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Item 140

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**109. CABALLÉ, Montserrat born 1933**

Role portrait photograph as Turandot signed "M Caballé," full-length. On glossy paper with printed text to foot: "Teatro alla Scala Montserrat Caballé in 'Turandot'." Handstamp to verso: "Copyright by E. Piccagliani Teatro alla Scala." Oblong format, 128 x 177 mm. Remnants of adhesive to lower margin.

"Spanish soprano Montserrat Caballé... joined the Basle Opera in 1956... In 1965 she replaced Horne at short notice in a New York concert Lucrezia Borgia, and achieved overnight stardom... In 1965 she also made débuts at Glyndebourne (Marschallin and Mozart's Countess) and the Metropolitan (Marguerite)... Regarded by many as Callas's successor, Caballé was for a time the leading Verdi and Donizetti soprano of the day, able to spin effortless long legato phrases and noted for her floated pianissimo high notes..." Alan Blyth in Grove Music Online.

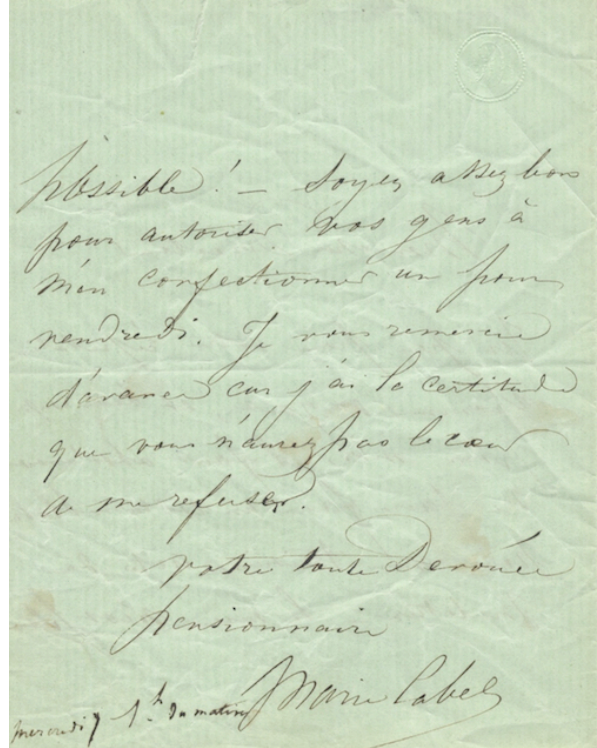
Erio Piccagliani worked as a photographer at La Scala from 1950 to 1979. (23879) \$50

**110. CABEL, Marie 1827-1885**

Autograph letter signed in full, possibly to the Director of the Opéra-Comique.

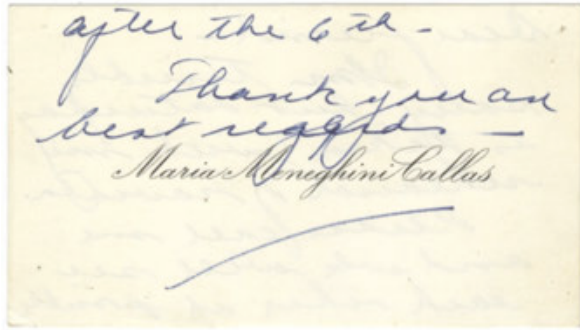
2 pp. of a bifolium. 12mo. Dated Wednesday, 1:00 a.m. In black ink on light green stationery with Cabel's monogram embossed at head. In French (with translation). Creased overall; tears to blank upper edge; some staining, not affecting legibility of text or signature.

Cabel demands a costume change for a performance of Ferdinand Hérold's opera, Le mulétier (1823).



"My dear Director, I fear for your reputation as a man of taste, and very much for myself. You absolutely must have a white costume made for me for my third act of Muletier – mine is not possible! Be good enough to authorize your people to create one for me for Friday. I thank you in advance because I am certain that you will not have the heart to refuse me."

Belgian soprano Marie Cabel "made her début at the Opéra-Comique (1849) in Halévy's Val d'Andorre, but failing to stir the Parisian critics or public, she accepted a three-year engagement in Brussels (1850). In 1853, after great successes in Brussels, Lyons and Strasbourg, she appeared in Paris at the Théâtre-Lyrique as Toinon in Adam's Le bijou perdu. She repeated the role with the company the next year in London, where she was also acclaimed as Marie in La fille du régiment, among other roles. In 1856 she returned to the Opéra-Comique in Auber's Manon Lescaut; she also created there the title role in Meyerbeer's Dinorah (1859) and Philine in Thomas' Mignon (1866). With her supple, silvery voice she became one of the leading sopranos of her day, and the bravura parts written for her by Auber, Meyerbeer, and Thomas attest to the virtuosity which secured her international fame. She sang in London in 1871 and 1872 and in the French provinces until 1877." Alexis Chitty and Harold Rosenthal in Grove Music Online. (24097) \$125



**111 CALLAS, Maria 1923-1977**

Autograph note to an unidentified recipient on both sides of her printed visiting card. Ca. 47 x 84 mm., with "Maria Meneghini Callas" printed to recto. One corner very slightly creased.

*"Dear friend – I am terribly sorry but Saturday is taken with my rehearsal of Traviata. Please call me and we will see each other if possible after the 6th. Thank you and best regards."*

Maria Callas was the most famous and also the most glamorous opera singer of her time. Her fame was enhanced by her attractive physique, and her early death turned her into an almost mythical figure. Initially performing dramatic roles including most of Wagner's soprano parts, she later focused on the Italian belcanto repertory.

*"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*.

Callas sang *Violetta* in *La Traviata* at the Metropolitan Opera on February 6, 1957. (23605) \$400

**112. CALLAS, Maria 1923-1977**

Autograph postcard signed "Maria Meneghini Callas," addressed to José Feldman, and dated New York, February 9, [19]58. Ca. 140 x 89 mm. With an illustration of the Waldorf Astoria Hotel in New York to verso. In Italian. Some light wear and soiling; small tear to left edge; remnants of white adhesive tape to verso.



Together with:

An original photograph of Callas in the title role of Donizetti's *Anna Bolena* at the Teatro alla Scala. [Milan.] Foto Piccagliani, 1956-57. Ca. 169 x 121 mm. With deckled edges. Staining and remnants of adhesive and former mount to edges; some abrasion to corners of verso. (24696) \$300



**113. CALLAS, Maria 1923-1977**

Original full-length role portrait photograph of Callas as *Anna Bolena* at La Scala, signed in full, inscribed to Bill Scott, dated 1970. With handstamp to verso: "Copyright by E. Piccagliani." 148 x 105 mm.

Erio Piccagliani worked as a photographer at La Scala from 1950 to 1979. Bill Scott may have been the American voice actor (1920-1985). (23880) \$850





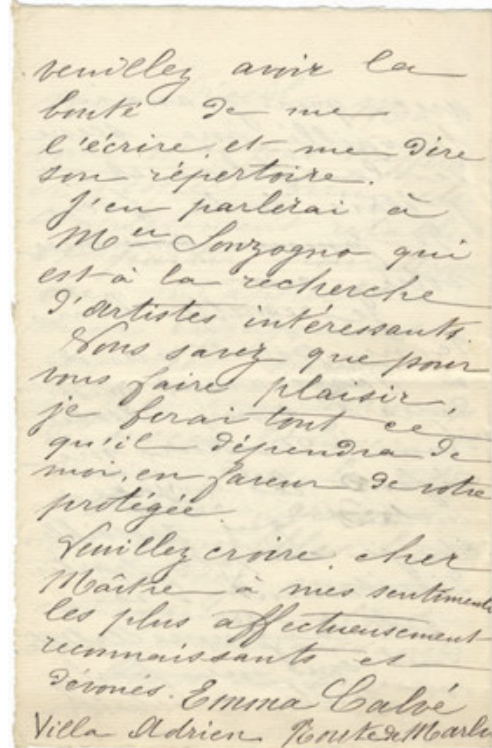
114. **CALLAS, Maria 1923-1977**

Large poster of the distinguished soprano in the role of Violetta in the Visconti production of Verdi's *La Traviata* in 1958. London or New York, [ca. 1975-80]. 838 x 590 mm. Slightly worn. (24815) \$50

115. **CALVÉ, Emma 1858-1942**

Autograph letter signed in full to her "Cher Maître." 4 pp. of a bifolium. Octavo. Dated Aise, August 25, 1888. In black ink on cream paper with deckled edges and watermark. Pencil annotation "to Louis-Henri Obin, bass" in a late twentieth-century hand at head. In French (with translation). Slightly worn; creased at folds.

Calvé recovers from an illness, which has not affected her voice. She warmly thanks her mentor for his lessons, which helped her successfully perform the role of Ophelia in Ambroise Thomas's opera, *Hamlet*. She regrets that she will not be able to come to Paris to see him. She asks him to tell her the repertoire of his young protégé, so that she may speak with Edoardo Sonzogno, an important Italian publisher, about her.



"... I thank you from the bottom of my heart for your good wishes for my health, which which is recovering visibly. My voice has not suffered and I really hope to be completely recovered and to leave for Rome where my contract for this winter calls me. I had a great success last winter in the role of Ophelia, thanks to your admirable lessons. Allow me to express to you all my gratitude for them. People have often asked me with whom I worked on my mad scene, and I was very proud to be able to pronounce your name... If the young artist of whom you spoke to me is ready to make a debut, please be so good as to write to me and tell me her repertoire. I will speak of her to Mr. Sonzogno who is looking for interesting artists. You know that to please you, I will do all that is in my power in favor of your protégée..."

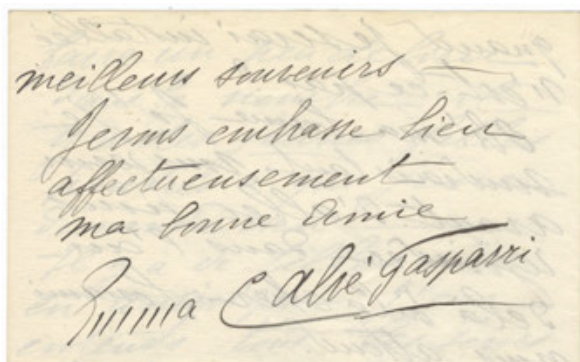
Together with:

A colour reproduction of a painting by Théobald Chartrain of Calvé as Carmen. 272 x 202 mm.

Emma Calvé was a pupil of Jules Puget, Mathilde Marchesi, and Rosina Laborde. "In 1887 she was called to La Scala, Milan to create the heroine of Samara's *Flora mirabilis*; but she did not achieve lasting success until a triumphant return in 1890 as Ophelia in Thomas' *Hamlet* (with Battistini in the title role) was followed by appearances with Fernando de Lucia in *Cavalleria rusticana* in various Italian cities and with the same tenor in the première of Mascagni's

L'amico Fritz (31 October 1891, Rome). Calvé soon became one of the first favourites of the international public, especially in London and New York, where her Santuzza and above all her Carmen were considered incomparable. Although these parts were to dominate her repertory, Massenet wrote two roles for her, Anita in La Navarraise (1894, Covent Garden) and Fanny in Sapho (1897, Opéra-Comique), and she also created the title role of Hahn's La Carmélite (1902, Opéra-Comique)... Her voice – a luscious, finely trained soprano strong in both chest and head registers (originally extending to high F), the secret of which she claimed to have learnt from Domenico Mustafà, the Italian castrato who became director of the choir at the Cappella Sistina – derived charm from its combination of absolute steadiness with rich colour. As an interpreter she was intensely dramatic and impulsive... " Desmond Shawe-Taylor and Karen Henson in Grove Music Online. (24099) \$250

follow me in my tour. Youth is beautiful. My maternal side rejoices in being surrounded by so many young girls... " (24101) \$165

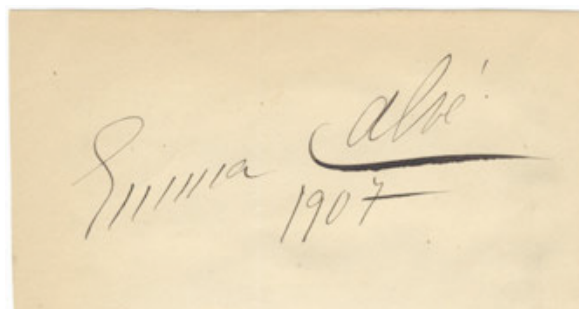


**116. CALVÉ, Emma 1858-1942**

Autograph letter signed "Emma Calvé Gasparri" to her friend Jo. 4 pp. of a bifolium. Octavo. Dated Louisville, February 15, 1913. In black ink. On stationery with "Chateau de Cabrières, Aguessac (Aveyron)" printed at head. In French (with translation). Creased at folds; some staining and smudging of ink to lower portion of first page.

A warm letter in which Calvé mentions her activities as a teacher in Cabrières, Nice, and America. She hopes her friend will visit her in Nice. She also mentions her husband, Galileo Gasparri, who "has made great progress" and is "too young to leave the theatre."

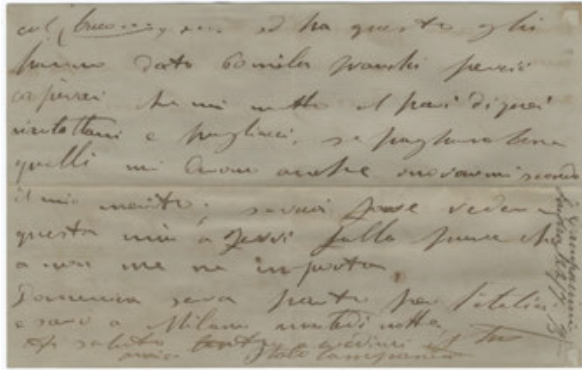
"... My school is becoming a great success. I already have more than 20 students for Cabrières and many for Nice. I will be able to make some space in the number; there are poor young women whom I will charge nothing. There are some beautiful voices in America. I hear some every day. There are two who



**117. CALVÉ, Emma 1858-1942**

Bold autograph signature dated 1907. Ca. 80 x 151 mm. Slightly worn and creased; remnants of adhesive and former mount to verso. Together with: A vintage postcard photograph by Reutlinger, Paris of the noted French soprano as Ophelia in Thomas's Hamlet, ca. 140 x 90 mm. With handstamp of a French library to lower portion. Slightly worn and soiled, with and minor annotations in blue ink to verso. (24712) \$30





**118. CAMPANINI, Italo 1845-1896**

Autograph letter signed in full to [?Ippolito] Canedi. 4 pp. of a bifolium. Ca. 114 x 180 mm. Dated London, July 22, 1875. In black ink on mourning stationery. In Italian (with translation). Creased at folds; several small perforations, with no loss to text; small abrasion to central fold of second page; remnants of former mount to corners of final page; some bleeding, not affecting legibility.

Campanini complains about a potential engagement in St. Petersburg, which he may not be able to accept because his contact, [?Gaetano] Ferri, may not be in charge of the theatre, and because he may not receive adequate pay and recognition. He then lambasts two prominent singers, Ernest Nicolini (1834-1898) and Victor Capoul (1839-1924), whom the directors favor simply because they are French.

"... I think it is almost useless to discuss the Petersburg affair (I'll explain why now)... As for the salary, it will be a somewhat difficult thing to arrange because I know that Ferri would want to pay me as a debutant, and if they do not grant me 80,000 francs, I will not go to Russia... Nicolini, what a horror, he has a voice that rumbles like a paralytic and he also sings out-of-tune quite well, and for this they grant him everything because he is French... If you want to show this letter to Ferri, please go ahead, I don't mind... "

"Engaged to sing Manrico in *Il trovatore* in Odessa, [Campanini] stayed three years in Russia, returning to Italy for further study with Lamperti in Milan. In 1871, after singing Gounod's *Faust*, *Don Ottavio* and *Gennaro* (Lucrezia Borgia) at La Scala, he attracted wide attention when he sang *Lohengrin* at Bologna under Angelo Mariani, in the first Italian performance of Wagner's opera. At La Scala he also sang the title role of Marchetti's *Ruy Blas* and *Lohengrin* (1872-3). Having made his London debut in 1872 at Drury Lane as *Gennaro*, in 1874 he sang *Kenneth* in the premiere of Balfe's *Il talismano*. In 1875 he sang *Faust* in *Mefistofele* in the first performance of the revised

edition of Boito's opera at Bologna, and in 1878 *Don José* in the London (Her Majesty's Theatre) and New York (Academy of Music) premières of *Carmen*. Having sung Gounod's *Faust* at the opening of the Metropolitan in 1883, he returned (1891-4) as *Almaviva*, *Don Ottavio*, *Raoul* (*Les Huguenots*), *Lohengrin*, *Edgardo* (*Lucia di Lammermoor*) and Boito's *Faust*. He sang the title role of Berlioz's *La damnation de Faust* at the Royal Albert Hall in 1894, the year he retired. His voice was reportedly neither large nor perfectly even, but was sweet, flexible, brilliant on top and used with intuitive musicality." Elizabeth Forbes in Grove Music Online.

(24193) \$250



**119. CAMPANINI, Italo 1845-1896**

Autograph letter signed in full to "Mr. Vincenzo." 1 page. Ca. 155 x 99 mm. [New York, ca. 1891-94]. Notated in black ink on stationery with Campanini's red monogram embossed to upper left portion. In Italian (with translation). Creased at folds; several small tears; laid down to thin strips of mounting paper at edges; light soiling and wear.

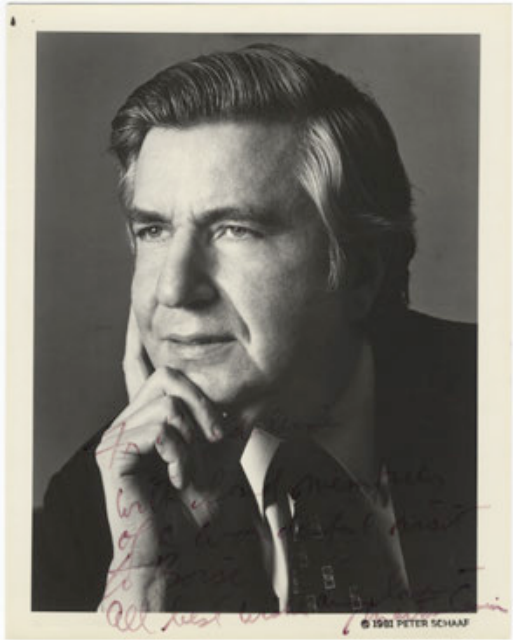
Campanini's delivers his wife's apologies; she cannot see Mr. Vincenzo's wife because she is ill.

"My wife is very sorry not to be able to come to your home tonight; a toothache and a bit of a sore throat prevent her from leaving the house, even in the carriage. She begs me to tell you that she offers many apologies to your wife, and that as soon as she recovers she will visit her... "

Together with:

A carte de visite photograph. Head-and-shoulders role portrait of the tenor. [New York,] Mora. Ca. 106 x 63 mm. Light soiling and wear.

Letter and photograph matted, overall size ca. 279 x 356 mm. Mat partially separated; some foxing, darkening, and minor annotations in pencil to verso. (24344) \$175



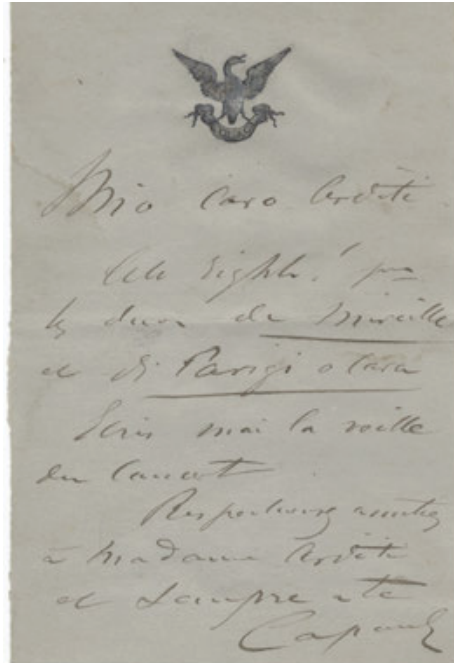
**120. CANIN, Martin born 1930**

*Bust-length photograph of the noted American pianist by Peter Schaaf, signed in full in felt-tip pen and inscribed "For Madeleine (most probably the noted pianist Madeleine Forte, wife of the American musicologist Allen Forte) With fond memories of a wonderful visit to Boise All best wishes and love – Martin Canin."* Copyright 1981. Ca. 256 x 204 mm. Slightly worn; remnants of adhesive to corners of verso.

Together with:

A program for a recital by Canin's students for his 80th birthday celebration, Steinway Hall, New York, March 18, 2010. 8 pp. Ca. 279 x 216 mm. Featuring works by Bizet, Brahms, Chopin, Couperin, Ginastera, Rachmaninoff, Ravel, and Schumann. Includes the names and professional affiliations of Canin's current and former students, as well as several photographic reproductions of Canin, his wife, and his students. Slightly worn and soiled.

*Canin, a native of New York City, studied at the Julliard School with Rosina Lhévinne. He has been a faculty member of Julliard since 1976, and was Artist-in-Residence at Stony Brook University from 1965-1993. He has also taught at the Bowdoin International Summer Music Festival for over 40 years.* (25338) \$25



**121. CAPOUL, Victor 1839-1924**

*Autograph letter signed "Capoul" to composer, conductor, and violinist [Luigi] Arditi. 1 page. Ca. 136 x 88 mm. N.d. In black ink. On gray stationery with a bird holding a banner reading "Couac" ("Caw") at head. In English, French, and Italian (with translation). Creased at fold; slightly worn, stained and browned; remnants of adhesive to edges of verso.*

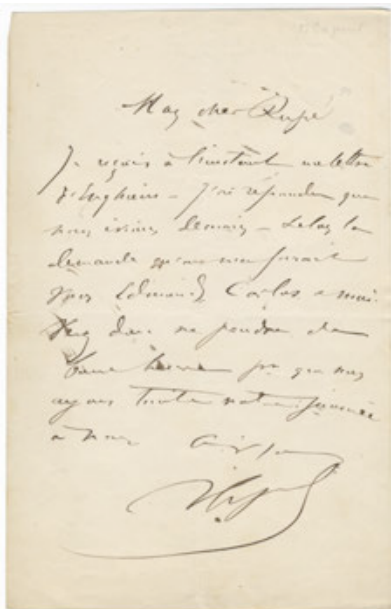
Capoul mentions duets from Gounod's *Mireille* and Verdi's *La Traviata*.

