Photograph attributed to Hof Photograph (1894), from Olga Tremelli Collection, Box 3, Folder 62. Possibly depicts Olga Tremelli (seated at left) and Wilhelmina Tremelli (seated at right).
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## INVENTORY

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DESCRIPTION OF COLLECTION

Shelf location: M3A 6,1
Physical extent: 1.5 linear feet

Biographical Sketch

Olga Tremelli (née Wilhelmina A. O. Eichelroth) was born in Vienna in 1882* to a family well versed in the fine arts. Her aunt Wilhelmina Tremel (later Tremelli) was a celebrated contralto who performed with the Imperial Opera in Vienna and Her Majesty’s Theatre in London in the 1870s and 1880s, and her grandfather was a Viennese painter. As a child, Olga enjoyed painting and modeling as well as singing. Although her family objected to her desire to become a professional singer, Tremelli studied under prominent teachers in Germany and France—including Mathilde Marchesi and Emma Nevada—before making her debut as a concert singer in England in 1904. According to an obituary published in a Rochester newspaper (available in the 1931-32 Rochester Scrapbook in Special Collections), Tremelli immigrated to the United States in 1921 and opened a school of music in Honeoye Falls. Around 1926 or 1927, Tremelli moved to Rochester, where she continued to teach voice until her death on 29 December 1931. The obituary states that Tremelli married a Mr. Francis Arthur Jones (1894–1976) around the same time that she moved to Rochester, which is confirmed by Monroe County marriage records (marriage date listed as 8 February 1928). According to the collection donors,
however, Tremelli’s married name was Willis, and one of the binders’ volumes and a few individual imprints in the Tremelli Collection are labeled with that name.

*Extant records provide conflicting birth information for Olga Tremelli. Hamburg Passenger Lists dating from Tremelli’s immigration from Germany (departure 29 May 1920) give Tremelli’s birth date as 27 September 1882 in Frankfurt (Staatsarchiv Hamburg, Hamburger Passagierlisten, Vol. 373-7 I, VIII A 1 Band 281, p. 87; microfilm no. k_1837). However, the obituary in the 1931-32 Rochester Scrapbook gives 1885 as her birth year, and a press clipping in the Tremelli Collection lists her birth year as 1880 in Vienna; the Monroe County marriage record also gives Vienna as her place of birth.

**Provenance**

The Olga Tremelli Collection was a gift to the Sibley Music Library in November 1989 by Mr. and Mrs. Ken Covill in memory of their son, Larry Covill.

**Scope and Content**

The Olga Tremelli Collection constitutes the performing library of the Viennese contralto Olga Tremelli. The majority of the items (over 150 total) are individual sheet music imprints, but some binders’ collections and music manuscripts are present as well. Most items contain performance markings, presumably attesting to Tremelli’s interpretive conceptions. The bulk of the repertoire dates from the late nineteenth and early twentieth centuries, and ranges from parlor songs and individual Lieder to operatic arias. Most texts are in English, French, German, or Italian. In addition to works by such well known composers as Brahms, Schubert, Schumann, Wagner, Verdi, Handel, Gluck, Lehar, and others, the collection contains several songs by women, including May Brahe, Cecile Chaminade, Florence Aylward, Frances Allitsen, and others.

**Restrictions**

There are no restrictions on the use of the Olga Tremelli Collection save for those which may be applicable under the strictures of United States copyright law.

**Associations**

The Special Collections Department holds the performing libraries of several concert and opera singers active during the twentieth century, including the sopranos Josephine Antoine, Dorothea Dix Lawrence, and Jan DeGaetani.
DESCRIPTION OF SERIES

**Series 1: Vocal Music Imprints**

This series is comprised of four binder’s collections as well as individual sheet music titles. Several imprints contain annotations and performance markings, which may be in Tremelli’s hand. The individual imprints have been arranged in alphabetically by composer surname.

**Series 2: Transcriptions**

This series contains several transcriptions of songs and arias prepared by unknown copyists.

**Series 3: Ephemera**

This series consists of one folder of clippings, programs, photographs, a sketchbook, and other materials documenting Tremelli’s career.
Series 1: Vocal Music Imprints

Box 1

folder 1  Binder’s collection of vocal sheet music issued by various publishers. The name “Olga Willis” is engraved on the cover. Contents:

- Bemberg, H. “Chant arabe.” For mezzo-soprano or baritone and piano. Paris: Louis Gregh, [s.d.]. Front cover only.

folder 2  Binder’s collection of French-language vocal sheet music issued by various publishers. Engraved on cover: “French.” Contents:


**folder 3** Binder’s collection of Italian-language vocal sheet music issued by various publishers. Engraved on cover: “Italian No. 2.” Contents:

Folder 4
Binder’s collection of English-language vocal sheet music issued by various publishers. Engraved on cover: “English.” Contents:


folder 5
Adam, Adolphe. “Cantique de Noel.” For solo alto or bass, ad lib. chorus, and piano/harmonium/cello accompaniment. Words by Mary Cappeau. Mainz: B. Schott's Soehne, [s.d.]. Folder contains all parts. 5 pp., total.

folder 6

folder 7

folder 8
Ball, Ernest R. “I Do Believe.” For violin, voice (soprano or tenor), and piano. Lyric by Geo. Graff, Jr. New York: M. Witmark and Sons, 1913. 4 pp.

folder 9

folder 10

folder 11

folder 12
Blumenthal, J. “Der Kinder Reich.” For voice and piano. Leipzig: August Cranz, [s.d.]. Two copies. 7 pp., each.

