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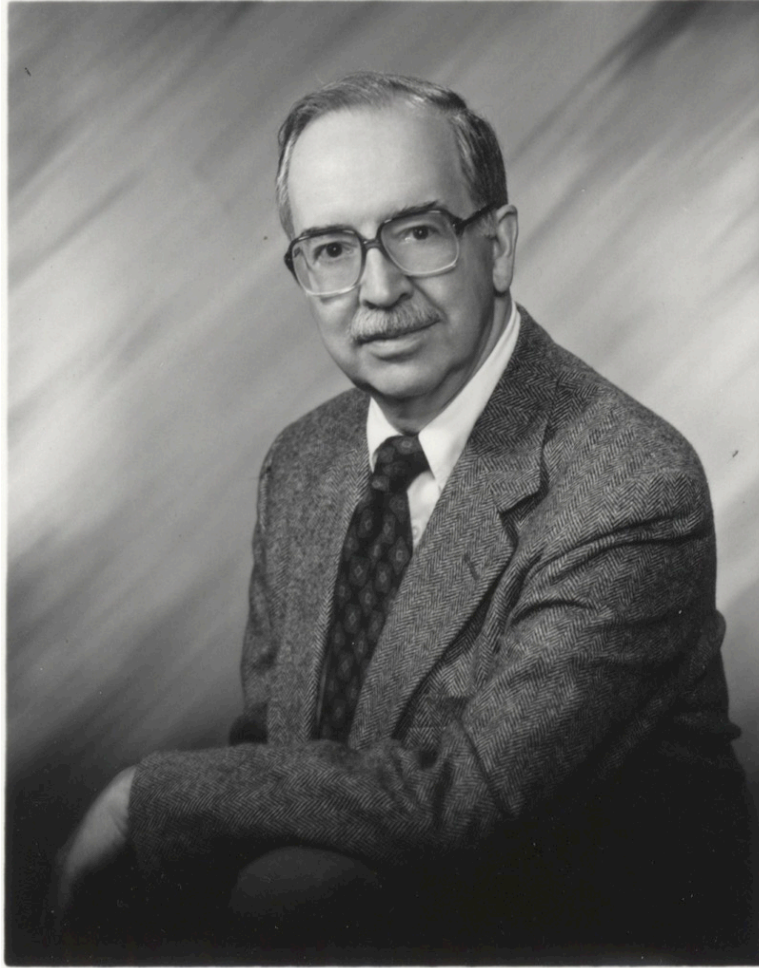
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Paul Jackson, professor emeritus of music and dean emeritus of the College of Fine Arts at Drake University, studied at the Vienna Academy of Music and holds performance degrees from Lawrence College and the University of Michigan and a Ph.D. in musicology from Stanford University. During the 1950s and 1960s he toured as pianist for many Metropolitan Opera singers and served as opera house manager for the Central City Opera and Drama Festivals in Colorado. In 1964 he began his long tenure as dean at Drake. A contributor to *Opera News*, *The New Grove Dictionary of Music and Musicians*, and *The New Grove Dictionary of Opera*, he is the author of three books published by Amadeus Press: *Saturday Afternoons at the Old Met: The Metropolitan Opera Broadcasts, 1931-1950*; *Sign-Off for the Old Met: The Metropolitan Opera Broadcasts, 1950-1966*; and *Start-Up at the New Met: The Metropolitan Opera Broadcasts, 1966-1976*.

- Amadeus Press



1. [ACADEMY OF MUSIC, NEW YORK]. Grand Masquerade Ball Given by Mr. Maretzek at the Academy of Music, April 5, 1866. Double page spread from Harper's Weekly (pp. 232-233) consisting of wood-engraved caricatures by the American artist Thomas Nast (1840-1902). Central scene of the Bal d'Opera surrounded by caricatures of Grant, Johnson, John Wilkes Booth, Miss Bateman, Miss Wendell Philips and her Adopted [black] Child, Beecher "The C.S.A. Rattlesnake Charmer," Bancroft the Orator, Stanton as Mars, Signor Bellini, Max Maretzek, the artist, and others. 406 x 613 mm.

Nast (1840-1902) was a German-born American caricaturist and editorial cartoonist considered to be the "Father of the American Cartoon;" he was closely associated with Harper's Weekly from 1859-1860 and from 1862 to 1886. (24779) \$100

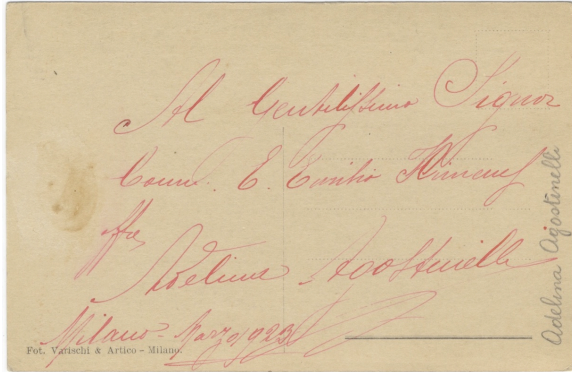


2. **ADER, Rose 1890-1955.** Postcard photograph of the soprano as Blondchen in Mozart's *Die Entführung aus dem Serail*. Signed on the recto with a signed inscription to verso. Full-length role portrait. Signature dated Hamburg, 1920. With the names and Vienna addresses of the photographer, Letzer, and the "Magasin Metropole" embossed at foot. In German. Slightly worn.

German soprano Rose Ader made her début at the Hamburg Opera in 1915. She sang in opera houses in Germany, Austria, and Italy, including the Vienna Staatsoper and La Scala. In 1921 she sang the title role in the German première of Puccini's Suor Angelica in Hamburg, and in La Bohème at the Teatro Costanzi in Rome in 1922. Indeed, Ader was Puccini's last great love; he wrote over a hundred letters to her, and may have written the role of Liu in Turandot with her voice in mind. In 1933, Ader was forced to emigrate to Austria and then to Italy. She finally settled in Buenos Aires, where she spent her final years as a pedagogue. (24006) \$100

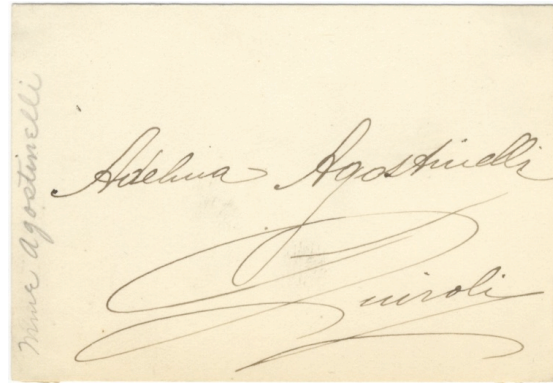


3. **AGOSTINELLI, Adelina 1882-1954.** Postcard photograph signed in full and inscribed in red ink on verso. Bust-length portrait by Varischi & Artico, Milano. Signature dated Milan, March, 1923. Ca. 137 x 88 mm. Slightly worn; small stain and abrasion to verso not affecting inscription.



Italian soprano Adeline Agostinelli "studied in Milan and made her début in 1903 at Pavia as Fedora. She sang throughout Europe, in South America and in Russia. After an engagement at the Manhattan Opera House, New York (1909–10), she appeared at La Scala, as Amelia in *Simon Boccanegra* (1910), the Marschallin in *Der Rosenkavalier* (1911) and in Mascagni's *Isabeau* (1912). She made her Covent Garden début in 1912 as Puccini's *Manon Lescaut* and later sang Mimi there. Her repertory also included *Elisabeth de Valois* (*Don Carlos*) and *Nedda* (*Pagliacci*). A stylish singer, she had a fine, even-toned voice." Elizabeth Forbes in *Grove Music Online*. (24021) \$60

4. **AGOSTINELLI.** Postcard photograph signed "Adelina Agostinelli Quiroli." Full-length portrait of the noted Italian soprano by A. Ermini, Milan. Ca. 138 x 88 mm. Signed in blue along full blank left margin. Slightly worn; remnants of former mount to edges; moderate silvering. (24721) \$50



5. **AGOSTINELLI.** Autograph signature ("Adelina Agostinelli Quiroli") of the noted Italian soprano. In black ink on a notecard ca. 59 x 84 mm. Slightly soiled; remnants of former mount to verso. (24493) \$25



6. **ALBANESE, Licia 1913-2014.** Role portrait colour photograph of the soprano as Butterfly in Puccini's *Madame Butterfly*. Signed in full. Full-length portrait. N.d. Ca. 253 x 207 mm.

Licia Albanese "began her career at the Teatro Lirico, Milan, where in 1934 she was an emergency replacement for an indisposed Butterfly in the second half of the opera. The same opera, always closely identified with her, occasioned her formal début at Parma (1935) and her début at the Metropolitan (1940). During her career she made more than 1000 appearances in 48 roles, in the lyric or lirico spinto repertory, including Mozart (Donna Anna, Zerlina, Susanna) and French opera (Micaëla, Manon, Gounod's Marguerite) as well as the obvious Italian challenges; her speciality was the Puccini heroines. A singer of extraordinary technical skill and emotional intensity, she was the Violetta and Mimì in Toscanini's recorded NBC broadcasts. She is perhaps best represented by the excerpts from her tragic Butterfly and her 1938 recording of Mimì in a complete *La bohème* from La Scala... In later years she taught, and sang sporadically in concert and in roles the Metropolitan had, perhaps wisely, denied her, such as *Aida* and *Santuzza*." Martin Bernheimer in *Grove Music Online*. (23756) \$40



8. **ALBANESE.** Role portrait photograph of the soprano as Marguerite in Gounod's *Faust*. Signed in full. Full-length portrait by Bruno of Hollywood, NYC. Ca. 259 x 200 mm. With studio and Metropolitan Opera Press Bureau handstamps to verso. Edges and corners slightly worn; minor annotations in red and black ink to verso. (23758) \$45



7. **ALBANESE.** Role portrait photograph of the soprano as Butterfly in Puccini's *Madame Butterfly*. Signed in full and inscribed to Anna Governanto. Three-quarter-length portrait. Ca. 257 x 205 mm. Creased and bumped at lower right corner; edges of recto slightly browned. (23757) \$25



9. **ALBANESE.** Role portrait photograph of the soprano as Suor Angelica in Puccini's opera of the same name. Signed in full. Bust-length portrait. Ca. 253 x 202 mm. (23767) \$30



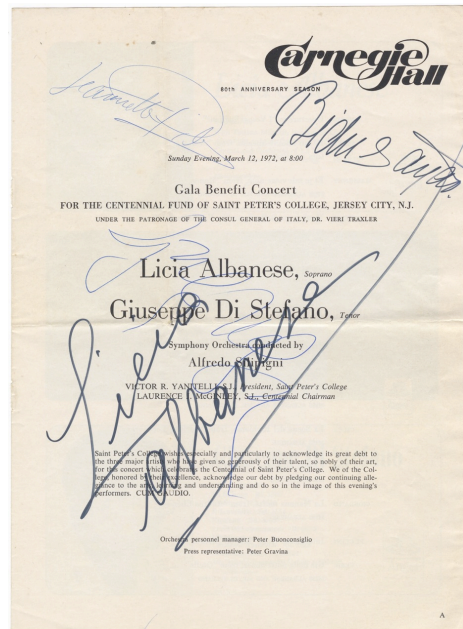
10. **ALBANESE.** Role portrait photograph of the soprano as Suzel in Mascagni's *L'Amico Fritz*. Signed in full. Half-length portrait. [Teatro alla Scala]. Milan. Ca. 257 x 204 mm. Lightly bumped at lower right corner. (23759) \$35



12. **ALBANESE.** Role portrait photograph of the soprano in Mozart's *The Marriage of Figaro*. Signed in full. Three-quarter length portrait. Ca. 253 x 203 mm. (23761) \$25



11. **ALBANESE.** Role portrait photograph of the soprano as Manon in Puccini's *Manon Lescaut*. Signed in full. Bust length portrait by Bruno of Hollywood, NYC. Ca. 256 x 208 mm. (23762) \$30



13. **ALBANESE.** Signed program for a Gala Benefit Concert for the Centennial Fund of Saint Peter's College, Jersey City, March 12, 1972 featuring works of Bizet, Cilea, Giordano, Massenet, Puccini, and Verdi. Quarto. 4 pp. With the autograph signatures (in ink) of Albanese, tenor Giuseppe Di Stefano, and sopranos Bidú Sayão and Jeannette Pilou. Creased at folds; occasional foxing and staining. (24406) \$40

Please come Love Licia

THE LICIA ALBANESE-PUCCINI FOUNDATION
 21st Anniversary Celebration
 Saturday, September 16, 1995
 Concert 3:00 P.M.
 Cocktail Party 6:30 P.M.
 Gala Operatic Dinner 7:30 P.M.
 at
 COLUMBUS CITIZENS FOUNDATION
 8 East 69th Street, New York

Benefactor \$10,000 Includes concert at Alice Tully Hall 3 P.M.
 Gold Page in Journal and seating at dinner for 10 guests
 Patron \$5,000 Includes Concert at Alice Tully Hall 3 P.M.
 Silver Page in Journal and seating at dinner for 6 guests
 Sponsor \$3,000 Includes Concert at Alice Tully Hall 3 P.M.
 Full Page in Journal and seating at dinner for 4 guests
 Donor \$1,000 Includes Concert at Alice Tully Hall 3 P.M.
 and seating at dinner for 2 guests
 Individual \$250 Per Person Includes Concert, Cocktail Party and
 Operatic Dinner

Tickets at Box Office for Concert ONLY—Orchestra \$25, 20, 15, 10 Loge \$5

I am sorry I cannot attend, but enclose my contribution to support the work of the Licia Albanese-Puccini Foundation.

Enclosed is my check in the amount of \$ _____

Per the above indicated Selection, enclosed please find my contribution in the amount of \$ _____. Please send tickets which I have ordered to the following address:

Name _____
 Address _____
 City _____ State _____ Zip Code _____
 Phone _____

Make checks payable to: The Licia Albanese-Puccini Foundation
 8 East 69th Street, New York, N.Y. 10021
(Contributions are tax deductible to the full extent of the law.)
 For information call: 212-472-3556
Please note that space is limited, therefore reservations should be made as soon as possible.

14. **ALBANESE.** Invitation with RSVP card signed and inscribed to musicologist Paul Jackson. For the 21st Anniversary Celebration of the Licia Albanese-Puccini Foundation, New York, September 16, 1995. The Celebration comprises a benefit concert dedicated to the memory of noted tenor Sergio Franchi, featuring Albanese and other singers; and a reception, cocktail party, and gala operatic dinner. Invitation: 1 oblong sheet, ca. 197 x 394 (folded, ca. 197 x 195 mm.); RSVP card: 159 x 108 mm. "Please come Love Licia..." notated in brown ink. Together with original autograph envelope postmarked August 9, 1995 with Jackson's name and Vermont address in brown ink to upper panel, ca. 203 x 202 mm. (24401) \$25

15. **ALBANI, Emma 1847-1930.** Autograph letter signed "E. Albani" to the French music publisher "Monsieur [?Henri-George] Heugel." 2 pp. of a bifolium. Ca. 156 x 99 mm. Dated Milan, Sunday. In black ink on personal letterhead with Albani's monogram embossed at upper left. In French (with translation). Albani asks Mr. Heugel to send her two copies of the French newspaper, *Le Ménestrel*. She hopes to see him again when she stops by Paris. A certain "Madame Lucca" would like her to sing Wagner's operas in Italy, but she would rather sing the role of Ophelia in Ambroise's Thomas's opera *Hamlet* (1868). "They would like me to sing in Italy! Madame Lucca is making me all kinds of offers for the operas

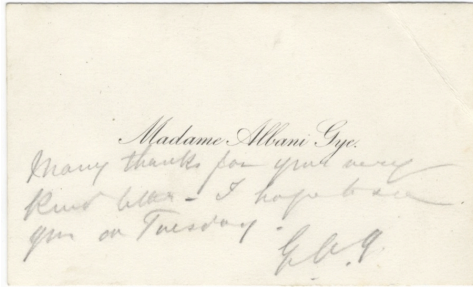
of Wagner! I would rather sing Ophelia there." Slightly worn and soiled; creased at folds.

*Je désirerais que j'étais
 en Italie! - Madame Lucca
 me fait toute espèce de
 propositions pour les Opéras
 de Wagner! - Je préférerais y
 chanter Ophélie! -
 mille saluts et
 Compliments de
 votre toute dévouée
 E. Albani*

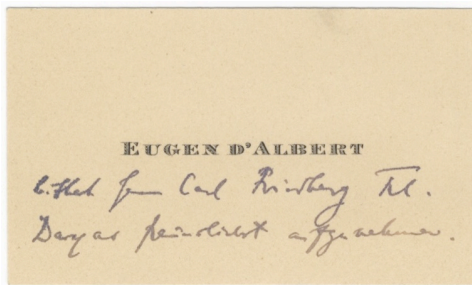
Emma Albani (1847-1930) was a prominent Canadian opera and oratorio singer who studied in Montreal, Paris, and Milan. After her London début at Covent Garden in 1872, "she sang nearly every season there until 1896, in a great variety of parts, notably as Elsa (1875...) and Elisabeth (1876) in the first London performances of *Lohengrin* and *Tannhäuser*... Later she was very successful as Eva (*Die Meistersinger*) and *Desdemona* (she sang in the first Covent Garden and Metropolitan productions of *Otello*). The last and greatest triumph of her career was on 26 June 1896, as *Isolde* to the *Tristan and King Mark* of Jean and Edouard de Reszke... Her voice was a rich soprano of remarkably sympathetic quality. The higher registers were of exceptional beauty, and she had perfected the art of singing *mezza voce*." Alexis Chitty and Gilles Potvin in *Grove Music Online*.

This letter's recipient was probably Henri-George Heugel (1844-1916), the son of Jacques-Leopold Heugel, a French music publisher and owner of the popular weekly journal *Le ménestrel*. In 1876, Henri had become his father's partner, and succeeded him in 1883. A relatively large body of correspondence between Henri and Albani is extant.

The "Madame Lucca" to whom Albani refers was probably not the noted Austrian soprano, Pauline Lucca (1841-1908), but a native of Milan. In his account of the first Bayreuth Festival (1876) Henry Theophilus Finck mentions a "Madame Lucca of Milan" who presented a silver laurel-wreath to Wagner (*Wagner and his Works...*, vol. 2, p. 311). An 1879 British report on *Manufactures and Commerce* also mentions "Madame Lucca," a Milanese music publisher and engraver. (24087) \$175



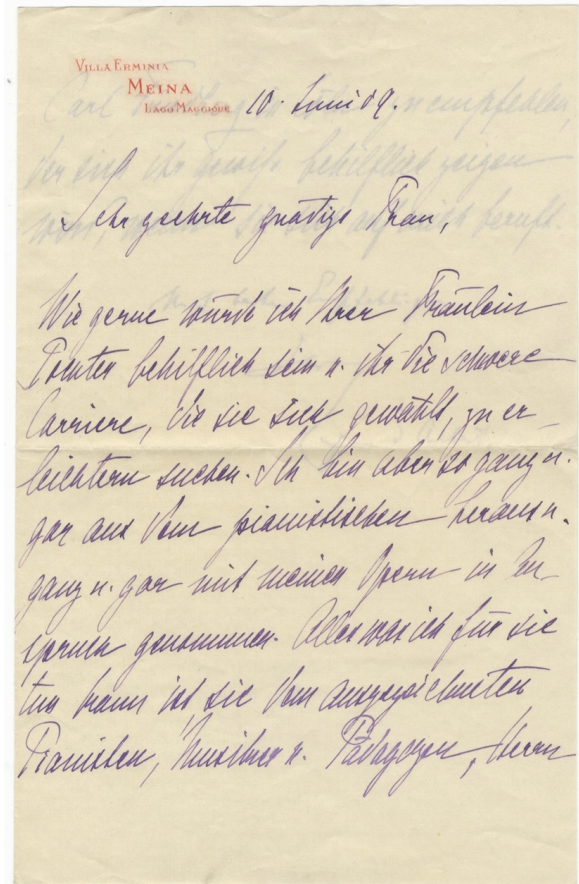
16. **ALBANI.** Autograph note on a visiting card imprinted "Madame Albani Gye," signed "E.A.G." [Emma Albani Gye]. Ca. 61 x 101 mm. In pencil. "Many thanks for your very kind letter. I hope to see you on Tuesday." Slightly soiled; creased at upper right corner; remnants of adhesive and former mount to verso. (23602) \$40



17. **ALBERT, Eugen d' 1864-1932.** Autograph note to Carl Friedberg. On d'Albert's visiting card, ca. 50 x 85 mm. "Eugene d'Albert asks Mr. Carl Friedberg to most amicably receive Miss Dayas." Very slightly soiled.

German composer and piano virtuoso Eugene d'Albert (1864-1932) led a colorful life. Two of his six wives were noted musicians: the pianist Teresa Carreño and the singer Hermine Finck. Liszt and Busoni considered him to be one of the finest pianists of his day. His music possesses "an undoubted theatrical effectiveness as well as some memorable themes." John Williamson in *Grove Music Online*. Among his most important works are his operatic masterpiece, *Tiefland*, piano concertos, and various transcriptions and editions of J.S. Bach.