*"All right! For the duet of Mireille and Parigi o Cara write me on the eve of the concert. Respectful regards to Madame Arditi and always to you."*

*An "eloquent lyric" tenor, Victor Capoul made "his début with the Opéra-Comique in 1861 as Daniel (Adam's Le chalet). Engaged by J. H. Mapleson in London, he appeared first in Faust at Drury Lane in 1871. He made his Covent Garden début as Fra Diavolo in 1877. His roles there included Almaviva, Ernesto, Elvino, and Paul in Massé's Paul et Virginie, which he had created in Paris (1876). In the USA he made his début at the Academy of Music, New York, in 1871, and appeared in the opening season at the Metropolitan in 1883-4 as Wilhelm Meister and Alfredo; there he had to renounce the title role in Roméo et Juliette, in which he excelled, to Jean de Reszke and play Tybalt instead. Back in Paris he became director of the Opéra, lost his fortune through speculation and died in poverty." Elizabeth Forbes and J.B. Steane in Grove Music Online.*



*Arditi (1822-1903) studied the violin and composition with Ferrara, Rolla, and Vaccai at the conservatory in Milan. He spent a number of years in America, conducting operas in New York, Philadelphia, and other cities until 1856. He then conducted at Her Majesty's in London from 1858-1869, introducing a number of important operas both new and historical, and between 1878 and 1894 was involved with Mapleson's annual opera tours of the U.S.*  
 (24200) \$120



**122. CAPOUL, Victor 1839-1924**  
*Three autograph letters signed "V Capoul" most probably to composer Georges Rupé.*

- 1 page of a bifolium. Octavo. N.d. In black ink. In French. Creased at folds; light wear; minor foxing, especially to the second folio.

- 1 page of a bifolium. Octavo. N.d. In black ink. In French. Creased at folds; light soiling and wear; ink occasionally smeared, but legible; small stain to upper portion of first folio; minor foxing to second folio.

- 1 page. Octavo. N.d. In black ink. On stationery with a red bird holding a banner reading "Couac" ("Caw") at head. In French. Creased at folds; light wear; offsetting from the monogram to lower portion.

The letters generally concern social engagements, but in the third Capoul also mentions that he will depart for a new 6-month tour of America. (23722) \$175



**123. CAPOUL, Victor 1839-1924**  
*Fine quarter-length portrait engraving by Evert van Mayden (1853-1922). [?Paris], [ca. 1880]. 144 x 102 mm. + wide margins. Signed in the plate. A fine impression, printed on lightweight wove paper. Small tear to blank margin repaired; remnants of tape to left edge of verso. (24803) \$100*



**124. CARRERAS, José born 1946**  
*Role portrait photograph as Don José in Bizet's Carmen, waist-length, signed in full in blue ball-point pen. 180 x 125 mm.*

*In 1974 Carreras "made his Metropolitan début as Cavaradossi and sang Alfredo at Covent Garden, where he was also greatly admired as Nemorino, Rodolfo and Stiffelio. At Salzburg he sang Don Carlos and Radames under Karajan... The sweetness of*

timbre and purity of phrasing that typified his singing in the first part of his career made him one of the most popular lyric tenors of his generation... Carreras... has at his best justified comparisons with Björling and the young Di Stefano. His recorded repertory is wide, and includes many roles in works by Donizetti, Verdi and Puccini, where the fervent and elegaic qualities of his singing can be heard; he has also recorded West Side Story with Bernstein." Martin Bernheimer and Alan Blyth in *Grove Music Online*. (23881) \$30



125. **CARRERAS, José born 1946**  
*Role portrait photograph as Rodolfo in Puccini's La Bohème, full-length, signed "J. Carreras," inscribed in Spanish, and dated 1979. Ca. 256 x 203 mm. With the tenor's name and "Metropolitan Opera 'La Boheme'" printed at lower margin. (23786) \$40*



126. **CARRERAS, José born 1946**  
*Role portrait photograph in monk's habit in Verdi's La Forza del Destino, full length, signed in full in blue ink. Ca. 253 x 203 mm. Signature slightly smudged; minor ink stains to lower portion of verso. (23789) \$30*



127. **CARRERAS, José born 1946**  
*Signed Metropolitan Opera program for a performance of Cilea's Adriana Lecouvreur, New York, March 14, 1978. Octavo. 4 pp.*

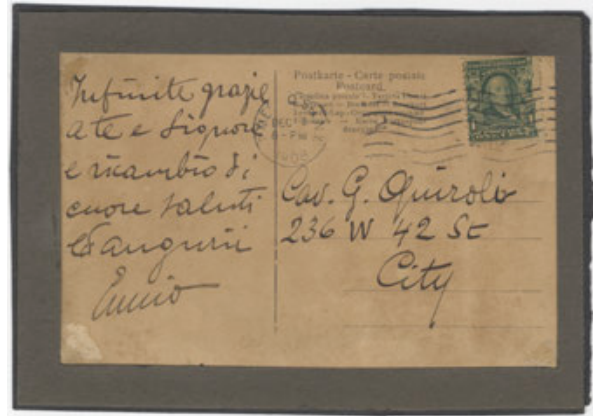
With autograph signatures in ink of Carreras, soprano Montserrat Caballé, mezzo-soprano Fiorenza Cossotto, and conductor James Levine. (24441) \$60

128. **CARUSO, Enrico 1873-1921**  
*Autograph inscription on a postal card and paper mount signed in full "Alla gentile Signorina, Miss L.M. Gath La Sig. Enrico Caruso Buenos Ayres 1903." 1 page. Octavo. In black ink. Corners of postal card loosely fastened to paper mount without adhesive, with inscription and signature spanning both card and mount. Photographic reproduction of the singer, with the name of photographer's studio (Brogi, Firenze), to recto. In Italian (with translation). Lightly browned and soiled; remnants of adhesive and a partial inscription, date, and signature, in a different hand, to verso.*



"The winning quality of the sound, the tender mezza voce (particularly in the early years), and his phrasing, based on a rare mastery of legato and portamento, enabled Caruso to sing the French and Italian lyric repertory as well as lighter operas. In addition, his noble, incisive declamation, his broad, generous phrasing, and his vigor in dramatic outbursts made him a notable interpreter of Verdi as well as of French grand opéra. In this repertory his performances were characterized by the irresistible erotic appeal of his timbre allied to a temperament as warm and vehement as his voice. His numerous recordings, now faithfully remastered on CD, not only made him universally famous, they also did much to encourage the acceptance of recording as a medium for opera." Rodolfo Celletti and Alan Blyth in Grove Music Online.

Miss L.M. Gath may have been some relation (possibly the daughter) of Alfredo Gath (1852-1936), an English-born entrepreneur in Buenos Aires who achieved some fame as the inventor of a mechanical coffin. (23547) \$650



**129. CARUSO, Enrico 1873-1921**

Autograph note on a postcard signed "Enrico" to the singer, pedagogue, and husband of the famed soprano Adelina Agostinelli, Giuseppe Quiroli. Postmarked New York, December 8, 1908. In black ink. With handsome photograph of the singer, seated, to verso. In Italian (with translation). Slightly worn; autograph note browned and slightly defective at blank lower left corner; remnants of adhesive to lower margin of photograph. In double-sided black paper mount.

Caruso thanks Quiroli for a favor.

"Infinite thanks to you and your wife and I send warm greetings and best wishes back."

Giuseppe Quiroli was a singer, pedagogue, and husband of the famed soprano Adelina Agostinelli.

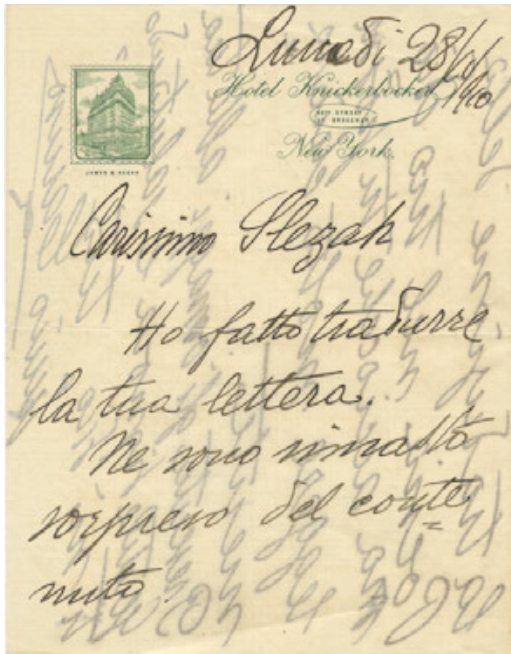
Adelina Agostinelli-Quiroli (1882-1954) studied in Milan with the singer and pedagogue Giuseppe Quiroli, whom she later married. She "made her debut in 1903 at Pavia as Fedora. She sang throughout Europe, in South America and in Russia. After an engagement at the Manhattan Opera House, New York (1909-10), 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 debut in 1912 as Puccini's Manon Lescaut and later sang Mimì 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 online. (23535) \$200

**130. CARUSO, Enrico 1873-1921**

Autograph letter signed in full to the noted tenor Leo Slezak. 4 pp. of a bifolium. Octavo. Dated [New York,] November 28, 1910. In black ink. On stationery with the address, an image, and the name of the



operator ("James B. Regan") of the Hotel Knickerbocker embossed at head. In Italian (with translation). With upper panel of original autograph envelope, ca. 88 x 133 mm., with name and address of recipient to recto and image of the Hotel Knickerbocker embossed in green ink at upper left, "Hotel Knickerbocker New York" printed to verso. Postmarked New York, November 28, 1910.



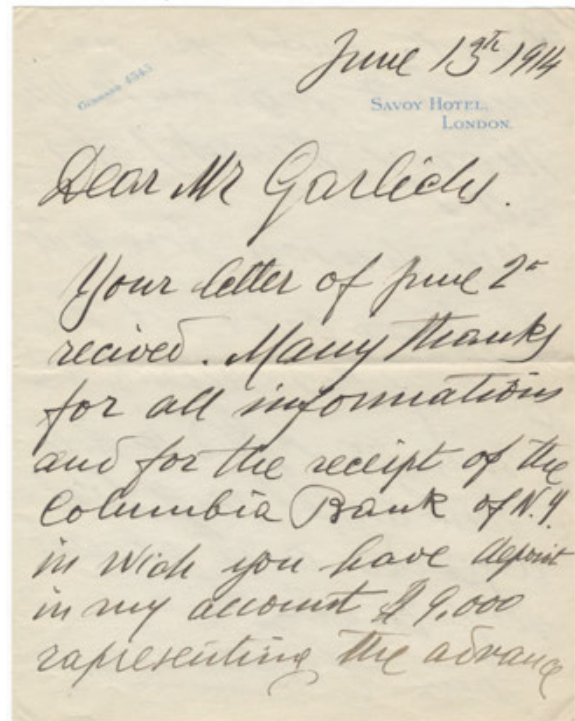
Caruso attempts to assuage Slezak's displeasure about a caricature he has made of him. He has included a translation of the poem which evidently accompanied the caricature, so that Slezak may read it more clearly.

*"I had your letter translated. I was surprised about its contents. You should know that I make caricatures of great men or friends... If I had believed that in the slightest way the caricature would have provoked any complaints concerning my respect, I would have refrained from doing so."*

Between 1909 and 1913, Leo Slezak and Enrico Caruso worked together at the Metropolitan Opera. As the correspondence between Slezak and his mentor, Jean de Reszke, indicate, Slezak and Caruso may not have always been on the best of terms. In a letter, dated February 5, 1911, De Reszke worries about how the scheming of Caruso and the "whole Italian group" at the Metropolitan Opera might harm Slezak.

*Leo Slezak (1873-1946) was a prominent Austrian-Czech tenor who "combined great warmth and brilliance of tone with clear enunciation and a most delicate use of mezza voce." In the autumn of 1909 he*

*made his first appearance at the Metropolitan Opera as Otello, to great acclaim. "He remained with the company for four consecutive seasons, singing, among other parts, his main Wagner roles (Tannhäuser, Lohengrin, Walther), Verdi's Manrico and Radames, and Tchaikovsky's Hermann, and frequently appearing under the direction of Toscanini and Mahler." Desmond Shawe-Taylor in Grove Music Online. (23593) \$1,200*



### 131. CARUSO, Enrico 1873-1921

*Autograph letter signed in full to Mr. Frank Garlich, treasurer of the Metropolitan Opera. 2 pp. of a bifolium. Octavo. Dated London, June 13, 1914. In black ink. On stationery with "Gerrard 4343. Savoy Hotel, London." printed at head. In English. With original autograph envelope, ca. 110 x 165 mm., with name and address of recipient ("Mr. Frank Garlich, Metropolitan Op. House New York.") and return address ("U.S.A.") to recto. "Savoy Hotel" printed to verso. Postmarked London, June 13, [19]14. Very slightly worn; creased at central fold; occasional light smudging of ink, with no loss to text. Envelope slightly worn, soiled and stained; remnants of adhesive black paper mount to verso.*

Caruso thanks Garlich for a substantial cash advance for the Metropolitan Opera's 1914-1915 season. He tells him when his season at Covent Garden will close.

"Many thanks for all informations[!] and for the receipt of the Columbia Bank of N.Y. in wich[!] you have deposit[!] in my account \$9000 rapresenting[!] the advance that your Co owes me in account season 1914/15... My season here will be over at the 30th of this month and I will go in Italy. Please accept my best regards and excuse my Englisch[!]."

The 1914 season would be Caruso's last at Covent Garden. World War I erupted shortly after the season concluded, and Caruso did not return after the War's end in 1918. (23542) \$1,250



**132. CARUSO, Enrico 1873-1921**

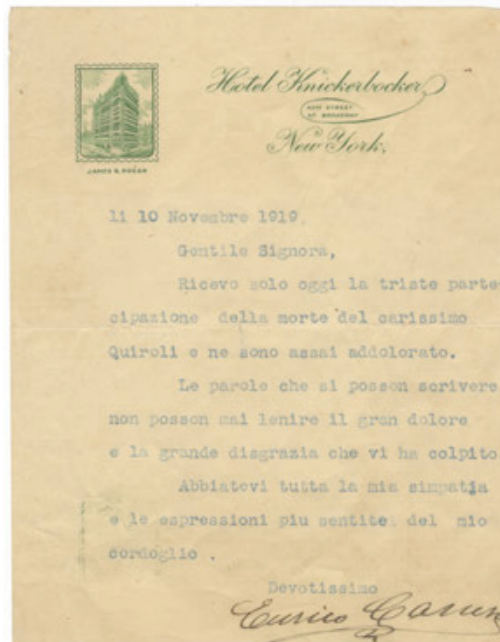
Autograph note on a postcard to the singer, pedagogue, and husband of the noted soprano Adelina Agostinelli, Giorgio Quiroli. Signed in full by both Caruso and the conductor Vincenzo Bellezza (1888-1964).

Postmarked New York, March 11[?], 1918. In black ink. With a colour photograph of the Metropolitan Museum of Art to verso. In Italian (with translation). Somewhat worn, soiled and creased; remnants of adhesive to corners of verso. In a double-sided black paper mount.

Caruso sends his compliments to an aunt and uncle.

"Congratulations to Aunt and Uncle Ceasi[?]. Greetings and thanks..."

Vincenzo Bellezza (1888-1964) studied at the Naples Conservatory and made his debut at the S Carlo with Aida in 1908. "A reliable and skilled conductor, he combined attention to detail with consideration for the singers, and achieved performances that were effective at the time rather than memorable in retrospect." Piero Rattalino in Grove Music Online. (23536) \$450



**133. CARUSO, Enrico 1873-1921**

Typed letter signed in full to the soprano Adelina Agostinelli. 1 page. Small octavo. Dated New York, November 10, 1919. Typed in blue ink and signed in black ink. On stationery with the address, an image, and the name "James B. Regan" of the Hotel Knickerbocker embossed at head. In Italian (with translation). With original envelope, stamped, postmarked New York, November 10, 1919, ca. 87 x 132 mm., with the name and address of the recipient typed in blue ink and embossed image of the Hotel Knickerbocker to upper left corner. Slightly soiled; creased at central fold and overall; small tear to central fold; some offsetting from embossed image to lower left portion of recto. Envelope worn, laid down to black paper mount.

Caruso offers his condolences upon the death of Agostinelli's husband, Giuseppe Quiroli.

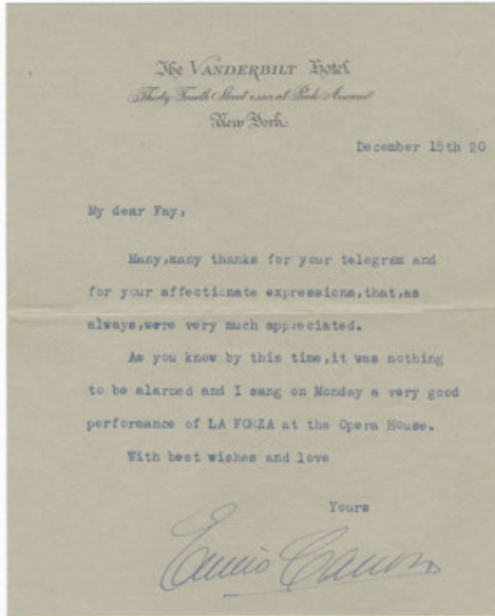
"The words that I could write could never alleviate the great sadness and the terrible loss that have struck you. Please have all my sympathy and the most heartfelt expressions of my condolence." (23533) \$400

**A Letter Mentioning one of Caruso's Last Performances at the Met**

**134. CARUSO, Enrico 1873-1921**

Typed letter signed in full to Fay [Mrs. John S. Keith]. 1 page of a bifolium. Octavo. Dated New York, December 15, [19]20. Typed and signed in blue ink.

On stationery with the name and address of the Vanderbilt Hotel embossed at head. In English. With original typewritten envelope, ca. 88 x 137 mm. Postmarked New York, December 16, 1920. With the name and address of the recipient, Mrs. John S. Keith, typed in blue ink to recto. Very slightly worn; creased at central fold. Envelope slightly worn and with small tears and chips at right edge.

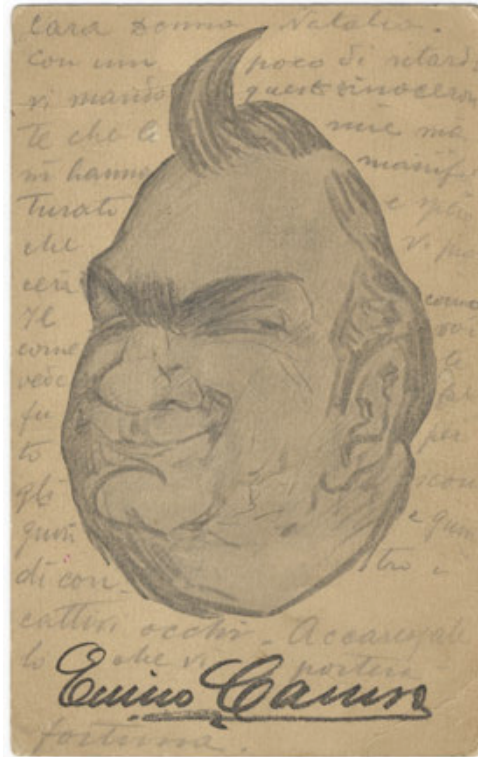


Caruso thanks Mrs. Keith for her telegram and assures her he is fine.

*"As you know by this time, it was nothing to be alarmed [about] and I sang on Monday a very good performance of LA FORZA at the [Metropolitan] Opera House."*

The present letter mentions one of Caruso's last performances at the Metropolitan Opera: on December 14, he sang Don Carlo in Verdi's *La Forza del Destino*. On December 11 he had a throat hemorrhage while singing Nemorino in Donizetti's *L'Elisir d'Amore*. After a final appearance in Halévy's *La Juive*, on December 24, he was forced to cancel the remainder of his season. Caruso then returned to Naples, where he died the following year, on August 2, 1921.

*Mrs. John S. Keith was a friend of Caruso's American wife, Dorothy Park Benjamin, and was matron of honor at Benjamin's marriage to Caruso on August 20, 1918. (23538) \$650*



**135. CARUSO, Enrico 1873-1921**

*Autograph letter on a postal card signed "Caruso" to Natalia [D'Amato]. 2 pp. 12mo. N.d. In pencil. On a "private mailing card" with a reproduction of both a self-portrait caricature and Caruso's signature to recto. In Italian (with translation). Slightly worn, browned and soiled.*

A warm letter evincing Caruso's characteristic good humor. Caruso makes playful comments about his caricature, thanks Natalia for her letter and photographs, and sends greetings to her family. He also mentions Elsa, Aida, and Gioconda, all principal female characters from famous operas.

*"I am sending you with a little delay this rhinoceros that I have created with my own hands. As you can see, the horn [i.e. the curl on top of Caruso's head] was made for spells and is therefore good against the evil eye. Stroke it and it will bring you luck... I admired the passage of Elsa, the suppleness of Aida and the ability of Gioconda."*

*Natalia D'Amato and her New York family were friends of Caruso. (23543) \$650*

**136. CARUSO, Enrico 1873-1921**

*Original self-caricature in black ink signed in full "Enrico Caruso" and dated "Brooklyn 1913."*





Quarto. On stationery with "County Court Kings County, N.Y. John T. Rafferty, Chief Clerk. D.H. Ralston, Deputy Chief Clerk. Brooklyn, New York City." printed at head. Slightly worn, browned and soiled; one short, 4 mm., tear to blank upper margin repaired at verso; creased at folds; remnants of adhesive to four corners of verso. (23540) \$1,350



**Original Caricature by Caruso**  
**Believed to be of the French Composer Paul Dukas**

137. **CARUSO, Enrico 1873-1921**  
*Original caricature signed, believed to be of the French composer Paul Dukas (1865-1935).* Octavo, 189 x 149 mm. Dated 1913. Blue pen and wash.

Slightly worn and foxed, especially to verso; creased at upper edge and central fold; remnants of adhesive to upper corners of verso.

Together with:

*A handsome postcard photograph of Caruso seated, stylishly dressed, with cigarette and cane in hand.* 136 x 84 mm., with the name of the photographer's studio (Brogi), printed to lower right edge of recto, the name and London address of the publisher Breitkopf and Härtel and "Printed in Germany" printed to verso. Slightly browned; remnants of adhesive to verso.

*"With his original treatment of traditional forms, his highly inventive approach to musical drama, and his importance as a teacher and writer, [Paul Dukas] occupies a central position in French musical history... Dukas was not only an influence on many French 20th-century composers and others such as Zemlinsky and Berg, but also remains important in his own right. His reputation rests on only a small number of compositions, notably the Piano Sonata, Ariane et Barbe-bleue, the ballet La Péri and L'apprenti sorcier. Dukas's influence as a critic, from 1892 to 1932, can be compared with Debussy's; his informed opinions reveal great sensitivity to the musical and aesthetic changes that took place during the period."* Manuela Schwartz and G.W. Hopkins in *Grove Music Online*. (23549) \$1,250



138. **CARUSO, Enrico 1873-1921**  
*Original caricature in pencil of the German-born American tenor and impresario Andreas Dippel (1866-1932).* 202 x 126 mm. Slightly worn; creased at central fold and slightly overall; pinholes to corners; remnants of former mount to verso.

With Gimbel Brothers identification tag to verso stating that the present caricature is reproduced in a book of Caruso caricatures published by La Follia in 1914. The caricature is also reproduced in the Dover Edition (1977) of Caruso's Caricatures, no. 342.

Dippel was joint manager with Giulio Gatti-Casazza of the New York Metropolitan Opera from 1908-1910. (24838) \$750



**139. CARUSO, Enrico 1873-1921**

Role portrait photograph as *Le Chevalier des Grieux* in Massenet's opera *Manon*, full-length. Signed in full, inscribed, and dated Buenos Aires, [June] 1917. Ca. 205 x 114 mm. Slightly worn and soiled; foxed; some silvering and staining; remnants of adhesive to verso.

