

## MEMENTOS OF PIANISTS FROM THE GOLDEN AGE OF PIANIST-COMPOSER

*From the Collection of John Anthony Maltese*

### Top Row – Left to Right:



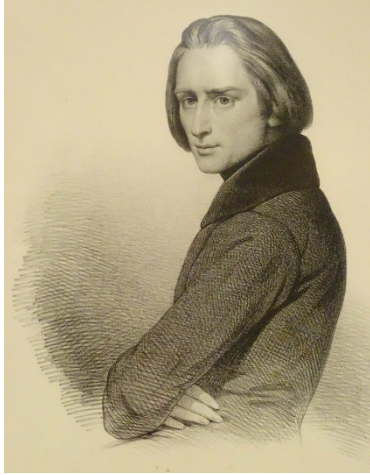
1. **RUBINSTEIN, Anton (1829-1894)**. Program. 1891, January 6. The Imperial Russian Musical Society, Moscow. **Anton Rubinstein** and **Peter Ilyich Tchaikovsky (1840-1893)**, conductors. Anton Rubinstein, piano. **Yelizaveta Lavrovskaya (1845-1919)**, mezzo-soprano (who suggested the subject for the Tchaikovsky opera *Eugene Onegin*). Leonora Overture No. 3 (Beethoven), Aria – “Wondrous Dream” from the opera “*Ruslan and Lyudmila*” (Glinka), **Konzertstück for Piano and Orchestra (Rubinstein)(first time at these concerts)(the composer at the piano and Tchaikovsky conducting)**; Lavrovskaya sings Romances by Arensky, Cui, and Massenet; Symphony in D Major (Schubert). In Cyrillic.



2. **MEDTNER, Nikolai (1880-1951)**. Program. 1927, February 25. Grand Hall, Moscow Conservatory. **All-Medtner recital with violinist Dmitry Tsyganov (1903-1992)**. The program includes the premiere of the ***Sonata No. 2 in G Major, Op. 44 for violin and piano (with Tsyganov)***. Medtner also performed his own ***Sonata-Ballade, Op. 27*** and, with A. Dolivo, **7 songs with words by Goethe**. The back page also lists the contents of an upcoming Medtner program on March 4: ***Piano Sonata in F Minor, Op. 5***; **2 Novellettes, op. 17**; ***Danza Festiva***; **2 *Canzonas with Dances, op.43 for violin and piano (premiere)*** (with Tsiganov); ***Tales, from op. 42 (C Minor and G-sharp Minor), op. 34 (premiere), and op. 20***. Photograph of Medtner on the cover. In Cyrillic.



3. **LISZT, Franz (1811-1886)**. Broadside. 1827, June 5. Theatre Royal, Drury Lane, London. **The 15-year-old Liszt plays an extemporaneous fantasy and a duet** with the young flute player Antonio Minasi.



4. **LISZT, Franz (1811-1886)**. Broadside. 1844, January 21. Hof-Theater, Weimar. Hofkapelle Orchestra. **Liszt conducted Beethoven's Symphony No. 3 in E-flat Major, Op. 55 ("Eroica") and excerpts from Beethoven's "Egmont."** He also served as the **piano soloist in Weber's *Konzertstücke***. Fräulein von Ottenburg also sang.



5. **BUSONI, Ferruccio (1866-1924)**. Score inscribed to the composition's dedicatee. **Ferruccio Busoni, *Kammer-Fantasie über Carmen***. **Busoni dedicated this composition to his friend Leonhard Tauber (1857-1944)**, with whom he frequently stayed when he was in Paris. The printed dedication to Tauber reads: "En souvenir d'estime et de reconnaissance, à Monsier Tauber, Paris, Mars 1920." Leipzig: Breitkopf & Härtel, 1921. 28666. First Edition. **This is a copy that Busoni gave to Tauber, with Busoni's handwritten inscription on the cover: "Pour Mr. Tauber, F. Busoni, 1922."** From the estate of the pianist Mario Feninger (1923-2016), a Busoni expert, with his stamp on the cover: "Ex Mario Feninger de Rogatis Libris."

6-7. **BUSONI, Ferruccio (1866-1924)**. Laid on top of the above score are two **contemporaneous postcard photographs** of Busoni in his library:

- Postcard Photograph. Busoni, wearing a silk shirt, seated in front of bookshelves in a corner of his library with his legs crossed. Verlag Hans Dursthoff, Berlin.
- Postcard Photograph. Horizontal wide-angle photograph of Busoni seated at a desk in his study surrounded by tall bookshelves and stacks of papers. Verlag Hermann Leiser, Berlin. 4888. Photo by Zander & Labisch.