Carl Friedberg (1872-1955) was a noted German pianist and teacher who studied with Clara Schumann, made his official debut with Mahler and the Vienna Philharmonic, and was highly admired by Brahms. He was the principal piano teacher at the New York Institute of Musical Art, which later became the Julliard School of Music, from 1923 until 1946. (23451) \$125



18. **ALBERT.** Secretarial letter in the hand of Hermine Finck (the composer's third wife) to the pianist Marg[arethe] Dayas. Signed in full by d'Albert. 2 pp. of a bifolium. Octavo. Dated June 10, 1909. In purple ink on stationery with letterhead of the "Villa Erminia Meina Lago Maggiore" embossed in red. In German (with translation). With envelope addressed in Finck's hand: "Germania Frau Marg. Dayas Weimar Lothenstraße [!Lottenstraße] III." Envelope slightly worn and torn. Postmarked and stamped. D'Albert responds to a request for a letter of recommendation on behalf of a piano student of Dayas's: "How much would I like to help your Fräulein Pomter [Poenter] and try to ease the burdensome career she has chosen! But I am totally out of the pianistic orbit and totally occupied by my operas. All I can do is to recommend her to the excellent pianist, musician, and pedagogue, Herr Carl Friedberg in Cologne, who will certainly be helpful to her if she refers to me."

English-born pianist Eugen d'Albert increasingly turned to composition after 1895; while he continued to give concerts, he identified himself first and foremost as a composer by the time he dictated this letter. Mezzo-soprano Hermine Finck, who created the

role of the Witch in *Hansel and Gretel*, was Eugen d'Albert's third wife (out of six); their marriage lasted from 1895 to 1910. The "Villa Erminia," d'Albert's house on Lake Maggiore, was named for her. Margarethe Dayas (née Vocke; 1870-?) was the widow of English pianist William Humphrey Dayas (1863-1903), a student of Liszt in Weimar. They married in Peterborough, England, in 1891; it seems that she was also a pianist and moved to Weimar after her husband's death. The identity of "Fräulein Pomter/Poenter" is unknown. Pianist Carl Friedberg (1872-1955) taught at the Institute of Musical Arts in New York from 1916, which later became the Juilliard School of Music. (23677) \$75

Dimanche) 8. places nouvelles
 et 4. petites (total 12 places)
 obliges - mais je vous prie
 et s'excusez pour vous et
 M^{me} Leslie mes très sincères
 salutations, M. Alboni

19. **ALBONI, Marietta 1826-1894.** Autograph letter signed "M. Alboni" to "Monsieur Leslie." 1 page of a bifolium. Octavo. Dated Saturday. In black ink. In French (with translation). Alboni asks Leslie for twelve tickets for a Monday concert. "... *Would you be so good as to save me from embarrassment by letting me have tonight or tomorrow (even though it will be Sunday) 8 numbered tickets and 4 small (a total of 12 tickets). Please oblige me, and I send you and Madame Leslie my very sincere greetings.*" Together with: A bust-length carte de visite photograph. Creased at folds; minor wear; some abrasion and remnants of adhesive to verso; photograph slightly worn and soiled with partial label to verso.

Marietta Alboni appeared at La Scala, Vienna, Covent Garden, the Théâtre Italien, the Paris Opéra, and other important European opera houses. Rossini coached her in the principal contralto roles in his operas. Her voice "was considered a true contralto, rich and even from g to c", though she also sang several soprano roles, including Anna Bolena, Norina in Don Pasquale and Amina in La sonnambula. Her singing was thought by some to lack fire; nevertheless, the beauty of her voice and the perfection of her technique made her one of the great representatives of classical Italian bel canto." Elizabeth Forbes in Grove Music Online. (24091) \$165

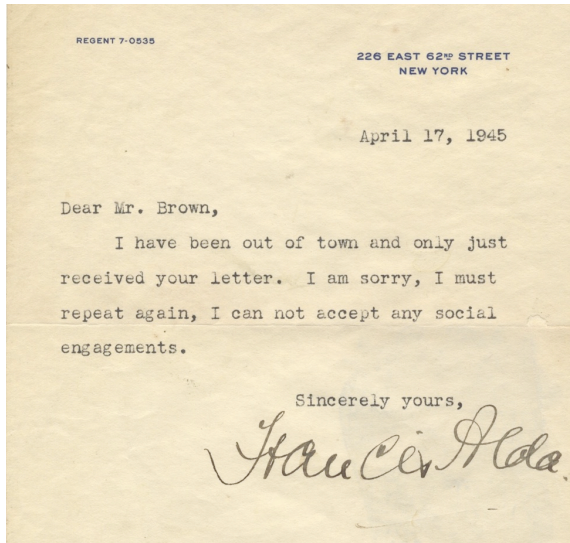


20. **ALCOCK, Merle ?1884-1975.** Photograph signed in full. Bust-length portrait signed and inscribed: "With Kind Regards and Best Wishes To Mr & Mrs Henry C. Schulz From Merle Alcock 1922." On glossy photographic paper without margins. 229 x 158 mm. Slightly scratched; corners lacking, lower right corner reattached with tape.

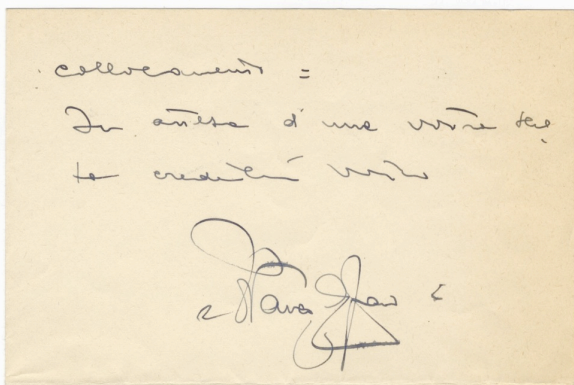
Born in Missouri as Merle Tillotson and raised in Iowa, contralto Merle Alcock gradually rose to fame and spent the final years of her stage career, 1923-29, at the Metropolitan Opera in New York. (23863) \$25

21. **ALDA, Frances 1883-1952.** Typed letter signed in full to "Mr. Brown." 1 page. Octavo. Dated [New York,] April 17, 1945. On stationery with New York address embossed at head.

Alda acknowledges the receipt of her correspondent's letter and states that she cannot accept any social engagements. Slightly browned and creased; creased at fold with small tear to edge; remnants of adhesive to blank verso.



Frances Alda was a New Zealand soprano. "Her pure, lyrical voice, technically almost faultless, was ideally suited to such roles as Gilda, Violetta, Desdemona, Manon (Massenet), Louise, Mimi and Cio-Cio-San. She created the leading soprano roles in Damrosch's Cyrano de Bergerac, Victor Herbert's Madeleine and Henry Hadley's Cleopatra's Night. She is well represented on record." Alan Blyth in Grove Music Online. (23604) \$40



22. ALFANO, Franco 1875-1954. Autograph letter signed in full to an unidentified male correspondent. 2 pp. of a bifolium. Octavo. Dated Turin, December 9, 1938. In black ink. On stationery with logo and "R. Conservatorio di Musica 'Giuseppe Verdi' Torino / Il Direttore" printed at head. In Italian (with translation). Alfano writes concerning a concert date. "Saturday I called you in Bologna with no success. In the evening I called the Signori di Varné – and by now you must know that I will be able to hold the concert on March 3 or 10. I just wrote the employment office about it. Waiting for a letter from you..." Slightly worn and

foxed; creased at folds; light wear; signature slightly smudged.

Alfano is best-known for having completed the score of Puccini's Turandot, but "was far from being a mere Puccini disciple... [His] achievement, though less than Pizzetti's, Casella's, F.G. Malipiero's or Respighi's, rates near enough to theirs to give some justification to the Italian practice of sometimes mentioning the five men together as the leading Italian composers of their generation." John C.G. Waterhouse, et al. in Grove Music Online. (24213) \$300



23. ALLEN, Viola 1867-1948. Cabinet card photograph signed in full. Bust-length portrait in formal attire signed "Very truly, Viola Allen" in black ink. From the studio of Falk, New York, with studio details printed at lower margin. 167 x 107 mm. Manuscript annotations in an unknown hand to lower margin ("1891") and to verso: "With Jefferson and Florence 1890-1891." Moderately worn and soiled; two file holes at left margin.

Viola Allen was an American actress especially noted for her performances in Shakespearean plays. She debuted at Madison Square Theatre in 1882 and retired in 1918. Joseph Jefferson and V. J. Florence were other Broadway actors with whom Allen frequently appeared on stage. (23830) \$25



24. **ALTEN, Bella 1877-1962.** Role portrait postcard photograph of the soprano as Nedda in Leoncavallo's *Pagliacci*. Signed and inscribed. Full-length. Dated New York, May 1914. Ca. 139 x 88 mm. Inscribed to H.L. von Siebeneichen in German. Very slightly worn and soiled; several annotations in pencil to verso.

Alten sang in opera houses in Germany and London before her Metropolitan opera debut as Cherubino in 1904. During her nine seasons there (1904-1908; 1909-1914) she sang 31 roles and 426 performances (6 of which were important premieres); her most notable roles were Musetta, Nedda, and Gretel. Following her tenure at the Metropolitan Opera, she appeared on Broadway, and sang with the Vienna Hofoper and Volksoper. When the Nazis came to power in Austria she moved to London, where she died in 1962. (24023) \$95

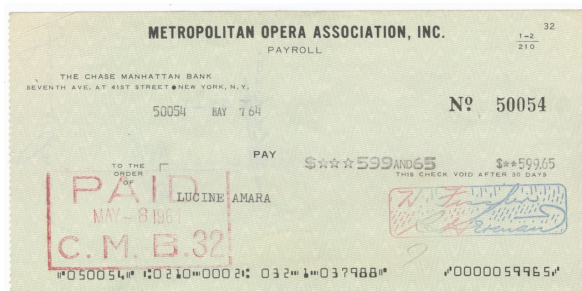


25. **ALVAREZ, Albert 1861-1933.** Large cabinet card photograph of the noted French tenor. Full-length role portrait in Xavier Leroux's opera *Astarte*. Paris, Art & Photographie Du Guy, ca. 1901. Ca. 218 x 131 mm. Somewhat worn and bumped; some browning, foxing, soiling, and staining; slight remnants of adhesive and former mount to verso. (24700) \$45



26. **AMARA, Lucine born 1927.** Role portrait photograph of the soprano as Ariadne[?] in Richard Strauss's *Ariadne auf Naxos*. Signed in full. Half-length portrait. Ca. 252 x 203 mm.

Lucine Amara is an American soprano of Armenian descent. "At the Metropolitan she made her debut (1950) as the Heavenly Voice (Don Carlos). By her 25th anniversary performance there, as Micaela, she had sung 41 roles in 35 operas, with regular appearances as Leonora (Il trovatore), Aida, Butterfly, Mimi, Donna Anna, Pamina, Antonia, Tatyana, Gluck's Eurydice, Nedda and Ellen Orford; she later sang Mother Marie there (1987). At Glyndebourne (1954-8), she sang Ariadne and Donna Elvira. Her voice was clear, cool and refined in timbre and used with sure musicianship..." Alan Blyth in Grove Music Online. (23768) \$30



27. AMARA. Autograph signature on verso of a Metropolitan Opera Association check in payment for services rendered. Dated May 7, [19]64. Ca. 92 x 186 mm. Creased at upper left corner; various handstamps; minor annotation in blue ink to verso. (23729) \$25



28. AMATO, Pasquale 1878-1942. Mishkin photograph signed in full and inscribed. Bust-length portrait of the noted Italian baritone. Dated New York, 1929. With handstamp of the Metropolitan Music Bureau in New York City to verso. Ca. 203 x 151 mm. Slightly worn and bumped; minor chipping to edges.

Mishkin served as the Metropolitan Opera's official portraitist from 1908-1932, producing an important body of work documenting "The Golden Age of Opera." (24623) \$75



29. ANDERSON, Marian 1897-1993. Photograph signed in full and inscribed. Bust-length portrait in formal attire. Autograph signature in white ink: "To Henrietta warmest greetings from Marian Anderson." From the studio of [Philippe] Halsman, New York. On matte paper with margins. 127 x 102 mm. Small tear to blank lower right corner.

Marian Anderson was the first black (not only African-American) person to perform at the Metropolitan Opera in New York in 1955; her role was Ulrica in Un ballo in Maschera. She otherwise avoided the operatic stage and preferred to sing in concerts and recitals. "Her voice was a rich, vibrant contralto of intrinsic beauty. She left recordings covering every aspect of her repertory." Max de Schauensee and Alan Blyth in Grove Music Online. Photographer Philippe Halsman (1906-1979) opened his studio in New York in 1940. (23866) \$75



30. ANNALORO, Antonio 1920-1996. Photograph signed in full and inscribed. Waist-length portrait in formal attire, seated, ca. 1957. Autograph signature in black ink to lower margin: "To Eddie Soma 1959 Annaloro Antonio." From the studio of "[?]Doto Velani." On glossy photographic paper with margins. 148 x 105 mm. Lower blank corners very slightly bumped.

Tenor Antonio Annaloro spent his entire career in Italy. He was especially noted for his performances of foreign and contemporary operas. He scored an early success as the Shepherd in Karol Szymanowski's King Roger in his native Palermo in 1949. (23869) \$25

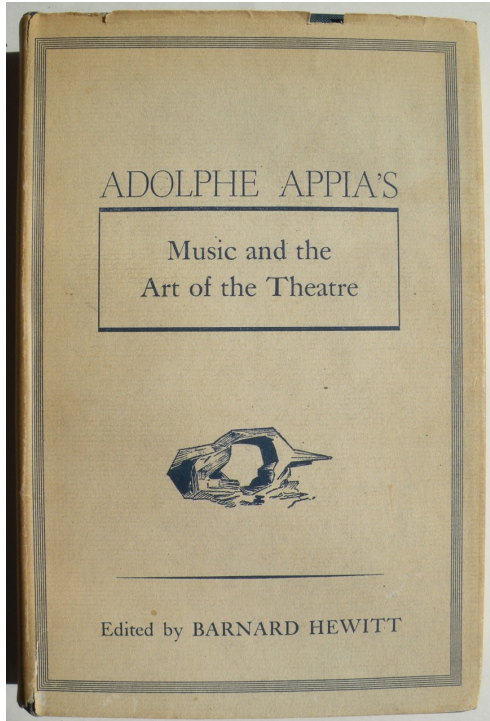


31. ANTHES, Georg 1863-1922. Cabinet card photograph signed in full and with an autograph quotation from *Cavalleria rusticana*. Three-quarter-length role portrait of Anthes as Turiddu with autograph quotation "O Lola, rosig sind deine Wangen!" to lower portion of image, signed Dresden 1892 in black ink to mount. From the studio of A. Adler, Dresden, with decorative studio imprint gilt to lower margin, all edges gilt, studio details to verso. 167 x 108 mm. Very slightly worn; corners slightly bumped; remnants of paper tape to verso.

German tenor Georg Anthes was a member of the Dresden Hofoper from 1889 to 1902, after which he joined the Metropolitan Opera in New York for one year. He spent most of his later life in Budapest. Among his many guest appearances, his engagement at the 1892 Bayreuth festival stands out, where he sang Walther von Stolzing. The quotation "O Lola, rosig sind deine Wangen!" is the first line of *Cavalleria rusticana* in German translation. (23731) \$120



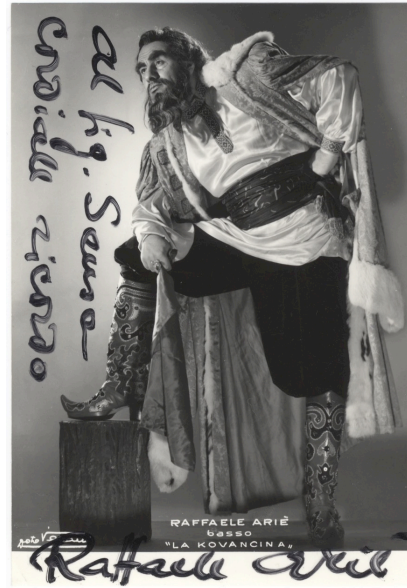
32. ANTHES. Cabinet card photograph signed in full. Bust-length portrait in formal attire signed in black ink on lower portion of image and dated Dresden 1892 on mount. From the studio of A. Adler, Dresden, with decorative studio imprint gilt to lower margin of mount, all edges gilt, studio details to verso. 167 x 108 mm. Slightly worn; corners slightly bumped. (23728) \$65



33. **APPIA, Adolphe 1862-1928.** Adolphe Appia's "Music and the Art of the Theatre" translated by Robert W. Corrigan and Mary Douglas Dirks with a Foreword by Lee Simonson Edited by Barnard Hewitt. Coral Gables, Florida: University of Miami Press, 1962. Octavo. Full blue cloth binding with titling gilt; dust jacket. 1f. (half-title), [i] (series title), [ii] (frontispiece), 1f. (title), 1f. (table of contents), ix (editor's note), xi-xiii (foreword), xv-xvii (translator's preface), 1f. (half-title), 1f. (secondary title), 1f. (dedication), 221 pp. + 6f. (photographic illustrative plates reproducing Appia's stage designs); Frontispiece photographic reproduction of a painting of the author tipped in. Dustjacket slightly worn, taped to pastedown endpaper. Some foxing, marginal annotations in pencil, and underlining in pencil and orange and blue ink.

Swiss theatrical theorist and stage designer Adolphe Appia (1862-1928) is generally regarded as the father of non-illusionist musical theatre. He is well-known for his set designs for Wagner's operas. (23150) \$30

34. **ARIÉ, Raffaele 1920-1988.** Role portrait as Ivan Khovansky in *Khovanshchina* by Musorgsky signed in full and inscribed. Full-length. Autograph signature in black felt-tip pen to lower margin and autograph dedication to left margin: "Al Sig. Senza cordiale ricordo." From the studio of "Doto Velanii." On glossy paper. 148 x 102 mm.



*Bulgarian bass Raffaele Arié (originally Rafael Arie) made Italy his home after 1945. In 1951 he created the role of Trulove in Stravinsky's *The Rake's Progress* and in 1953 sang the Commendatore in *Don Giovanni* at the Salzburg festival under Wilhelm Furtwängler. He retired in 1978. "His deep, easily produced and fine-textured voice came to be widely admired in the role of Boris and other bass parts of the Russian and Italian repertoires." Noël Goodwin in *Grove Music Online*. (23871) \$50*



35. **ARMA, Paul 1904-1987.** The complete collection of Arma's songs for voice and piano, "Chants du Silence," with original lithographs by noted artists including Dufy, Matisse, Léger, Braque, Chagall, Picasso and Arp to upper wrappers. Paris: Au Ménestrel.

11 songs in total, all published in Paris in 1953 (except for *A la jeunesse*, published in 1945) and with striking illustrations in black and white to upper wrappers (except where noted). All signed by the artist in the stone:

-*Chant du Désespéré... sur un texte de Charles Vildrac*. [PN H31635]. 1f. (title), 2 pp. music. With cover lithograph by Raoul Dufy. No. 16 of 50 copies.

-*Chant Funèbre pour un Guerrier... sur un texte de Claude Aveline*. [PN H31642]. 1f. (title), 4 pp. music. With cover lithograph by Henri Matisse. Unnumbered.

-*Civilisation...!... sur un texte de René Maran extrait de la Préface de "Batouala"*. [PN H31643]. 1f. (title), 7 pp. music. With cover lithograph by Fernand Léger. No. 16 of 50 copies.

-*Confiance... sur un texte de Paul Eluard*. [PN H31634]. 1f. (title), 2 pp. music. With cover lithograph by André Beaudin. No. 16 of 50 numbered copies of a total edition of 70.

-*Depuis Toujours... sur un sonnet de Jean Cassou*. [PN H31640]. 1f. (title), 12 pp. music. With cover lithograph by Georges Braque. No. 16 of 50 numbered copies of a total edition of 70.

-*Fuero... sur un texte de Vercors*. [PN H31636]. 1f. (title), 3 pp. music. With cover lithograph by Marc Chagall. No. 16 of 50 copies.

-*A La Jeunesse... sur un texte de Romain Rolland extrait de "Jean Christophe" La nouvelle journée (Ode à la Musique)*. [PN H31633]. 1f. (title), 4 pp. music. With cover lithograph by Pablo Picasso. Unnumbered.

-*Notre Entente... sur un texte de Marie Gevers extrait de "Brabançonnnes à travers les arbres"*. [PN 31641]. 1f. (title), 3 pp. music. With cover lithograph by Edouard Pignon. No. 16 of 50 copies.

-*Présent... sur un texte de Paul Claudel extrait de Connaissance de l'Est*. [PN H31638]. 1f. (title), 3 pp. music. With cover lithograph by Maurice Estève. No. 16 of 50 copies.