folder 13

folder 14


folder 18  Brahms, Johannes. “Liebestreu.” For low voice and piano. Text by Robert Reinick. Two imprints:


folder 21  Brahms, Johannes. “Sandmännchen.” For high voice and piano. Leipzig: J. Rieter-Biedermann, 1902. 2 copies. 7 pp., each.

folder 22  Brahms, Johannes. “Der Schmied.” For voice and piano. Two imprints:


Box 2


folder 3  Chaminade, Cecile. “L'Ete.” For voice and piano. Words by Ed. Guinand; English words by Clifton Bingham; German words by L. G. Sturm. London: Joseph Williams, [s.d.]. 12 pp.

folder 4  Cornelius, Peter. “Ein Ton.” For low voice and piano. London: Schott, [s.d.]. Two copies. 3 pp., each.


folder 7  Delibes, Leo. “Scene et Legende de la Fille du Paria” from Lakme. For voice and piano. Words by Gondinet and Gille. Paris: Heugel, [s.d.]. Two copies. 9 pp., each.


folder 11  Donizetti, G. “Il Segreto Per Esser Felici.” From Lucrezia Borgia and Il Campanello. Three imprints:

“Als die alte Mutter.” From “Gypsy Melodies.” For low voice and piano. Berlin: N. Simrock, [s.d.]. Two copies. 3 pp., each.


folder 30  Gounod, Charles. “Repentir: Sous forme de priere.” Transcribed for voice and piano by E. Paladilhe. Paris: Choudens et Fils, [s.d.]. Two versions; one for contralto or bass in B-flat major, the second for mezzo-soprano or baritone and piano in C major. 7 pp., each.


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<td>42</td>
<td>Lambert, Frank</td>
<td>“The Night Has A Thousand Eyes.”</td>
<td>For voice and piano. London: Chappell &amp; Co., 1899. Two copies, one in F major and one in A-flat major. 3 pp., each.</td>
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| 53     | Massenet, Jules | “Ouvre tes Yeux Bleus.” | For two voices and piano. Words by Paul Robiquet. Two imprints:  

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<tr>
<td>55</td>
<td>Mattei, Tito</td>
<td>“Stay With Me!.”</td>
<td>by G. Clifton Bingham</td>
<td>Milan: G. Ricrodi</td>
<td>[s.d.]</td>
<td>Two versions: D minor and E-flat minor. 7 pp., each.</td>
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<td>56</td>
<td>Metcalf, John W.</td>
<td>“Absent.”</td>
<td>by Catherine Young Glen</td>
<td>Boosey</td>
<td>1899</td>
<td>3 pp.</td>
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<td>57</td>
<td>Meyerbeer, Gustave</td>
<td>“Ah! Mon Fils.”</td>
<td>From <em>Le Prophete</em></td>
<td>[s.l.: s.n., s.d.]</td>
<td>Pl. no. 7978</td>
<td>5 pp.</td>
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<td>65</td>
<td>Parker, Henry</td>
<td>“Jerusalem.”</td>
<td></td>
<td>London: J. B. Cramer</td>
<td>[s.d.]</td>
<td>Two copies; one with a separate part for voice and organ. 8 pp., each (+ 2 pp. organ part).</td>
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Box 3


folder 23  Thomas, Ambroise. “Mignon's Song.” For contralto or baritone and piano. Paris: Heugel et Fils, [s.d.]. Three copies: one each in English, French, and German/French. 7 pp., each.

folder 24  Thomas, A. Goring. “My Heart is Weary.” Recitative and solo aria from the German version of Nadeschda. For voice and piano. English words by Julian Sturgis; German version by Friedrich Fremery. London: Boosey, [s.d.]. 11 pp.


folder 37  Vidal, Paul. “Chant d'Exil.” For voice and piano. Paris: G. Hartmann, [s.d.]. Two versions: G-flat (original key) and E-flat. 7 pp., each.


folder 39  Wagner, Richard. “Chant d'Amour.” From Lohengrin. For voice and piano. Two imprints:


folder 53  Miscellaneous fragments: detached front and back covers from published imprints. 9 pp.

Series 2: Transcriptions

Box 3 [cont.]


folder 56  Gordigiani, L. “Tutti i Sabati avrete il Lume Acceso.” For voice and piano. Fair copy of score (ink MS). Copyist unknown. 5 pp. of music.


folder 58  Hildach, Eugen. “Lenz.” For voice and piano. Fair copy of score (ink MS). Copyist unknown. 3 pp. of music.


folder 60  “Cadenz.” [Cadenza for Styrienne from Act II, Scene 1, of Ambroise Thomas’s Mignon, for performance in German.] Composer unknown. For voice and piano. Fair copy of score (ink MS). Copyist unknown. 6 pp. of music.

folder 61  Miscellaneous music manuscripts, unidentifiable fragments. Ink and pencil MS. 2 pp.
Series 3: Ephemera

Box 3 [cont.]

folder 61  Clippings, programs, and photographs documenting Tremelli’s career. Also includes an artist’s sketchbook. Includes:

- 4 press clippings and facsimiles; dated 1904–1927; 2 undated.
- 7 concert programs and publicity flyers; dated 1904 and 1907; 2 undated.
- Invitation to Mozartfeier in Salzburg 1910. 3 cards.
- Artist sketchbook, containing 4 pencil drawings.
- Photograph of three women [possibly depicts Olga Tremelli, seated at left, and Wilhelmina Tremelli, seated at right], attributed to Hof Photograph; dated 1894. 1 B/W photograph, 4.25” x 6.5”. 2 prints.