Caruso gave three performances in *Manon* at the Teatro Colon in Buenos Aires commencing on June 26, 1917. (24302) \$950



**A Signed and Inscribed Photograph from Caruso to Famed Soprano Maria Jeritza**

**140. CARUSO, Enrico 1873-1921**

Fine large original photograph signed "Enrico Caruso" and inscribed to the prominent Moravian soprano Maria Jeritza.

Full-length role portrait of the famed tenor as the Duke of Mantua in Verdi's *Rigoletto* by A. Bert, Paris, ca. 210 x 134 mm. Signed and inscribed in black ink at lower portion "À Madame Jeritza – la belle Marie. Sincerement Enrico Caruso Wien 1919." Laid down to original ivory mount (ca. 350 x 260 mm.) with photographer's name embossed at lower right. Slightly worn, soiled and foxed, slightly heavier to mount; date somewhat smudged with final digit altered; two small tears to upper edge of mount.

*Maria Jeritza was one of the greatest sopranos of her generation, celebrated for her singing as well as for her acting, which included acrobatic elements. World famous composers wrote roles specifically with her in mind. For Richard Strauss, she created Ariadne (both versions, 1912 and 1916) and the Empress in Die Frau*

ohne Schatten (1919). Puccini wrote Turandot for her; she performed it, but she did not create the role. Other roles in which Jeritza excelled were Salome and Jenùfa. She gave her debut at the Metropolitan Opera in New York in 1921 as Marietta in Korngold's Die tote Stadt and appeared on the Met's stage no fewer than 290 times in 20 roles. (25298) \$1,750



**141. CARUSO, Enrico 1873-1921**

Original large three-quarter length portrait photograph signed in full and inscribed to the American writer and librettist Frederick H. Martens (1874-1932). From the studios of Strauss Peyton, Kansas City, 1919. Ca. 327 x 228 mm. Laid down to cardboard mount. Slightly worn; occasional cracking; remnants of adhesive to mount.

Martens's books include *The Art of the Prima Donna and Concert Singer* (New York, 1923), *The Book of the Opera and the Ballet, History of the Opera* (New York, 1925) and *A Thousand and One Nights of Opera* (New York, 1926). (24324) \$1,500



**142. CARUSO, Enrico 1873-1921, Giulio CRIMI 1885-1939, and Amelita GALLI-CURCI 1882-1963**

Group photograph of Caruso, Crimi, and Galli-Curci with Crimi's son on her lap, all seated, in a domestic setting. All three adults in formal attire. On glossy photographic paper with margins. Extended transfer of copyright notice of Underwood & Underwood, New York, handstamped to verso. 218 x166 mm. Slightly faded and creased; corners and lower margin chipped; short edge tears; remnants of brown paper tape to verso.

**A rare domestic shot of three celebrated singers together, possibly unpublished.**

Italian tenor Giulio Crimi "made his *début* in *Il trovatore* at Palermo in 1910. He then sang throughout Italy, appearing at La Scala in *Aida* and *La battaglia di Legnano* in 1916. His international career began in 1914 with highly successful performances as Puccini's *Des Grieux* in Paris and London, where he also sang in the British première of Montemezzi's *L'amore dei tre re*. He appeared in Buenos Aires in 1916, and then in Chicago in the American première of Mascagni's *Isabeau*. He joined the Metropolitan, where a major event in his first year was the world première of Puccini's *Trittico* (1918): he appeared in both *Il tabarro* and *Gianni Schicchi*." J.B. Steane in *Grove Music Online*

Italian soprano Amelita Galli-Curci "graduated from the Milan Conservatory in 1903 with a first prize as a pianist; on the advice of Mascagni she also had some vocal lessons there with Carignani and Sara Dufès, but was mainly self-taught. She made her *début* at Trani on 26 December 1906 as *Gilda*, a role that remained a favourite throughout her career. Galli-Curci... made her *début* at the Metropolitan in *La traviata* on 14 November 1921, appearing as a regular member of the company... until her farewell in *Il*



*barbiere di Siviglia* on 24 January 1930... Galli-Curci possessed a limpid timbre of exceptional beauty and an ease in florid singing that sounded natural rather than acquired; her highest register, up to e<sup>3</sup>, remained pure and free from shrillness..." Desmond Shawe-Taylor in *Grove Music Online*.

Both Galli-Curci and Caruso acted as godparents for Crimi's son. Location (possibly New York) and date of the child's baptism are not known. Caruso's hair suggests that the photo dates from his final years. (23882) \$125



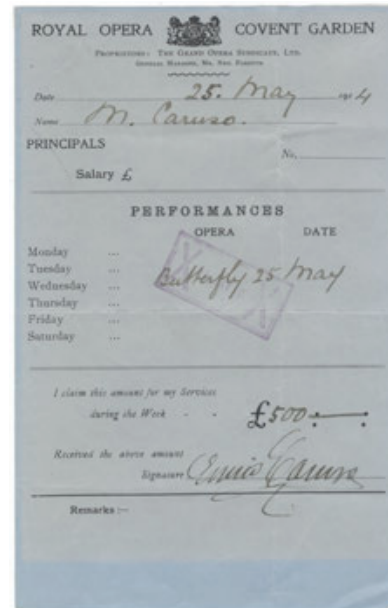
**143. CARUSO, Enrico 1873-1921**

*Souvenir placemat for a dinner held in the distinguished tenor's honour at the Lotos Club in New York on February 5, 1916 printed as a gravure after a design by T. Sindelar and incorporating "photos by Mishkin."*

Surrounding an oval portrait of Caruso in formal dress is a list of the 22 operas sung by him at the Metropolitan Opera by 1916 and portraits (all derived from contemporary Mishkin photographs) of him in some of his most famous roles including Rodolfo in *La Boheme*, Edgardo in *Lucia di Lammermoor*, Riccardo in *Un Ballo in Maschera*, Des Grieux in *Manon Lescaut*, the Duke in *Rigoletto* (or Vasco da Gama in *L'Africaine*), Raoul in *Les Huguenots* and Don José in *Carmen*; a muse; a picture of Caruso as Canio in *I Pagliacci*; and him beating a drum on which is printed the evening's menu, with every dish named after a Caruso role ("*Turiddu Soup*," "*Samson Squab*," "*Cavaradossi Salad*," etc.). The images are framed by the proscenium arch of the Metropolitan Opera House, with a printed self-caricature to lower left margin. 265 x 400 mm. + margins. Printed in dark green ink. Signed in the plate by T. Sindelar. Very slightly browned.

*The Lotos Club was founded by a group of writers and critics in New York City in 1870; it is still in existence today. It is well-known for its legendary fetes for*

*notable persons for which elaborate souvenir menus are produced; the present item is a prime example.* (24768) \$250



**144. CARUSO, Enrico 1873-1921**

*Covent Garden receipt for performances by Enrico Caruso signed in full. Octavo. Dated [London], May 25, 1914. In black ink on blue paper. With annotations in another hand. "Royal Opera Covent Garden Proprietors: The Grand Opera Syndicate, Ltd. General Manager, Mr. Neil Forsyth" printed at head. Creased at folds; some fading; two staple holes and two small perforations; remnants of adhesive and minor repair to verso; purple handstamp to central portion.*

Caruso acknowledges that he has received £500 to sing in *Madame Butterfly* on Wednesday, May 25, 1914.

*Caruso sang Lieutenant Pinkerton in this performance of Puccini's opera. The 1914 season would be Caruso's last at Covent Garden. World War One erupted shortly after the season concluded, and Caruso did not return after the War's end in 1918.* (23550) \$650

**145. CARUSO, Enrico 1873-1921**

*Official First Day of Issue envelope with two portraits of Caruso at left, one in formal dress and the other a full-length role portrait as Canio in Pagliacci, with one 22-cent commemorative postal stamp, postmarked New York, February 27, 1987 and "First Day of Issue."*



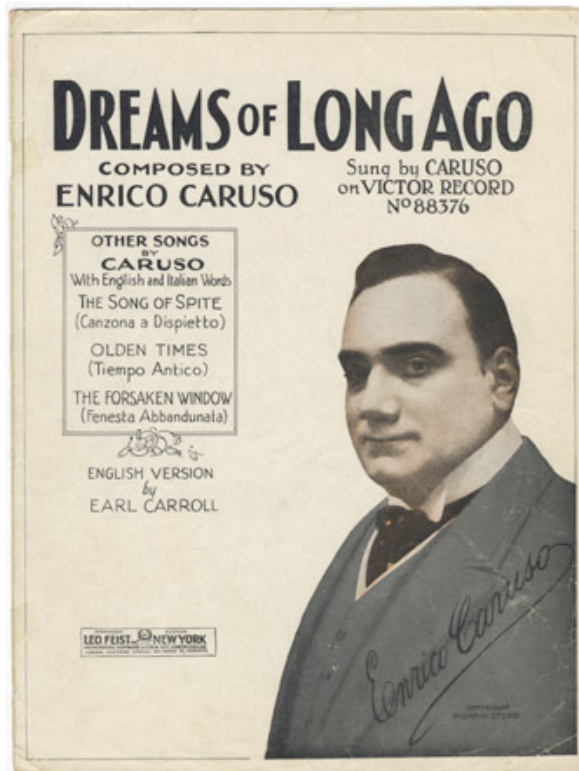
Together with:

A block of six unused 22-cent commemorative stamps, each 40 x 25 mm., plus 3 mm. blank right margin and 3 blank blocks to upper numbered "A1111" and 9 envelopes addressed to Paul Jackson, each with the commemorative stamp, postmarked February 27, 1987 and "First Day of Issue." (24447) \$50



#### 146. CARUSO, Enrico 1873-1921

Cast insert for Caruso's first Metropolitan Opera appearance as Rodolfo in Puccini's *La Bohème*, December 5, 1903. 2-page excerpt, taped at join. Ca. 206 x 84 mm. Also featuring Estelle Liebling (1880-1970) as Musetta (in her debut performance at the Met), Marcella Sembrich (1858-1935), Giuseppe Campanari (1855-1927), Marcel Journet (1867-1933), and other prominent singers. Slightly worn and trimmed; remnants of tape and former mount to edges of verso. (24713) \$15



#### 147. CARUSO, Enrico 1873-1921

*Dreams of Long Ago* composed by Enrico Caruso Sung by Caruso on Victor Record No 88376. [Piano-vocal score]. New York: Leo. Feist Inc [PN 2876-4], [1912]. 6 pp. Small folio. With a reproduction Mishkin photograph and signature of the tenor to first page, and publisher's advertisements to last page. First and last pages fully separated with amateur tape repair; some tearing, soiling, and wear. (24395) \$25

#### 148. CARUSO, Enrico 1873-1921

*The Opera News. Last Issue of This Season Devoted To Current And Future Musical Events And Appearing Intermittently During the Season.* New York, Philadelphia, and Paris: John Wanamaker, 1911.



12 pp. Quarto. Dated April 10, 1911. Including a front-page article, "Caruso Will Not Sing Again This Season," with a photograph of the singer and reproductions of several of his caricatures. In English. Slightly worn, browned, and soiled; creased at central fold; separating; upper left corner of last page slightly lacking.

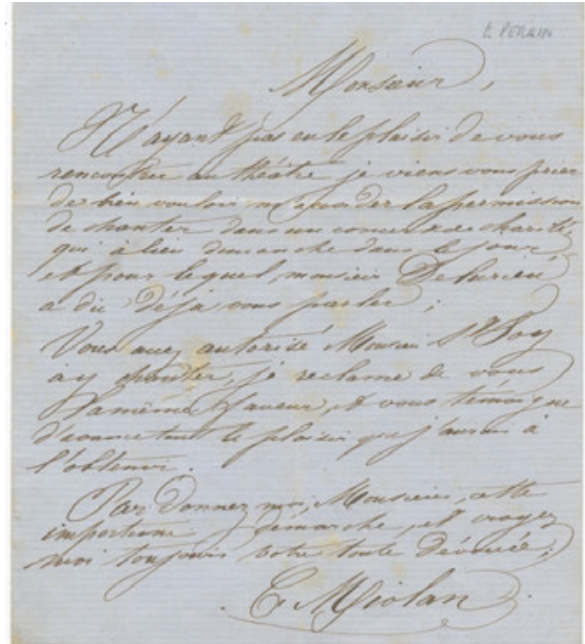


Laryngitis and a "recent attack of grip" have forced Caruso to cancel engagements at the Metropolitan Opera and in Rome.

*"This is the longest period that Mr. Caruso has ever been 'out of the casts' at the Metropolitan... it will mean a loss of about \$60,000 to him... I heard Mr. Caruso sing yesterday. He sang a song for me in his apartments at the Hotel Knickerbocker, and his voice was as beautiful as ever, possessing the same rich, golden timbre. This proves that his vocal cords are in excellent condition. But he hesitates to force his voice sufficiently to fill a big auditorium like the Metropolitan. A summer's rest, some good, warm Italian sun 'in his throat' and he will be as good as new by fall."* (23552) \$30

149. [CARVALHO] Miolan, Marie Caroline 1827-1895

Autograph letter signed "C. Miolan" [possibly to Emile Perrin, Director of the Opéra-Comique]. 1 page of a bifolium. Octavo. N.d. but ca. 1849-1853]. In black ink. On blue stationery with Miolan's monogram embossed at head. In French (with translation). Slightly foxed; creased at folds and upper corners; perforation to lower portion of both leaves.



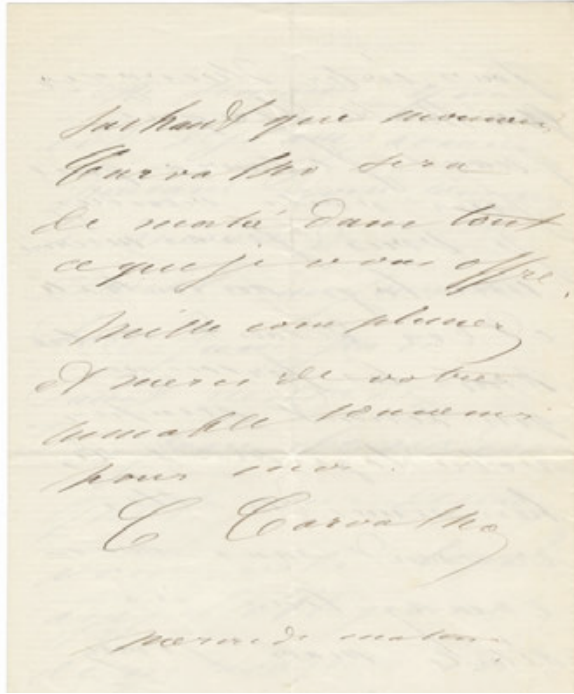
Miolan asks for permission to sing at an upcoming charity concert.

*"Not having had the pleasure of meeting you at the theatre, I write to ask you to grant me permission to sing in a charity concert which takes place Sunday afternoon... You have given permission to Mr. St. Foy to sing at this concert; I ask of you the same favor, and tell you in advance the great pleasure that I will have in obtaining it."*

Marie Caroline Carvalho, wife of the impresario Léon Carvalho, had an extensive operatic career in Paris and toured in Germany, Russia, and England. She made her *début* in a benefit performance for Gilbert Duprez at the Paris Opéra on December 14, 1849, "singing in the first act of Lucia di Lammermoor and the trio from the second act of La Juive. She was immediately engaged for the Opéra-Comique. In 1853 she married Léon Carvalho. From 1856 until 1867 she sang at the Théâtre-Lyrique, creating four roles by Gounod: Marguerite (1859), Baucis in Philémon et Baucis (1860), Mireille (1864) and Juliet (1867). Her other roles there included Zerlina, Cherubino and Pamina." Harold Rosenthal in Grove Music Online.

*As both her monogram ("CM") and her signature indicate, Miolan wrote this letter early in her career, before her marriage to Léon Carvalho. If she composed it shortly after her appointment at the Opéra-Comique (as is likely), its intended recipient was most probably Émile Perrin, the director there.* (24103) \$125





150. **CARVALHO, Marie Caroline 1827-1895**  
*Autograph letter signed "C Carvalho" to "Monsieur Gatage."* 4 pp. of a bifolium. Octavo. Dated Wednesday morning [most probably 1866 or 1867]. In black ink. In French (with translation). Very slightly worn; creased at folds.

In her husband's stead, Carvalho offers Mr. Gatage box seats for one of the week's performances at the Theatre Lyrique. She would like to know which day he would like to come, and whether he would prefer to see [Gounod's] *Faust* or [Mozart's?] *Don Juan*. Once she receives his answer, via post, she will procure him a suitable seat. She thanks him for his friendly souvenir.

*"Only your letter concerned me a little because it doesn't tell me which performance your want to see. This week, which has already sufficiently advanced, we are playing: Faust today, Don Juan Thursday, Faust Friday, Don Juan Saturday. Which day do you want your box? Please have the kindness to send me a word via post and tell me what you want..."*

*Leon Carvalho, whom this letter also mentions, assumed the directorship of the Théâtre Lyrique in 1856, and quickly brought it "from a rather tenuous existence to a position of prominence on the Parisian operatic scene: the most memorable works of the Second Empire, including Gounod's Faust and Roméo et Juliette, Bizet's Les pêcheurs de perles and Berlioz's Les Troyens, were first performed there (the last in a*

*greatly abbreviated version)." Steven Huebner in Grove Music Online.*

*Carvalho may have written this letter in 1866 or 1867, when she sang both Marguerite (in Gounod's Faust) and Zerlina (in Mozart's Don Giovanni). In any case, it could not have been written either before the premiere of Gounod's Faust in 1859, or after 1868, when Leon had to relinquish his directorship of the Théâtre Lyrique in 1868 due to bankruptcy.* (23726) \$150



151. **CARVALHO, Caroline Miolan 1827-1895**  
*Half-length portrait engraving by A. Luluze of the noted French soprano, ca. 1870. Signed by the artist in the plate. On laid paper. 127 x 85 mm. + wide margins. Slightly worn and creased.* (24801) \$50

152. **CARY, Annie Louise 1841-1921**  
*Autograph letter signed in full to "My dear John."* 3 pp. of a bifolium. Octavo. Dated New York, October 25, [18]71. In black ink on patterned paper. Slightly worn and soiled; creased at folds with short split to lower margin of second leaf; separated at central fold; remnants of mounting tape to verso of second leaf with sender's name and letter date in black ink in a contemporary hand to verso.

Along with more mundane matters, Cary rather unfavorably mentions several of her performance engagements in New York with noted singers, including Christine Nilsson (1843-1921) and Victor Capoul (1839-1924).

I hope Brignoli and the  
Baritone will know their  
parts better than in Boston -  
We have had a rehearsal  
to-day--  
Will you address me  
Care Isaac H. Bailey Esq.  
57 Gold St. N.Y.  
as I may change hotel  
I am paying eight dollars  
a day, and can't stand  
it!  
My best compliments to  
Mrs Millard. I hope to have  
the pleasure of visiting her  
when I am again in Boston.  
Affly Annie Cary.

"We were to have sung Faust to-night but Nilsson is hoarse - so the Barbieri is substituted. Won't the people be indignant to have paid their money to hear such a poor performance. For with the exception of Duval and Capoul it is abominable - - I sing 'La Favorita' in Brooklyn to-morrow, and I hope Brignoli and the Baritone will know their parts better than in Boston."

Annie Louise Cary was an American contralto, who was "immensely popular in opera, oratorio and concert in Europe and the USA. She performed at the first Cincinnati May Festival (1873) and sang Amneris in the American première of Aida in New York (26 November 1873). One of the first internationally known American singers, she spent 1875-7 in Russia. In 1877 she returned to the USA, where she toured with Maria Rozé and Clara Kellogg; she also sang with the Mapleson Company (1879-81) and in many festivals with the Thomas Orchestra. The first American woman to sing a Wagner role (Ortrud) in the USA, she also participated in the American premières of Verdi's Requiem (New York, 1874) and Bach's Magnificat (1875, Cincinnati) and Christmas Oratorio (1877, Boston). She retired at the height of her popularity after marrying in June 1882. Cary's voice was strong and rich, with a range of over three octaves; she knew 40 operatic and oratorio roles." Dee Baily and Katherine K. Preston in *Grove Music Online*. (23607) \$250

I remember with very great  
pleasure my singing for the  
Brooklyn Philharmonic under  
Theodor Thomas, and the  
cordial greeting I always  
had from the public - In  
our quiet country life I am  
entirely deprived of music  
and in that way live in the  
past. If my husband were  
well, I should be most  
happy, but the two edged sword  
is hanging over my head.  
With many thanks for your  
kind note with its cordial  
invitation, believe me  
heartily yours  
Annie L. Raymond.

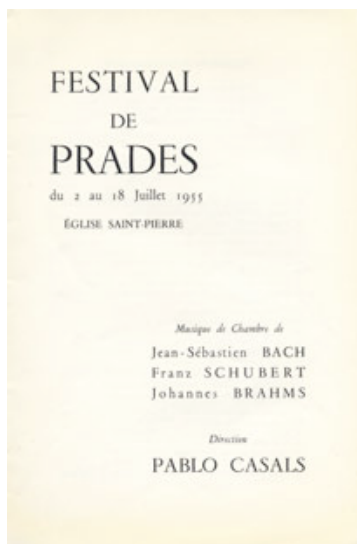
153. CARY, Annie Louise 1841-1921

Autograph letter signed "Annie L. Raymond" to a "Mrs. Dike." 4 pp. of a bifolium. Octavo. Dated October 25 [ca. 1908]. In black ink. On stationery with a Connecticut address embossed at head. Creased at folds.

Cary must decline Mrs. Dike's invitation "to greet some Brooklyn Ladies" because of her husband's illness. She reminisces about a young "Judge Dike" and about her pleasant experiences singing with the Brooklyn Philharmonic under Theodore Thomas. She asks her correspondent if she is happy to have "a new academy of music" - presumably, the newly rebuilt Brooklyn Academy of Music.

"Are you not happy in having a new Academy of Music? I remember with very great pleasure my singing for the Brooklyn Philharmonic under Theodor Thomas, and the cordial greeting I always had from the public - In our quiet country life I am entirely deprived of music and in that way live in the past. If my husband were well, I should be most happy, but the two edged sword is hanging over my head."