-*Le Roi avait besoin de Moi... sur un texte de Fanny Clar*. [PN H31639]. 1f. (title), 6 pp. music. With cover lithograph by Antoni Clavé. No. 16 of 50 copies.

-*Le Soleil ne se Montrait pas... sur un texte de C.F. Ramuz extrait de "Si le soleil ne revenait pas"*. [PN 31637]. 1f. (title), 6 pp. music. With cover lithograph in dark red by Léon Gischia. No. 16 of 50 copies.

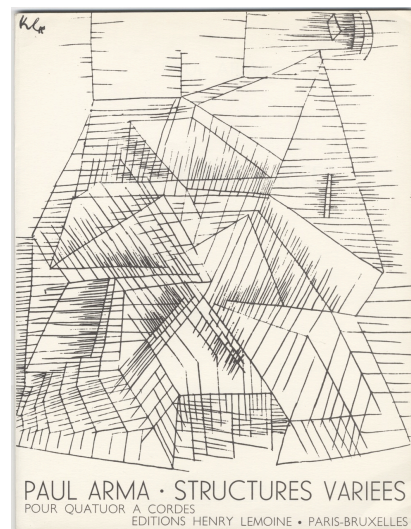
Some very slight signs of wear, browning and spotting. In very good condition overall.

First Edition.

A French composer, pianist and ethnomusicologist of Hungarian birth, Arma studied the piano at the Budapest Academy of Music with Bartók. "[He] began his career as a member of the Budapest Piano Trio (1925–6). Between 1924 and 1930 he gave many

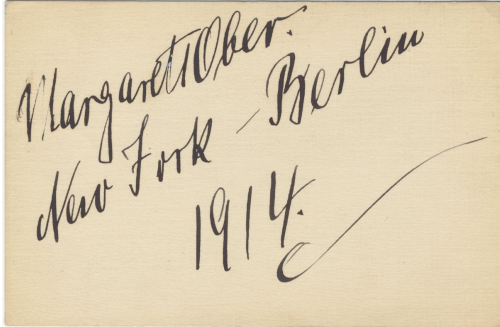
recitals in Europe and the USA and lectured on contemporary music at American universities. He settled in Germany in 1931, and for a time he led the musical activities at the Dessau Bauhaus, lecturing on modern music and experimenting with electronic music produced on gramophone record... The advent of the Nazi regime in Germany forced his move to Paris, where he made his permanent home... From the 1950s he was associated with RTF musique concrète group... As a composer he is known chiefly for his experimental work." Vera Lampert in *Grove Music Online*

"Many artists have created covers expressly for the music of the composer and pianist Paul Arma (born Imre Weisszhaus in Budapest in 1905)... The texts, each by a contemporary author, reflect on the ravages and mindlessness of war, on justice, and on man's destiny. Arma's personal friendship with these artists resulted in this collaboration, and most of the drawings were inspired by the music itself." Fuld and Barulich: Harmonizing the Arts Original Graphic Designs for Printed Music by World-Famous Artists, in NOTES, the quarterly journal of the Music Library Association, Vol. 43 No. 2, December 1986, p. 261. (24643) \$3,500



36. ARMA. Structures variées pour Quatuor a cordes. Dessin de la couverture de Paul Klee. [Set of parts]. Paris: Henry Lemoine [PN HL 24.244], 1969. Folio. Four parts, each [1] (title), 2-13, [i] (catalogue) pp. With lithographic illustration to upper wrapper by Paul Klee (1879-1940) signed by the artist in the stone. Slightly creased at lower outer corners.

First Edition. Not in Fuld. (24645) \$300



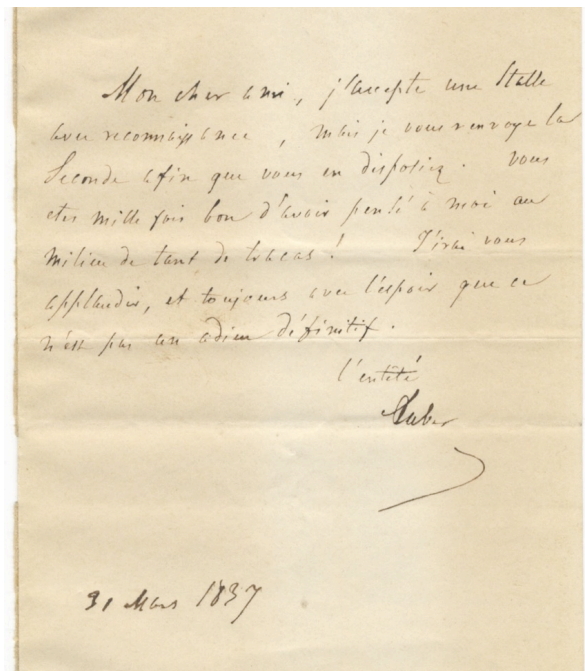
37. **ARNDT-OBBER, Margaret 1885-1971.** Bold autograph signature of the noted German contralto. Dated New York, Berlin, 1914. On a notecard ca. 88 x 136 mm. Slightly worn, bumped and soiled; annotations in pencil to verso.

Arndt-Ober was a German opera singer who had an active international career during the first half of the twentieth century. She was a principal singer at the Metropolitan Opera in New York City between 1913 and 1917 and enjoyed a long and fruitful association with the Berlin State Opera from 1907 to 1944. (24510) \$25



38. **ARROYO, Martina born 1937.** Portrait photograph in costume signed in full. Full-length role portrait, seated. On glossy paper. On glossy paper with printed identification to lower margin. 130 x 84 mm.

"[Martina Arroyo] won the 1958 Metropolitan Opera Auditions... After taking minor roles at the Metropolitan, she went to Europe for major roles at Vienna, Düsseldorf, Berlin, Frankfurt, and Zürich... In 1965 she was a substitute Aïda for Birgit Nilsson at the Metropolitan; she sang all the major Verdi parts that formed the basis of her repertory with the Metropolitan, as well as Donna Anna, Cio-Cio-San, Liù, Santuzza, Gioconda, and Elsa. She made her London debut as Valentine at a concert performance of Les Huguenots in 1968—the year of her first Covent Garden appearance as Aïda. Her rich, powerfully projected voice, heard to greatest advantage in the Verdi spinto roles, was flexible enough for Mozart (she recorded Donna Elvira with Böhm and Donna Anna with Colin Davis). In the United States she has often sung in oratorio and recital—she was the first performer of Barber's concert scena, Andromache's Farewell (April 1963)." Alan Blyth and Karen M. Bryan in Grove Music Online. (23873) \$30



39. **AUBER, Daniel-François-Esprit 1782-1871.** Autograph letter signed "Auber." 1 page of a bifolium. 12mo. Dated March 31, 1837. Written in black ink. In French (with translation). Auber graciously accepts a box for his friend's performance at the opera. *"My dear friend, I accept one box with gratitude... I will go to applaud you, and always with the hope that this is not a final farewell."* Creased at folds; remnants of former mount and pencilled annotations to verso of second leaf.

Daniel-François-Esprit Auber (1782-1871) was the foremost composer of opéra comique in nineteenth-century France. His operas enjoyed great success not only in his native France but also in Germany, Denmark, and England. In addition to his activities as a composer, Auber was for a time the director of the Paris Conservatoire.

The recipient of this letter was probably the renowned French tenor Adolphe Nourrit (1802-1839), who gave his farewell performance at the Paris Opéra on April 1, 1837. As first tenor of the Opéra from 1826-1836, Nourrit created the principal tenor roles in all major new productions, including those of Gioachino Rossini and Auber. Illness forced him to resign from the Opera in late 1836, but he continued to enjoy success as a salon performer: "he was the first to introduce Schubert's lieder to Parisian audiences at the celebrated soirées organized by Liszt, Urhan and Alexandre Batta at the salons d'Erard in 1837." Evan Walker and Sarah Hibberd in Grove Music Online. Plagued by liver disease and deteriorating mental health, Nourrit committed suicide on March 8, 1839. (23283) \$250



40. **AUBER**. Le Domino Noir. Opéra en trois Actes. Paris: Turgis, [ca. 1837]. Lithograph by Turgis after Adam depicting small full-length role portraits of six principal characters (Brigitte, Lord Edford, Angele,

Gil Perès, Hyacinte, and Horace de Massarena et Juliano) and one scene from each of Acts I, 2 and 3 of the opera within a double line border and incorporating decorative elements. 286 x 209 mm. + wide margins. Slightly foxed, somewhat heavier to blank margins; slightly browned from former matting.

An opéra comique in three acts to a libretto by Eugène Scribe, Le Domino Noir was first performed in Paris at the Opéra-Comique (Salle Bourse) on December 2, 1837.

"Le domino noir was Auber's most successful opéra comique in Paris, with over 1200 performances by 1909. The many surprising twists in its plot, a notable feature of opéra comique, also made it popular in Germany and England (the London première was on 18 January 1838), and it was translated into most European languages. Auber's music not only brings out the humour and wit of the libretto's couplets and features many dance rhythms, but also displays depths of expression, as in the minor-key section of the overture, in Massarena's 'Amour, viens finir mon supplice', and in Angèle's 'Le trouble et la frayeur' and its interpolated bolero, 'Flamme vengeresse'. Auber proved himself a shrewd dramatist in his use of parlando over an independent instrumental theme and in his choice of motifs to suit various situations. He imported a discreet Spanish flavour with two boleros and the popular aragonese, 'La belle Inès fait florès'. Angèle's bolero became a worldwide success as 'La gitana' or 'El jaleo de Jeres'." Herbert Schneider in Grove Music Online. No. 1 in a series of operatic lithographs published by Turgis. (24781) \$225



41. **BADA, Angelo 1876-1941**. Autograph signature of the Italian tenor in full on verso of a Metropolitan Opera Association check in payment for services rendered. With autograph signatures of Frank Garlich as treasurer and Edward Johnson to recto. Dated March 18, 1938. Ca. 80 x 217 mm. Two small tears to upper edge; bank perforation to central portion; red handstamp, minor annotation in black ink, and small paper defect to verso.

Bada "made his *début* in 1898 in Italy and sang there for a decade. In 1908 he went to New York, where he made his Metropolitan *début* as the Messenger in *Aida*. He remained as chief comprimario at the Metropolitan for 30 years, creating roles in Puccini's *Fanciulla del West* (1910), *Il tabarro* (*Tinca*) and *Gianni Schicchi* (1918, *Gherardo*) and taking part in many New York first performances. In 1928–9 he sang at Covent Garden as *Shuysky* (*Boris Godunov*) and in 1935 appeared at the Salzburg Festival as *Dr Caius* (*Falstaff*). He made his last appearance at the Metropolitan in 1938 at Martinelli's silver jubilee concert." Elizabeth Forbes in *Grove Music Online*.

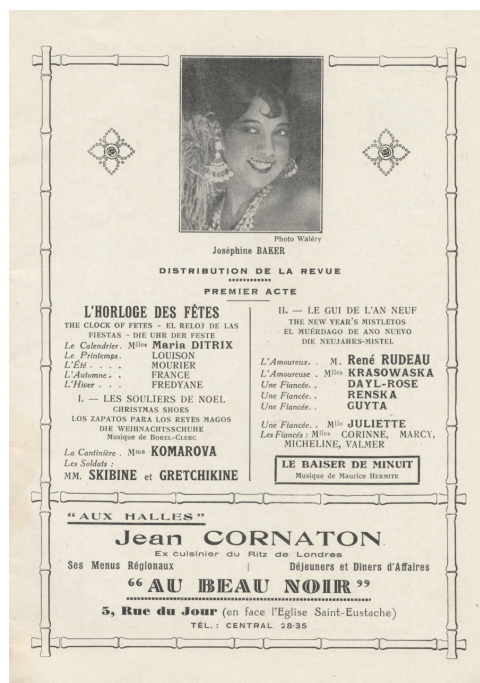
Canadian Edward Johnson (1878-1959) became "the leading tenor of the Chicago Opera (1919–22) and the Metropolitan Opera (1922–35) where he was a favourite as *Pelléas*, *Romeo* and *Peter Ibbetson*, a role he created in the *Deems Taylor* opera. Also in his repertory were *Siegfried* and *Faust* (1923, Covent Garden). His musicianship, romantic appearance and ability to project a character were coupled with a lyric voice of good quality and range, a sound technique and a seldom-used but easy high E. He followed Herbert Witherspoon, Gatti-Casazza's successor, as general manager of the Metropolitan (1935–50), instituted the Auditions of the Air and successfully guided the Metropolitan through the war period. On retirement (1950) Johnson moved to Guelph, but remained chairman of the board of Toronto's Royal Conservatory of Music." Ruby Mercer in *Grove Music Online*. (23735) \$25



42. **BAILLIE, Isobel 1895-1983.** Postcard photograph of the Scottish soprano signed in full. Bust-length portrait in profile in formal attire. Autograph signature

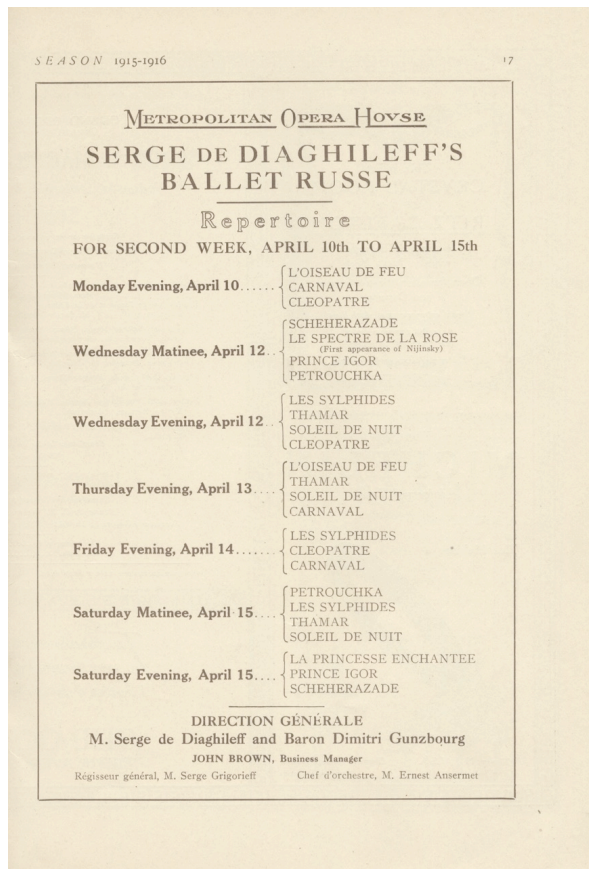
in black felt-tip pen: "Sincerely, Isobel Baillie." On glossy photographic paper with margins, "Isobel Baillie" printed to lower margin. From the studio of Lassalle. 140 x 89 mm. With printed address card: "Dame Isobel Baillie New Address :- Flat 14, Pavilion Lodge, Edgebaston Drive, Old Trafford, Manchester 16 Telephone number 860 6458." Remnants of adhesive tape to verso of both items.

"[Baillie] made her London *début* in 1923 and was for more than 30 years one of Britain's leading oratorio sopranos, particularly renowned for her singing in *Messiah*, *Elijah* and *Brahms's German Requiem*. She sang at Covent Garden in *Gluck's Orphée* in 1937, but did not consider opera her true *métier*. She was also an engaging recitalist, continuing to sing until well into her seventies. Her voice had a treble-like purity; 'angelic' was sometimes applied to it to suggest the effect, 'not so much personal as brightly and serenely spiritual, made by her soaring and equable tones' (R. Capell, *Grove5*). Her many recordings, particularly her early ones, give a fair idea of her attributes. An autobiography, *Never Sing Louder than Lovely*, was published in London in 1982. She was made a DBE in 1978." Alan Blyth in *Grove Music Online*. The address card, with the title "Dame," dates from after 1978, but the photograph probably dates back to the inter-war era. (23874) \$30



43. **BAKER, Josephine 1906-1975.** Folies Bergère program featuring the noted American singer and actress. Paris: R.C. Seine, [ca. 1928]. Small quarto.

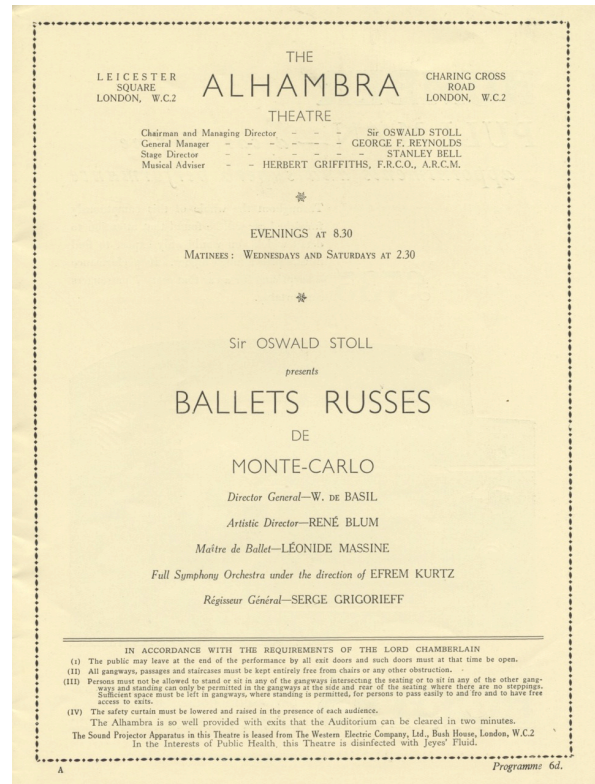
Original dark purple publisher's wrappers printed in gold, stapled. 36 pp. Includes photographic illustrations of numerous performers, production staff and managers, including Baker. With an 8-page Folies Bergère cocktail program laid in. The program included Baker performing in a piece entitled "Plantation" featuring a bone solo by Billy Taylor and the Thompson Jazz Orchestra and performances by the British comic dancer Jack Stanford, Maria Ditrux, Lila Nicolska, etc. Wrappers quite worn. Leaves loose. (24421) \$85



44. [BALLETS RUSSES PROGRAM]. Program. Serge de Diaghileff's Ballet Russe. April 12, 1916. Metropolitan Opera House, New York. Large octavo. Original publisher's gray printed wrappers. 36 pp. The program included the following ballets, all choreographed by Fokine:
- Schéhérazade featuring Adolf Bolm, set and costume designs by Bakst, music by Rimsky-Korsakov
- Le Spectre de la Rose featuring Nijinsky and Lopokova, set and costume designs by Bakst, music by Weber
- Le Prince Igor featuring Bolm and Tchernicheva, costumes by L. Roehrich, music by Borodine,

-Pétrouchka featuring Nijinsky, Lopokova, Bolm, and Cecchetti, sets and costumes by Benois and Anisfeld, music by Stravinsky

With interesting short articles on ballet and opera. A rare and interesting program. (24410) \$250



45. [BALLETS RUSSES DE MONTE CARLO PROGRAM]. Ballets Russes de Monte-Carlo Director General - W. de Basil Artistic Director – Renée Blum Maître de Ballet - Léonide Massine Full Symphony Orchestra under the direction of Efrem Kurtz Régisseur Général - Serge Grigorieff. Program for the 1933 season at The Alhambra Theatre, London. Small quarto. Original publisher's pictorial wrappers printed in light purple, stapled. 16 pp. With synopses of the 9 ballets in the repertoire (Les Présages, Le Beau Danube, La Concurrence, Scuola di Ballo, Le Lac des Cygnes, Beach, Prince Igor, Petrouchka and Nocturne), notes the works to be performed each day between August 14th and August 26th, principals and soloists, and orchestral players listed by instruments. A printed revised list of works to be performed on a smaller sheet laid in; one work has been crossed out in manuscript with another added in its place. (24428) \$85

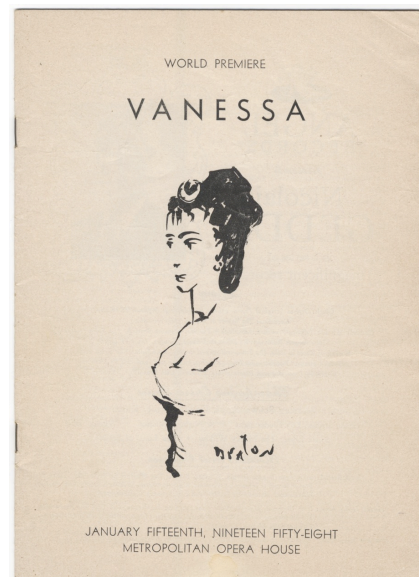


46. **BAMPTON, Rose 1907-2007.** Photograph of the noted soprano signed in full in blue ink. Bust-length. 255 x 207 mm.