8. **PADEREWSKI, Ignaz Jan (1860-1941)**. Autograph Musical Manuscript Signed. 1912, November 12. **Paderewski writes out 18 bars (both staves) from his own composition, “Variations in E-flat Minor, Op. 23” for piano. Marked “Fuga - Allegro molto moderato.”** Inscribed in French. Paderewski, a pupil of Theodore Leschetizky (183-1915), was a prolific composer whose opera, *Manru*, was performed at the Metropolitan Opera in New York. His piano recitals created a sensation and he also had a career as a statesman, serving as the third Prime Minister of Poland.



9. **SGAMBATI, Giovanni (1841-1914)**. Directly below the Paderewski is another Autograph Musical Manuscript Signed, this one by the Liszt pupil Giovanni Sgambati. His compositions included a piano concerto that Jorge Bolet (1914-1990) recorded.

1897, September 22. **Sgambati writes out 15 bars (both staves) of the fugue from his “Prelude and Fugue in E-flat Minor, Op. 6.” Inscribed to Princess Bibesco and marked “Andante.”** Signed along the right side. Princess Bibesco was a cousin of the Prince Gregory de Brancovan. She was an amateur

piano player and sponsored a musical salon at her home. Paderewski's biographer, Adam Zamoyski, wrote that she had “killed an incalculable number of pianos under her” and that “ladies and gentlemen have been seen to die of boredom under the effluvia of her arpeggios.” She was also reputed to be hopelessly in love with Paderewski. As Zamoyski wrote, Paderewski became “the recipient of a fantastic cascade of letters, often with little flowers painted in the margin by her, in which Art, God, and Love are stirred into an alarming verbal soup. She swooned so much in his presence and sighed so deeply whenever his name was mentioned that by the autumn of 1888 everyone in Paris was convinced they were having a grand affair.” (p. 44). **On the verso (not visible in the display case) is an Autograph Musical Manuscript of the 16-year-old violinist-pianist-composer Georges ENESCO (1881-1955) who writes out the full orchestral part of four bars from his “Poeme Romaine, Op. 1,” marked “Andante.”** Signed and dated “Paris le 27 Mai 1898.” The work had its premiere on February 6, 1898, at the Concerts Colonne.



10. **DOHNÁNYI, Ernst von (1877-1960)**. Program. 1903, December 4. Bösendorfer-Saale, Berlin. **Recital by Dohnányi** in which he played: Fantasy and Fugue in G Minor (Bach), Sonata in A Minor, Op. 42 (Schubert), Sonata in E Major, Op. 109 (Beethoven), 32 Variations in C Minor (Beethoven), Rondo a capriccio (“Die Wut über den verlorenen Groschen”)(Beethoven), Intermezzo (Brahms), Capriccio (Brahms), **Harmonies du soir (Liszt)**, **Rhapsodie Espagnole (Liszt)**. In German.

11. **DOHNÁNYI, Ernst von (1877-1960)**. Directly below the Dohnányi program is a note that Dohnányi wrote on a postcard from Vienna **to the cellist Carl Fuchs (1865-1951)**. 1902, January 2. In German. He discusses his upcoming arrival in London and their joint concert there on January 11.

**Bottom Row – Left to Right:**



12. **HERZ, Henri (1803-1888)**. Broadside. 1847, August 6. American Hotel. Buffalo, New York. A darling of Parisian salons in his youth, Herz conquered American audiences in the 1840s and made a fortune over the course of his long career. This broadside is for a **concert that Herz gave with the violinist Camillo Sivori (1815-1894), Paganini’s only pupil**. The concert included Herz playing examples of the operatic fantasies and variations that he published by the ream. Sivori offered works by Paganini (the *Moses Fantasy* and *Carnaval of Venice*) and a work by the Belgian violinist François Prume (1816-1849). **Together, Herz and Sivori performed a *Grand Duett Concertante on William Tell* that they jointly composed.**



13. **THALBERG, Sigismund (1812-1871)**. Autograph Letter Signed. No year [January 22]. A **two-page letter written by Thalberg** in French, arranging a meeting at the Erard Piano Company in Paris. Thalberg and Liszt played an Erard piano at their famous musical duel in 1837. Thalberg was a legitimate rival to Liszt who had studied with Hummel, Moscheles, and Kalkbrenner. Like Herz, he composed operatic fantasies, but he left a much more substantial body of piano music than Herz, including a piano concerto and a large sonata. Even the operatic fantasies were more sophisticated than Herz's and were played by the likes of Clara Schumann and Johannes Brahms. Like the Herz-Sivori program, this one included solos by both Thalberg and Vieuxtemps. **Together they played a *Grand Duett on the***