The Brooklyn Academy of Music was founded in 1861, but a fire destroyed its facilities in 1903. After new facilities were constructed, the Academy re-opened in the fall of 1908. (23609) \$175



**154. CASALS, Pablo 1876-1973**

*Program for a series of 12 concerts held as part of the "Festival de Prades" at the Church of Saint-Pierre in Paris under the direction of Casals, July 2-18, 1955. Octavo. Original publisher's wrappers printed in dark brown and red. 64 pp. Illustrated with photographs. Featuring many distinguished performers including Casals, Dietrich Fischer-Dieskau, Eugene Istomin, Erich Itor Kahn, Yehudi Menuhin, Jan Peerce, Eleanor Steber, Sandor Vegh and Ernst Wallfisch. Slightly worn.*

*Catalan cellist, conductor, pianist, and composer Pablo Casals (1876-1973) was one of the most influential musicians of the 20th century. "Never a flamboyant performer, he sought tirelessly in practice and rehearsal for the truth and beauty he felt to be an artist's responsibility, and used his formidable powers with a simplicity and concentration that allowed no compromise. His artistry led to a new appreciation of the cello and its repertory." Robert Anderson in Grove Music Online. (24418) \$25*

**155. CASALS, Pablo 1876-1973**

*Publicity photograph by Paul Senn of the cellist playing in his office. Ca. 252 x 203 mm. Slightly creased; bumped at corners.*



*Paul Senn (1901-1953) was a Swiss photographer and photo-journalist known especially for his coverage of the Spanish Civil War and World War II. (23191) \$25*

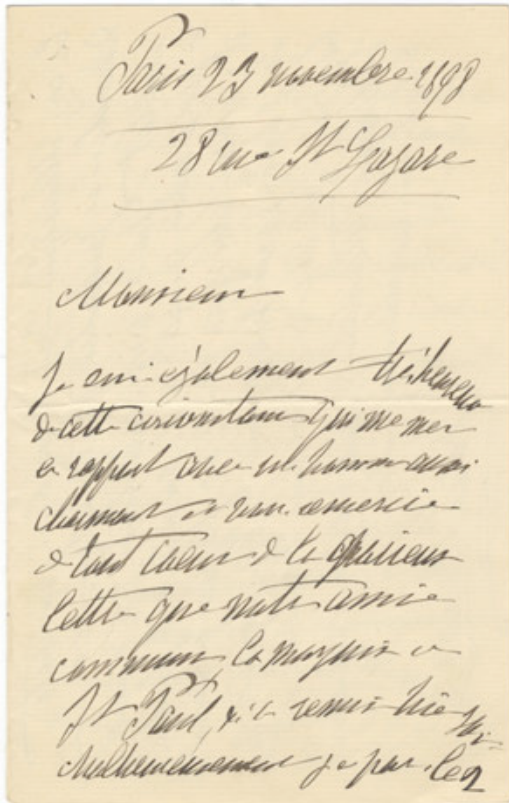


**156. CASELLA, Alfredo 1883-1947**

*Original photograph signed "Casella" of the composer seated at the piano. Dated "B[uenos] A[ires] 1930" and inscribed to Roque Spatola, clarinetist with the Orquesta del Teatro de Colón de Buenos Aires. 117 x 155 mm. Very slightly silvered; affixed to mount.*

*An Italian composer, pianist and conductor, "[Casella] was the most influentially innovative figure in Italian music between the two world wars." John C.G. Waterhouse and Virgilio Bernardoni in Grove Music Online. (23456) \$165*





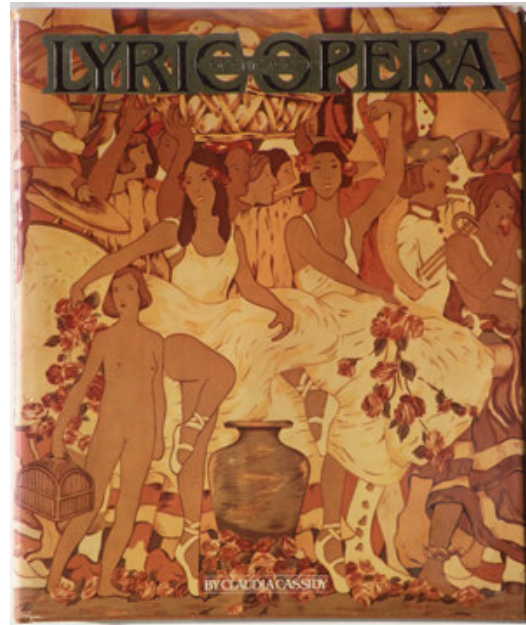
157. **CASELLA, Cesare 1848-ca. 1900**  
*Autograph letter signed in full to unidentified male correspondent.* 3 pp. of a bifolium. Octavo. Dated Paris, November 23, 1898. In black ink. In French (with translation). Very slightly worn and soiled; creased at folds.

Casella discusses tour plans.

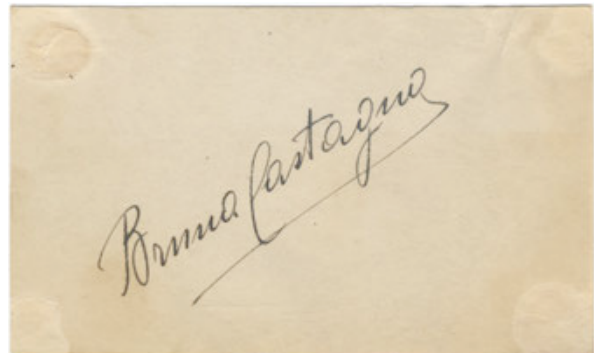
Together with:

An autograph note to Baffalli on Casella's printed visiting card. Ca. 57 x 95 mm. N.d. In black ink. In French (with translation). Casella thanks his Baffalli for his congratulations, which give him "great delight." Light stain to lower edge; final word slightly smudged.

*Cesare Casella was the son and pupil of the Italian composer and cellist Cesare Casella (1822-1876).* (23727) \$75

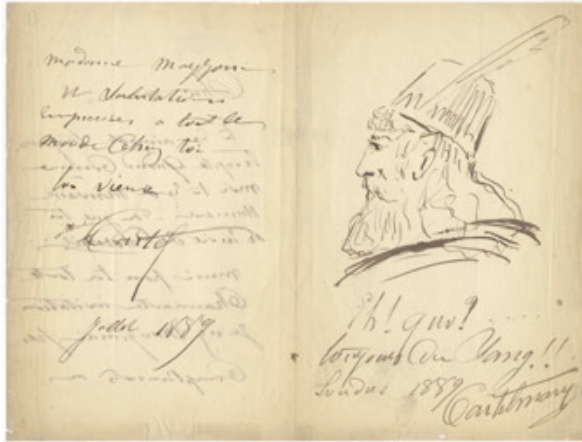


158. **CASSIDY, Claudia 1899-1996**  
*Lyric Opera of Chicago.* Chicago: Lyric Opera of Chicago, 1979. Folio. Full brown leatherette boards with gilt spine + dust jacket. 233 pp. With a foreword by Saul Bellow. Including numerous black-and-white and color photographs of opera scenes and singers. Very light, occasional soiling; edges and spine of dust jacket somewhat worn and browned, with several small tears. (24750) \$25



159. **CASTAGNA, Bruna 1905-1983**  
*Autograph signature of the noted Italian mezzo-soprano.*

On a leaf ca. 76 x 127 mm. Slightly worn and browned; laid down to thin mount with evidence of adhesive to corners. (24497) \$25



**160. CASTELMARY, Armand 1834-1897**

*Autograph letter signed "Castelmary" to an unidentified female correspondent. 3 pp. of a bifolium. Octavo. Dated London, July 1889. In black ink on patterned paper. With an autograph self-caricature of Castelmary in costume (as the Duke) under which are written the Duke's lines, "Eh! quoi?... toujours du sang!!!" from the third act of Gounod's Roméo et Juliette. In French (with translation). Slightly worn, soiled and stained; creased at folds; small tear to base of caricature; several small tears repaired to lower edges.*

Castelmary playfully accepts his correspondent's invitation, and sends his greetings to a certain Mrs. [?]Mayzoni and everyone in his correspondent's home.

*"You are always friendly! Except when, like me, you are in a bad mood, or when you want to sleep... Thank you for your completely charming invitation. I will not be absent."*

*Armand Castelmary was a French bass. "From 1863 to 1870 he sang at the Paris Opéra, where he created Don Diégo in L'Africaine (1865), a Monk (Charles V) in Don Carlos (1867) and Horatio in Thomas' Hamlet (1868). He also sang Gounod's Méphistophélès, Leporello, Oberthal (Le prophète) and Ferrando (Il trovatore). He sang with the French Opera Company, New Orleans (1870), and toured the USA with the Max Strakosch English Opera Company (1879). At Monte Carlo (1884) he sang Balthazar (La favorite), Giacomo (Fra Diavolo), Ramfis and Claudius (Hamlet). From 1889 to 1896 he sang at Covent Garden, as King Henry (Lohengrin), Giacomo (Mascagni's I Rantzau, 1893), Remigio (La Navarraise), the Bailli (Werther), Sparafucile, Sartorio (Cowen's Signa), Vulcan (Philémon et Baucis) and Hunding. He was engaged at the Metropolitan from 1893, making his début as Vulcan and singing*

*Méphistopheles (Boito's as well as Gounod's) and Fafner. He died on stage during a performance of Martha, in which he was singing Lord Tristan." Elizabeth Forbes in Grove Music Online. (23681) \$220*



**161. CATALANI, Alfredo 1854-1893**

*La Wally di W. de Hillern Riduzione Drammatica in Quattro Atti di Luigi Illica. [Libretto]. Milano: G. Ricordi, [blindstamped corner date September 1935].*

Small octavo. Original publisher's pictorial wrappers printed in olive green and black. 1f. (title), 1f. recto "Personaggi," verso blank), pp. 5-58. Wrappers slightly worn, with small rectangular label to upper left corner; previous owner's signature to title. (24825) \$15

**162. CEHANOVSKY, George 1892-1986**

*Autograph signature on verso of a Metropolitan Opera Association check in payment for services rendered. 92 x 187 mm. Dated January 2, 1964. Very light wear; several handstamps to recto and verso; minor pencil mark right portion of recto.*





Russian baritone George Cehanovsky "made his début in St Petersburg where he sang Yevgeny Onegin and Valentin in Faust, fleeing to Constantinople after the Revolution and then to the USA. After a period with the Baltimore Civic Opera he joined the Metropolitan in 1926. During his 40 seasons there he sang 97 roles (mostly comprimario) in over 2000 performances in New York and on tour, remaining as Russian coach until he was over 90. His first wife was the soprano Elisabeth Rethberg. Though his serviceable voice is heard on many Metropolitan recordings, he is probably best remembered as one of those whose vitality and goodwill help to make all who work in a great international house feel that they belong to a company." J.B. Steane in *Grove Music Online*. (23737) \$25



Signed by Chabrier

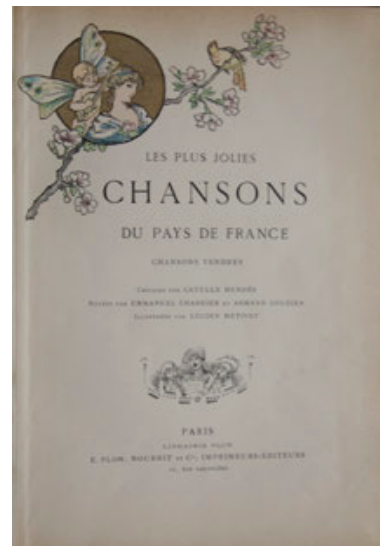
163. **CHABRIER, Emmanuel 1841-1894**

*L'Île Heureuse* No. 2 [Édition pour Baryton ou Mezzo-Soprano] Poésie de E. Mikhaël... A son ami Paul Lhérie... Prix: 5f. [Piano-vocal score]. Paris: Enoch Frères & Costallat [E.F. & C. 1693.], [1890].

Folio. Unbound. [1] (decorative title by H. Royer printed in dark blue ink by Dupré, Paris), 2-5, [i] (publisher's catalogue Chabrier's works).

**With an autograph inscription from the composer** to the wife of the French poet, author and composer Alexis Rostand (1844-1919) to head of title. Slightly worn and soiled.

"Chabrier principally wrote songs, piano pieces and stage works. Though he composed a relatively small body of work, it was of consistently high quality and very influential on French composers in the first quarter of the 20th century." Steven Huebner in *Grove Music Online*. (24260) \$350



164. **CHABRIER, Emmanuel 1841-1894**

*Les Plus Jolies Chansons du Pays de France* Chansons Tendres Choies par Catulle Mendès Notées par Emmanuel Chabrier et Armand Gouzien Illustrées par Lucien Métivet. [Piano-vocal score]. Paris: E. Plon, Nourrit et Cie. [Without PN], [1888].

Large octavo. Quarter rebacked morocco over cloth, marbled boards, spine in decorative compartments gilt, with raised bands and titling gilt, marbled endpapers. 1f. (publisher's illustrated wrapper, with vignette), [i] (half-title with device), [i] (dated copyright notice), 1f. (illustrated title with vignette), 1f. (preface), 144, 145-146 (index), 1f. (printer's note) pp.



**Contains 36 songs**, each with printed song text, musical notation, and editor's note. With vignettes at the head and foot, and illustrated initials at the head of each song text. Includes 2 paginations: continuous, at upper edge of most pages and at the beginning of each song, at lower edge. 2 unpaginated leaves precede each song, one being the song title, in colour, and the other an illustration, usually in color, by Lucien Métivet. Binding worn, rubbed and bumped; spine mostly detached; each leaf guarded at inner edge; slightly browned at edges, with occasional tears and loss, not affect text; occasional light staining.

**Probable First Edition.**

*"In 1888 the firm of E. Plon, Nourrit et Cie published an extremely handsome and substantial volume of folksong arrangements with beautiful illustrations, both in colour and black and white, by Lucien Métivet. Catulle Mendès was responsible for the selection of the contents, one would suppose from the literary side of things... The preface of Les plus jolies chansons acknowledges several learned works on the subject (at this stage the study of the poetry still took preference over the musical), and it also pays generous tribute to the arrangements of Jean-Baptiste Weckerlin (1821-1910) whose Echos du temps passé and Chansons populaires des provinces de France were obviously source works for this collection. There are thirty-six arrangements altogether, of which twenty are by the composer's friend Armand Gouzien (1839-1892) and sixteen by Chabrier. (His correspondence with Mendès talks of eighteen arrangements being ready, but they were obviously not all published)... [Chabrier's] touch in these pieces is deceptively light and restrained; but time after time his piano writing adds enormously to the music's charm."* Graham Johnson in *Hyperion Records online*. (24830) \$40

**Photograph Signed and Inscribed from Chaliapin to Famed Soprano Maria Jeritza**

165. **CHALIAPIN, Fyodor 1873-1938**  
*Photograph signed "Feodor Chaliapin" and inscribed in white ink to the prominent Moravian soprano [Maria] Jeritza: "À Chère et charmante Mme Jeritza souvenir amicale de son admirateur. Brava, Bravissima mia bella artista!!!"*

Waist-length, with arms crossed. Dated New York, 1922. Ca. 277 x 176 mm. From the Mishkin studio, copyright 1913



Very slightly worn and stained.

*Fyodor Chaliapin, a Russian bass, was "widely considered the greatest singing actor of his day. He sang at the Imperial Opera (at the Mariinsky Theatre) (1894-6) and Mamontov's private opera in Moscow, where he became renowned for his carefully thought-out performances of such roles as Boris and Varlaam, Dosifey (Khovanshchina), Ivan the Terrible (The Maid of Pskov), the Viking Guest (Sadko), the Miller (Dargomizhsky's Rusalka) and Holofernes (Serov's Judith), while creating Rimsky-Korsakov's Salieri in 1898... Chaliapin's international career began in 1901 at La Scala, as Boito's Mefistofele. He made his Metropolitan Opera début in 1907 in the same role and during the 1907-8 season sang Don Basilio (Il barbiere), Leporello and Méphistophélès (Faust). He took part in the Diaghilev seasons in Paris (1908, 1909, 1910 and 1913), sang in Monte Carlo, where he created the title role in Massenet's Don Quichotte (1910), and London (1913-14) and rejoined the Mariinsky Theatre as soloist and artistic director (1918). In 1921 he left Russia and, on 9 December, sang Boris at the Metropolitan. He continued to sing throughout the world until his final illness. He made two films and some 200 recordings, chronicling virtually all his roles and much of his recital repertory. Live performances in London of Faust, Boris Godunov and Mozart and Salieri demonstrate his larger-than-life portrayals late in his stage career. The recordings of songs show the extraordinary breadth of his tonal range and his masterly inflections of Russian." Harold Barnes and Alan Blythe in Grove Music Online.*

*Maria Jeritza was one of the greatest sopranos of her generation, celebrated for her singing as well as for her acting, which included acrobatic elements. World famous composers wrote roles specifically with her in mind. For Richard Strauss, she created Ariadne (both versions, 1912 and 1916) and the Empress in Die Frau ohne Schatten (1919). Puccini wrote Turandot for her; she performed it, but she did not create the role. Other roles in which Jeritza excelled were Salome and Jenüfa. She gave her debut at the Metropolitan Opera in New York in 1921 as Marietta in Korngold's Die tote Stadt and appeared on the Met's stage no fewer than 290 times in 20 roles. (25297) \$675*



**167. CHALIAPIN, Feodor 1873-1938**

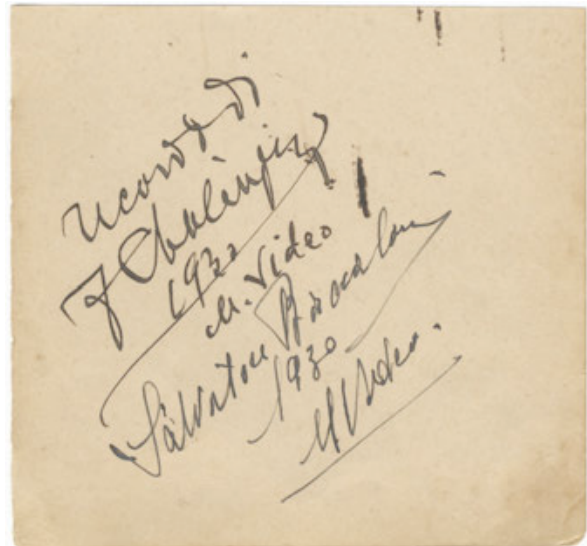
*Fine original very large vintage three-quarter length photograph of the distinguished Russian bass in formal dress. 372 x 292 mm. Creased at corners, especially lower left; slightly silvered.*



**166. CHALIAPIN, Fyodor 1873-1938**

*Role portrait photograph signed "F Chaliapin" and inscribed of the famed bass as the mad miller in Aleksandr Sergeyevich Dargomizhsky's Rusalka.*

Three-quarter-length, ca. 229 x 177 mm. Dated New York, 1922. Signed and inscribed in French to Frederick H. Martens in blue ink at lower left. Slightly worn and soiled, especially at edges; trimmed; browning, remnants of adhesive, and annotations in pencil to verso. (24317) \$500



Together with:

*Chaliapin's autograph signature ("F. Chaliapin") on an album leaf together with that of the noted Italian bass Salvatore Baccaloni (1900-1969), Montevideo 1930. 117 x 125 mm. (24780) \$250*



**168. CHALIAPIN, Fyodor 1873-1938**

*Autograph signature ("F Chaliapin") and inscription.* Dated Baden Baden, [?]Summer, 1925. In black ink on light green paper ca. 90 x 137 mm. In French and English. Trimmed; slightly browned and foxed at edges; four small pieces of adhesive and minor pencil annotation to verso.

Together with:

*A bust-length role portrait photograph of Chaliapin in the title role of Mussorgsky's Boris Godunov.* Ca. 229 x 166 mm. Slightly worn; impression from a manuscript note to right portion; some wear and remnants of adhesive to verso of mount; laid down to mount. (24315) \$250

**169. CHALIAPIN, Fyodor 1873-1938**

*6 vintage postcard photographs of the famed Russian bass in various operatic roles by prominent German-Russian photographers including Carl Andreyevich Fischer (1859-after 1923) and Richard Thiele (1843-1911).*

Operatic roles and photographers' information printed in Cyrillic to lower margin. Slight to moderate wear, browning, foxing, staining, bumping, and minor annotations in pencil.



1. Full-length portrait as Mephistopheles in Gounod's *Faust* by Thiele, Moscow.
2. Three-quarter-length portrait as Dosifey in Mussorgsky's *Khovanshchina* by K.A. Fischer, St. Petersburg.
3. Three-quarter-length portrait as Prince Vyazminsky in Tchaikovsky's *Oprichnik* by V. Chekhovsky, Moscow.
4. Full-length portrait as Holofernes in Serov's *Judith* at the State Theatre. A. Bystrov., [?]Petrograd]. Dated "March 7, 1919" in blue-green ink to verso.
5. Bust-length portrait in the title role of Rimsky-Korsakov's *Ivan the Terrible* (Pskovityanka; The Maid of Pskov). Éditions Gendre, France. Some abrasion and remnants of tape adhesive to upper edge of verso.
6. Large postcard with a reproduction of G. Verelsky's 1921 pencil and crayon portrait of Chaliapin. (24621) \$85

**170. CHALIAPIN, Fyodor 1873-1938**

*Role portrait postcard photograph signed "F Chaliapin" of the famed bass in the title role of Pabst's film, Don Quixote.* Three-quarter length. With "Production Vandor-Nelson Film" and "Ross' Verlag" printed to lower portion of recto. Ca. 140 x 91 mm. Slightly worn; extensive annotations in both German and French relative to the photograph in another hand to verso.

*Fyodor Chaliapin, a Russian bass, was widely considered the greatest singing actor of his day. He sang at the Imperial Opera (at the Mariinsky Theatre) (1894-6) and Mamontov's private opera in Moscow, where he became renowned for his carefully thought-out performances of such roles as Boris and Varlaam,*





*Dosifey (Khovanshchina), Ivan the Terrible (The Maid of Pskov), the Viking Guest (Sadko), the Miller (Dargomizhsky's Rusalka) and Holofernes (Serov's Judith), while creating Rimsky-Korsakov's Salieri in 1898... Chaliapin's international career began in 1901 at La Scala, as Boito's Mefistofele. He made his Metropolitan Opera debut in 1907 in the same role and during the 1907-8 season sang Don Basilio (Il barbiere), Leporello and Méphistophélès (Faust). He took part in the Diaghilev seasons in Paris (1908, 1909, 1910 and 1913), sang in Monte Carlo, where he created the title role in Massenet's Don Quichotte (1910), and London (1913-14) and rejoined the Mariinsky Theatre as soloist and artistic director (1918). In 1921 he left Russia and, on 9 December, sang Boris at the Metropolitan. He continued to sing throughout the world until his final illness. He made two films and some 200 recordings, chronicling virtually all his roles and much of his recital repertory. Live performances in London of Faust, Boris Godunov and Mozart and Salieri demonstrate his larger-than-life portrayals late in his stage career. The recordings of songs show the extraordinary breadth of his tonal range and his masterly inflections of Russian.*

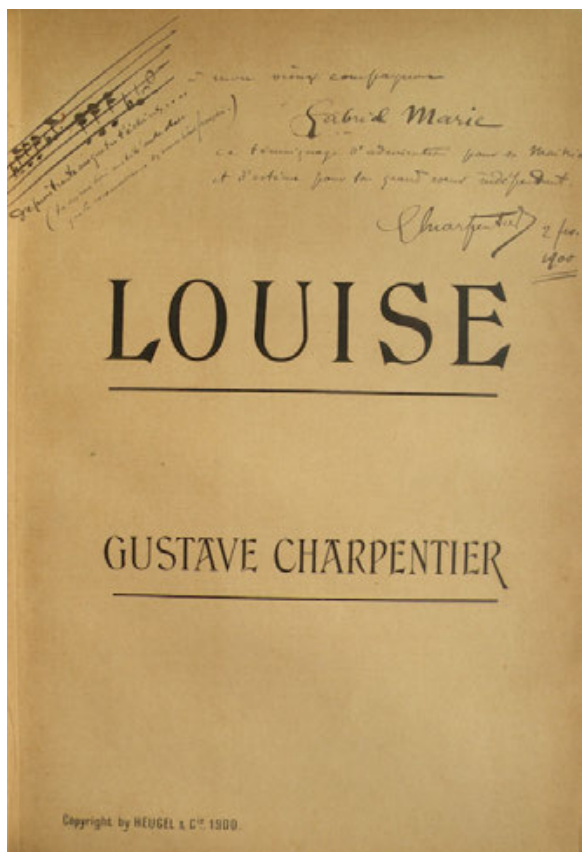
*Georg Wilhelm Pabst's (1885-1967) Don Quixote (1933) is a sound film adaptation of Cervante's classic novel of the same name. It was made in an English, French, and German version, each of which used the same script, sets, and costumes, but different supporting casts. Chaliapin starred in all three versions. (24028) \$400*



**171. CHAMLEE, Mario 1892-1966**

*Large photograph signed in full and inscribed to Miss Elizabeth Jones. Bust-length portrait in cravat and formal attire. Studios of Irving Chidnoff, New York. Matted and laid down to backing board. Image size ca. 228 x 179 mm., overall size: 355 x 280 mm. Slightly worn and soiled.*

*Chamlee "studied with Achille Alberti in Los Angeles, making his debut there as Edgardo in 1916, and then in New York. Scotti secured his debut at the Metropolitan (Tosca, 1920), where he sang in 1927-8 and 1935-7, his roles including Faust, Turiddu and Rossini's Almaviva, as well as the title role in the premiere of Hageman's Caponsacchi (1937) and the Lover in Menotti's Amelia al ballo. He also sang in Europe and in San Francisco (Lohengrin and Walther). He retired in 1939. Chamlee was admired for his legato and his rich, dark timbre, well represented in his recordings, which show limitations in the upper range and in his sense of style." J.B. Steane in Grove Music Online. (24334) \$90*



**With an Autograph Musical Quotation**

172. **CHARPENTIER, Gustave 1860-1956**  
*Louise Roman Musical en Quatre Actes et Cinq Tableaux... Partition Piano et Chant.* [Piano-vocal score]. Paris: Au Ménestrel [PN H. et Cie. 19.659.], 1900.