Rose Bampton was an American mezzo-soprano and later soprano. "She introduced the role of Wood-Dove in the American premiere of Schoenberg's Gurrelieder, garnering critical acclaim. Bampton made her Metropolitan debut in November 1932 as Laura in La Gioconda... She soon returned to a soprano repertory, making her soprano debut as Leonora in Il trovatore; her other soprano roles included Aida and Amneris (in the same season), Donna Anna, Alcestis, Elisabeth, Elsa, Sieglinde, and Kundry, continuing until 1950." Bampton also appeared at Covent Garden (1937), Chicago (1937-46), the Teatro Colón in Buenos Aires (1942-8), and San Francisco. "Bampton had a strong, finely polished voice, and a svelte, statuesque figure. Toscanini admired her elegant musicianship, working with her Leonore in a recording of Fidelio. Many of her Metropolitan broadcasts are preserved on recordings, notably an exciting Donna Anna under Bruno Walter in 1942... as is a performance of Gurrelieder with Stokowski. Bampton taught at Juilliard from 1974 to 1991." Max de Schauensee, et al in Grove Music Online. (23770) \$30



47. **BAMPTON.** Role portrait photograph of the soprano as [?]Donna Anna in Mozart's Don Giovanni. Signed in full in black ink. Bust-length. New York, J. Abresch. Ca. 253 x 203 mm. (23769) \$35



48. **BARBER, Samuel 1910-1981.** Program for the world premiere of the composer's opera Vanessa at the Metropolitan Opera in New York, January 15, 1958. Octavo. Original publisher's illustrated wrappers with portrait of Vanessa by Beaton to upper. 20 pp. Libretto and staging by Gian-Carlo Menotti, conducted by Dimitri Mitropoulos, set and costume designs by Cecil Beaton, choreography by Zachary Solov, lead role performed by Eleanor Steber. Slightly worn and creased.

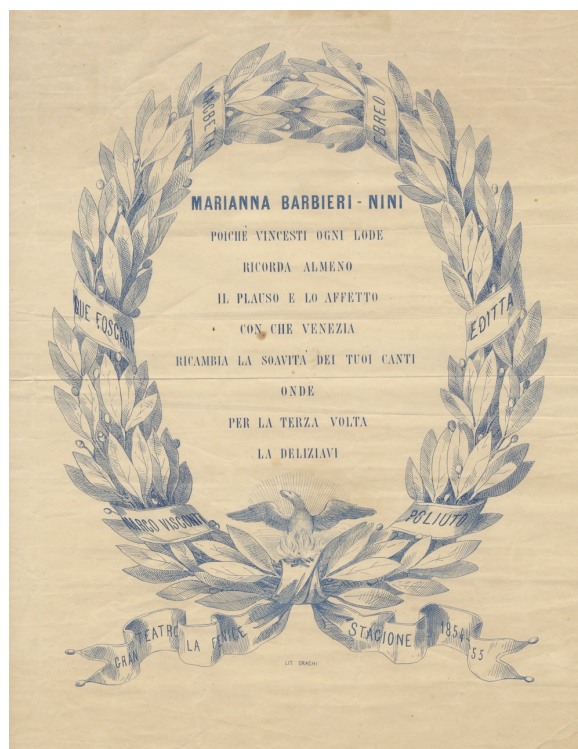
Barber won the first of two Pulitzer Prizes in 1958 for *Vanessa*, staged initially by the Metropolitan Opera and later that year as the first American opera produced at the Salzburg Festival. (24422) \$125



49. **BARBIERI, Fedora 1920-2003.** Role portrait photograph of the mezzo-soprano as Amneris in *Aida*. Signed in full in black felt-tip pen. Full-length role portrait. On glossy photographic paper with margins. Printed text to foot: "Fedora Barbieri (Amneris) in 'Aida' Teatro alla Scala." Photograph by Camuzzi from the studio of Crimella, Milan. 178 x 127 mm.

"The Italian mezzo-soprano... made her début at Florence in 1940 as Fidalma in Cimarosa's Il matrimonio segreto... She sang regularly at La Scala from 1942, and at the Metropolitan from 1950 until the 1970s, making her début there as Eboli in Don Carlos on the opening night of Rudolf Bing's régime. She first visited England with the Scala company in 1950 when she was heard as Mistress Quickly and in Verdi's Requiem; she returned to Covent Garden in 1957-8 and in 1964. She later appeared in a number of comprimario roles, singing until she was well into her sixties. Her voice, of fine quality and considerable power, was well suited to the dramatic mezzo-soprano parts of Verdi and also capable of majestic calm in the works of Monteverdi, Pergolesi and Gluck." Desmond Shawe-Taylor and Alan Blyth in *Grove Music Online*. *Italians* Mario Crimella (1893-1964) and Mauro

Camuzzi are two of the most noted photographers of opera singers. (23875) \$30



50. **BARBIERI-NINI, Marianna 1818-1887.** Large broadside tribute to the noted Italian soprano celebrating her success at La Fenice in Venice. [?Florence]: Draghi, [ca. 1855]. Text printed in dark blue within a decorative oval wreath with a phoenix and sunburst to lower portion and titles of the operas in which Barbieri-Nini performed to a ribbon around the wreath, "Gran Theatro La Fenice Stagione 1854-55" to foot. 395 x 415 mm. Lithographically printed. Slightly worn and soiled; creased; several tears to margins.

*"... in 1840 she made a disastrous first appearance at La Scala in Donizetti's Belisario. Shortly afterwards she broke her contract with the impresario Merelli and joined Lanari's troupe in Florence. Here she made a second, and this time triumphant, début in Donizetti's Lucrezia Borgia. For the next 15 years she sang with great success throughout Italy and in Barcelona, Madrid and Paris. She was a highly dramatic singer with a powerful voice, particularly effective in the title roles of Donizetti's Anna Bolena and Rossini's Semiramide. She created three Verdi roles, Lucrezia in *I due Foscari* (1844, Rome), *Lady Macbeth* (1847, Florence) and *Gulnara* in *Il corsaro* (1848, Trieste)." Elizabeth Forbes in *Grove Music Online* (24788) \$200*



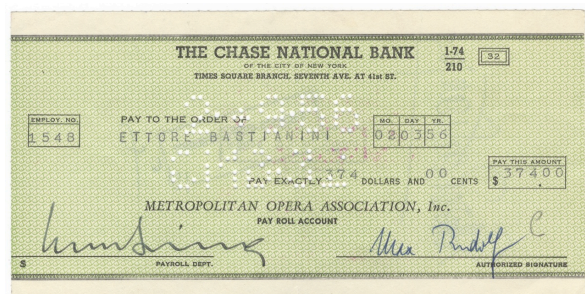
51. **BARBIROLLI, John 1899-1970.** Striking signed and inscribed photograph of the distinguished conductor. Bust-length. Ca. 227 x 169 mm., laid down to mount. With inscription to lower portion of photograph "For Dante Pilara. Souvenir amical de John Barbirolli" dated 1946. Slightly worn and silvered at edges.

John Barbirolli (1899-1970) was an English conductor and cellist best-known for his interpretations of Elgar, Delius, Vaughn Williams, and the late Romantics Mahler and Bruckner. "As a technician he understood the orchestra from the inside. As an interpreter he could persuade audiences to share his enthusiasms – sometimes with a loving exhibition of minutely prepared detail that singled out trees at the expense of the wood." Ronald Crichton and José A. Bowen in Grove Music Online. He was for a time the conductor of the Houston Symphony, the Hallé Orchestra, and guest conductor for the Berlin Philharmonic. (23156) \$85

52. **BARNABEE, Henry Clay 1833-1917.** Cabinet card photograph signed "H. Barnabee" 1892. Three-quarter-length portrait in formal attire signed "H Barnabee Bostonians 1892" in black ink. From the studio of Elite, San Francisco, with studio details embossed to lower margin. 164x107 mm. Inscription in another hand to verso: "Cheerily Yours Henry Clay Barnabee." Slightly worn and soiled; somewhat faded; two file holes at left.



Barnabee was an American actor and singer affiliated with the Bostonians. "His most celebrated role was the Sheriff of Nottingham, which he created in the operetta Robin Hood by De Koven and H.B. Smith (1891), and which he sang more than 2000 times. His other notable roles included Sir Joseph Porter in Gilbert and Sullivan's H.M.S. Pinafore, Izzet Pasha in Franz von Suppé's Fatinitza, and Lord Allcash in Daniel Auber's Fra Diavolo. He was admired for his excellent bass-baritone voice and restrained but deft comedy." Gerald Bordman in Grove Music Online (23832) \$40

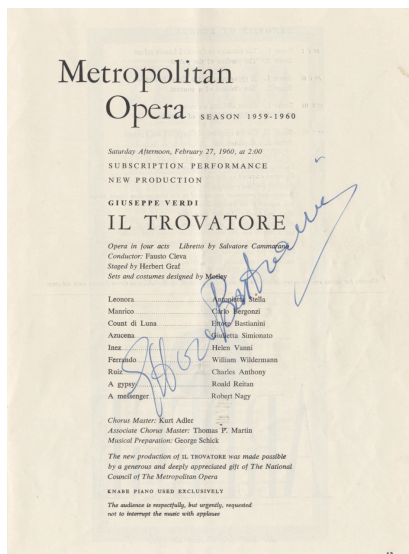


53. **BASTIANINI, Ettore 1922-1967.** Autograph signature of the noted baritone on verso of Metropolitan Opera Association check in payment for services rendered. With autograph signatures of manager Rudolf Bing and conductor Max Rudolf to recto. Dated February 3, [19]56. 89 x 179 mm. Creased at fold; small bank perforations to central portion; two handstamps and a minor annotation in blue ink to verso.

In 1953, Italian baritone Ettore Bastianini "made his Metropolitan debut as Germont, later singing Gérard, Marcello, Posa, Enrico Ashton, Scarpia and Amonasro. He returned to La Scala in 1954 as Yevgeny Onegin and continued to sing there until 1964... He was specially distinguished in Verdi roles, many of which he recorded; he sang Posa and Luna in Vienna and Salzburg under Karajan. At the peak of his short career his voice was rich and warm, his phrasing both musical and aristocratic." Harold Rosenthal in Grove Music Online.

Sir Rudolf Bing (1902-1997) was a British impresario of Austrian birth. He was the general manager of the Glyndebourne Opera (1936-1949) and the Metropolitan Opera in New York (1950-1972). "He had great influence on both the company and American opera in the 1950s and 60s, particularly because of his autocratic attitudes... Bing introduced a number of black singers and dancers and extended the season to fill the whole year; he also supervised the move to Lincoln Center." Patrick J. Smith in Grove Music Online.

In 1945, Max Rudolf (1902-1995) "joined the Metropolitan Opera as conductor, making his debut there in 1946 – the year he took American citizenship – with Der Rosenkavalier; he remained for 14 seasons, distinguishing himself in the Mozart repertory, and also served as its assistant manager (1950–58)... During his career he was also a guest conductor with orchestras throughout the USA and Italy. His widely used textbook *The Grammar of Conducting...* testifies to a rare grasp of the mechanics of the art." Bernard Jacobson in Grove online. (23732) \$85



54. **BASTIANINI.** Signed Metropolitan Opera program for a subscription performance of Verdi's *Il Trovatore*, New York, February 27, 1960. Quarto. 40 pp. + wrappers. With large autograph signature of the noted Italian baritone. Slightly worn, foxed and creased; pp. 19-20 detached; lacking p. 21. (24483) \$30

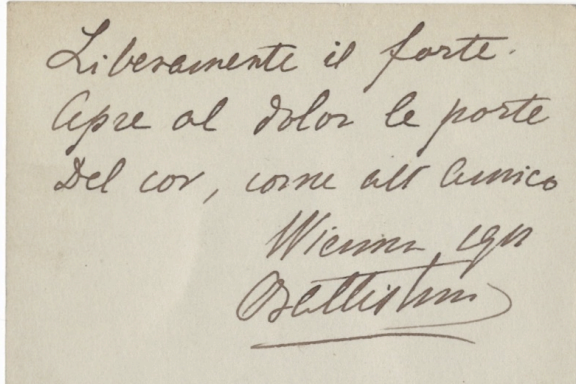


55. **BATTISTINI, Mattia 1856-1928.** Autograph note signed "Battistini" on the verso of a postcard bust-length photograph of the noted Italian baritone. Dated Vienna, 1911. To Fräulein Mizzi Möderler. In Italian. Published by RPH. The note comprises a partial verse from *Al Medico Carlo Ghinozzi*, a poem by Italian poet and satirist Giuseppe Giusti (1809-1850):

"Liberamente il forte
 Apre al dolor le porte
 Del cor, come all'amico."

Slightly worn; moderate silvering and staining.

By 1902, "Battistini had established himself throughout Europe, and especially in Russia, as a baritone almost without rival in the older repertory and scarcely less famous in later and widely varied



roles... After an early engagement at Buenos Aires he never again visited America, and was doubtless the most important singer of his day to have resisted the pull of the Metropolitan – owing, it is said, to his dread of the Atlantic crossing... Battistini's voice was an unusually high baritone... The quality was noble: clear, strong, vibrant... He was a meticulous stylist with a superb florid technique. He had fabulous agility and breath control, and could spin out long phrases in the smoothest legato or execute the most flamboyant of flourishes, all with a natural instinct for the grand manner." Desmond Shawe-Taylor in *Grove Music Online*. (24597) \$125



56. BAUER-ZIECH, Melanie 1861-1928. Rare cabinet card photograph of the prominent harpist. Signed in full. Bust-length portrait in formal attire signed and dated 1892 in purple ink. From the studio

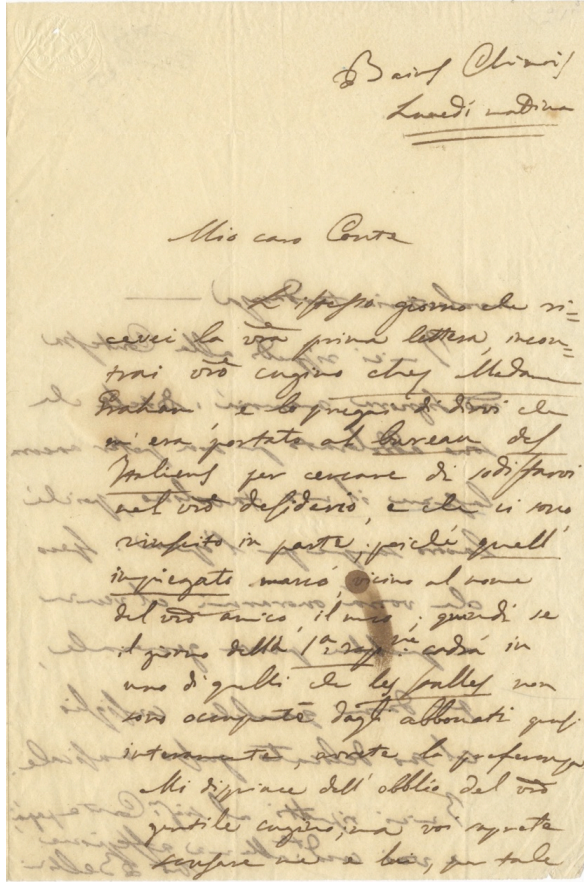
of W. Höffert, Berlin-Dresden et al., with decorative studio imprint to lower margin and studio details printed to verso. 168 x109 mm. Slightly worn and bumped; signature smudged.

Dresden-born Melanie Bauer-Ziech was a prominent harpist of her time. She was the first regular female member of the Dresden Hofkapelle and active both at the opera and on the concert stage. She published a tutor, *Harfenschule*, published in Leipzig and Vienna, 1912. (23733) \$125



Original Drawing, Signed by Belasco

57. BELASCO, David 1853-1931. Original half-length drawing in pencil and ink by Robert Kastor (fl. ca. 1900-1935). 105 x 95 mm. + wide margins. Signed by the artist. On fine wove paper with a watermark date of 1901. With a signed autograph inscription from the American impresario, director and playwright Belasco to the artist below the image: "Good wishes to Robert Kastor Faithfully David Belasco 1922" (24833) \$450



Bellini Invites the Count to the Premiere of *I Puritani* and his Wife, of "Delicate Musical Taste," to a Dress Rehearsal

58. **BELLINI, Vincenzo 1801-1835.** Autograph letter signed "Bellini" to Count Rodolphe Apponyi. 2 pp. of a bifolium. Octavo. Dated Monday morning. Postmarked [?]January 12, 1835. In black ink. On stationery with "Weynen Superfin" blindstamped to upper portions of leaves. Integral address panel with the recipient's name and the address of the Austrian Embassy in Paris to final page. With fully intact red wax seal. In Italian and French (with translation).

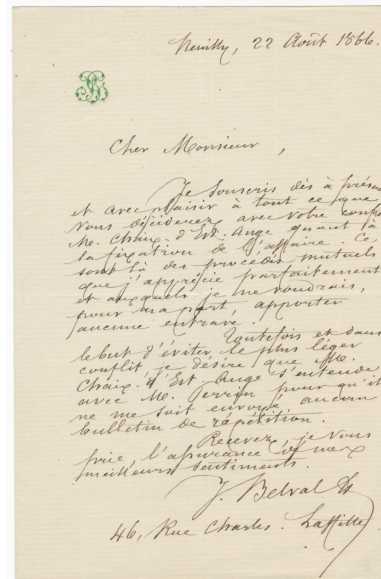
Bellini tries to secure the Count a place at the première of his latest opera, upon which he is "always working." He invites the Count's wife, who has "delicate musical taste," to one of its dress rehearsals.

"... I met your cousin at Madame Graham's and I begged him to tell you that I had gone to the Bureau des Italiens to try to grant your wish... therefore, if the day of the first performance falls on a day when the halls are occupied almost entirely by subscribers, you'll get priority... Tell [the Countess] I am sorry I

am not yet able to leave my desk, since I'm always working on the opera. I hope she will want to honor me by coming to some dress rehearsal, to give me advice with her delicate musical taste..."

Slightly worn and stained; creased at folds and overall; small perforation to upper edge of first leaf; lacking small portion of right edge of second leaf with no loss of text.

The opera to which Bellini refers was undoubtedly *I puritani*, his last work. Commissioned by the Théâtre Italien in Paris in 1834, *I puritani* was première there on January 24, 1835, just twelve days after the writing of this letter. Bellini died later that year, on September 23. Apponyi was a member of a Hungarian noble family associated with many important musicians of the day. (24226) \$7,500



59. **BELVAL, Jules-Bernard 1819-1876.** Autograph letter signed "J. Belval" to an unidentified correspondent. 1 page of a bifolium. Octavo. Dated Neuilly, August 22, 1866. In black ink on personal stationery with embossed monogram printed in green at head. In French (with translation). Belval will go along with whatever decisions his correspondent and a certain Mr. Chaix d'Est-Ange make concerning a matter with Émile Perrin, director of the Paris Opera. "... Those are mutual procedures that I appreciate perfectly and to which, for my part, I would not want to cause any hindrance. All the same, and with the goal of avoiding the most insignificant conflict, I would like Mr. Chaix d'Est-Ange to agree with Mr. [Émile] Perrin that no rehearsal report be sent to me." Creased at folds.

Belval, a French bass, "studied at the Paris Conservatoire and made his début in 1846 at Antwerp. After singing in Toulouse, Lyons, the Hague, Ghent and Brussels, he was engaged at the Paris Opéra, making his début in 1855 as Marcel in *Les Huguenots*. His roles included Bertram (*Robert le diable*), Balthazar (*La favorite*), Walter Furst (*Guillaume Tell*) and Zaccharie (*Le prophète*). He took part in many premières and created Gargantua in Labarre's *Pantagruel* (1855), the Count of Poitou in Halévy's *La magicienne* (1858), Soloman in Gounod's *La reine de Saba* (1862), Archbishop Turpin in Mermet's *Roland à Roncevaux* (1864), Don Pédro in L'Africaine (1865) and King Claudius in Thomas' *Hamlet* (1868)... he made his last appearance at the Opéra in 1875 as Cardinal Brogni in *La Juive*, at the public inauguration of the Palais Garnier... His voice was a deep bass, ample in size and dark in tone." Elizabeth Forbes in Grove online.

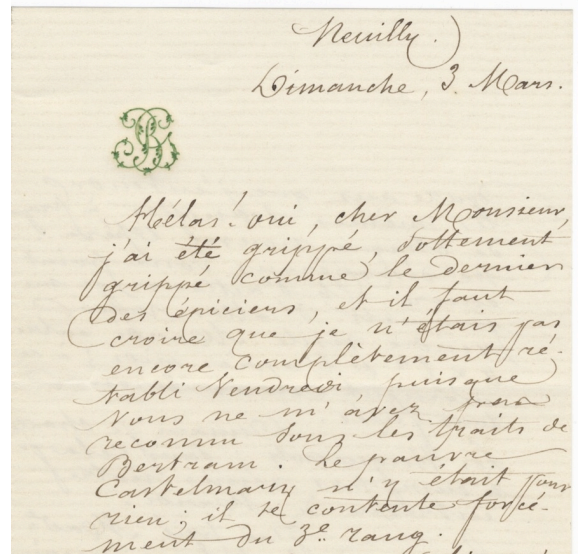
Mr. Chaix d'Est-Ange was perhaps Gustave Louis Chaix d'Est-Ange (1800-1876) or more likely his son, Gustave Gaspard Chaix d'Est-Ange (1832-1887). Both were important French lawyers and politicians; Gustave Gaspard defended both Flaubert and Baudelaire when they were prosecuted for the supposed indecency of their respective works, *Madame Bovary* and *Les Fleurs du Mal*.

