French)
- Charles HALLÉ. Manchester, September 21, 1864. To M. Costa. (In English)
- Ferdinand HILLER. August 16, 1870. To M. Costa. (In French)
- William HORSLEY. Brompton, September 29, 1818. To Smyth. (In English)
- Johann Nepomuk HUMMEL. Weimar, January 16, 1827. To Maréchal Macdonald. (In French)
- William JACKSON. Exeter, December 6, 1791. To Cadell & Davies, publishers. (In English)
- Joseph JOACHIM. Bayswater. (In English)
- Conradin KREUTZER. Gratz, January 15, 1847. (In German)
- Robert LINDLEY. January 24, 1846. To M. Costa. (In English)
- Johann Simon MAYR. Bergamo, May 3, 1827. (In Italian)
- Etienne-Nicolas MÉHUL. To Arnault. (In French)
- Felix MENDELSSOHN. (In German)
- F. MENDELSSOHN. Berlin, March 15, 1842. To Forster. (In German)
- Saverio MERCADANTE. Venice, February 6, 1840. To M. Costa. (In Italian)
- Giacomo MEYERBEER. [With Meyerbeer's portrait]. To M. Costa. (In French)
- G. MEYERBEER. Schwalbach, June 25, 1863. To M. Costa. (In French)
- G. MEYERBEER. June 4, 1849. To Leduc. (In French)
- Nicolas ISOUARD. To Etienne. (In French)
- Giovanni PACINI. Pescia, July 11, 1862. (In Italian)
- Ferdinando PAËR. Paris, February 20, 1816. (In French)
- Giovanni PAISIELLO. Naples, October 16, 1807. To Gregoire. (In Italian)
- Ernst PAUER. (In Italian)
- Nicola PICCINI. December 16, 1821. To Mme. Branchu. (In French)
- Ignaz Joseph PLEYEL. To Clementi. (In French)
- Ferdinand RIES. London, March 19, 1824. [To an officer of the London Philharmonic Orchestra]. (In English)
- Bernard ROMBERG. Hamburg, February 7, 1838. To S. Lee, publisher. (In German)
- J. ROSENHAIN. Paris, April 27. (In French)
- Gabriele ROSSETTI [father of Dante Gabriel Rossetti]. London, February 17, 1849. (In Italian)
- Gioacchino ROSSINI. Bologna, September 22, 1840. To Hake. (In Italian)
- G. ROSSINI. Passy, May 28, 1868. To M. Costa. (In Italian)
- G. ROSSINI. March 22, 1857. To M. Costa. (In Italian)
- Antonio SALIERI. Paris, August 13, 1786. To Nicolas-François Guillard. (In French)
- William SHIELD. November 7, 1828. (In English)
- Stephen STORACE. Vienna, February 21, 1787. To J. Serres. (In English)
- Louis SPOHR. Frankfurt, August 17, 1818. To J. P. Schmid [according to the letter of K. M. von Weber]. (In German)
- Gasparo SPONTINI. To Mme. Votry. (In French)
- Giuseppe VERDI. Busseto, July 6, 1867. To M. Costa. (In Italian)
- G. VERDI. Venice, 1844. To Pagetti. (In Italian)
- Richard WAGNER. April 6, Naples, Villa d'Angri, Posilipo, [probably 1880]. (In German)
- Samuel WEBBE. March 5, 1822. To R. M. Bacon. (In English)
- Karl Maria von WEBER. Dresden, September 26, 1818. To J. P. Schmid. (In German)
- Samuel WESLEY. London, September 22, 1815. (In English)
- Niccolò Antonio ZINGARELLI. Naples, November 15, 1830. To Pre Col. (In Italian)
- N. A. ZINGARELLI. Naples, December 19, 1836. To Pre Col. (In Italian)
- Charles de BÉRIOT. Brussels, May 30, 1866. (In French)

Ch. de BÉRIOT. May 17, 1836. (In French)

James CERVETTO. London, January 12, 1828. [To the director of the Philharmonic Society]. (In English)

Johann Baptist CRAMER. To Ayrton. (In English)

François CRAMER. Windmill Hill, November 12, 1821. (In English)

Domenico DRAGONETTI. To Anfossi. (In Italian)

D. DRAGONETTI. February 15, 1846. To M. Costa. (In Italian)

D. DRAGONETTI. December 9, 1845. To Anfossi. (In Italian)

Friedrich KALKBRENNER. Isle of Wight, September 4, 1845. (In English)

F. KALKBRENNER. To de Trémont. (In French)

Franz LISZT. November 10, 1839. To Tito Ricordi. (In French)

Teresa MILANOLLO. Malezeville, November 7, 1851. To Louise le Prestre. (In French)

Nicolas MORI. To W. Ollivier. (In English)

Ignaz MOSCHELES. October 2. (In French)

Nicolò PAGANINI. Paris, March 2, 1831. To Ferdinando Paër. (In Italian)

N. PAGANINI. [draft of a letter]. Paris, April 4, 1831. (In Italian)

Sir George SMART. February 28, 1866. To J. B. Heath. (In English)

Sir G. SMART. Surry, August 20, 1847. To Heath. (In English)

Sigismund THALBERG. Brompton, June 11, 1845. To Heath. (In English)

S. THALBERG. Posilipo, March 5, 1866. To M. Costa. (In Italian)

S. THALBERG. July 1, 1862. To Heath. (In English)

Giuseppe TARTINI. Padua, June 9, 1741. To Padre Martini. (In Italian)

Giovanni Battista VIOTTI. April 10, 1819. To Chinnery. (In French)

Thomas WELSH. 1839. To French. (In English)

Felix YANIEWICZ. Liverpool, July 11, 1825. To Ayrton. (In English)

Charles DIBDIN. Strand, June 2, 1795. To Heath. (In English)

Ch. DIBDIN. October 15, 1813. To the Drury Lane Theatre. (In English)