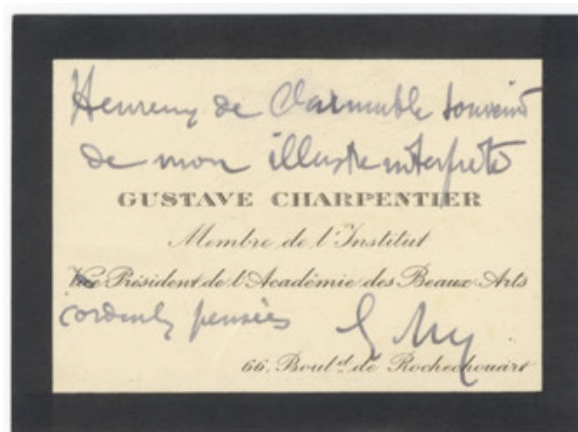
Large octavo. Half dark green cloth with marbled boards, original publisher's printed wrappers bound in. 1f. (dedication), 1f. (title printed in black within red border), [i] (named cast list), [ii-iii] (index of vocal numbers), [i] (blank), [1]-422 pp.

**With an autograph musical quotation** with text commencing "for thirty years" to upper wrapper signed and inscribed to Gabriel Marie, "my old companion," by the composer dated February 2, 1900, the date of the first performance. Binding slightly worn, rubbed and bumped; endpapers and upper wrapper browned. Minor browning throughout. A very good, wide-margined copy.

**First Edition.** CPM Vol. 11, p. 268.

*First performed in Paris at the Opéra Comique on February 2, 1900, "Louise is a supreme example of*

*Charpentier's ability to suit contemporary Parisian taste.... All Charpentier's works have contemporary pictorial or literary bases, and it should be remembered that [his most well-known work] Louise was conceived as an opera before the verismo works of Puccini, Mascagni and others had been staged. Décor is an all-important factor in his art; the real heroine of Louise is Paris. In complete contrast to Fauré, Charpentier was indifferent to chamber music. His main talents lay in the ingenious metamorphosis of simple thematic material and in vivid and effective orchestration." Robert Orledge in Grove Music Online. Jean Gabriel-Marie (1852-1928) was a prominent French composer, conductor, critic, and ardent Wagnerian. (23037) \$650*

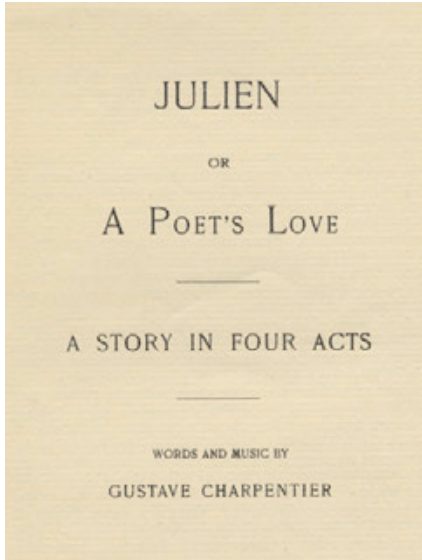


173. **CHARPENTIER, Gustav 1860-1956**  
*Visiting card signed "G Chp" with autograph note "Heureux de ce aimable souvenir de mon illustre interprète... cordiales pensées."* Black-bordered, with printed text "Gustave Charpentier Membre de l'Institut Vice [crossed out]-Président de l'Académie des Beaux-Arts 66, Boul[evard] de Rochechouart." Ca. 62 x 85 mm.

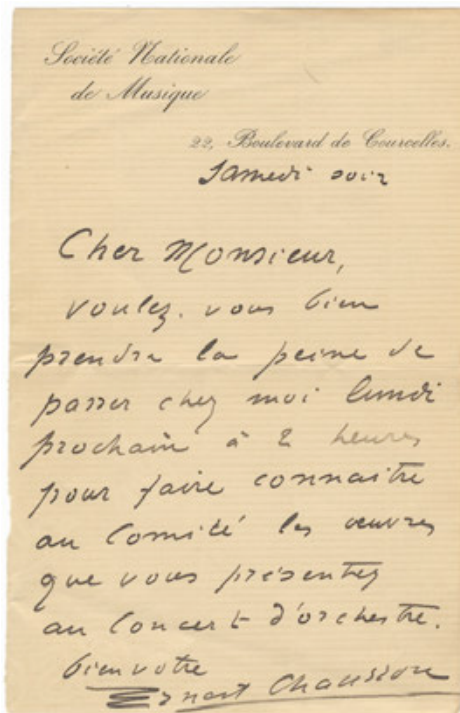
Together with: A bust-length postcard photograph of Charpentier. Slightly worn and silvered. (23293) \$125

174. **CHARPENTIER, Gustave 1860-1956**  
*Julien or A Poet's Love A Story in Four Acts Words and Music by Gustave Charpentier.* [Synopsis]. [New York], [1914].

Octavo. Original publisher's light gray printed wrappers. 8 pp. on laid watermarked paper. With cast list including Caruso and Farrar printed to verso of upper wrapper.



Issued at the time of the performance of the work at the Metropolitan Opera on February 26, 1914. (24465) \$40

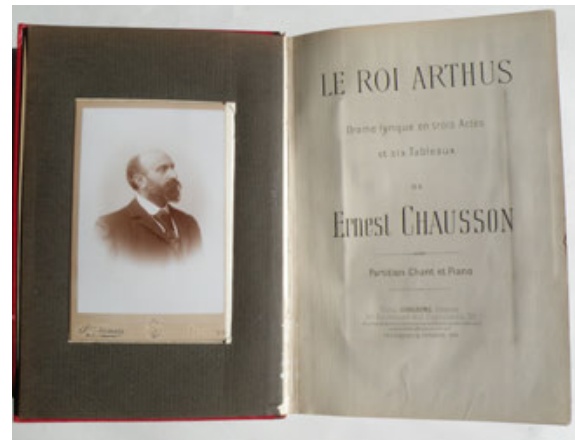


175. CHAUSSON, Ernest 1855-1899  
Autograph letter signed in full. 1 page. Small octavo. Dated "Saturday evening" [between 1886-1899]. In black ink on letterhead of the Société Nationale de Musique. In French (with translation). Creased at folds and slightly overall.

Chausson would like his correspondent to come to his home to inform committee members of works to be performed on a forthcoming orchestra concert.

"Would you please take the trouble to come to my home next Monday at 2 o'clock to let the committee know which works you are presenting at the orchestra concert."

The "committee" of which Chausson speaks was likely composed of members of the Société Nationale de Musique. Becoming the Société's secretary, in 1886, allowed Chausson to become more closely involved in Parisian intellectual and musical circles, and as a result, to develop a more "elaborate and intensely dramatic style." The Société was founded in 1871 by Camille Saint-Saens, Cesar Franck, Alexis de Castillon, and Romain Bussine. (23295) \$650



176. CHAUSSON, Ernest 1855-1899  
*Le Roi Arthur* Drame lyrique en trois Actes et six Tableaux... *Partition Chant et Piano*. [Piano-vocal score]. Paris: Choudens [PNs A.C. 11,496; A.C. 10,496], 1900.

Large octavo. Full red morocco with rules and decorative cornerpieces gilt, spine with rules and titling gilt, original publisher's wrappers printed in gray bound in, patterned endpapers, all edges gilt. 1f. (title), 1f. (named cast list and table of contents), 350 pp. Together with: An original cabinet card photograph of Chausson by Alinari (Firenze) on heavy mount tipped-in opposite title and 1-page autograph letter from the composer André Messager to Maurice Kufferath dated November 25, 1903 regarding the première of the work tipped-in preceding first page of music. Joints reinforced with red tape. Inner margin of title very slightly defective; right edge cabinet card mount reinforced with white tape; some offsetting to final page. An attractive copy overall.



First performed in Brussels at the Théâtre de la Monnaie on November 30, 1903, "Chausson's only completed opera... occupied the composer for ten years, from 1885 to 1895, absorbing a major part of his creative energies until shortly before his untimely accidental death... it reflects the composer's deep involvement in Arthurian literature. His approach to myth and legend, like Wagner's, was one in which he allowed himself considerable freedom in the invention of detail as well as in the manipulation of the plot." Richard Langham Smith in Grove online.

André Messager (1853-1929) was a noted French composer, conductor, music critic, and friend of Fauré and Debussy. He received his formal musical training at the Ecole Niedermeyer, and took lessons with Saint-Saëns. Although he was best-known for his stage works, Messager composed in a number of other genres as well. He conducted the first performance of Debussy's Pelléas et Mélisande at the Opéra-Comique in 1902. Writer, conductor, and avid Wagnerian Maurice Kufferath (1852-1919) was co-director of the Théâtre de la Monnaie at the time of the opera's première. (23110) \$400



177. **CHAVANNE, Irene von 1863-1938**  
Cabinet card bust-length photograph signed and dated 1892. From the studio of Höffert, Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 168 x 109 mm. Slightly worn.

Mezzo-soprano (or alto) Irene von Chavanne, a student of Désirée Artôt de Padilla (Tchaikovsky's erstwhile fiancée and a student of Pauline Viardot), spent her entire active career at the Dresden Hofoper, where she created the role of Herodias (in Richard Strauss's Salome) in 1905. (23743) \$95



178. **CHAVANNE, Irene von 1863-1938**  
Cabinet card photograph with the autograph signed and dated "12/4/1892." Three-quarter portrait in costume with wig (role unknown). From the studio of Höffert, Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 168 x 109 mm. Slightly worn. (23741) \$110

179. **CIGNA, Gina 1900-2001**  
Photograph signed in full. Three-quarter-length portrait in black dress. From the studios of Ray Lee Jackson, New York. 255 x 203 mm. Slightly worn; several pinholes to corners; small tear to lower edge; minor staining to verso; signature partially obscured by its placement on the dark background of the soprano's dress.



Italian soprano Gina Cigna made her debut at La Scala in 1926. In 1929, she "returned there and sang every season until 1943, establishing herself as a leading Italian dramatic soprano. She was particularly admired as Norma, La Gioconda, Turandot and in Verdi; she also took part in important revivals of Alceste (1935) and L'incoronazione di Poppea (1937) at Florence, and was the Kostelnička in the first performance in Italy of Jenůfa (1941, Venice). Cigna made her Covent Garden début as Marguerite in La damnation de Faust in 1933, and returned there in 1936, 1937 and 1939. She sang at the Metropolitan (1937–8), and also in San Francisco and Chicago. In 1947, following a car accident, she retired, devoting much of the rest of her life to teaching." She was a highly dramatic and musical singer with a dark voice and an attractive, rapid vibrato. "Her pre-war recordings of Norma and Turandot show the physical excitement of her singing and her dramatic involvement." Harold Rosenthal and Alan Blyth in *Grove Music Online*. (23791) \$30

**180. CIGNA, Gina 1900-2001**

Portrait photograph signed in full. Bust-length. On matte photographic paper without margins. No photographer indicated. 174 x 118 mm. Slightly creased; one small hole; remnants of former mount to verso. Together with one photographic negative (125 x 99 mm.) and one print (178x126 mm.). (23887) \$45



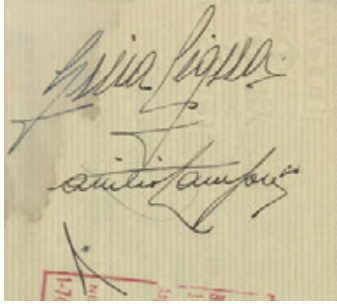
**181. CIGNA, Gina 1900-2001**

Role portrait as Aida signed in full. Full length, inscribed: "Pour M. Philippe Leonard comme souvenir de ma carrière. Gina Cigna." On glossy photographic paper without margins. With printed text to foot: "Teatro alla Scala Stagione lirica anno XV Gina Cigna protagonista in Aida." 173 x 104 mm. (23884) \$30

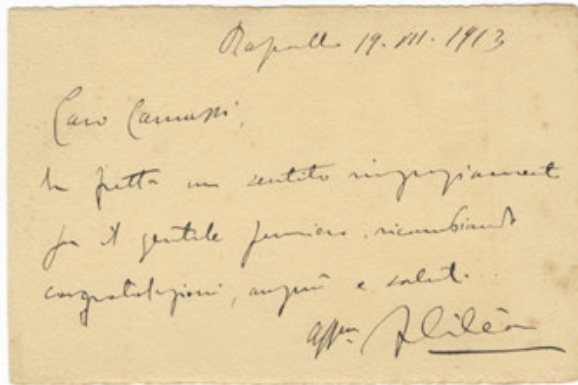


**182. CIGNA, Gina 1900-2001**

Autograph signatures ("Edward Johnson" and "Frank Garlichs") on recto and endorsed ("Gina Cigna") on verso of a Metropolitan Opera Association check in payment for services rendered. Dated January 29, 1938. Ca. 80 x 217 mm. Minor stain to lower corner, with no loss to signatures; bank perforations to central portion; several handstamps to recto and verso.



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. (23739) \$30



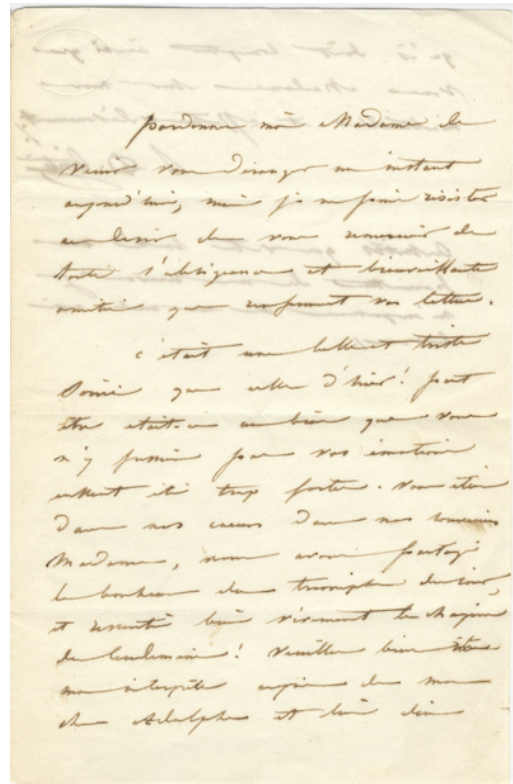
**183. CILEA, Francesco 1866-1950**

Autograph letter signed "F Cilea" to composer [Ezio] Camussi dated Rapallo, July, 19, 1913. In black ink on notecard. 90 x 137 mm. In Italian (with translation). Slightly worn and foxed.

Cilea briefly but warmly thanks Camussi, and offers his best wishes.

"I send back congratulations, best wishes, and greetings."

A member of the so-called "giovane scuola" of Italian composers, Francesco Cilea (1866-1950) is best remembered for his opera *Adriana Lecouvreur*. "Besides Bellini, his chief gods were Bach, Beethoven and Chopin. An accomplished pianist, his keyboard writing is always inventive, and several of his pieces composed between the wars show an attempt to come to grips with the styles of Ravel and Casella. If his operas conform to the manner of Mascagni and his school, they never descend to brutal excess. Thematic recurrence plays an important part in them, even though the motifs themselves are rarely very theatrical." Julian Budden in Grove Music Online. The recipient, Ezio Camussi (1877-1956), was a Florentine pianist and composer. He studied with Jules Massenet, who heavily influenced his style. He is best known for his opera *Le Dubarry*. (23409) \$350



**184. CINTI-DAMOREAU, Laure 1801-1863**

Autograph letter signed "L. D. Cinti" to Madame Ad[olphe] Nourrit. 2 pp. of a bifolium. Octavo. N.d. [ca. 1827-1839.] In brown ink. On stationery with "Weynen..." blindstamped at heads of pages. With an integral address panel with the recipient's name and address to verso of second leaf. In French (with translation). Creased at folds and upper corners; small tear to upper left corner of first page; remnants of sealing wax and minor loss to right edge of third page.



Cinti-Damoreau thanks Madame Nourrit for her "kindness and well-meaning friendship" and comments upon a "triumph" of the previous evening. She offers her devotion to Nourrit and her husband, the famed French tenor, Adolphe Nourrit (1802-1839).

*"It was a lovely and sad evening yesterday!... You were in our hearts, in our memories, Madame, we shared the happiness of the triumph of the evening, and felt vividly the sadness of the next morning!... As soon as your health will allow you to receive me, I will make haste to be by your side."*

Cinti-Damoreau "created the principal soprano roles in Rossini's *Le siege de Corinthe* (*Pamyre*, 1826), *Moïse* (*Anaïs*, 1827), *Le comte Ory* (*Countess Adèle*, 1827) and *Guillaume Tell* (*Mathilde*, 1829), as well as *Elvire* in *Auber's La muette de Portici* (1829) and *Isabelle* in *Meyerbeer's Robert le diable* (1831). Although she was the [Paris] Opéra's most highly paid singer, she accepted a more attractive offer from the Opéra-Comique, where from 1836 to 1841 she appeared in a succession of new operas by Auber. In 1844 she toured America with the violinist Alexandre Artôt, and continued to sing in concerts until 1848. She taught singing at the Paris Conservatoire (1833–56) and published a *Méthode de chant* (1849), other singing manuals and some songs. Her voice, outstanding for its purity of tone and intonation, was likened to a perfect piano, and her ornamentation was stylish and varied." Philip E.J. Robinson in *Grove Music Online*.

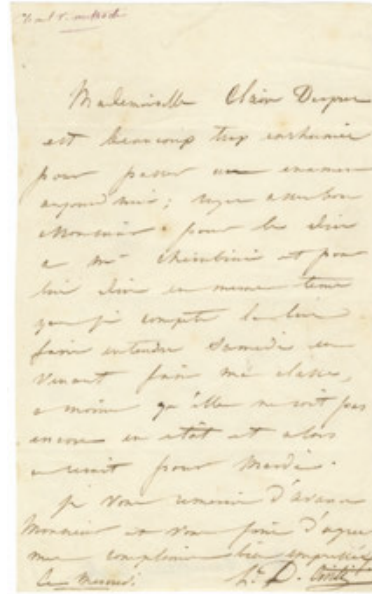
Written after the summer of 1827, when Cinti married tenor V.C. Damoreau (1793-1863), but before the suicide of Adolphe Nourrit on March 8, 1839. (24130) \$200

**185. CINTI-DAMOREAU, Laure 1801-1863**

*Autograph letter signed "L.D. Cinti" an unidentified male correspondent. 1 page. Octavo. Dated Wednesday [?1833-1842]. In black ink. In French (with translation). Slightly foxed and soiled; lightly creased at folds; trimmed; minor annotations in black-purple ink and pencil to upper edge of recto and blank verso.*

Cinti-Damoreau would like her correspondent to tell Mr. [Luigi] Cherubini that a certain Miss Claire Desprez is too ill to take an exam that day, but that he may hear her on Saturday or Tuesday.

*"I count on having [Cherubini] hear her on Saturday, when she comes to take my class, unless she is still not well, and in that case it would be on Tuesday."*



Luigi Cherubini (1760-1842) was an "Italian, composer, conductor, teacher, administrator, theorist, and music publisher, active in France. He took French citizenship, probably in 1794, and was a dominant figure in Parisian musical life for half a century. He was a successful opera composer during the Revolutionary period, and had comparable success with religious music from the beginning of the Restoration. He was made director of the Paris Conservatoire and consolidated its pre-eminent position in music education in Europe." Michael Fend in *Grove Music Online*. (23721) \$300



**186. CLÉMENT, Edmond 1867-1928**  
*Original photograph of the noted French tenor. Three-quarter-length portrait, partially seated, reading a book. From the studios of Aimé Dupont [Etta Dupont], New York, [?1910] with imprint embossed to lower right corner. Ca. 176 x 127 mm. Slightly worn and soiled. (24703) \$60*

187. [CONDUCTOR PHOTOGRAPHS]

*Collection of 16 photographs of prominent 20th-century conductors and impresarios.*

1) Cleva, Fausto (1902-1971). Bust-length portrait of the Italian-American conductor by Louis Mélançon, New York. With handstamps of the photographer and the Metropolitan Opera Association Press Department to verso. Ca. 254 x 205 mm.



2) Kostelanetz, André (1901-1980). Three-quarter-length portrait of the Russian-American conductor conducting by Bender. Ca. 254 x 205 mm.

3) Mitropoulos, Dmitri (1896-1960). Head-and-shoulders portrait of the Greek conductor by Editta Sherman signed "D. Mitropoulos" and inscribed. With photographer's handstamp to verso. Ca. 252 x 192 mm. Extensive smearing and fading to signature and inscription.

4) Mitropoulos. Head-and-shoulders portrait. Published by Columbia Records. Ca. 204 x 257 mm.

5) Monteux, Pierre (1875-1964). Waist-length portrait of the French-American conductor with score. Ca. 192 x 184 mm. Trimmed.

6) Reiner, Fritz (1888-1963). Bust-length portrait of the Hungarian-American conductor by Vadjá M. Pal, Budapest. Ca. 177 x 126 mm.



7) Reiner. Three-quarter-length portrait seated at the piano. With handstamps of S. Hurok Attractions in New York to verso. Ca. 254 x 205 mm.