Belval certainly sought legal council by 1870; in two letters, dated June 15 and August 20, he recounts in great detail a dispute with Émile Perrin (1814-1885) over the continuation of his contract and his retirement pension at the Paris Opéra (see #24092 of this catalog). It is possible that Belval's relationship with Perrin had already begun to disintegrate when this letter was composed. Indeed, the writer Victorien Sardou had described Perrin as "the most volatile, the most capricious, the most changeable of men." Perrin became the director of the Opéra in 1862, but was dismissed in 1870. (24092) \$200

60. **BELVAL**. Autograph letter signed "J. Belval" to unidentified correspondent. 3 pp. of a bifolium. 12mo. Dated Neuilly, Sunday, March 3 [1867?]. In black ink on personal stationery with embossed monogram printed in green at head. In French (with translation). Slightly worn; creased at folds.

An interesting letter in which Belval mentions no fewer than three important composers (Giuseppe Verdi, Félicien David, Hector Berlioz), three singers associated with the Paris Opéra (Louis-Henri Obin, Armand Castelmarty, and Pauline Guéymard-Lauters), and the premiere of a new

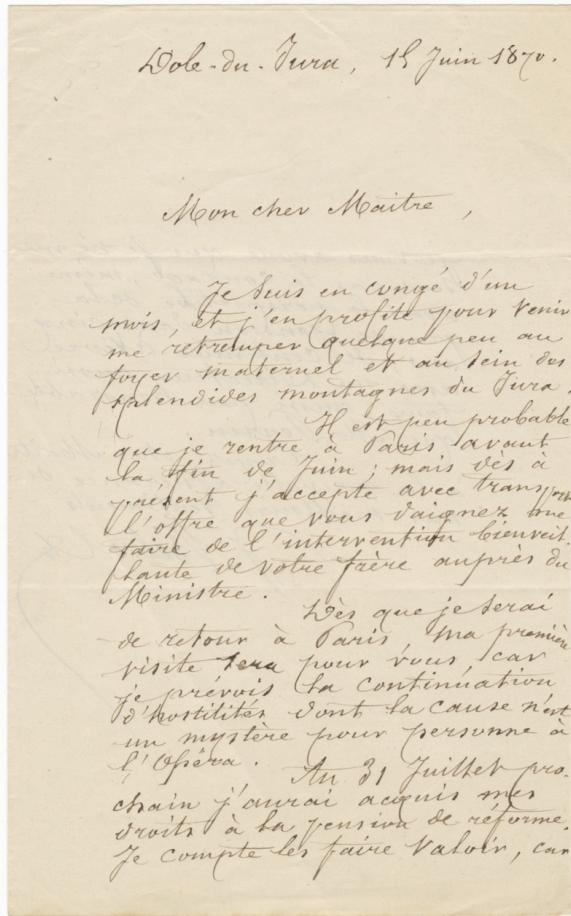
Verdi opera. Because Belval had the flu, he was unable to sing Bertram in a recent performance of Meyerbeer's *Robert le Diable*; Castelmarty, a bass "of the third rank," had to replace him. Belval will sing Meyerbeer's *Les Huguenots* the following day. He has also asked Guéymard-Lauters to secure two seats for his correspondent for the first performance of Verdi's opera, because he has heard, via Obin, that the composer does not want a public dress rehearsal. Finally, he wishes to enlist the expertise of David and Berlioz regarding some musical matter.



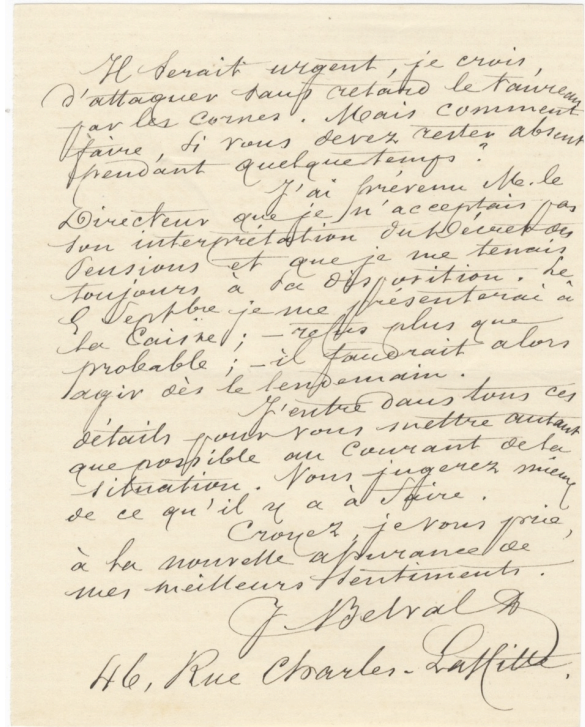
"My friend Obin told me in effect that Verdi did not wish to hear talk of a dress rehearsal before the public, even a chosen one. But it has been twelve years that I have heard the same alarms with regard to every new opera. Therefore do not despair yet... I have asked Madame Gueymard to get herself signed up for two numbered seats at the theatre for the first performance. They are intended for you, in case the public is not admitted to the dress rehearsal... In principal, the choice of two composers as experts would only reassure me by half, if I had not myself influenced Mr. Félicien David to decide to accept the task, and if in time Mr. Berlioz, to whom I recounted the affair, did not agree with me. Obin went to speak to them both; he could enlighten them much better than I about the disproportion of the two roles..."

The Verdi opera to which Belval refers is probably *Don Carlos*, which premiered at the Paris Opéra on March 11, 1867. Louis-Henri Obin, Pauline Guéymard-Lauters, and Armand Castelmarty created, respectively, the roles of Philip II, Eboli, and the monk (Charles V) for the first performance. (24096) \$550

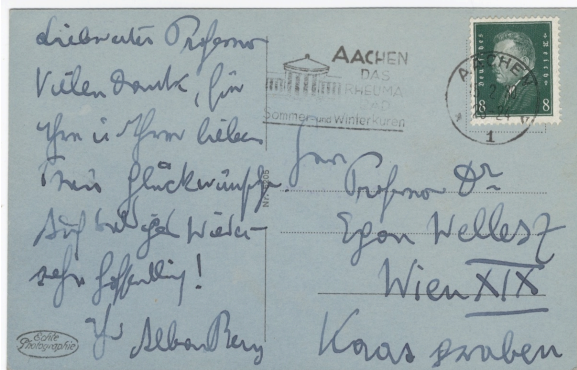
61. BELVAL. Two autograph letters signed "J Belval" concerning a lawsuit at the Paris Opéra.



Letter 1:
2 pp. of a bifolium. Octavo. Dated Dole-du-Jura, June 15, 1870. In black ink. In French (with translation). Belval has taken advantage of his one-month leave to visit his maternal home. Although he will probably not return to Paris before the end of June, he gratefully accepts his correspondent's intercession on his behalf (via a brother who is close to the Minister). As soon as Belval returns to Paris, he will visit his correspondent, because he anticipates a continuation of hostilities, the cause of which "are a mystery to no one at the [Paris] Opéra... Next July 31st, I will have acquired my rights to [my] retirement pension [la pension de réforme]. I intend to exercise them, because I confess to you that I do not have the fortitude, even with the prospect of the 'grand pension' in five years, to continue to live with a director so false and with so little honor as Mr. Perrin." Slightly worn; creased at folds and slightly overall.



Letter 2:
5 pp. 12mo, ca. 134 x 107 mm. Dated Neuilly, August 20, 1870. In black ink. On personal stationery with embossed monogram printed in green at head. In French (with translation). Belval recounts in great detail his ongoing dispute with the director of the Paris Opéra, Mr. Émile Perrin, and asks for his correspondent's advice and his intervention. He has somewhat changed his mind since June 15: he would like finish his twenty years of service at the Opéra, so he can receive his full pension, but the director has refused: "I request the continuation, pure and simple, of my contract, the upholding of my position at the Opéra until the completion of my twenty years of service—I have 15!... The Director... maintains and writes to me that I am free from the 31st of July [1870], the date of the expiration of my engagement, and that he is not forced to keep me. His objective... is to impose an annual reduction of 10,000 francs on my appointments." Belval claims that Perrin's dismissal is illegal for two reasons: first, because the Ministry must approve of the dismissal, and second, because an artist in the full possession of his faculties cannot be dismissed. Belval has written to Mr. Gautier, an important government official, but he has not received a response. It may be necessary to present his case to the State Council [Conseil d'Etat]. Slightly soiled and creased. (23634) \$350



Berg Writes to Egon Wellesz

62. **BERG, Alban 1885-1935.** Autograph letter on a postal card signed in full to composer and musicologist Egon Wellesz. 1 page, ca. 85 x 135 mm. Postmarked Aachen, February [1]5, 1930. In blue ink. With a photograph of the Stadttheater in Aachen to verso. In German (with translation). Very slightly soiled. Berg thanks Wellesz and his wife for their congratulations.

"Many thanks for your and your wife's congratulations. I hope to see you again soon!"

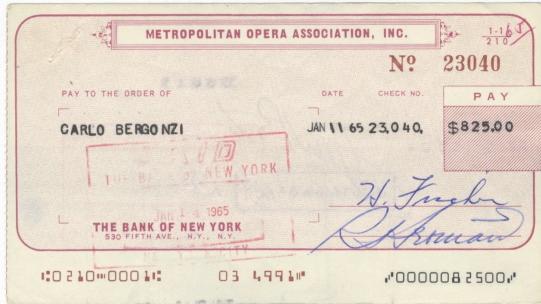
Première at the Berlin Staatsoper on December 14, 1925, Berg's Wozzeck was not produced again in German until March 5, 1929 in Oldenburg. This extremely successful production, which was mounted after just thirty-two rehearsals, proved that provincial opera houses could, indeed, take on such an "unplayable" work. Between December 1929 and December 1930, seven other German opera houses staged Wozzeck. The well-wishes of Wellesz and his wife, to which Berg refers in this letter, were probably intended for the Aachen production, which was to occur on February 21, 1930.

Egon Wellesz (1885-1974) was an Austrian composer, musicologist, and teacher. "His importance as a composer rests chiefly on his stage works and symphonies. While his creative career was divided between Vienna and Oxford, his musical style was unpredictable, showing his affection for beautiful melody often with wide leaps and angular in profile. As a musicologist, he did pioneer work on Byzantine chant." Caroline Cepen Benser in Grove Music Online. (23418) \$1,750



63. **BERGLUND, Joel 1903-1985.** Attractive original photograph of the Swedish bass-baritone. Bust-length portrait by the noted Swedish photographer Benkow, Stockholm. Ca. 239 x 179 mm. With photographer's signature in white ink to lower left corner of recto and handstamped to verso. Minor abrasion and annotations to verso.

Berglund "made his début at the Stockholm Royal Opera in 1929 as Monterone (Rigoletto) and continued to sing there for the next 30 years. In 1942 he sang the Dutchman at Bayreuth and in 1946 he made his Metropolitan début as Hans Sachs. Best known as a Wagner singer – his repertory also included Wotan, Kurwenal and Gurnemanz – he sang many other roles in French, Italian and German operas, among them Méphistophélès, Athanaël (Thaïs), Mozart's Figaro, Boccanegra, Philip II, Scarpia and John the Baptist (Salome). From 1949 to 1956 he was director of the Stockholm Opera. A fine actor and a versatile singer, he could portray the warm-hearted magnanimity of Hans Sachs or the sardonic diabolism of Méphistophélès with equal facility." Elizabeth Forbes in Grove Music Online. (24678) \$50



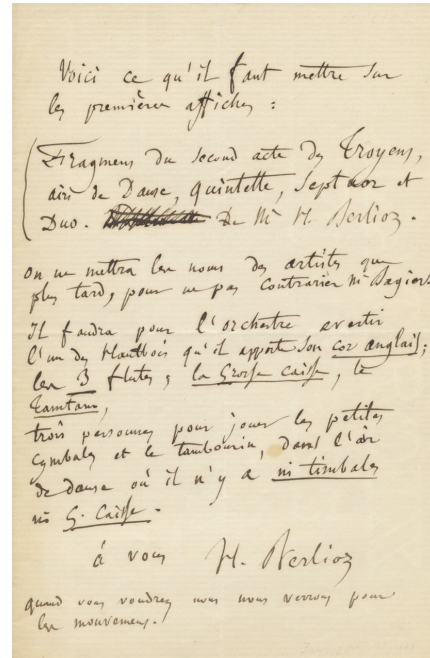
64. **BERGONZI, Carlo 1924-2014.** Autograph signature to verso of a Metropolitan Opera Association check in payment of services rendered. Dated January 11, [19]65. Ca. 85 x 153 mm. Slightly worn and soiled; small staple holes to upper left corner; three additional signatures and various handstamps to recto and verso.

Bergonzi, an Italian tenor, "first sang at La Scala in 1953, creating the title role of Napoli's Mas' Aniello, and appeared there for the next 20 years. He made his London début at the Stoll Theatre in 1953 as Don Alvaro, the role in which he first appeared at Covent Garden (1962); he returned as Manrico, Riccardo, Radames, Cavaradossi, Nemorino, Rodolfo (Luisa Miller) and Edgardo... He made his American début in Chicago in 1955 in a double bill as Luigi (Il tabarro) and Turiddu, and sang regularly at the Metropolitan from 1956 for 30 years, making his last appearance there in 1988 as Rodolfo (Luisa Miller). In addition to the Verdi tenor repertory Bergonzi sang more than 40 roles, including Pollione, Enzo, Boito's Faust and Canio. His voice was of beautiful quality, well modulated and well defined; he used it with taste, discretion and an elegant sense of line. These qualities can be heard in his many recordings, most notably of Verdi." Harold Rosenthal and Alan Blyth in Grove Music Online. (23730) \$30

65. **BERLIOZ, Hector 1803-1869.** Autograph letter signed "H. Berlioz," possibly to Georges Hainl, conductor of the Paris Opéra. 2 pp. of a bifolium. Octavo. Dated ca. late October 1864-1865. In black ink. In French (with translation). Slightly worn and stained; creased at folds.

An important letter in which Berlioz includes information for the first playbill of a projected concert performance of excerpts from his grand opera, Les Troyens. He lists the names and addresses of the singers who are to appear: Mme. [Anne] Charton-Demeur, Mlle. [Palmyre] Wertheimer, Mr. [Jules] Montjauze, Mr. [Louise-Émile?] Wartel, Mr. Péront, Mr. Legrand, and Mlle. Estagel. He also

mentions a Mr. [Prosper] Bagier, likely the director of the Théâtre-Italien in Paris. Finally, he includes a number of special woodwind and percussion instruments that must be added to the orchestra.



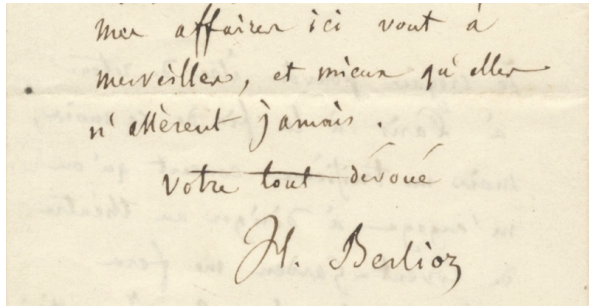
Berlioz Writes Regarding the Program for a Concert Performance of Les Troyens

"Here are the addresses and a short agenda... You will find the last five artists at the Théâtre Lyrique on evenings when they play Violetta... [You] will include the names of the artists only later, in order not to upset Mr. Bagier."

Berlioz was the leading French composer, conductor, and critic of his age. "In many senses the Romantic movement found its fullest embodiment in him, yet he had deep Classical roots and stood apart from many manifestations of that movement. His life presents the archetypal tragic struggle of new ideas for acceptance... and though there were many who perceived greatness in his music from the beginning, his genius only came to full recognition in the 20th century." Hugh Macdonald in Grove Music Online.

Although Berlioz finished Les Troyens in 1858, it was not performed in its complete form until years after his death, in 1890. The première of Acts 3-5, which included several of the singers mentioned in this letter, occurred at the Théâtre Lyrique in Paris on November 4, 1863. The performance mentioned in this letter may have taken place in late 1864 or 1865. ("Violetta"--i.e. the French version of Verdi's La Traviata--enjoyed

102 performances at the Théâtre Lyrique between October 27, 1864 and 1865.) The intended recipient of this letter was perhaps Georges Hainl (1807-1873), conductor of the Paris Opéra and the Société des Concerts du Conservatoire from 1863 until 1872. (23289) \$5,500



Berlioz On His Concert at Covent Garden

66. **BERLIOZ.** Autograph letter signed ("H. Berlioz") to [François] Réty. 2 pp. of a bifolium. Small quarto, ca. 114 x 89 mm. Dated London, June 23, 1855. To "M. [François] Réty." In black ink. In French (with translation). Creased at folds and very slightly overall.

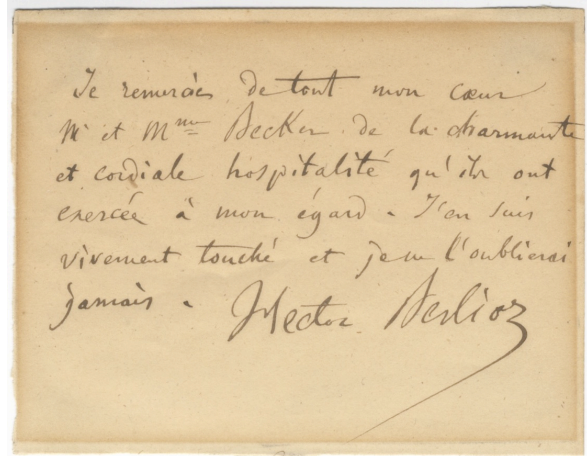
Berlioz must remain in London until July 8 to conduct a third concert at Covent Garden. He asks Réty to wait for him until July 10 so that he can keep his June engagements. In the meantime, his affairs there "go wonderfully and better than ever before."

Together with a bust-length portrait etching by A. Gilbert after the painting by G. Courbet, 1850, now in the Musée d'Orsay. Image ca. 170 x 121 mm., overall ca. 258 x 222 mm., laid down to mount. Slightly foxed.

Berlioz visited London five times between 1847 and 1855, where he was received very favorably. Written just before Berlioz's final departure from the city, this letter documents both his positive impressions of the sojourn (he intended to return to London to live), and his last concert there (July 6, 1855 at Covent Garden). It was also during this visit that Berlioz deepened his acquaintance with composer Richard Wagner. François Réty (1789-1877) was the cashier and then auditor of the Paris Conservatoire. (23205) \$1,150

67. **BERLIOZ.** Autograph letter signed in full to an unidentified male correspondent, possibly the noted German organist and writer Carl Ferdinand Becker. 1 page. 12mo. Undated. In black ink. In French (with translation). Berlioz thanks Mr. and Mrs. [Carl Ferdinand?] Becker for their warm hospitality. He is

"deeply touched by it" and "will never forget it." Some browning to recto; two small pieces of tape to verso.



Together with:

A bust-length postcard photograph of the composer in later years.

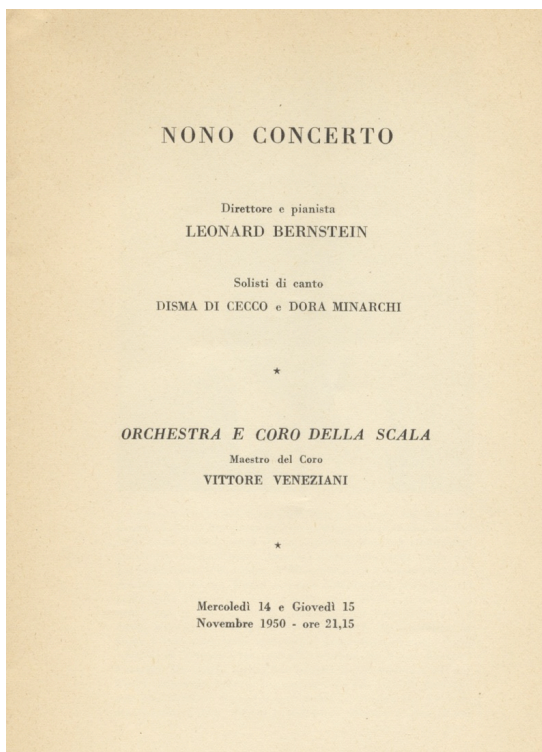
This letter may be to Carl Ferdinand Becker (1804-1877), a noted German organist, musicologist, music collector, and bibliographer. He is especially remembered for his contributions to journals such as the Allgemeine musikalische Zeitung and the Neue Zeitschrift für Musik, and various other scholarly writings. While editor of the AmZ, he published a facsimile of Berlioz's "Villanelle" on November 16, 1842. (23285) \$1,100



68. **BERNSTEIN, Leonard 1918-1990.** Photograph with Maria Callas. Signed by Bernstein in full. An attractive half-length portrait by Gérard Neuvécelle, Paris. Ca. 180 x 238 mm. With handstamp of photographer's studio to verso. Slightly worn, soiled and bumped.