***opera "Les Huguenots" that Thalberg had co-authored with Vieuxtemps' teacher, the Belgian violinist Charles de Beriot (1802-1870).***



14. **D'ALBERT, Eugen (1864-1932)**. Autograph Letter Signed. 1886, March 18. D'Albert, a Liszt pupil, had a prolific career as both a pianist and a composer. He scored considerable success with his opera *Tiefland* (one of 21 that he wrote), which is still performed. Hans von Bülow reportedly said: "There are but three great pianists in the world: [Anton] Rubinstein, myself, and d'Albert; but the last is yet young, and bids fair to surpass us all." **This is a letter that the 21-year-old d'Albert wrote to the conductor Hans Richter (1843-1916)**, who conducted the first Ring cycle at Bayreuth in 1876 and presided over the Vienna Philharmonic from 1875 to 1898. Richter and the Philharmonic had introduced d'Albert's overture, *Holderlin's Hyperon*, in 1885. Here, writes about his *Symphony in F Major, Op. 4*, which Richter eventually premiered on May

24, 1886. D'Albert writes (translated from the German):

*Cherished Hofkapellmeister! Hastily, these few lines to ask you – **is there a possibility that you might, in spite of your continual activity, find the time to look over the score of my new symphony** (the publisher will release it within the next few weeks) and I would have a copy sent to you at once. **Dr. Richter, you were the first to say that I should write a symphony – and that, if I were to do so, you would perform it – otherwise I would not be so bold as to trouble you at this time. How deeply happy I would be if you were pleased with my work and would perform it – I need not tell you. For the performance of***

*the 'Overture' I am most indebted to you. I believe the symphony is not so 'Wagnerian'! Please forgive, dear Dr. Richter, that I have not written sooner. I had intended to many times, but lacked the time to do so. Pray convey our best greetings to your dear wife and accept thousand greetings from your faithfully devoted and grateful – Eugen d'Albert.*

15. **D'ALBERT, Eugen (1864-1932)**. An announcement of three recitals by d'Albert in Boston around 1905, with a photograph of d'Albert.

16. **D'ALBERT, Eugen (1864-1932)**. Program. 1891, April 20. Philharmonie, Berlin. Berlin Philharmonic. **Hans von Bülow (1830-1894)** conducted and played the piano. Together they played *Variations on a theme by Haydn for two pianos (Brahms)*(d'Albert played the first part) and a concerto for two pianos and orchestra by Bach (Bülow played the first part).

17. **BUSONI, Ferruccio (1866-1924)**. Program. [1919], October 15. Wigmore Hall, London. Recital in which Busoni performed: First Prelude and Fugue from "The Well-tempered Clavier" (Bach), Goldberg Variations (Bach), Sonata, Op. 106 (Beethoven), **Hungarian Rhapsody No. 19 (Liszt)**, **Valse Oubliee in A-flat Major (Liszt)**, **Fantasy on Mozart's "Don Giovanni" (Liszt)**.

18. **BUSONI, Ferruccio (1866-1924)**. Program. 1897, December 16. Bösendorfer-Saale, Vienna. Chaconne (Bach-Busoni), **Fantasy in C Major ("Wanderer") (Schubert-Liszt)**, Sonata in B Minor, Op. 35 (Chopin), Variations, Op. 1 ("Abegg")(Schumann), Toccata, Op. 7 (Schumann), **Hexameron (Liszt, et al)**.



19. **SCRIABIN, Alexander (1872-1915)**. Program. 1910, February 10. Hall of the Noble Assembly, Saint Petersburg, Russia. **Serge Koussevitzky**, conducted his orchestra and the Vassiliev Chorus with A.M. Tomskaya and A.V. Sekar-Rozhansky, vocalists in Scriabin's **Symphony No. 1 in E Major, Op. 26** with voices and chorus (Scriabin). **Then Scriabin played several of own solo piano works: Preludes, Op. 24, Nos. 1, 2, and 24; Feuillet d'album (from manuscript). Koussevitzky concluded the program by conducting Scriabin's Poem of Ecstasy** with violin solos by Alexander Mogilevsky 1885-1953).



20. **BARTÓK, Béla (1881-1945)**. Program.  
1935, January 29. Concertgebouw, Amsterdam.  
Recital with violinist **Zoltán Székely** (1903-  
2001) and soprano Berthe Seroen (1882-1957).  
All-Bartók program: *Sonata No. 1 for violin and  
piano*; *20 Hungarian Folksongs: Nos. 13, 4, 10,  
11, 12, 1, 2, 5, 15*; *Sonata for Piano* (Bartok).