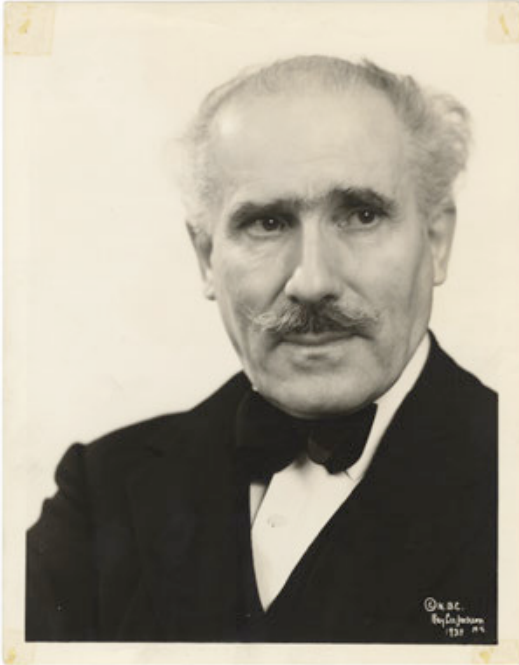
8) Sargent, Malcolm (1895-1967). Waist-length portrait of the English conductor by Schiffer with reproduction signature to lower margin. Ca. 140 x 91 mm. Laid down to cardboard mount, ca. 180 x 130 mm.

9) Schippers, Thomas (1930-1977). Head-and-shoulders portrait of the American conductor. Ca. 253 x 208 mm. Some dampstaining to verso.

10) Solti, Georg (1912-1997). Head and shoulders portrait of the British conductor of Hungarian birth. Ca. 254 x 206 mm. Extensive annotations in pencil to verso.

11) Steinberg, William (1899-1978). Head-and-shoulders portrait of the American conductor. Ca. 258 x 206 mm. Small tear to upper edge.

12) Szell, George (1897-1970). Waist-length portrait of the Hungarian-American conductor seated and holding a score of Mahler's *Das Lied von der Erde*. With handstamp reading "The Cleveland Orchestra, George Szell, Conductor" to verso. Ca. 258 x 204 mm.



13) Toscanini, Arturo (1867-1957). Bust-length portrait of the Italian conductor. Ray Lee Jackson, New York, N.B.C., 1938. Ca. 258 x 204 mm. Slight remnants of adhesive to corners of recto.

14) Toscanini. Full-length portrait bidding goodbye to [Giovanni] Martinelli. Ca. 254 x 206 mm.



15) Walter, Bruno (1876-1962). Waist-length portrait of the German-American conductor seated at a desk with a score. Ca. 253 x 200 mm. Trimmed at left edge.

16) Chapin, Schuyler G. (1923-2009) and Francis Robinson (1910-1980). Waist-length portrait with two other men, at a party after the Metropolitan Opera premiere of Britten's *Death in Venice*, on October 18,

1974 by Sam Siegel, Metropolitan Photo Service, Inc., New York. Ca. 207 x 253 mm. With photographer's handstamp to verso. Laid down to a thin piece of backing paper, ca. 172 x 216 mm. Staining from glue adhesive to verso.

Common defects include mild to moderate wear and creasing, several with minor annotations in pencil or ink to verso. (23169) \$150



**188. CONLEY, Eugene 1908-1981**

*Role portrait photograph of the tenor as Tom in Stravinsky's The Rake's Progress, signed in full and inscribed. Three-quarter-length. From the studios of Sedge LeBlang, Photographer for the Metropolitan Opera, New York. Ca. 255 x 201 mm. With photographer's handstamp to verso. Slightly creased at corners.*

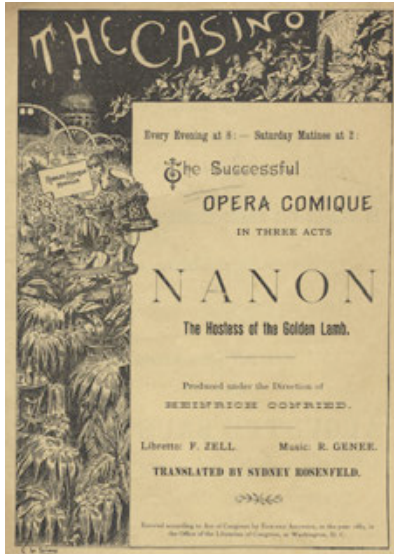
*American tenor Eugene Conley sang with the New York City Opera, the Teatro alla Scala, the Opéra-Comique, and Covent Garden. He made his Metropolitan Opera debut in 1950, in the title role of Gounod's Faust, and frequently appeared there until 1956. His discography includes the first recording of The Rake's Progress, with Stravinsky conducting, for Columbia in 1953. (23792) \$25*

**189. CONRIED, Heinrich fl. ca. 1900**

*Nanon the Hostess of the Golden Lamb... The Successful Opera Comique in Three Acts... Produced under the Direction of Heinrich Conried. Libretto: F. Zell. Music: R. Genee. New York, 1885.*

Octavo. Original publisher's wrappers illustrated by C. de Grimoy. 24 pp. Slightly worn, browned and stained; minor paper loss to upper outer corners.





Heinrich Conried became general manager of the New York Metropolitan Opera in 1903 and remained until Gatti-Casazza took over in 1908. He is particularly distinguished as having been responsible for bringing Enrico Caruso to the Met in 1903 and, later, Fremstad and Farrar. The American premieres of both Parsifal and Salome were both presented under his stewardship. (24423) \$35

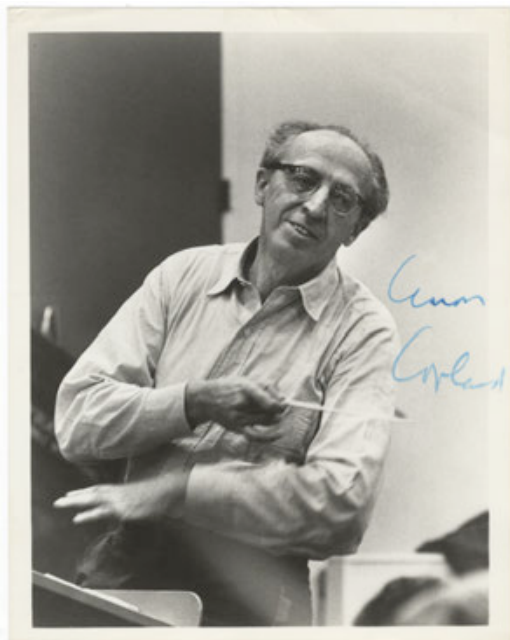
"One of his country's most enduringly successful composers, Copland created a distinctively American style and aesthetic in works of varying difficulty for a diversity of genres and mediums, including ballet, opera and film. Also active as a critic, mentor, advocate and concert organizer, he played a decisive role in the growth of serious music in the Americas in the 20th century." Howard Pollack in *Grove Music Online* (23457) \$200



191. **CORELLI, Franco 1921-2003**

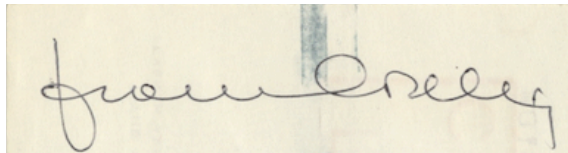
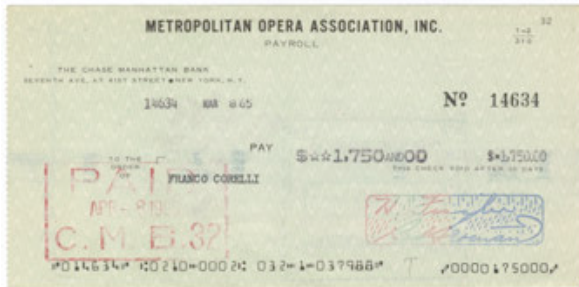
Role portrait photograph of the noted tenor as Radames in Verdi's *Aida* signed in full. Three-quarter-length. From the studios of Louis Mélançon. Ca. 253 x 205 mm.

Widely regarded as one of the greatest tenors of the 20th century, Franco Corelli sang at many of Europe's major opera houses, including La Scala, Covent Garden, the Vienna Staatsoper, and the Paris Opéra. "After his Metropolitan debut as Manrico (1961), he was engaged at that house every year during the following decade, in that time singing 282 performances of 18 roles... The possessor of a large, stentorian voice, Corelli was limited at first to verismo roles in the middle of the tenor range. But later he developed a strong and extended upper register and acquired the ability to inflect and vary his tone. Long the finest exponent of the Italian spinto tenor repertory (Ernani, Manrico, Radames, Don Alvaro, Andrea Chénier, Calaf, all preserved on disc), he successfully tackled some extremely difficult roles at La Scala between 1958 and 1962: Gualtiero in *Il pirata*, the title role in Donizetti's *Poliuto* and Raoul in *Les Huguenots*. His handsome appearance and, in certain operas (especially *Carmen*), his vivid acting, made him a magnetic presence on stage." Rodolfo Celletti and Alan Blyth in *Grove Music Online*. (23794) \$135



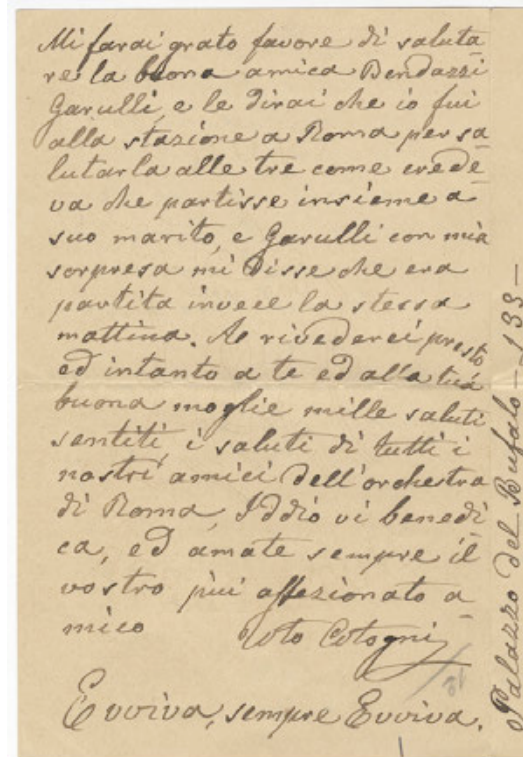
190. **COPLAND, Aaron 1900-1990**

Photograph of the composer conducting, signed in full in dark turquoise pencil. Three-quarter length, in casual dress, at the podium, baton in hand. 257 x 204 mm.



**192. CORELLI, Franco 1921-2003**

*Autograph signature on verso of a Metropolitan Opera Association check in payment for services rendered. Dated March 8, [19]65. Ca. 92 x 187 mm. Slightly worn; creased at folds and upper corner; several handstamps to both recto and verso. (23740)* \$40



**194. COTOGNI, Antonio 1831-1918**

*Autograph letter signed "Toto Cotogni" to conductor and composer Leopoldo Mugnone. 4 pp. of a bifolium. Octavo. Dated Rome, November 2, 1892. In black ink. On stationery with a monogram watermark to second leaf. In Italian (with translation). Slightly worn; creased at folds; two short tears to central fold.*

Cotogni mentions many matters, musical and otherwise: his father's illness; the music publisher and impresario Edoardo Sonzogno (1836-1920); Mugnone's conducting activities; his and Mugnone's mutual friends, the conductor [?Giuseppe] Menichetti (1852-1934), soprano [?Ernestina] Bendazzi-Garulli (1864-1931), and tenor [?Alfonso] Garulli (ca. 1858-ca. 1915); and performances of several operas, including Bizet's *Carmen*, Donizetti's *Linda Chamounix*, Leoncavallo's *Pagliacci*, and Mugnone's own *Il Birichino*.

*"... So far Sonzogno has not written anything to ask me to go to Milan or elsewhere. I did not accept a few performances at the Teatro Costanzi, saying that I am in Rome with Sonzogno's permission because of my father's illness, otherwise I would be forced to go to Milan to sing the *Birichino!* (a white lie)... I hope you went on stage with the usual enthusiastic success... Here *Carmen* was just done regularly, and they say that the orchestra director is good... I will debut in Barcelona with *Linda*? I would be extremely happy if*



**193. CORELLI, Franco 1921-2003**

*Role portrait photograph as Andrea Chenier signed in full. Waist-length. On glossy photographic paper with margins. Autograph signature and inscription in black ink to lower margin: "Al Dott[ore] Silva Santos per cordialissimo ricordo Lisboa 5.5.1957." No photographer indicated. 176 x 113 mm. Upper portion slightly browned and abraded; inscription slightly faded. (23890)* \$65



you wrote to let me know what has been decided. I studied Pagliacci's music, but set it aside because I will have to do with you the creation that your genius will determine; with which opera or ball will you give your and my beloved Birichino?"

Cotogni, Verdi's favorite baritone, "studied in Rome, making his début there in 1852 at the Teatro Metastasio as Belcore. He sang at La Scala and in Bologna as Posa in the first Italian performance of Don Carlos (1867). At Covent Garden (1867-89) he made his début as Valentin and sang a great many roles, including Don Giovanni, Papageno, Mozart's and Rossini's Figaro, William Tell, Enrico Ashton, Belcore, Malatesta, Alphonse (La favorite), Hoël, Hamlet, Nevers, Nélusko, Mercutio, Germont, Amonasro, Luna, Rigoletto and Escamillo, and Barnaba in the first London performance of La Gioconda (1883)." Elizabeth Forbes in *Grove Music Online*.

In 1888, Mugnone (1858-1941) "won a contract giving him the musical direction of operas published by Sonzogno and their performances outside Italy. In this capacity he conducted the première of Mascagni's *Cavalleria rusticana* (Rome, 1890) and began to tour abroad, visiting Paris in 1889 and London in 1905-6... He did much to encourage French opera in Italy with productions of works by Bizet and Massenet, and in 1900 he conducted the première of *Tosca* at Rome... Mugnone's interpretations of *Otello* and *Falstaff* were regarded by Boito as particularly notable, and he conducted *Nabucco* at La Scala in 1913 as part of the Verdi centenary celebrations; Beecham considered him the best Italian conductor of his time... [He] composed two mature operas in the verismo style: *Il birichino* and *Vita bretonne*. His extensive personal papers, which include correspondence with Verdi, Puccini, Mascagni, Leoncavallo, Massenet and Richard Strauss, were presented to the museum libraries at La Scala, the Rome Opera and the Naples Conservatory." Claudio Casini in *Grove Music Online*.

*Il Birichino* was first performed in Venice at the Teatro Malibran on August 11, 1892, less than three months before Cotogni penned this letter.  
(24202) \$250

195. [COVENT GARDEN] Higgins, Henry Vincent 1855-1928

*Chromolithographic Vanity Fair print by "Spy" [pseud. Leslie Ward] entitled "Grand Opera." London: Vanity Fair, June 16, 1898. 318 x 186 mm. + margins. Signed "Spy" in the stone. Margins slightly foxed.*



Higgins was an English lawyer and advisor to Sir Augustus Harris, the driving force behind the resurrection of the opera at Covent Garden.  
(24831) \$50



196. CRESPIN, Régine 1927-2007  
*Role portrait photograph of the soprano as The Marschallin in Richard Strauss's Der Rosenkavalier. Signed in full. Half-length. From the studios of Louis Melançon, Metropolitan Opera Archives, New York. Ca. 253 x 207 mm.*



"Crespin was the first French singer after Germaine Lubin to command the heroic roles of German and French opera with equal authority; in addition to the idiomatic assurance of her Wagner, she was distinguished for the classical nobility of style in such French roles as Julia in *La vestale*, Berlioz's *Dido*, and the titular heroines of *Iphigénie en Tauride* and Fauré's *Pénélope*... Her singing, in opera and concert, was notable for a remarkable finesse of diction, phrase shaping and tone-colour, capable of transforming a powerful but flawed dramatic soprano into an instrument of smooth, lustrous beauty; in her prime, the eloquence of her soft high phrases was matched by few other singers... Her recorded roles include Offenbach's *Métella*, Grand-Duchess and *Périchole*, *Madame Lidoine*, the *Marschallin*, *Sieglinde*, the *Walküre Brünnhilde* and *Carmen*..." Max Loppert in *Grove Music Online*. (23797) \$50



"American tenor Richard Crooks... first sang in opera at Hamburg as Cavaradossi in 1927... He made his American opera début in 1930 in Philadelphia as Cavaradossi, and his Metropolitan début as Massenet's *Des Grieux* in 1933. He sang leading lyric roles, mostly French and Italian, with the company and elsewhere in the USA for the next ten seasons, then pursued a concert career. Crooks had a beautiful voice which... was admired for its smoothness of tone and production, as can be judged from his many recordings of opera, lieder and lighter music." Max de Schauensee in *Grove Music Online*.

**A very early portrait of Crooks, predating his operatic debut.** (23892) \$60



**197. CRESPIN, Régine 1927-2007**

*Role portrait photograph of the soprano in the title role of Puccini's Tosca. Signed "R Crespin."* Full-length. Ca. 254 x 202 mm. (23798) \$35

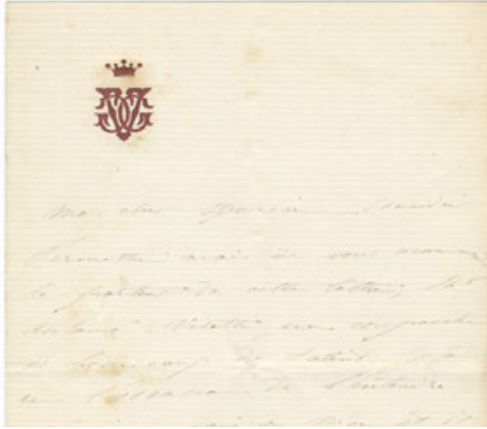
**198. CROOKS, Richard 1900-1972**

*Photograph signed in full and inscribed "To Bonnie Leigh Erlenberg sincerely Richard Crooks 1926."* Bust-length portrait in formal attire. On matte photographic paper. From the studios of Farraud. 178 x 129 mm.



**199. CROOKS, Richard 1900-1972**

*Photograph signed in full, dated, and inscribed "To Clarence Krause sincerely Richard Crooks 1935."* Bust-length portrait in formal attire. 178 x 129 mm. Slightly faded; creased at upper edge. (23891) \$50



200. **CRUVELLI, Sophie Charlotte 1826-1907**  
*Autograph letter signed "Vicomtesse Sophie Vigier" to Mr. [?Léon or Marie-Pierre Pascal] Escudier. 1 page. Octavo. N.d. [?Paris, ca. 1860s]. In light black ink. On stationery with Cruvelli's monogram embossed at head. In French (with translation). Slightly worn and foxed; creased at folds.*

Cruvelli recommends her letter-carrier, the composer Antonio Visetti.

*"Permit me to recommend the carrier of this letter, Mr. Antonio Visetti, a very talented composer. I have had the opportunity to hear him several times in Nice, and he gave me great delight. I have given him a message for you."*

*Sophie Cruvelli was a noted German soprano. "Verdi's early operas suited her voice, which was large and powerful if not always under perfect control, and in 1848 she sang Elvira (Ernani) and Abigaille (Nabucco, given as Nino) at Her Majesty's Theatre in London, as well as Leonore (Fidelio) and Countess Almaviva. She appeared in Milan in 1849-50, singing roles including Odabella, Elvira, Abigaille, Rosina and Norma. She made her Paris début in 1851 as Elvira, and at the Théâtre Italien she also sang in Norma, La sonnambula, Fidelio and Semiramide. In 1854 she transferred to the Opéra (her performance is reported in Dwight's Journal, iv (1853-4), 150-51), appearing as Valentine (Les Huguenots), Julia (La vestale) and Rachel (La Juive). She then returned to London, where she sang in Rossini's Otello, in Fidelio and as Donna Anna at Covent Garden. She created Hélène in Les vêpres siciliennes at the Paris Opéra in 1855, and retired the following year after her marriage to Baron Vigier." Elizabeth Forbes in Grove Music Online.*

*Antonio Visetti (1846-1926) was an Italian composer, singer, and voice teacher. He studied in Milan (1855-*

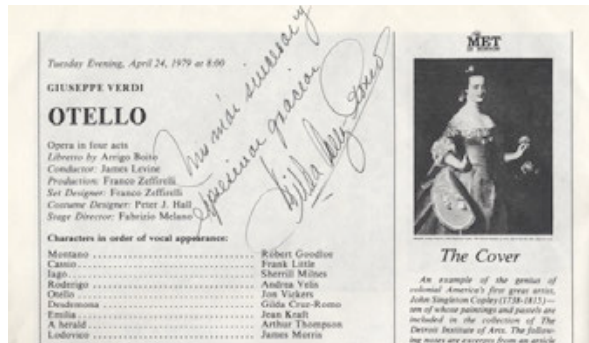
*1865), where he met Arrigo Boito and Giuseppe Verdi. He worked as a conductor in Nice, and then moved to Paris, where the composer Daniel Auber introduced him at the court of Napoleon III. His opera, Les trois mousquetaires, was produced in 1872. In 1870, he moved to England, where he became a professor at the Royal College of Music and friend of Adelina Patti. He authored several works in English, including a history of singing and a biography of Verdi. John Clarke in London's Necropolis and Carlo Schmidl in Dizionario Universale dei Musicisti, p. 670.*

The recipient of this letter was perhaps Marie-Pierre-Pascal Escudier (1809-1880) or, more likely, Léon Escudier (1815-1881). In 1840, the Escudier brothers founded a Paris publishing firm, which developed out of their weekly journal, *La France musicale*. "From May 1842 the firm began to publish music on its own account... In 1849 Marie Escudier had become sole director of *La France musicale*, with Léon as his co-editor; and by November 1853 at the latest Léon had taken sole responsibility for the music publishing activities of the firm." Both *La France musicale* and the publishing firm paid special attention to Italian opera; indeed the firm served as Verdi's chief French publisher, and did much to establish his international reputation. (Many of Verdi's letters to Léon have survived.) It is therefore not surprising that Cruvelli would introduce Visetti, a young Italian composer, to Léon Escudier, a potential publisher of his operas, cantatas, and other vocal works. Richard Macnutt in *Grove Music Online*. (23697) \$200



201. **CRUVELLI, Sophie 1826-1907**  
*Carte de visite photograph of the noted German soprano. Full-length. L. Hasse & Comp., Berlin. Ca. 99 x 59 mm. With a St. Petersburg vendor's oblong*

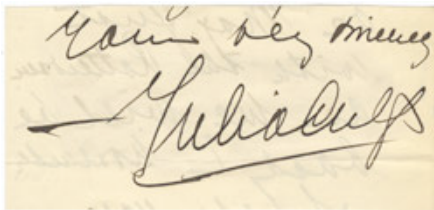
paper stamp to verso. Slightly worn, stained and soiled; singer's name noted in manuscript beneath image. (24550) \$120



*und-leben on disc. Although her style may seem old-fashioned she was a fastidious and eloquent interpreter, notable for perfect legato and sensitive nuance." Leo Riemens and Alan Blyth in Grove Music Online. (24629) \$35*



202. **CRUZ-ROMO, Gilda born 1940**  
*Program for Verdi's Otello at The Met in Boston, Hynes Civic Auditorium, Boston, April 24, 1979. Signed and inscribed by the noted Mexican soprano. Quarto. 28 pp. Slightly worn, soiled, foxed and stained. (24439) \$25*