Bernstein "was the most famous and successful native-born figure in the history of classical music in the USA. As a composer, conductor, pianist and pedagogue he bridged the worlds of the concert hall and musical theatre, creating a rich legacy of recordings, compositions, writings and educational institutions." *Grove Music Online*.

"Of Callas's artistic pre-eminence there can be no doubt. Among her contemporaries she had the deepest comprehension of the Classical Italian style, the most musical instincts and the most intelligent approach. There was authority in all that she did on the stage and in every phrase that she uttered. Her voice, especially during the early 1950s, was in itself an impressive instrument, with its penetrating individual quality, its rich variety of colour and its great agility in florid music." *Desmond Shawe-Taylor in Grove Music Online*. (23782) \$250



69. **BERNSTEIN**. Program for a performance at La Scala, November 14-15, 1950 with Bernstein as both conductor and piano soloist. Milan, 1950. Octavo. Original light tan publisher's wrappers printed in brown. 12 pp. + 1 plate with photographic illustration of Bernstein. The program consisted of the overture to Mozart's Don Giovanni, the piano concerto K450, and Mahler's Second Symphony. (24413) \$25



70. **BESANZONI, Ferdinand**. Melle Bélie, Rôle de Stellina, dans le Chercheur d'Esprit. Hand-coloured lithograph by Godard. Paris: Martinet, [ca. 1856]. Printed on wove paper. Signed in the stone with the initials "A.L." 198 x 145 mm. Slightly worn and foxed; outer edges of margins slight browned; small sewing holes to left margin.

Le Chercheur d'Esprit, to a libretto by Édouard Fournier, Jules Barbier and Michel Carré, was first performed at the Opéra Comique on March 26, 1856. (24809) \$75

71. **BIGGER, Laura**. Cabinet card photograph signed in full. Full-length portrait, seated, as Iza in *The Clemenceau Case*, a play by Armand d'Artois and Alexandre Dumas fils (1890, after the latter's novel). Autograph signature to verso: "Sincerely Yours Laura Bigger St. Paul March 2 '93." Inscription to lower margin of recto in an unknown hand: "Laura Bigger as Iza in Clemenceau Case 1891." From the studio of Baker's Art Gallery, Columbus, Ohio, with studio details printed to lower margin. 165x108 mm; corners rounded. Slightly worn and browned; somewhat faded; two file holes to left, both torn.



Laura Bigger (life dates unknown; fl. 1889-1909) was an American actress. She became known with a touring production of *The Clemenceau Case*. In one scene of the play, the character of Iza appears in tights. Bigger later made the news off stage with lawsuits involving the estate of her deceased millionaire husband, a criminal doctor, a justice of peace forging a marriage certificate, and the "birth and death of a bogus child" (*The American Lawyer* 11, no. 6 [June 1903], p. 235). In 1909, now retired, she was again involved in lawsuits (*San Francisco Call*, June 19, 1909, p. 1).

"*The Clemenceau Case*, with Laura Bigger as Iza, drew an audience of the kind for which it was staged, at the Lee Avenue Academy Monday night. It will run through the week, most probably to large receipts." *The New York Dramatic Mirror*, May 7, 1892, p. 2. (23835) \$25

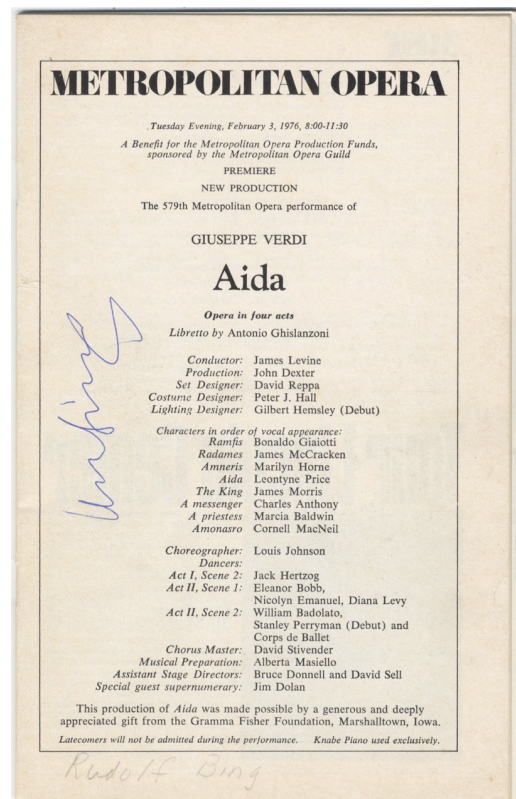


72. **BING, Rudolf 1902-1997.** Autograph note signed. In black ink on index card, ca. 76 x 127 mm. "*I'll be glad to sign my books. Rudolf Bing.*" Minor annotations in blue ink and pencil to verso.

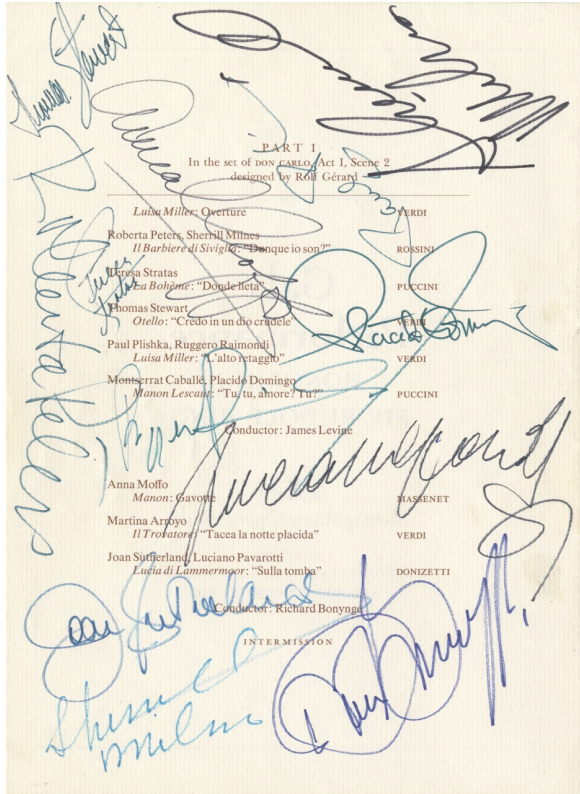
Together with:

An original portrait photograph of a young Bing in formal attire, 103 x 87 mm.

Bing, a British impresario of Austrian birth, was the general manager of the Glyndebourne Opera (1936-1949) and the Metropolitan Opera in New York (1950-1972). "He had great influence on both the company and American opera in the 1950s and 60s, particularly because of his autocratic attitudes. In the early years he improved standards of performance and direction. His emphasis on scenic design and imaginative direction reflected his European experience, and was new to the USA Bing introduced a number of black singers and dancers and extended the season to fill the whole year; he also supervised the move to Lincoln Center." Patrick J. Smith in *Grove Music Online*. (23203) \$25



73. **BING.** Signed program for the Metropolitan Opera's premiere of a new production of Verdi's *Aida*, New York, February 3, 1976. Octavo. 48 pp. Slightly worn. (24489) \$25



Metropolitan Opera Program Signed By 29 Singers & Musicians

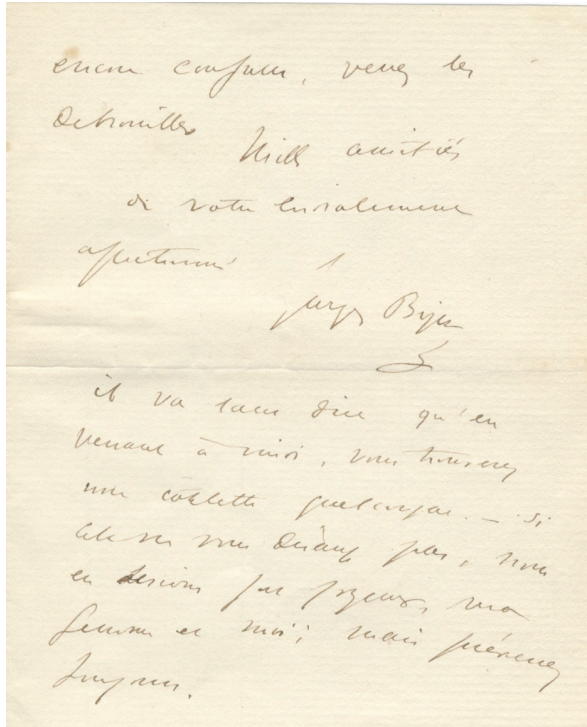
74. **BING.** Metropolitan Opera Guild Program for a gala performance honoring Sir Rudolf Bing Benefit Metropolitan Opera Guild. For the Metropolitan Opera Benevolent and Retirement Fund. New York, April 22, 1972. Quarto. 4 pp. Slightly worn.

With autograph signatures of 29 prominent singers and musicians including Placido Domingo, Luciano Pavarotti, Richard Bonyng, Montserrat Caballé, Sherrill Milnes, Anna Moffo, Roberta Peters, Paul Plishka, Leontyne Price, Ruggero Raimondi, Thomas Stewart, Teresa Stratas, Joan Sutherland, Kurt Adler, Lucine Amara, Carlo Bergonzi, Franco Corelli, Dorothy Kirsten, Birgit Nilsson, Leonie Rysanek, Gabriella Tucci, Jon Vickers, and Teresa Zylis-Gara. Featuring arias from operas of Donizetti, Puccini, Rossini, Verdi, Massenet, Mozart, Johann and Richard Strauss, Wagner, and others. (24479) \$750

75. **BISPHAM, David 1857-1921.** Postcard photograph signed in full. Bust-length portrait. Dated 1910. New York and Germany, Breitkopf & Härtel. Ca. 136 x 85 mm. Slightly worn and bumped; minor annotations in gray and blue pencil to verso.



Bispham, an American baritone, "made his operatic début in 1891 as Longueville in Messenger's La basoche at the English Opera House, where his comic acting ability and singing brought him immediate success. He sang Kurwenal (Tristan und Isolde) the following year at Drury Lane, and later sang at Covent Garden as well. He made his début at the Metropolitan Opera as Beckmesser in 1896 and remained with the company until 1903. Much in demand in England and the USA in opera and oratorio and on the recital stage for several decades, he excelled in the Wagnerian roles, of which he considered Kurwenal and Beckmesser to be his best. He sang at the première of Walter Damrosch's The Scarlet Letter (1896, Boston), and his repertory also included Masetto, Pizarro, Escamillo, Alfio, Peter (Hänsel und Gretel), Iago, Falstaff and Urok in Paderewski's Manru. His voice was powerful and of fine quality... Bispham was ardently in favour of using the English language in operas and songs, and to this end helped to form the Society of American Singers in 1917, which presented comic operas in English using American casts... He also developed lecture-recital programmes, in which he promoted the works of English and American composers... A highly skilled actor, Bispham appeared as Beethoven in Hugo Müller's play Adelaide (1898) in both England and America. In his later years he developed a repertory of monologues of poetry and prose which he performed to musical accompaniment, often provided by famous groups of the day." Richard Aldrich and Dee Baily in Grove Music Online. (24025) \$75



Bizet Invites His "Dear Collaborator" to His Home

76. **BIZET, Georges 1838-1875.** Autograph letter signed in full. 2 pp. of a bifolium. 12mo. Undated. In brown ink. Partial watermark, "B F K RIVES," to first leaf. In French (with translation). Slightly worn; creased at folds.

The composer invites his "dear collaborator" to his home. "You will find me everyday from one o'clock until five o'clock... I am very happy to do something new with you. My ideas are still confused. Come and straighten them out."

Together with:

A postcard photograph of the composer by Carjat. Very slightly worn; minor abrasion to verso.

Georges Bizet (1838-1875) "might have surpassed all the many composers active in France in the last third of the 19th century had it not been for his untimely death at the age of 36. Carmen, first performed three months before his death, has become one of the most popular operas of any age." Hugh Macdonald in Grove Music Online. (23206) \$2,850



The First Edition of Bizet L'Arlesienne, Signed by the Composer

77. **BIZET.** L'Arlesienne Drame en 3 Actes de Alphonse Daudet... A mon ami Hippolyte Rodrigues... Partition, Chant & Piano. Pr: 5fr. net. [Piano-vocal score]. Paris: Choudens [PN A.C. 2486.], [1872]. Large octavo. Quarter red cloth with marbled boards, titling gilt. 1f. (title), [i] (table of contents), 2-85 pp. music. Lithographed. **With composer's autograph inscription signed to head of title "à mon ami Armand G[...] avec mille cordialités Georges Bizet."** Binding slightly worn. An attractive wide-margined copy.

First Edition. Fuld p. 109.

Together with:

- The librettist Daudet's visiting card with a signed autograph note to recto: "... But my dear Borner [?], what a trap, what a lie, is literature... Alph. Daudet"
- 2. A signed autograph note, most probably to a publisher: "Dear Sir, Have you thought of having some copies of the little book printed on rare paper?"

French author and playwright Alphonse Daudet (1840-1897) wrote such noted works as Letters from My Windmill (1869) and Sidonie (1874). The Letters

included the short story, *L'Arlésienne*, which was transformed into the play for which Bizet composed his incidental music.

The music was first performed on October 1, 1872. "The score... is a triumph almost without rival of its kind, and cannot be fully appreciated apart from the play it was intended to illustrate. Of the 27 numbers, many are *mélodrames* only a few bars long... and the longer movements of the suites, although they never stale as concert music, have a primary dramatic integrity." Winton Dean in *TNG 1980, Vol. 2 pp. 758-759*. (23093) \$4,500



Tributes to Bizet on the 1,000th Performance of *Carmen*

78. [BIZET, Georges 1838-1875]. A collection of composers' tributes and musical ephemera related to the 1,000th performance of Bizet's *Carmen* at the Opéra-Comique in Paris on December 23, 1904.

Autograph Letters to French Impresarios André Charlot and Jean Charlot, organizers of the 1,000th performance of *Carmen* at the Opéra-Comique on December 23, 1904. The Charlots solicited acknowledgements of the opera's importance from leading composers and librettists prior to the performance, and the present collection includes

responses to this solicitation from **Alfred Bruneau, Gustave Charpentier, Vincent D'Indy, Théodore Dubois, Engelbert Humperdinck, Gabriel Pierné, Giacomo Puccini, Camille Saint-Saëns, and the opera's co-librettist, Ludovic Halévy**. Most of the letters are dated November, 1904.

1) **Bruneau, Alfred** (1857-1934). Autograph letter signed in full. 2 pp. Octavo. Undated. In black ink on paper with two partial watermarks. In French (with translation). Creased at folds; minor browning, soiling, and staining; remnants of former mount to verso.

In a lengthy, eloquent, and at times chauvinistic panegyric, Bruneau extolls *Carmen* as an epitome of French musical taste. He goes on to praise the opera's chiaroscuro handling of human emotion and Zolaesque realism, which Bizet was only able to achieve with his own tragic self-sacrifice. The French public, which once decried the taboo love between a bohémienne and a soldier, is now open to "a universality of subject, to the suffering and amusements of the little people, to the intimacy of the humble, to the modernity of sentiments and of existence."

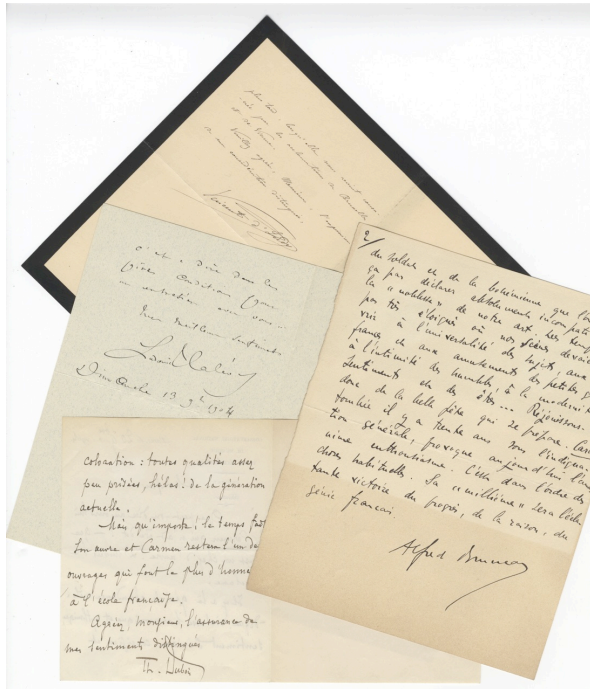
"*Carmen* will remain one of the works that demonstrate the best of the prized qualities of our race in the future... There, indeed, all is clear, all is frank, all is simple, all is brief, all is strong, all is natural. The score is enlivened by such an intensity of life; it is at the same time so dolorous and happy, so spiritual and passionate, so violent and tender that it seems to justify, alas!, the brusque premature death of our great musician. Bizet wrote it with his blood and his tears and he ripped his heart out to leave it after him, vibrant, beating and singing, in these pages of magnificent realism... Its 1000th performance will be a brilliant victory of progress, of reason, of French genius."

2) **Charpentier, Gustave** (1860-1956). Autograph inscription on a visiting card. Ca. 56 x 97 mm. In black ink. With the composer's name and Paris address printed to recto. In French. "With my best regards." Slightly worn and soiled; remnants of former mount to verso.

3) **D'Indy, Vincent** (1851-1931). Autograph letter signed in full. 2 pp. of a bifolium. Octavo. Dated Paris, November 17, 1904. Notated in black ink on mourning stationery. In French (with translation). Slightly soiled; creased at folds; two minor abrasions to verso of second leaf.

Using somewhat anti-Semitic language, D'Indy boldly declares that Bizet's *Carmen* was initially a failure because it was so unlike the sterile "Jewish" opera of the period.

"I consider Carmen as a point of departure for the current evolution of dramatic music in France. After the sterile productions of the Jewish period, which cluttered the French stage from 1830 until after the Franco-Prussian War, the work of Bizet, full of life-blood, vigor, movement, sacrificing the piece of music itself to expression, seemed a novelty without precedent. It was, in effect, a new endeavor, audacious, [and] that is why (quite naturally) it did not obtain any success then... justice was rendered later, when it returned to us consecrated by the acclamations of Brussels and Vienna."



4) **Dubois**, Théodore (1837-1924). Autograph letter signed "Th. Dubois." 2 pp. of a bifolium. 12mo. Dated Paris, November 20, 1904. In black ink. On stationery with "Conservatoire National de Musique et de Déclamation / Cabinet du Directeur" printed at head. In French (with translation). Slightly soiled, browned and stained; creased at folds; remnants of adhesive to blank verso of second leaf.

In answer to his own rhetorical questions, Dubois proclaims *Carmen* a masterpiece. *"What can one say about Carmen today that hasn't been said? That it is a masterpiece? The universe has proclaimed it! There is a great melodic abundance, harmonic and rhythmic*

richness, dramatic feeling, concision and color; all qualities little prized by the current generation. But what does it matter! Time has done its work and Carmen will remain the one of the works that bring the most honor to the French school."

5) **Halévy**, Ludovic (1834-1908). Autograph letter signed in full. 2 pp. of a bifolium. Octavo. Dated Sunday, November 13, 1904. In black ink. In French (with translation). Creased at folds; minor abrasion and remnants of adhesive and former mount to verso of second leaf.

Halévy agrees to meet his correspondent (probably one of the Charlots), but warns that he is in the worst condition for a conversation with him: *"I am in great pain, condemned to repose and to silence."*

6) **Humperdinck**, Engelbert (1854-1921). Autograph letter on a postcard signed "E Humperdinck." Ca. 139 x 92 mm. Dated December 26, [190]4. Postmarked Grunewald (Berlin), December 27 [19]04. In black ink. With the names and Paris address of André and Jean Charlot notated to address panel, above Humperdinck's personal oval handstamp. In French (with translation). Slightly worn, soiled and creased; remnants of adhesive to upper panel.

Humperdinck has not had the time to supply the Charlots' requested tribute until now (3 days after the 1,000th performance), and fears it is too late.

7) **Pierné**, Gabriel (1863-1937). Autograph letter on a notecard signed in full. Ca. 91 x 117 mm. Dated Paris, November 22, 1904. In black ink. With original autograph envelope postmarked Paris, November 22, [19]04. In French (with translation). Slightly worn, soiled, and browned; minor loss to upper edge and verso of envelope.

Pierné regrets that lack of time prevents him from fully responding to the Charlots' inquiry; indeed, he would have to analyze Bizet's entire oeuvre to fully appreciate the latter's contributions to French music. He nevertheless singles out *L'Arlésienne*, and especially *Carmen*, for praise.

"...What can you say about Bizet in a simple letter? In order to conscientiously take part in the study that you are doing on the author of L'Arlésienne, it would be necessary to 'dissect' his whole oeuvre, from the sojourns in Rome, already so personal, to the admirable Carmen, the most musical, the most 'theatrical' work of our radiant French School..."

8) **Puccini**, Giacomo (1858-1924). Autograph inscription on a visiting card. Ca. 48 x 85 mm. Undated. In black ink. With the composer's name printed to recto. In French (with translation). Trimmed and browned; remnants of adhesive and former mount to verso

"To Monsieur A[ndré] Charlot... Salutations."

9) **Puccini**. Typed telegram. Ca. 112 x 191 mm. Dated Torre del Lago, November 11, [19]04. In purple ink. In Italian (with translation). With numerous corrections and annotations in blue and black ink. Trimmed and browned; several perforations to upper portion; remnants of former mount to verso.

"I adore Bizet and Carmen is the most organic and most heartfelt opera that has been written in these last years."

10) **Saint-Saëns**, Camille (1835-1921). Important autograph letter with introduction signed "C. Saint-Saëns." 5 pp. Ca. 133 x 207 mm. (introduction) and ca. 269 x 207 mm. (pp. 1-4). [November, 1904.] In black ink with numerous corrections in the composer's hand. With original autograph envelope postmarked Paris, November [?]15 and 17 [?]18, [19]04. In French (with translation). Slightly worn, browned, and soiled at edges; creased at folds; two short tears to central fold of first leaf; remnants of former mount to blank versos; date of receipt notated in pencil on introductory page. Envelope lacking small portion of lower panel; some tears, browning, soiling, and staining; light remnants of former mount to verso.

Introduction: Saint-Saëns gives the Charlots the tribute they requested; he apologizes for sending them a draft, but did not have time to recopy it.

Letter: Saint-Saëns unleashes the full extent of his vitriolic wit upon Camille Du Locle, the director of the Opéra-Comique who oversaw the première of Carmen. He maintains that Du Locle, the *"most capricious director ever,"* mounted Carmen *"with the intention of making it fail."* Determined to expose a plot which was *"not generally known,"* he claims that *"the bad reception had been prepared, contrary to all good sense, by even those who ought to have had a total interest in seeing [the opera] succeed."* Du Locle's plan was *"to kill the old repertory by bad performances, to discourage the young school by lack of success, and then, the terrain cleared, to recognize only two composers: Gounod and Verdi."* (Indeed, Du Locle had provided Verdi with the outline of the *Aida* plot, and translated into French the texts of *Aida*, *La Forza del Destino*, and *Simon Boccanegra*). Not

wishing to be reproached for the work's failure, Du Locle produced Carmen to perfection (*"all was ireproachable"*); but, when asked about the new work, he scornfully uttered: *"It's Cochon-Chinese music--one can't understand any of it!"* The critics, who were *"entirely reactionary at that time,"* followed suit, and denounced the work as indecent and appallingly immoral. Saint-Saëns then recounts his own impressions of the finely executed première, which exemplified a style no longer practiced by younger singers.

"I was finally able to see the third performance. Upon leaving the theater, I hurried to a café to scribble to Bizet, 'I find the work marvelous and I'm telling you so in no uncertain terms!' The marvelous work was marvelously rendered... The music was sung as it was written, in its rhythmic character. Today, the 'traditions' have arrived: singers, for whom song and music are two different things, have destroyed rhythm, which is the soul of this Spanish music... and the public, having adopted the work, is enchanted..., it would be still more enchanted if the true Carmen were restored – the one it didn't want in the past."

Ephemera

11) Official Program for the 1,000th performance of Carmen. [20 pp.] + wrappers. Octavo. Dated [Paris,] December 23, 1904. In French (with translation). With a color reproduction of "Le Chant au-Moyen-Age," by Luc-Olivier Merson to front cover. Includes cast list and photos, program notes, numerous advertisements, and a seating chart for the Opéra-Comique. Wrappers lightly worn, browned, and soiled; remnants of adhesive to left edge of upper wrapper.

12) Opéra-Comique program entitled "Soirée de Gala a l'occasion de la Millième Représentation de Carmen..." [8 pp.] + wrappers. Octavo. Dated [Paris,] December 23, 1904. In French (with translation). Includes program notes, photographs of the composer and librettists, and full-length role portraits of cast members, including Emma Calvé (Carmen), Marie Thiéry (Micaëla), Edmond Clément (Don José), and Hector Dufranne (Escamillo). Wrappers slightly worn and soiled; some tears, loss, cuts, and remnants of adhesive and former mount to lower.

13) Illustrated ticket to the 1000th performance at the Opéra Comique. Numbered and signed "Charlot." Ca. 135 x 179 mm. [December 23, 1904.] "Orchestre" handstamped above ticket number. With the names of the illustrator and publisher printed to lower portion. Laid down to backing paper with remnants of adhesive and former mount; creased at folds and lower right

corner; two small tears at right edge; some browning and light staining. Together with a green note card, ca. 51 x 91, reading "my press invitation ticket to the 1.000th performance of Carmen at the Paris Opera Comique."

14) Charlot, André and Jean. "A propos de la 'Millième' de 'Carmen'..." in L'Art du Théâtre No. 49, pp. 9-16. Extracts. [12 pp.] Octavo. [January 1, 1905.] In French. Includes information about the première of Bizet's Carmen and its subsequent performances, as well as transcriptions of several of the composers' autograph letters included in this collection. Slightly worn and creased; uniformly browned.

The première of Bizet's Carmen, which took place on March 3, 1875, elicited devastating condemnations from both the director of the Opéra-Comique, Camille Du Locle, and its "respectable," bourgeois audiences, as well as the Parisian press. Particularly repugnant were the opera's unabashedly promiscuous heroine, and her on stage murder at the final curtain. By 1904, however, Carmen enjoyed world-wide success. Determined to redress old wounds, the brothers André and Jean Charlot mounted the 1000th performance of the work at the Opéra-Comique. The "Soirée de Gala," as it was known, featured the inimitable, even scandalous, Carmen of Emma Calvé, the fiery Don José of Edmond Clément, the grand Escamillo of Hector Dufranne, and the demure Micaëla of Marie Thiéry. To augment the festivities, the Charlots solicited tributes from leading composers and librettists.

André Charlot (1882-1956) is remembered for his highly successful musical revues at the Vaudeville Theatre in London, and subsequently, on Broadway. Before 1912, when he moved to London, he honed his managerial skills at various Parisian theatres and music halls, including the Folies-Bergère.
(24272) \$2,750

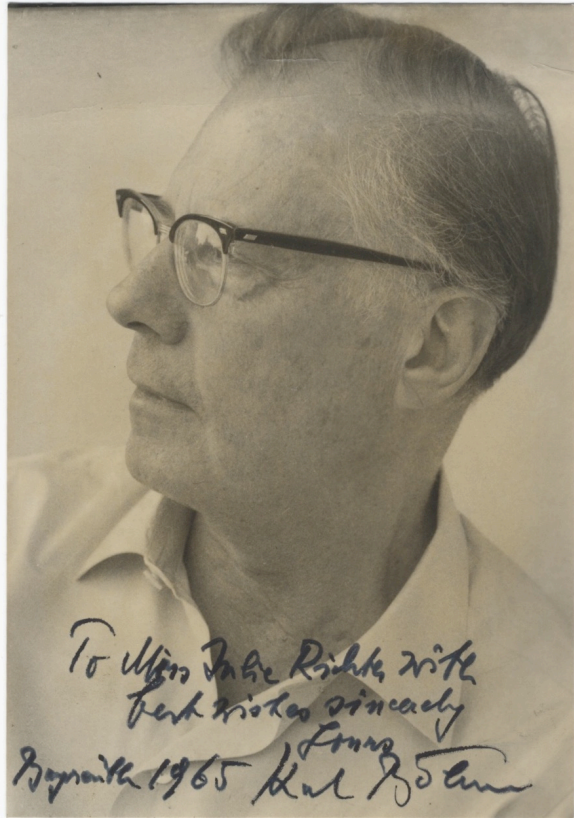
79. BLACK, Nettie fl. 1880-1908. Cabinet card photograph signed in full. 1889-1899. Full-length portrait in costume, with hip-long tights (role unknown). Autograph signature to verso: "Very truly Yours Nettie Black." From the studio of Morrison, at the address of the Haymarket Theatre in Chicago printed to lower margin. 164 x 107 mm. Slightly worn, browned and faded.



"A clever and talented actress is Nettie Black, and she has gained a thoroughly good stage training in both dramatic and operatic companies... Many of our theatregoers will doubtless recall her work at the Casino a number of years ago when she sang with... Lillian Russell in 'The Grand Duchess' and Pauline L'Allemand in 'Indigo.' In more recent times, Miss Black has figured conspicuously with such stars... as... Marie Dressler... in the La Salle Theatre, Chicago... in 'Louisiana,' the big spectacle at the St. Louis Exposition...— all this in the line of musical comedy, while in more serious dramatic productions she has appeared with Kathryn Kidder in 'An Eye for an Eye' ". The Actors' Birthday Book, second series (New York: Moffat Yard & Co., 1908), p. 141.

William McKenzie Morrison maintained his studio at the Haymarket Theatre from 1889 to 1899.
<http://broadway.cas.sc.edu/content/william-mckenzie-morrison> (23839) \$40

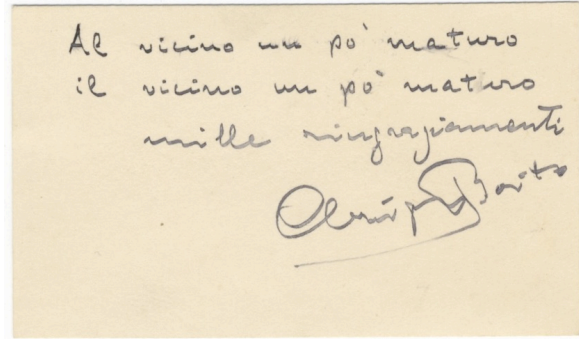
80. BÖHM, Karl 1894-1981. Signed postcard photograph with autograph inscription. Bust-length portrait in profile, ca. 144 x 101 mm., with inscription in black felt-tipped pen to lower portion "To Miss Julie Richter with best wishes sincerely yours Bayreuth 1965 Karl Böhm." With "Bayreuther Festspiele Karl Böhm" and "Copyright: Festspielleitung Bayreuth Foto: Karlheinz Böhm Nr. 6509" to verso. Slightly yellowed; lightly creased at upper edge; minor pencil marking and remnants of adhesive to verso.



Böhm garnered international fame as the director of the Vienna Staatsoper (1943-45; 1954-56) and as a freelance conductor in Salzburg, Bayreuth, Vienna, Berlin, Milan, Paris, New York, etc. He conducted the premières of two of Richard Strauss's operas, *Die schweigsame Frau* and *Daphne*.

"Mozart, Wagner and Richard Strauss are the composers with whom his name is most closely associated, followed by Haydn, Beethoven, Schubert, Bruckner, Brahms and Berg. Böhm's musical approach, expressed in strictly functional gestures, was direct, fresh, energetic and authoritative, avoiding touches of romantic sentimentality or self-indulgent virtuoso mannerisms – qualities finely displayed in his Bayreuth recordings of *Tristan* and *The Ring*. He was widely admired for his skilful balance and blend of sound, his feeling for a stable tempo and his sense of dramatic tension." Gerhard Brunner and José A. Bowen in *Grove Music Online*. (23159) \$75

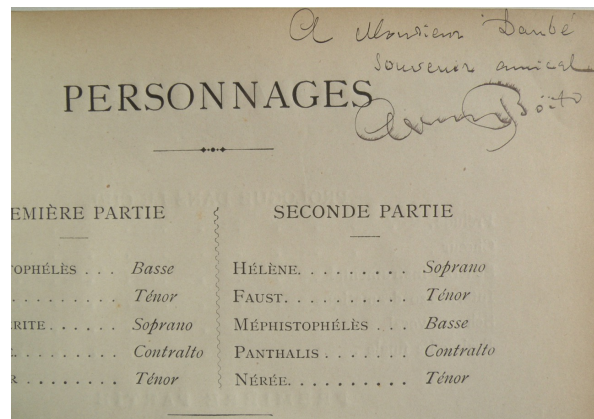
81. **BOITO, Arrigo 1842-1918.** Printed visiting card with autograph note signed in full to verso. Ca. 54 x 93 mm. In Italian (with translation). Very slightly smudged.



"To the close friend [who is] a little old, from the close friend [who is] a little old, a thousand thanks."

Together with an original bust-length photograph of Boito, ca. 231 x 160 mm. Slightly worn, soiled and silvered; annotations in pencil and red crayon to verso.

Boito, an Italian librettist, composer, poet and critic, is best remembered for his opera, *"Mefistofele"* and for his collaboration with Verdi as librettist on such operas as *Otello* and *Falstaff*. (24257) \$135



A Signed Presentation Copy of Boïto's *Méphistophélès*

82. **BOÏTO.** *Méphistophélès* Opéra... Version Française de M. Paul Milliet Partition Piano et Chant. [Piano-vocal score]. Milan... Rome... Naples... Florence... London: Ricordi [PNs G 48185 G; e 48185 e; q 48185 q; j 48185 j; z 48185 z; a 48185 a], [October 1887]. Large octavo. Quarter red morocco with marbled boards, raised bands on spine in decorative compartments gilt, titling gilt, marbled endpapers. 1f. (blank), 1f. (title with publisher's device to verso), [i] (cast list), [ii] (table of contents), 280 pp.

Composer-librettist's autograph inscription signed to upper right corner of cast list, with dedication reading: "*A Monsieur Daubé souvenir amical.*"

Binding slightly worn, rubbed, and bumped; head of spine chipped. Edges browned; upper margin slightly trimmed, not affecting autograph; signature slightly smudged; lower margin of title with old repair; publisher's blindstamp dated October 1887 to lower inner margin of title with imprint evident to several following leaves.

In a prologue, five acts, and an epilogue to Boïto's own libretto after Goethe's Faust, Méphistophélès was first performed in Milan at the Teatro alla Scala on March 5, 1868.

Although its first performance was a fiasco, the work aroused more enthusiasm after subsequent revisions. Twentieth-century revivals of the opera have usually been associated with famous singers, including Fyodor Shalyapin and Enrico Caruso. George Bernard Shaw summed up his reaction to Méphistophéles in these terms: "The whole work is a curious example of what can be done in opera by an accomplished literary man without original musical gifts, but with ten times the taste and culture of a musician of only ordinary extraordinariness." William Ashbrook in Grove online

Daubé was a noted conductor at the Opéra Comique in Paris. (23054) \$250



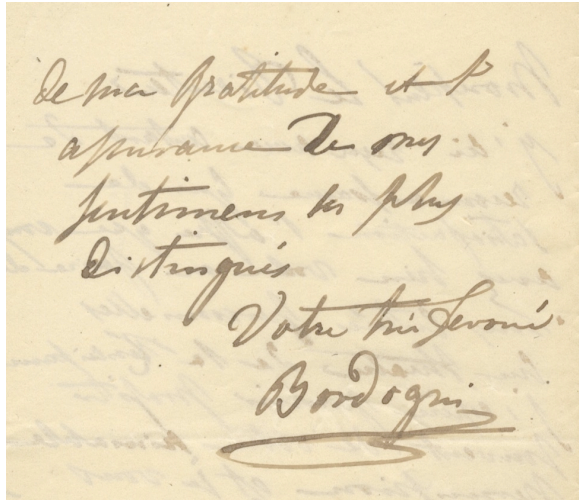
83. **BOK, Rosa ?-1995.** Photograph signed in full. Bust-length portrait by Lotte Jacobi, New York. Dated December 11, [19]41. Ca. 242 x 197 mm. Handstamps of the singer ("Rosa Bok, Coloratura Soprano, Metropolitan Opera House") and the photographer's studio to verso. Slightly worn.

Bok is especially remembered for her Metropolitan portrayals of the Queen in Mozart's Die Zauberflöte and Rimsky Korsakov's Le coq d'or. (23772) \$35



84. **BONELLI, Richard 1887-1980.** Photograph signed in full. Bust-length portrait. Dated 1935. Ca. 257 x 204 mm. Slightly worn and bumped; staple holes to lower edge; minor annotations in black ink, presumably in the hand of a former owner (Charles Blumenthal) to lower right corner of recto and verso.

Bonelli, an American baritone, studied at Syracuse University and later in Paris under Jean de Reszke. He made his début as Valentin at the Brooklyn Academy in 1915 and joined the San Carlo Opera Company in 1922. He made his European début at Modena in 1923 in Catalani's Dejanice, then sang at Monte Carlo (1924). Performances in Chicago and San Francisco were followed in 1932 by his Metropolitan début as Germont with Ponselle. Although he was considered a Verdi specialist, the roles he sang most often were Valentin, Tonio and Sharpless; his few performances as Wolfram were highly praised. His recordings show a lyric voice with an excellent legato... " Richard LeSueur in Grove Music Online. (23776) \$25



85. **BORDOGNI, Giulio 1789-1856.** Autograph letter signed "Bordogni" to the Director (most probably of the Théâtre de la Renaissance in Paris). 2 pp. of a bifolium. Octavo. Undated [?Paris]. In black ink. In French (with translation). Slightly worn; creased at folds; minor staining not affecting text; annotation in black ink in another hand erased to lower edge of third blank page.

Bordogni acknowledges an offer from the "Director": *"I have received with as much gratitude as satisfaction the offer you were willing to make me of my 'personal entries' (i.e. individual ticket receipts?) at the Théâtre de la Renaissance. I hope I can often profit from your friendly permission and I pray that you are suitably convinced by all the resolutions I make for the prosperity of a theatre that interests friends of the musical arts to such a high degree."*

Bordogni, an Italian tenor, "studied with Simone Mayr in Bergamo and made his début in 1813 at the Teatro Re, Milan, as Argirio (Tancredi), a role he also sang at La Scala (1817) and other theatres. Engaged at the Théâtre Italien, he sang in the Paris premières of Paer's Agnese (1819), Mercadante's Elisa e Claudio (1823) and of ten Rossini operas: L'inganno felice (1819); Otello and La gazza ladra (1821); Elisabetta, regina d'Inghilterra, La Cenerentola and Mosè in Egitto (1822); Ricciardo e Zoraide and La donna del Lago (1824); Semiramide and Zelmira (1826). He created the role of Libenskof in Il viaggio a Reims (1825). He retired in 1833 and taught singing in Paris; his pupils included Henriette Sontag, Giovanni Mario and Laure Cinti-Damoreau. His voice was small, though perfectly placed, while he sang with great elegance and style though his acting ability was restricted. He published a singing method and several collections of exercises." Elizabeth Forbes in *Grove Music Online*. (23711) \$200



86. **BORI, Lucrezia 1887-1960.** Role portrait photograph of the Spanish soprano as Juliette in Gounod's *Roméo et Juliette*. Signed in full and inscribed. Full-length portrait inscribed to Louis A. Migliorini. New York, C. Mishkin. With the handstamp "Lucrezia Bori" to verso. Ca. 254 x 203 mm. Slightly worn, soiled and creased; minor annotations in pencil and black ink to verso.