204. **DALIS, Irene born 1925**  
*Postcard role photograph as Eboli in Don Carlos. Signed in full. On glossy photographic paper with margins with autograph signature and inscription in blue ink to lower margin: "Herrn Dieter Müller zur freundlichen Erinnerung Irene Dalos (Eboli). Berlin, 18 X 56." Handstamp of the studio of Ilse Buhs, [West] Berlin, to address panel on verso. 147 x 102 mm.*

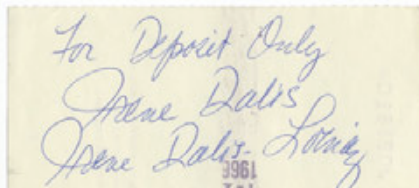
203. **CULP, Julia 1880-1970**  
*Autograph signature in black ink, cut from an autograph letter. Ca. 64 x 135 mm. Creased at fold, with a piece of blank, irregularly trimmed, paper laid down to verso.*

Together with: *A bust-length photograph of the Dutch mezzo-soprano in luxurious furs. Ca. 213 x 164 mm. With the handstamp of Antonia Sawyer, Manager, Aeolian Hall, New York to verso. Very slightly worn.*

*Culp "made her debut in 1901 in Magdeburg in a concert with Busoni. She never appeared in opera, and seldom in oratorio (though Henry Wood praised her in Elgar's The Dream of Gerontius), but was one of the first singers to specialize in lieder. As such she was pre-eminent, appearing in Germany, the Netherlands, England and, between 1913 and 1917, in the USA. She had a small but beautifully even and perfectly focussed voice, and worked wonders with delicate tone-shadings and the subtlest musical and textual details. Her distinctive art is preserved on a number of recordings, including the first Frauenliebe*

*"American mezzo-soprano Irene Dalis began her stage career at the Oldenburg Landestheater in 1953 as Eboli; she repeated this role for her Metropolitan Opera debut in 1957 and later took 21 other roles in 19 seasons there... In 1958 she made her British debut at Covent Garden, singing Ortrud... She had notable success at Bayreuth, first as Ortrud in 1961 and later the same year as the first American Kundry there. She retired to San Jose in 1977, became a professor of voice studies at the University of California, and started a professional company, which in 1984 evolved into Opera San José... Besides having an international reputation in Wagner, she was much admired as Amneris, Azucena, Clytemnestra, Delilah, Electra (Strauss), Lady Macbeth, and the Kostelnička (Jenůfa). Her voice, displaying contralto depth and richness, was more sensuous than brilliant in timbre." Noël Goodwin in Grove Music Online. (23896) \$40*

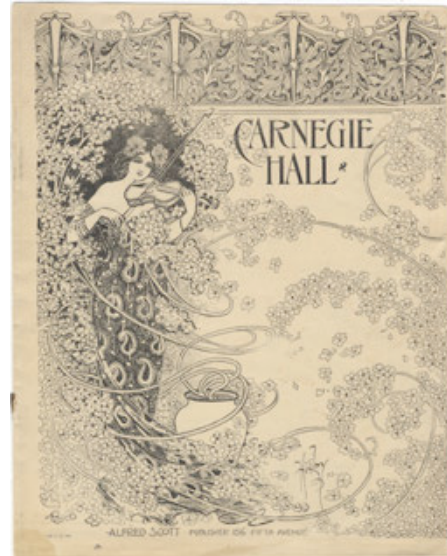




**205. DALIS, Irene born 1925**

*Autograph signatures ("Irene Dalis" and "Irene Dalis Loinaz") on verso of Metropolitan Opera Association check in payment of services rendered. Dated August 10, [19]66. Ca. 91 x 185 mm. Slightly worn; creased at fold; remnants of several handstamps to recto; bank perforations; purple bank stamp along central portion of verso.*

*In 1957, Dalis married George Loinaz (d. 1990), a book editor for McGraw Hill. (23742) \$25*



**207. DAMROSCH, Walter 1862-1950**

*Program for a performance at Carnegie Hall by the Symphony Society of New York of Beethoven's Symphony No. 3 (the "Eroica"), the "Leonora" Overture, and works by d'Indy and Wagner conducted by Damrosch, February 14, 1909. Quarto. 8 ff. With illustrated upper wrapper by Higby in art nouveau style. Slightly worn, browned and creased. (24827) \$25*



**206. DALMORÈS, Charles 1871-1939**

*Original photograph of the noted French tenor, bust-length, in the title role of Wagner's Lohengrin. From the studios of A. de Lalancy, Geneva. Ca. 146 x 101 mm. Laid down to original cream mount, ca. 282 x 186 mm. With photographer's imprint embossed at lower right corner of photograph and printed to lower portion of mount. Slightly worn and stained; some creasing, soiling, darkening, and a small perforation to mount. (24701) \$40*



**208. [DANCE] Lumley, Augustus Savile**

*Chromolithographic portrait by Ape (Carlo Pellegrini 1839-1889) entitled "Cotillon." London: Vanity Fair, January 3, 1874. A caricature of the artist Captain Augustus Savile Lumley (1855-1881) of the Life Guards in formal attire. 325 x 185 + margins. (24791) \$45*



**209. DANFORTH, William 1867-1941**

Role portrait photograph signed in full and inscribed "To Raoul! Greetings from your neighbor; - on the other side of the wall! -" Half-length. From the White Studio. Ca. 246 x 194 mm., with "108" handstamped to verso. Slightly worn; remnants of former mount to verso.

William Danforth was a noted American Broadway singer who specialized in Gilbert and Sullivan operettas. (23801) \$35



**210. DANISE, Giuseppe 1882-1963**

Autograph signatures of Giulio Gatti-Casazza and Frank Garlich on recto and endorsed "Giuseppe Danise" on verso of a Metropolitan Opera Association check in payment for services rendered. Dated March

29, 1930. Ca. 81 x 215 mm. Slightly worn; bank perforations and several pinholes; two handstamps to verso, with some bleeding to recto; small paper defect and minor pencil annotation to verso.

Italian baritone Giuseppe Danise sang extensively at opera houses in Europe and the Americas, including the Teatro Bellini (where he made his debut), La Scala, and the Teatro Colón in Buenos Aires. In 1920 he joined the Metropolitan Opera, where he appeared until 1932. He is also remembered as the teacher of American mezzo-soprano Regina Resnik (1922-2013).

Giulio Gatti-Casazza (1869-1940) was the director of La Scala in Milan (1898-1908), and his tenure (1908-1935) as general manager was the longest in the history of the Metropolitan Opera. "Gatti-Casazza brought a thorough-going professionalism to the Metropolitan, in terms of singers, staging and design, managing an incredibly large repertory of between 40 and 50 operas in the short season." Patrick J. Smith in Grove Music Online. (23745) \$25



**211. DANISE, Giuseppe 1882-1963**

Role portrait photograph signed in full, dated 1962, and inscribed to Bernard Shapiro in white ink. Bust-length. From the studios of Fernand de Gueldre, Chicago. Ca. 237 x 189 mm. Lower left corner slightly creased. (23809) \$35



**212. DE LUCA, Giuseppe 1876-1950**

Autograph letter on a postal card signed in full to Frank Garlich, treasurer of the Metropolitan Opera. Dated Livorno, July 23, [1]924. In black ink, with the name and New York address of the recipient to recto and a photograph of the Calafuria e Ponte Ferrovia in Livorno to verso. Ca. 90 x 141 mm. Very slightly worn and browned.

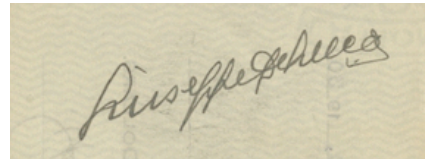
"Remembering always my dear friend Mr. Garlich I send my best regard."

In 1902, Giuseppe De Luca "sang the leading baritone role in the first performance of Cilea's *Adriana Lecouvreur* at the Teatro Lirico, Milan, and in the two following years took part in the premières at La Scala of Giordano's *Siberia* and Puccini's *Madama Butterfly*. He remained at La Scala for eight seasons, but the greater part of his career lay in the USA. He first appeared at the Metropolitan in Rossini's *Il barbiere di Siviglia* in 1915, and for 20 consecutive seasons remained an invaluable member of the company, gradually assuming all the leading roles of the Italian repertory. Although his well-schooled baritone was less powerful than those of his close contemporaries Pasquale Amato and Titta Ruffo, his complete mastery of the art of singing enabled him to retain his powers almost unimpaired to an advanced age – as was observed when, after an absence of 25 years, he made an unheralded appearance at Covent Garden in 1935 as Rossini's *Figaro*. This, together with *Rigoletto* (in which he made his Metropolitan farewell in 1940), ranked among his favourite roles. On 7 November 1947, at the age of 70, just 50 years after his début, he gave his farewell New York recital." Desmond Shawe-Taylor in *Grove Music Online*. (23610) \$40

**213. DE LUCA, Giuseppe 1876-1950**

Autograph signatures of Giulio Gatti-Casazza and Frank Garlich on recto and endorsed "Giuseppe De Luca" on verso of a Metropolitan Opera Association check in payment for services rendered. Dated

December 12, 1930. Ca. 80 x 215 mm. Bank perforations and several small holes; small stain to recto and verso; handstamp and small paper defect to verso.



Giulio Gatti-Casazza (1869-1940) was the director of La Scala in Milan (1898-1908), and his tenure (1908-1935) as general manager was the longest in the history of the Metropolitan Opera. "Gatti-Casazza brought a thorough-going professionalism to the Metropolitan, in terms of singers, staging and design, managing an incredibly large repertory of between 40 and 50 operas in the short season." Patrick J. Smith in *Grove Music Online*. (23747) \$45



**214. DE LUCA, Giuseppe 1876-1950**

Portrait photograph of the prominent Italian baritone signed and inscribed in white ink to [?William] Thorner: "Dear Thorner: I think I am one of the last artist[s] to enter your artistic gallery, but not the last to recognize your great merit." Waist-length. Dated January 29, 1920. From the studios of Mishkin, New York. Ca. 203 x 152 mm. Slightly worn; date somewhat faded; upper corners cropped.



William Thorner was a noted voice teacher and manager; his most famous student was the soprano Rosa Ponselle. (24624) \$90



**215. DE LUCA, Giuseppe 1876-1950**

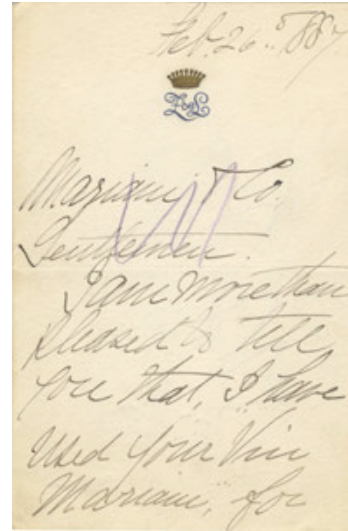
*Fine large original photograph by Dan Diego signed in full and inscribed to the coloratura soprano Nina Morgana in white ink. Bust-length portrait in formal attire. Ca. 232 x 180 mm. Dated 1930. Laid down to original beige mount, ca. 307 x 243, with the photographer's signature in red crayon to lower portion. In Italian (with translation). Deckled edges. Slightly worn; remnants of adhesive to verso of mount.*

*"To Nina Morgana, exquisite artist, with so much fondness."*

*After a successful debut at La Scala in 1915, Nina Morgana (1891-1986) toured the United States with Enrico Caruso (as his assistant artist). In 1920, she made her Metropolitan Opera debut as Gilda in Verdi's Rigoletto, and remained on their roster until 1935. (24312) \$150*

**216. DE LUSSAN, Zélie 1861-1949**

*Autograph letter signed in full to Mariani & Co. 3 pp. of a bifolium. Octavo. Dated February 26, 1884. In black ink. On stationery with De Lussan's initials surmounted by a gold crown embossed at head. Slightly worn and soiled; creased at folds.*



De Lussan endorses Vin Mariani.

*"I am more than pleased to tell you that I have used your Vin Mariani for three years and find it very good before singing or after. I would advise all artists and readers to use it and wish you the great success which indeed your famous 'Vin Mariani' has won."*

*Zélie De Lussan was an American mezzo-soprano of French descent. She "made her official stage début at Boston in 1884, as Arline in Balfe's The Bohemian Girl. In 1888 she sang in London as Carmen, a role she is said to have sung more than 1000 times, and in which many considered her the equal of Calvé. She also became famous for her Zerlina in Don Giovanni, and in 1897 was London's first Musetta in La bohème. Her Metropolitan début in 1894 as Carmen was no less successful, and she appeared there for a further three seasons in roles including Nannetta, Zerlina and Nedda. In 1910 she sang Cherubino in Beecham's Mozart season at His Majesty's and Gertrude in Hamlet at Covent Garden; she also worked with smaller companies such as the Carl Rosa and Moody-Manners, with which she sang until 1913. She taught for many years in England, retaining the vitality and charm of her personality well into old age. Her recordings are few but show something of her rich voice and lively temperament." J.B. Steane in Grove Music Online.*

*Made from Bordeaux wine and coca leaves, Vin Mariani was a popular tonic and patent medicine created by Angelo Mariani, a French chemist. It contained 6 or 7.2 mg of cocaine per fluid ounce of wine. Many notable historical figures, including Queen Victoria, Pope Leo XIII, and Ulysses S. Grant drank Vin Mariani. Thomas Edison claimed it helped him stay awake longer. (23646) \$75*

Will give you the  
address.  
With kind regards  
Katherine  
Gillian  
Gillian  
To Col. Mapleson  
Mozart Chambers  
Northumberland  
London S.W.

Alessio De Paolis

Alessio De Paolis "studied in Rome, making his debut in 1919 at Bologna as the Duke (Rigoletto). In 1921 he sang Fenton (Falstaff) at La Scala, and for a decade continued to appear as a lyric tenor throughout Italy. In 1933 he turned to character roles. He made his New York debut in 1938 as Cassio (Otello) at the Metropolitan, where he gave well over a thousand performances of 50 roles in the next 26 seasons. His repertory included Shuysky, Goro (Madama Butterfly), Spoletta, Don Basilio, the Astrologer (The Golden Cockerel), Gherardo (Gianni Schicchi) and Monsieur Triquet (Yevgeny Onegin), which he sang shortly before his death." Elizabeth Forbes in *Grove Music Online*. (23749) \$25

**217. DE LUSSAN, Zélie 1861-1949**

Autograph letter signed in full to "Mr. Woolf." 4 pp. of a bifolium. Octavo. Dated Liverpool, England, February 5, 1894. In black ink. On stationery with De Lussan's initials embossed at head. Very slightly worn; creased at folds.

De Lussan politely asks Woolf if she may sing some of his songs, including "Go Lovely Rose," in England. She supposes he remembers her singing in Boston many times. She will be in Liverpool until the tenth of March. (23644) \$90

March 21<sup>st</sup> 97

Dear Sir

We regret very much, my  
brother and I, that owing  
to our theatrical duties,  
we have been unable to  
avail ourselves of your  
kind invitation to the

**219. DE RESZKE, Jean 1850-1925**

Autograph letter signed in full to Frank L. Ridgely. 2 pp. of a bifolium. Octavo. Dated March 21, [18]97. In black ink. On stationery with "The Southern St. Louis" beneath a lion emblem embossed at head. In English.. Slightly worn, browned, soiled and stained; creased with some separation at central fold; some offsetting to recto of second folio; some pencilled annotations in

**218. DE PAOLIS, Alessio 1893-1964**

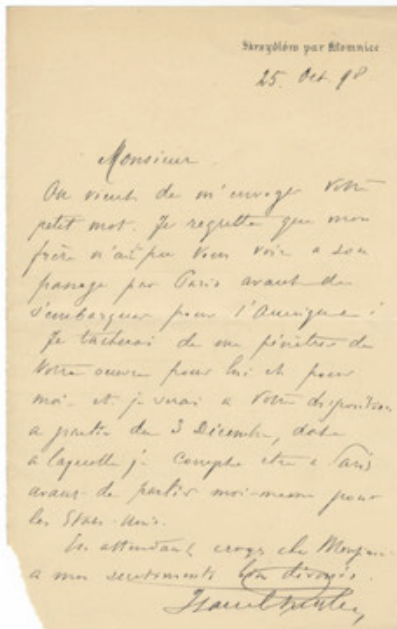
Autograph signature on verso of a Metropolitan Opera Association check in payment for services rendered. Dated October 10, [19]63. Ca. 92 x 186 mm. Slightly worn; several small stains; various handstamps to recto and verso; minor pencil annotation to recto.

METROPOLITAN OPERA ASSOCIATION, INC.  
THE OPERA HOUSE, 1100 BROADWAY, NEW YORK, N.Y.  
05692 407 1063 N° 5692  
PAID TO THE ORDER OF ALESSIO DE PAOLIS \$72.00  
0000000770

a later hand to verso of second folio. With autograph envelope postmarked St. Louis, March 25, [1897]. Worn, soiled, and torn; some loss to upper portion. Jean De Reszke and his brother must unfortunately decline an invitation to the Saint Louis Club.

*"We regret very much, my brother and I, that owing to our theatrical duties, we have been unable to avail ourselves of your kind invitation to the S[aint] Louis Club."*

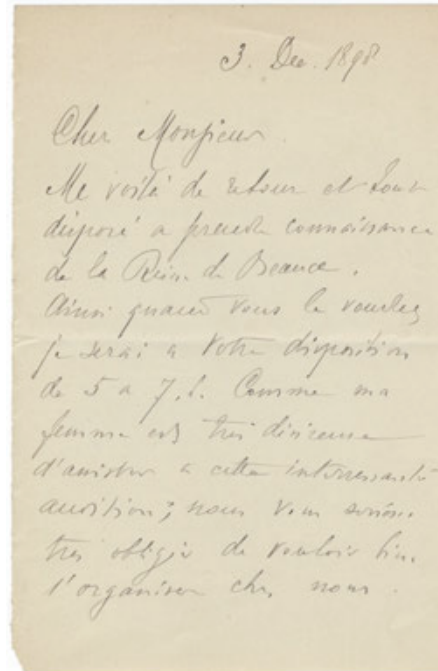
Polish baritone, and later tenor Jean de Reszke (1850-1925) was one of the most famous opera singers of the late nineteenth century. *"His beautiful voice, fine musicianship and handsome appearance made him unsurpassed in the French repertory, as well as in the Wagner roles he sang with such distinction."* (23553) \$135



**220. DE RESZKE, Jean 1850-1925**  
Autograph letter signed in full to an unidentified correspondent [?composer Arthur Coquard]. 1 page. Octavo. Dated October 25, [18]98. In black ink. On stationery with "Skrzydłów par Kłomnice" printed at head. In French (with translation). Slightly creased at central fold; lacking small portion of blank corner.

De Reszke regrets that his brother, the famed bass, Edouard De Reszke (1853-1917), could not see his correspondent during a trip through Paris. De Reszke will try to prepare his correspondent's composition for a future meeting, which will take place once he has returned to Paris.

*"I will attempt to immerse myself in your work for him [Edouard De Reszke] and me – and I will be at your service beginning December 3, when I intend to be in Paris before I myself leave for the United States."*



**Together with:** A second autograph letter signed in full to the same recipient. 2 pp. Octavo. Dated [Paris] December 3, 1898. In black ink. In French (with translation).

De Reszke has returned to Paris and would like to hear *La Reine de Beauce*, a new comédie musicale by Arthur Coquard, and likely the work mentioned in the first letter.

*"I've returned and I am all ready to familiarize myself with La Reine de Beauce... How very keen my wife is to help with this interesting hearing. We would be very obliged to you if you would be willing to organize it at our home, 5 Rue Léon Cogniet."*

Arthur Coquard (1846-1910) was a French composer and critic, and quite possibly the recipient of the present letter. Coquard completed *La Reine de Beauce* in 1898, the same year these letters were written. (23558) \$300





### 7 Autograph Letters from De Reszke to the Tenor Leo Slezak

#### 221. DE RESZKE, Jean 1850-1925

*A collection of 7 autograph letters from the famed baritone (and later tenor) to the noted tenor Leo Slezak (1873-1946).*

- August 6, 1908

2 pp. Oblong octavo. In black ink. On a card with the address "53 Rue de la Faisanderie" embossed at head. With autograph envelope postmarked Deauville, [August] 71 [1908] and Kramsach-Ache[n]rain [?]August, [19]08. In French (with translation). De Reszke has sent two scores to Slezak, in which he has marked the breaks "according to the traditions of the [?]Paris] Opera." He (rightly) predicts that his pupil and successor will have a great international career. "I think a lot about your beautiful voice and your very artistic temperament – and I am certain that you will have a great success in your international career." Printed address crossed out and replaced with "Deauville - Villa Eole" in de Reszke's autograph.

- April 4, 1909

2 pp. Oblong octavo. In black ink. On a card with "53 Rue de la Faisanderie" embossed at head. With autograph envelope postmarked [?]Paris, April 5, [19]09 and Vienna, April 7, [19]09. In Italian (with translation). De Reszke congratulates Slezak on his much deserved triumphs. He will write administrator Henry Higgins (1855-1928) in order to secure the role of Otello for Slezak in an upcoming production at Covent Garden. He also mentions **Marcella Sembrich** (1858-1935), a noted Polish soprano, and the composer Baron **Frédéric d'Erlanger** (1868-1943). "You can't imagine how happy and proud I am of your triumphs... all that has come [in your career] you merit by the sacrifice you have imposed upon yourself, and the true and hard work that you undertook with so

*much courage... Sembrich was also very kind to me. I will write immediately to Higgins for the debut in Otello. I'm afraid that d'Erlanger would like you to sing his opera first, but I will explain to Higgins that this would be a mistake on the Direction's part."*

- February 5, 1911

2 pp. Oblong octavo. In black ink. On card with "53 Rue de la Faisanderie" embossed at head. In Italian (with translation). De Reszke worries about Slezak's relationship with certain members of the Metropolitan Opera Company, including general manager, **Giulio Gatti-Casazza** (1869-1940), and star tenor **Enrico Caruso** (1873-1921). De Reszke notes the successes of some of his other students, including the American soprano, **Lucille Marcel** (1877-1921), whom he notes "is always with W." Marcel had just married the Viennese conductor **Felix Weingartner** (1863-1942) in 1910, and it is to him that De Reszke probably refers here. "You are always in my thoughts and I was often telling myself 'who knows if [Giulio] Gatti-Casazza and this whole Italian group will try to harm you?' I see that I was not wrong... I didn't believe that Caruso could scheme at this point... I hope that you will not cause too much bad blood for yourself because it's not worth the pain and [your] health and the first thing... [Lucille] Marcel is always with W. She sang [...?] in Rome with sensational public success."

- April 4, 1911

2 pp. Oblong octavo. In black ink. On card with "53 Rue de la Faisanderie" embossed at head. In Italian (with translation). De Reszke looks forward to seeing Slezak again after the latter's season has ended. He then passes judgment on two of the most prominent tenors of the day, his student **Johannes Sembach** (1881-1944) and **Enrico Caruso** (1873-1921). "It seems that Caruso has been very ill in the throat and remained for some weeks without singing; it was a punishment for the intrigues... Now I have the tenor [Johannes] Sembach from Dresden, whom the direction sent me for a year; his voice is good, pleasant, he had no idea how to place the high notes, [and] for that reason he forced in a terrible way." According to the April 10, 1911 issue of *Opera News*, laryngitis and an "attack of the grip" forced Caruso to cancel engagements at the Metropolitan Opera and in Rome.