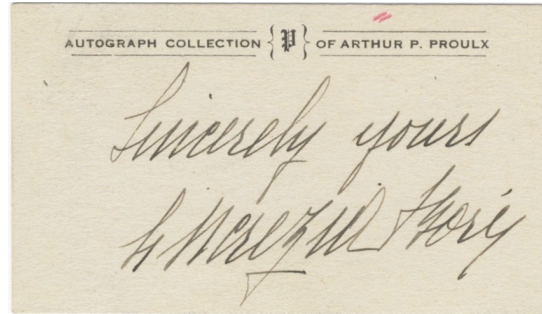
Bori made her Metropolitan Opera debut in 1912 as Puccini's Manon. "Between 1911 and 1914 she appeared at La Scala, notably as Octavian in the first Italian performance of Der Rosenkavalier and as Nannetta under Toscanini in the Verdi centenary performances of Falstaff, and at the Colón, Buenos Aires... Except for the years 1916 to 1920, she continued to appear at the Metropolitan until 1936; she was elected a member of the Metropolitan board of directors in 1935 and in 1942 became chairman of the Metropolitan Opera Guild." Bori used the clear and delicate timbre of her voice to "draw characters of pathetic fragility (Mimi, Manon, Juliet); she imbued them with intense and passionate feeling and, in the comic repertory, with gentle and stylized charm. She may be considered a modern version of the 'sentimental' 18th-century prima donna." Rodolfo Celletti and Valeria Pregliasco Gualerzi in *Grove Music Online*. (23777) \$150



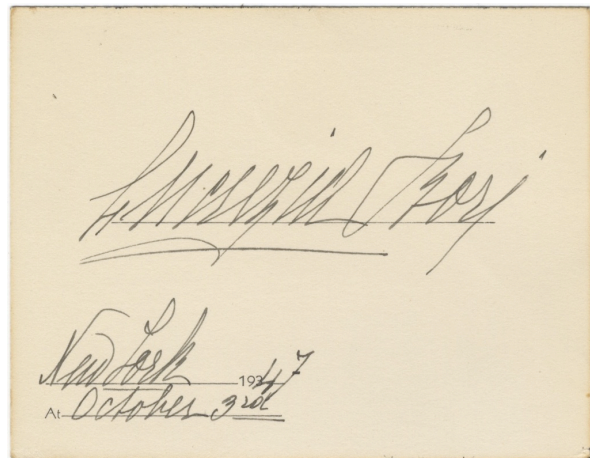
87. **BORI.** Photograph signed in full and inscribed. Bust-length portrait in formal attire. Autograph signature and inscription in blue ink to blank lower half of card: "To Mr Clarence Krause Sincerely Lucrezia Bori." Image size 94 x 63 mm., overall size 188 x 95 mm. Address in another hand in purple ink to verso: "Lucrezia Bori 21 E. 52nd Street New York, N.Y." Slightly soiled, creased and bumped. (23876) \$35



88. **BORI.** Photograph signed in full and inscribed. Bust-length portrait in formal attire "To Margareta Santacana Sincerely Lucrezia Bori." On matte photographic paper with margins. Handstamp of "Lucrezia Bori" to verso. 171 x125 mm. (23877) \$45

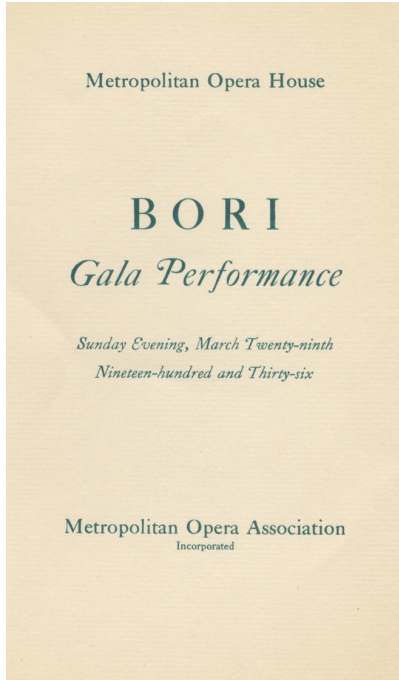


89. **BORI.** Autograph signature. In black ink. On a notecard with "Autograph collection... of Arthur P. Proulx" printed at head. Ca. 56 x 95 mm. Very lightly soiled; very minor annotations in red crayon. (24494) \$25



90. **BORI.** Autograph signature. Dated New York, October 3, 1947. Notated in black ink on a notecard. Ca. 89 x 114 mm. Slightly worn; biographical sketch from a contemporary newspaper clipping laid down to verso. (24496) \$25

91. **BORI.** Program for a gala performance at the Metropolitan Opera House, New York, March 29, 1936, celebrating her career and retirement. Octavo. Original publisher's wrappers with titling embossed in green, glassine overwraps in silk doublure pattern. Sewn with light blue cord. 8 pp. Includes portrait of Bori. Overwrap worn, creased and torn. Slightly browned.



The performance consisted of excerpts from La Traviata, La Forza del Destino, Die Walkuere, William Tell, Il Trovatore, and Manon and featured Bori as well as Lawrence Tibbett, Elisabeth Rethberg, Kirsten Flagstad, Lauritz Melchior, Ezio Pinza, Rosa Ponselle and Giovanni Martinelli and conductors Ettore Panizza, Artur Bodanzky, Gennaro Papi and Louis Hasselmans. (24434) \$60



92. **BORKH, Inge born 1917.** Role portrait photograph of the soprano as [?]Elektra in Richard Strauss's opera of the same name. Signed in full. Half-length. Ca. 253 x 205 mm. Several very small stains to verso.

Swiss soprano Borkh "began her career as an actress, before studying singing in Milan... She sang Freia and Sieglinde at Bayreuth (1952) and made her American debut in 1953 at San Francisco as Strauss's Electra, returning for Verdi's Lady Macbeth... She took part in the American premiere of Britten's Gloriana (1956, Cincinnati) and made her debuts at the Metropolitan (1958) and at Covent Garden (1959) as Salome. A notable exponent of 20th-century opera, she counted Turandot, Orff's Antigone and Bloch's Lady Macbeth among her roles, as well as the Dyer's Wife (Die Frau ohne Schatten). Her voice, bright and incisive, was capable of great dramatic intensity... In 1977 she returned to straight acting." Alan Blyth in Grove Music Online. (23780) \$25



93. **BOSENBERGER, Marie 1871-1919.** Cabinet card photograph of the German soprano signed in full. Full-length portrait in costume as Gemmy in Guillaume Tell. With autograph quotation "Ernst im Streben! Heiter im Leben" ("Serious in striving! Cheerful in life") dated "Dresden den 12/3 92" (March 12, 1892) in ink to verso. From the studio of Hanns Hanfstaengl - C. A. Teich, Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 168 x 108 mm. Slightly worn.

Bossenberger began her stage career at the Dresden Hofoper in 1889, where she enjoyed success in coloratura soubrette parts for ten years; she was later affiliated with other German opera houses. After her retirement from the stage in 1910 she taught singing in Hannover. A rare image. (23736) \$125

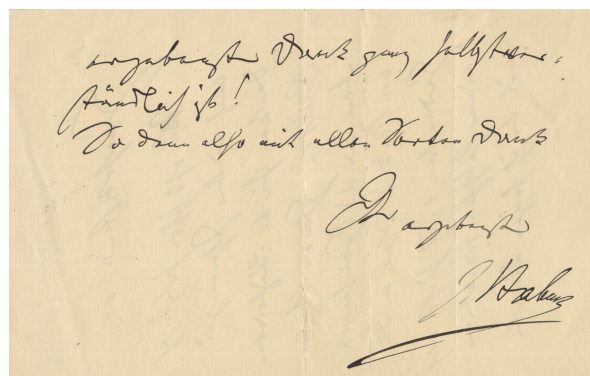


94. BOSSENBERGER. Cabinet card photograph signed in full. Three-quarter portrait in costume with bouquet signed in blue ink. From the studio of W. Höffert, Berlin-Dresden et al., with decorative studio imprint to lower margin and studio details printed to verso. 165 x 108 mm. Slightly worn. (23734) \$85



95. BOVY, Vina 1900-1983. Photograph of the Belgian soprano signed in full and inscribed to Guido A. Ghezzi. Bust-length. Dated B[uenos] Aires, 1935. With printed identification below image and "Georges Abbiate Square Marinoni Beaulieu sur Mer (France)" printed to lower left corner of verso. Ca. 140 x 89 mm. Very slightly worn.

Bovy "studied in Ghent and made her début there in 1918 as Argentine in Poise's Les deux billets. After three seasons at the Monnaie, in 1925 she made her Paris début at the Opéra-Comique as Manon. She sang at the Opéra from 1935 to 1947, as Gilda, Lucia, Thaïs and the Queen of Shemakha, and at the Metropolitan (1936-8), where her roles included Violetta, Lakmé, Gounod's Juliet and the four soprano parts in Les contes d'Hoffmann. In 1947 she became director of the Vlaamse Opera, where she sang the title role of L'aiglon and Katiusha in Alfano's Risurrezione. She retired in 1955. Bovy had a well-schooled voice, typically French in timbre, with a fine coloratura technique." Harold Rosenthal in Grove Music Online. (24026) \$40



Brahms Thanks His Correspondent for Sending a Copy of Berlioz's Treatise on Instrumentation

96. BRAHMS, Johannes 1833-1897. Autograph letter signed "J. Brahms" to an unidentified correspondent, possibly his publisher Fritz Simrock. 3 pp. of a bifolium. Octavo. Undated. In black ink. In German (with translation). Slightly soiled; creased, with some separation, at folds; minor penciled annotations in a twentieth-century hand to third page.

Citing the old German proverb, "He that cannot beat the ass beats the saddle," Brahms dutifully thanks his correspondent for an illustrated copy of Berlioz's *Grand traité d'instrumentation et d'orchestration modernes*.

"... I searched for a nice variation [of the proverb] that would allow me to say how far better and perfect your concerts [concertos?] and the cuisine and amicable hospitality of your wife are than such a French book... but this [treatise] is such a sizeable, precious gift that most courteous, most devout thanks are a matter of course."

Berlioz's influential treatise on orchestration was published in Paris in 1843, and again in 1855 with an added chapter on conducting. Brahms could have received the German translation of the treatise, published in 1844, or even a bilingual edition published in 1845 by Schlesinger. (23486) \$7,500



97. **BRÉVAL, Lucienne 1869-1935.** Fine head-and-shoulders portrait etching of the Swiss soprano by Fernand Desmoulin. [?Paris], [ca. 1900]. Printed on lightweight wove paper. 160 x 120 mm. Bréval was particularly known for her Wagnerian roles. (24539) \$50



98. **BRÉVAL.** Vintage postcard photograph. Waist-length portrait, possibly as Giselidis, within an artfully torn playbill from the Opéra-Comique in Paris. Published by S.I.P., ca. 1901. 139 x 91 mm. Slightly worn and browned. Together with a Metropolitan Opera House cast insert for a March 15, 1901 performance of Meyerbeer's L'Africaine, featuring Bréval, Bauermeister, Campanari, Journet, Plançon, Jean de Reszke, and others. Ca. 131 x 98 mm. Trimmed and browned; remnants of adhesive and former mount to right edge of verso. (24710) \$15



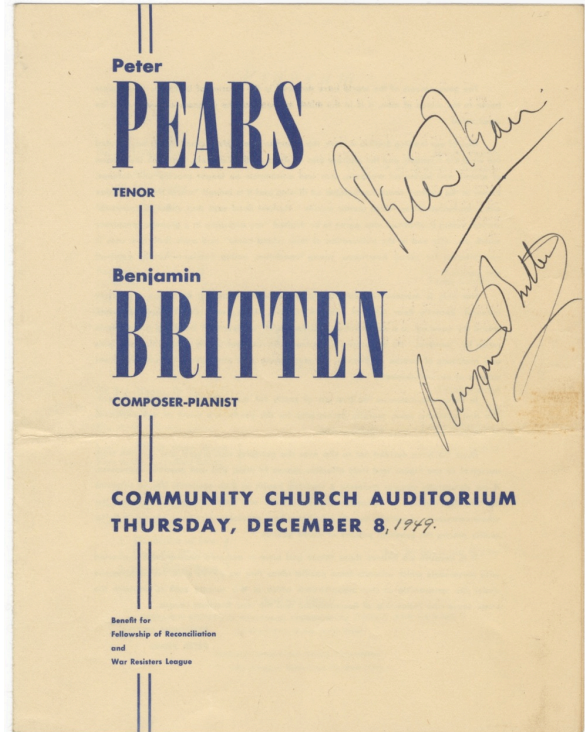
99. **BRIGNOLI, Pasquale 1824-1884.** Carte de visite photograph of the noted Italian-American tenor. Full-length portrait in formal attire. Boston, Silsbee, Case & Co., ca. 1860. Photographer's oblong paper stamp to verso. 103 x 59 mm. Slightly worn, soiled, foxed and stained; trimmed; annotations in pencil to lower margin and verso. (24548) \$5



100. **BRITTEN, Benjamin 1913-1976.** Reproduction photograph signed in full and inscribed "For Mr. Gil Moody." The composer is depicted standing in the doorway of a house. Ca. 169 x 115 mm. Pencil annotations and light remnants of adhesive to verso.

Britten was a dominant force in English art music of the 20th century. "Notable among his musical and professional achievements are the revival of English opera, initiated by the success of Peter Grimes in 1945." Philip Brett et al in Grove Music Online. (23235) \$200

101. **BRITTEN, Benjamin 1913-1976 and Peter PEARS 1910-1986.** Concert program signed in full for a concert to benefit the Fellowship of Reconciliation and War Resisters League. 4 pp. Octavo. Dated [New York], Community Church Auditorium, Thursday, December 8, [1949]. Signed in black ink. Pears and Britten sing and play Schubert, Purcell, Holst, and Britten's own Canticle Op. 40, Let The Florid Music Praise, and Fish in the Unruffled Lakes. With program notes in which Britten and Pears profess their committment to pacificism. Some minor soiling and staining; creased at folds.



**Program to Benefit the War Resisters League
Signed by Both Britten and Pears**

"In these circumstances the first act of sanity for any nation is to break with war. The first patriotic, sane, morally decent step for the youth--any youth of any nation--is to withhold himself from military service... It is because we believe these things and have in our own country been connected with movements which promote these pacifist ideas that we gladly give this performance under the sponsorship of two organizations which in this country seek to advance the same cause--the Fellowship of Reconciliation and the War Resisters League."

The final page carries a statement attributed to Albert Einstein: *"Making peace is a psychological problem. But you have this dilemma: You want to make peace and you want to prepare for war. You cannot serve these two masters. You cannot prepare for peace and for war at the same time. It is psychologically impossible."*

Britten's well-publicized commitment to social justice, and pacifism in particular, caused him some difficulties during his lifetime. Just a few months before Britain declared war on Germany, Britten and Pears followed other British pacifists to North America, where they felt their anti-war views would be more accepted. Although they returned to Britain in

1942, they maintained ties with American pacifists, as this program attests.

Britten's anti-war views inform many of his compositions. The Canticle Op. 40 was composed in 1947 for the memorial concert of Dick Sheppard (1880-1937), a prominent Anglican priest, Dean of Canterbury, and Christian pacifist.

The United States Fellowship of Reconciliation (FOR), which claims to be the "largest, oldest interfaith peace and justice organization in the United States," was founded in 1915. Originally part of the FOR, The War Resisters League, founded in 1923, is "the oldest secular pacifist organization in the United States." Wikipedia (23377) \$300

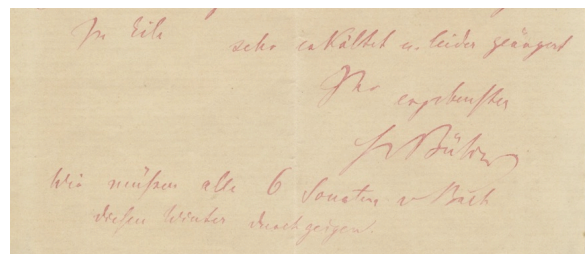


103. **BRÜNING.** Cabinet card photograph. Bust-length portrait in formal attire. Ca. 1890. From the studio of Höffert, Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 167 x 109 mm. Light browning and foxing to margins. (23787) \$40



102. **BRÜNING, Maria 1869-after 1905.** Cabinet card photograph of the German soprano signed in full. Bust-length portrait in formal attire signed in black ink. From the studio of Müller & Pilgram, Leipzig-Dresden-Halle, with decorative studio imprint gilt to lower margin and studio details printed to verso. 165 x 107 mm. Light browning to margins.

An alumna of the school of the Dresden Hofoper, Brüning debuted in Dresden as Marguerite in Gounod's *Faust* in 1890. Initially a soubrette, she later cultivated a wide and varied repertory, retiring from the stage in 1905. (23738) \$85



Bulow's Writes Regarding His Upcoming Concert

104. **BÜLOW, Hans von 1830-1894.** Autograph letter signed "H Bülow" [1869?]. 1 page. Octavo, ca. 198 x 142 mm. In red ink with annotation in black ink in a contemporary hand to lower portion of verso "Bülow März [18]69." Creasing at folds; minor remnants of former mount to edges of verso.

Bülow lists the program of an upcoming chamber music concert, which includes works by Bach, Mendelssohn, Raff, and Schubert. At the moment he is "in a hurry, [has] a bad cold, and is unfortunately annoyed." He tells his friend he would like them to play all 6 (violin) sonatas by Bach together in the coming winter.

Bülow, a prominent German conductor, pianist, and composer, began to undertake concert tours in earnest in 1872, "visiting England in 1873 and the USA in 1875-76 where he gave 139 concerts, including the première of Tchaikovsky's First Piano Concerto in Boston... But he also possessed an irascible nature [somewhat evident in this letter]; he was quarrelsome, nervous, passionate and given to extremes of mood." Christopher Fifield in *Grove Music Online*. (23194) \$575



105. **BUMBRY, Grace born 1937.** Portrait photograph in costume of the American soprano signed in full and inscribed. Bust-length. With autograph signature in blue ball point pen to recto and inscription to "For Guido Russi" to verso. On glossy photographic paper without margins. 148 x 104 mm. Slightly worn.

"...mezzo-soprano, later soprano, Grace Bumbry... won a scholarship to a local music school [in St. Louis]. However, the school was segregated and refused to admit the African American Bumbry... [Her] break came in the form of scholarships to Boston University, Northwestern University in Chicago, and then the Music Academy of the West with Lotte Lehmann, and in Paris with Bernac. Bumbry made her debut in 1960 at the Paris Opéra as Amneris in Aida... She explored Europe's superior artistic opportunities - she was the first black artist to appear as Venus in Tannhäuser at Bayreuth in 1961.

Her New York debut at Carnegie Hall came in 1962. Bumbry started performing soprano roles in 1970, performing Salome, Séluka (L'Africaine), Adalgisa, and Norma at Covent Garden, and adding Tosca, La Gioconda, Leonora (Trovatore and La forza del destino), and Gershwin's Bess to her Metropolitan repertory. Performing Salome in London, she donned a flesh-toned bikini for the Dance of the Seven Veils, telling Ebony magazine, 'Covent Garden had never before rented so many opera glasses. When I started to dance, everything else on stage stopped and I could see the glasses going up en masse.' Alan Blyth and Meredith Eliassen in *Grove Music Online*. (23878) \$25



106. **BURGMEIN, J. [pseud. Giulio Ricordi] 1840-1912.** Le Livre des Serenades. 15 Morceaux Caracteristiques pour Piano a 4 Mains... Poesies par Paul Solanges. Illustrations par A. Edel. Milano... Paris: Ricordi [PN] 48745, [1884]. Oblong octavo. Full dark brown morocco with decorative device stamped in silver to both boards, silver inner dentelles, dark red silk endpapers, original publisher's coloured stencilled wrappers bound in. 2ff. (decorative half-title, decorative title with contents to verso, both printed in red and silver on an aqua background), 1f. (dedication to Franz Liszt), [7]-171 pp., 1f. **With 14 full-page chromolithographic half-titles by the stage designer Alfredo Edel (1859-1912)** and one additional plate. With a presentation inscription dated Paris December 13th 1892 (not in the composer's hand) to verso of upper wrapper. Several blank leaves bound in at both ends of volume. Binding worn; head and tail of spine slightly defective with some loss, front free endpaper detached; upper wrapper detached; lacking pp. 161/162 (half-title to 15th serenade).

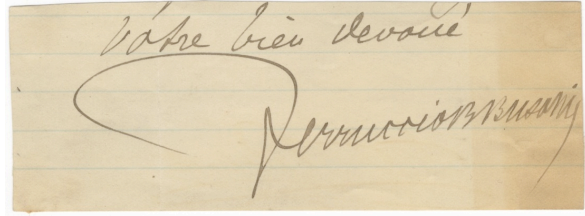
CPM Vol. 9 p. 169.

Giulio Ricordi, of the Italian publishing firm, was "a highly cultured man and the best musician in the family. Usually under the pseudonym J. Burgmein (or sometimes Grubmeni), he composed many piano pieces and songs as well as some orchestral music and stage works, culminating in a comic opera *La secchia rapita*, performed at Turin in 1910... It was he who regularly dealt with Verdi on the firm's behalf (from c1875) and who played a central role in Puccini's artistic development." Richard Macnutt in *Grove Music Online*.

An attractive example of the Italian illustrated music book of the period despite defects as noted. (7969) \$125



107. **BURGMEIN.** *Carnaval Vénitien* Suite Mignonne pour Piano a 4 mains... Illustrations par G. Mataloni, L. Metfciovitz et A. Sezanne. Milano: G. Ricordi & C. [PNs] 99591 [n 99591 n; o 99591 o], [April 1908]. Folio. Original publisher's pictorial boards by G. Mataloni printed in color, decorative gold endpapers with publisher's device. 1f. (half-title), 1f. (title), 2 preliminary leaves, [11]-53 pp. music. **With 4 full-page chromolithographs of commedia dell'arte figures** by G. Mataloni and with coloured head- and tail-pieces to each movement of the suite. Binding slightly soiled and bumped. Some minor browning and offsetting of chromolithographs; three signatures detached; publisher's blindstamp dated April 1908 to front endpaper with imprint evident throughout first signature; small paper stamp to lower title. (23078) \$85



108. **BUSONI, Ferruccio 1866-1924.** Cut signature signed in full "votre bien devoué Ferruccio B Busoni." In black ink to lined paper. In French. Ca. 49 x 122 mm. Creased at fold; some browning; remnants of adhesive to verso.

"Much to his detriment as composer and aesthician, [Busoni] was lionized as a keyboard virtuoso. The focus of his interests as a performer lay in Bach, Mozart and Liszt, while he deplored Wagner. Rejecting atonality and advocating in its place a Janus-faced 'Junge Klassizität', he anticipated many later developments in the 20th century. His interests ranged from Amerindian folk music and Gregorian chant to new scales and microtones, from Cervantes and E.T.A. Hoffmann to Proust and Rilke. Only gradually, during the final decades of the 20th century, has his significance as a creative artist become fully apparent." Antony Beaumont in *Grove Music Online*. (23292) \$100