- [?]June 29, 1911

1 page. On a postal card. Postmarked Deauville Calvados. In black ink. With photograph of the villa "Mon Rêve" in Bénerville to verso. In Italian (with translation). De Reszke will try to secure performances for Slezak. They will soon have the

opportunity to meet. *"I will write immediately to Warsaw to find out if someone can arrange a series of concerts for you. We will absolutely pass through Vienna towards the 12th or 13th to go to Poland, where I have many affairs to complete. So we will certainly see each other again."* A subsequent letter dated September 23, 1911 indicates that De Reszke had, indeed, used his influence to arrange a series of performances for Slezak at the Imperial Theatre in Warsaw.

- September 23, 1911

2 pp. of a bifolium. Octavo. In black ink on lined paper. In Italian (with translation). De Reszke helps Slezak negotiate terms for a series of performances at the Imperial Theater of Warsaw. He mentions the prominent Italian baritone, **Mattia Battistini**: an *Otello* featuring Slezak and Battistini (as Otello and Iago, respectively) would be beautiful indeed. *"The Direction of the Imperial Theater of Warsaw will be extremely happy to offer you some performances; but there is the practice that the artist or his representative establish a relationship with them [i.e. the Direction]. You write, therefore, that based on my proposition, you offer your services from the 31st to the 11th of December, that you want to sing Aida, Otello, or some other arrangements, and that you ask for a fee that is, naturally, very very minimal, as a dispensation from your usual [fees], but only for the pleasure of making yourself known in Warsaw. [Mattia] Battistini will be there in December. It would be a beautiful Otello to give with you two."*

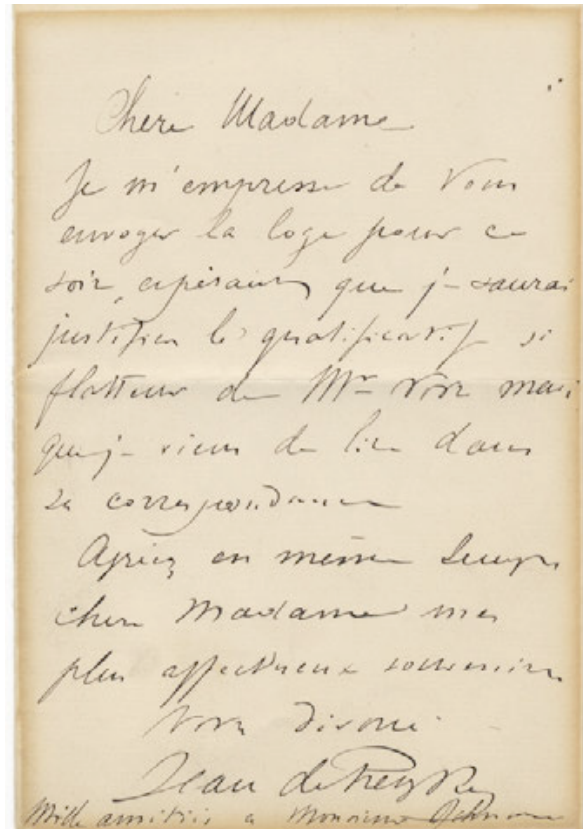
- July 16, 1921

3 pp. of a bifolium. Puy-de-Dôme. In black ink on mourning stationery. In French (with translation). A heart-wrenching letter from an old and dejected De Reszke to his favorite pupil. Aside from a slightly elevated arterial pressure, De Reszke is in good health; his singing and his students allow him to forget an *"awful reality."* He mentions the deaths of several people close to him, including his son; his brother, the great bass Edouard De Reszke; and his student Lucille Marcel, a prominent American soprano and third wife of conductor Felix Weingartner. He is happy about Slezak's frequent singing and *"glorious voice,"* which *"always resounds exultantly."* *"My two brothers and my son dead during this cursed war and I, the only Reszke, the last of my name, remain to sustain my poor wife who, inconsolable, languishes in a lamentable existence divided between tears and morphine."*

Some signs of wear but in very good condition overall.

*Leo Slezak (1873-1946) was a prominent Austrian-Czech tenor who "combined great warmth and*

*brilliance of tone with clear enunciation and a most delicate use of mezza voce."* After a hiatus of nine years, and a period of intensive study with Jean de Reszke, Slezak reappeared at Covent Garden to sing the title role in Verdi's *Otello* *"with robust power and beauty of tone."* Indeed, he became one of the most famous *Otellos* of his generation. Desmond Shawe-Taylor in *Grove Music Online*. (23554) \$1,500

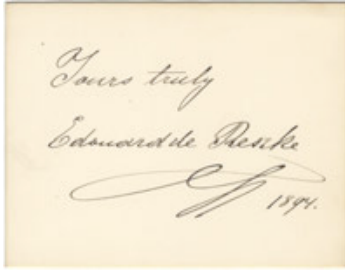


222. **DE RESZKE, Jean 1850-1925**

*Autograph letter signed in full to an unknown female correspondent. 1 page of a bifolium. Octavo. N.d. In black ink. In French (with translation). Creased at central fold; browning to edges from a former mount; slight offsetting to upper margin; remnants of adhesive to verso of the second folio.*

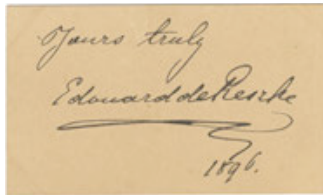
De Reszke sends his correspondent a ticket for one of his performances, which he hopes will be satisfying.

*"I am immediately sending you [a ticket for] the loge for this evening, hoping that I will know how to justify the very flattering [comment] from Mr. [...?], which I have just read in his correspondence."* (23559) \$120



223. **DE RESZKE, Edouard 1853-1917**  
*Autograph signature and inscription of the noted Polish bass: "Yours truly Edouard de Reszke [flourish] 1894."* In black ink on card stock. Ca. 87 x 113 mm. Very slightly worn.

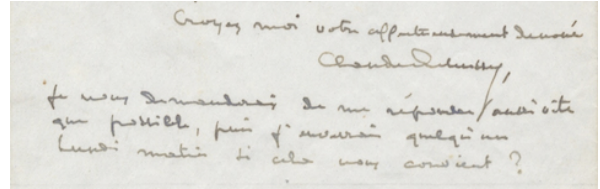
*Edouard de Reszke (1853-1917), a bass, enjoyed as successful a career as his brother. "His huge voice and giant stature made him a magnificent exponent of Wagner roles, and he sang Daland, King Henry (Lohengrin), Hans Sachs, King Mark, the Wanderer (Siegfried) and Hagen. He retired in 1903, soon after his brother." Elizabeth Forbes in Grove Music Online.* (24499) \$100



224. **DE RESZKE, Edouard 1853-1917**  
*Autograph signature and inscription of the noted Polish bass: "Yours truly Edouard de Reszke 1896."* In black ink on card stock. Ca. 51 x 86 pp. Moderately browned. (24495) \$85



225. **DE RESZKE, Edouard 1853-1917**  
*Cabinet card photograph signed in full, dated 1890. Bust-length. From the studios of Benque, Paris. With photographer's imprint to lower margin of recto and to verso. Ca. 164 x 107 mm. Slightly worn, browned, and foxed.* (24639) \$225



**Debussy Writes to his Publisher  
 Regarding his Pantomime, *La Chevalier d'Or***

226. **DEBUSSY, Claude 1862-1918**  
*Autograph letter signed in full to the music publisher George Hartmann, dated September 18, [18]97. 1 page. Octavo, ca. 247 x 201 mm. In black ink. In French (with translation). Creased at folds and slightly overall; very small stain to lower blank margin of recto.*

Debussy asks his publisher for an advance of 500 francs to facilitate the composition of his pantomime, *La chevalier d'or*: "Naturally I have great problems, complicated by my father's illness, and I shall like to have a little peace to compose my pantomime the best and quickest [way] possible."

*La chevalier d'or, a Rosicrucian "pantomime si esthétique de Madame [Jean-Louis] Forain," was intended for private performance at her Paris home, probably for Christmas 1897. Although Debussy had evidently completed a musical plan for the pantomime, he never finished it. In a letter, dated 1 November, Debussy tells René Peter that Le chevalier was "naturally still not finished." When Madame Forain gave him a deadline to complete the work, Debussy remarked that it would be just as easy "to learn Assyrian" as to comply with it. Robert Orledge in Debussy and the Theatre, p. 264.*

*George Hartmann (d. 1900) secured the rights to all Debussy's works for 500 francs a month in 1895. In a letter to Pierre Louys, Debussy wrote "[Hartmann] was sent to me by Providence and played his part with a grace and charm quite rare among the philanthropists of art." Paul Jackson. (23207) \$3,750*





**With an Autograph Inscription to Fellow-Composer André Messager, Conductor of the First Performance of *Pelléas et Mélisande***

**227. DEBUSSY, Claude 1862-1918**

*La Damselle Elue Poème Lyrique d'après D.=G. Rossetti Pour Voix de Femmes Solo, Choeur et Orchestre, Traduction française de Gabriel Sarrazin... Partition pour Chant et Piano réduite par l'Auteur.* [Piano-vocal score]. Paris: A. Durand & Fils [PN D. & F. 6106], [1902].

Small folio. Quarter mid-tan calf with marbled boards, manuscript title label to spine. 1f. (blank), 1f. (title printed in black and green), 1f. (publisher's statement), 25 pp. music. Slightly worn and browned; minor offsetting of inscription to verso of title. **With an autograph inscription signed** to lower portion of publisher's statement on the second preliminary leaf: "*à mon très cher A. Messager ton vieux dévoué Claude Debussy, Oct 1902.*"

First trade edition. Lesure 62.

An early work, exhibiting strong influences of Wagner and Chabrier, *La Damselle Elue* was completed after the composer's return to Paris from Rome in 1887 and first performed at the Société Nationale de Musique on April 8, 1893.

*André Messager (1853-1929) was a noted French composer, conductor, music critic, and friend of Fauré and Debussy. He received his formal musical training at the Ecole Niedermeyer, and took lessons with Saint-Saëns. Although he was best-known for his stage works, Messager composed in a number of other*

*genres as well. He conducted the first performance of Debussy's Pelléas et Mélisande at the Opéra-Comique in 1902. (23067) \$3,500*



**228. DEL MONACO, Mario 1915-1982**

*Role portrait colour photograph as Otello. Signed in full. Waist-length. On glossy photographic paper without margins. . No photographer indicated. 181 x 126 mm. Slightly creased.*

*"Italian tenor Mario del Monaco... made his official début in 1941 at the Teatro Puccini, Milan, as Pinkerton... He made his American début in 1950 at San Francisco as Radames and Chénier, and his New York début in the same year as Puccini's Des Grieux at the Metropolitan, where he sang until 1959. His most famous role was Otello, which he sang throughout Europe (including Covent Garden in 1962) and North America... He possessed a thrilling natural voice of enormous power... His many recordings of complete operas, notably Otello, catch the visceral excitement of his voice and his dramatic presence."* Harold Rosenthal and Alan Blyth in *Grove Music Online.* (23902) \$50

**229. DEL PUENTE, Giuseppe 1841-1900**

*Autograph signature with short inscription. 1 page. Ca. 54 x 89 mm. Dated Chicago February 13, [18]86. In dark blue ink on card stock. In Italian. Slightly worn. Together with a role portrait photograph of the tenor, three-quarter-length. Image size ca. 165 x 114 mm. Signature and photo matted and laid down to backing board, ca. 356 x 280 mm. Slightly worn and soiled; remnants of adhesive to mount.*

*"After making his début at Iași, Romania, [Del Puente] sang in Spain (1870) and Rome (1873). He was first heard in London at Drury Lane in 1873 and sang one performance of Rigoletto at La Scala in 1875. During 1878 he took the role of Escamillo in the*

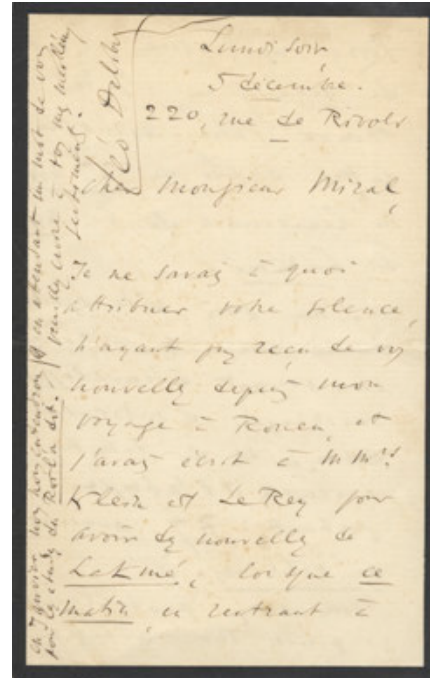


first performances of *Carmen* in London (Her Majesty's Theatre) and New York (Academy of Music). He sang *Valentine* in *Faust* at the opening night of the Metropolitan (22 October 1883), also appearing as *Barnaba* in the first New York performance of *La gioconda* and in several other roles during the inaugural season. He sang *Lescaut* in 1885 in the first New York performance of Massenet's *Manon* at the Academy of Music. In 1891 he sang *Alfio* in the US première of *Cavalleria rusticana* at Philadelphia. He continued to perform in London until 1888 and in America until 1895. A stylish singer, he... was admired for his forthright interpretations, especially of Mozart's *Figaro* and *Don Giovanni* and of the French repertory." Elizabeth Forbes in *Grove Music Online*. (24336) \$65

### 230. DELIBES, Léo 1836-1891

Autograph letter signed in full to Monsieur Miral. 4 pp. of a bifolium. Small octavo. Dated Monday evening, December 5 [between 1883 and 1891]. In black ink on cream paper with black borders. In French (with translation). Slightly soiled and foxed; creased at folds.

Having returned to Paris, Delibes is anxious for news of the second run of his opera, *Lakmé*. Because his correspondent's letter was delivered to the wrong address, he has had to seek information elsewhere. Unfortunately another audience member has told him that the tenor and "basse chantante" have weak voices. Delibes suggests they replace the latter with a certain "Monsieur Schmidt" in order to increase ticket sales. In January, he and his correspondent will discuss his opera, *Le Roi l'a dit*, which premiered at the Opéra-Comique on May 24, 1873.

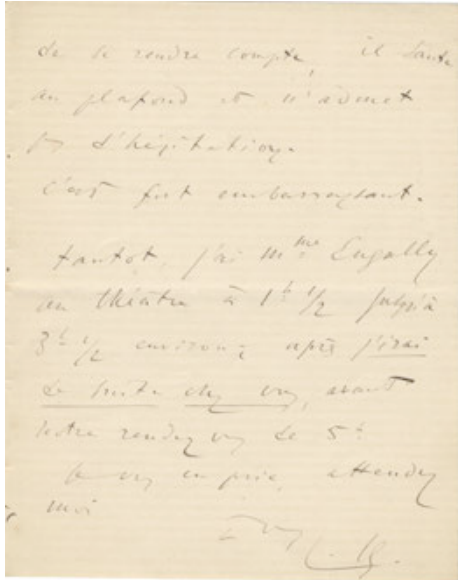


"Unfortunately a more recent letter...tells me that our tenor is always weak, as well as the 'basse chantante' [i.e. high lyric bass], and that the whole weight of the performance rests on Madame [Alice?] Verheyden, who alone has some success in the work. (I add that these reports do not come from her husband!)"

"Outside the theatre (for which Delibes wrote nearly all his music) his most notable work was as a composer of choruses, now undeservedly neglected. His output of songs was relatively small and that of instrumental and church music almost negligible. His cantata *Alger* (1865) attracted much attention at the time but has lain in obscurity since. Despite his poor record at the Conservatoire his workmanship was of the highest order; he had a natural gift for harmonic dexterity and a sure sense of orchestral colour, and nothing in his music is out of place. He was a disciplined composer, and it is tempting to see in the exquisite pastiche dances that he composed in 1882 for Hugo's *Le roi s'amuse* not just a sharp ear for style but a genuine feeling for the world of 17th-century French classicism, later to be espoused with such ardour by Saint-Saëns, d'Indy and Debussy." Hugh Macdonald in *Grove Music Online*.

*Lakmé* is considered to be Delibes' masterpiece. It offers more than just a fine vehicle for a star soprano; the two principal male characters, Nilakantha and Gérald, are firmly drawn, and the music is melodic, picturesque and theatrically strong. The opera was first performed at the Opéra-Comique (Salle Favart) in Paris on April 14, 1883.

*Delibes's correspondent, Miral, was perhaps the director of the Théâtre Municipal de Nancy. If this is the case, it is quite likely that the production mentioned in this letter took place there. (23336) \$900*



**231. DELIBES, Léo 1836-1891**

*Autograph letter signed "L. Ds." 3 pp. of a bifolium. Small octavo. Dated "Thursday morning." In black ink. In French (with translation). Slightly worn and creased.*

Delibes would like to see his friend to discuss some issue of importance. He also mentions several prominent musical figures in Paris: the baritone **Jacques Bouhy**; **Philippe Gille**, the co-librettist of Delibes's opera, *Lakmé*; Halanzier, a director at the Paris Opera; and Léon Carvalho, director of the Opéra-Comique.

*"In spite of everything, Carvalho wants all the same to go ahead and at full steam... When one speaks to him of waiting... he jumps to the ceiling and does not accept any hesitation. This is very embarrassing." (23308) \$500*

**232. DELLA CASA, Lisa 1919-2012**

*Role portrait photograph of the soprano as the Countess Almaviva in Mozart's Le Nozze di Figaro. Signed in full and inscribed. Three-quarter-length. From the studios of Louis Mélançon, Metropolitan Opera House, New York. Ca. 253 x 205 mm. Partial handstamp of the photographer's studio to lower edge of verso. Slightly worn and creased; several annotations in pencil and black ink to verso.*



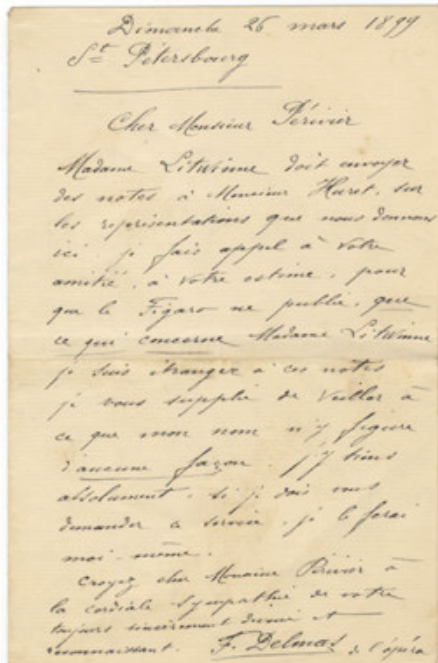
*Swiss soprano Lisa Della Casa "sang at the Metropolitan (1953–68), making her début there as Countess Almaviva, and at San Francisco (1958). Best known in the Strauss repertory, Della Casa graduated from Sophie through Octavian to the Marschallin; she also sang Ariadne, Chrysothemis and Salome. She could spin out Strauss's soaring line with a smooth legato, and the limpid silvery quality of her voice made her an admirable Mozart singer. Her beauty and natural charm enhanced her vocal gifts. Her many recordings, including Arabella, Ariadne, the Marschallin and a seminal account of Strauss's Vier letzte Lieder, enshrine her finest qualities." Harold Rosenthal and Alan Blyth in *Grove Music Online*. (23812) \$65*



**233. DELLA CASA, Lisa 1919-2012**

*Portrait photograph signed in full. Bust-length. Ca. 254 x 206 mm. Slightly worn. (23815) \$35*





234. **DELMAS, Jean-François 1861-1933**  
*Autograph letter signed "F. Delmas de l'opéra" to [?Antonin] Périvier. 1 page of a bifolium. Octavo. Dated St. Petersburg, Sunday, March 26, 1899. In black ink. In French (with translation). Very slightly worn; creased at folds.*

Delmas asks Périvier, a prominent editor at the French newspaper *Le Figaro*, not to publish his name in Felia Litvinne's account of their St. Petersburg performances.

"I appeal to your goodwill, to your esteem, so that *Le Figaro* publishes only that which concerns Madame Litvinne. I am not involved with these notes. I beg you to ensure that my name does not appear there in any way."

*Jean-François Delmas was a French bass-baritone. "He studied at the Paris Conservatoire and in 1886 made his début as Saint-Bris in Les Huguenots at the Opéra. There he remained until 1927, singing in every season. He appeared in the premières of many French operas including Thaïs, in which he was the original Athanaël in 1894. He was also the Opéra's first Hans Sachs, Wotan Hagen and Gurnemanz. His sonorous bass voice had an extensive upper range which enabled him to sing baritone roles such as Iago. He also appeared at Monte Carlo, but though of international calibre confined his career to France. His recordings are early and surprisingly few but show a commanding manner and a magnificent voice." J.B. Steane in Grove Music Online.*

*Felia Litvinne (1860-1936) was a Russian soprano of German and Canadian descent. "From 1890 she appeared in the imperial theatres in Moscow and St Petersburg. Litvinne made her Metropolitan début in 1896 as Valentine (Les Huguenots) and sang, among other roles, Aida, Donna Anna, Brünnhilde (Siegfried) and Séluka (L'Africaine). In 1899 she appeared at Covent Garden, as Isolde, returning periodically until 1910; in her last season she sang Brünnhilde in Götterdämmerung. She sang in several Russian Ring cycles, 1899-1914, and, with Charles Dalmorès, in the French premières of Götterdämmerung and Tristan under Cortot in 1902. An excellent musician and linguist, she had a large, flexible voice and great stage presence. Her recordings (1902-8, several with Cortot as her pianist) vividly convey her vibrant, impassioned singing." Harold Barnes and Alan Blyth in Grove Music Online. (23647) \$75*



235. **DELMET, Paul 1862-1904**  
*Chansons d'Atelier... Préface d'Arsene Alexandre. Titres et Ornementation[!] de George Aurioi. Couverture de A. Michel. [Piano-vocal score]. Paris: Enoch & Co., [1901].*

Large octavo. Original publisher's pictorial wrappers by Michel printed in gray, black and brown. 1f. (half-title with copyright notice to verso), 1f. (decorative title printed in sepia and gray), 1f. (table of contents), i-iv (preface), [1-4], 5-150 pp. music. **With 15 full-page lithographic illustrations** by Steinlein, Veber, Jeannot, Grün, Bac, Dufau, de Scévola, Métivet, Truchet, Péan, Wély, Burret, Aurioi, de Feure, and Balluriau. Decorative printer's imprint to penultimate page: "Des presses de Eugène Verneau Imprimeur Lithographe 108 Rue de la Folie Méricourt Paris MDCCCXI." Wrappers considerably worn and soiled, with some loss; portion with inscription dated January 1, 1902 to upper inner corner torn away. Slightly worn and foxed; many signatures loose or detached; several leaves creased; publisher's handstamp to lower margin of title.

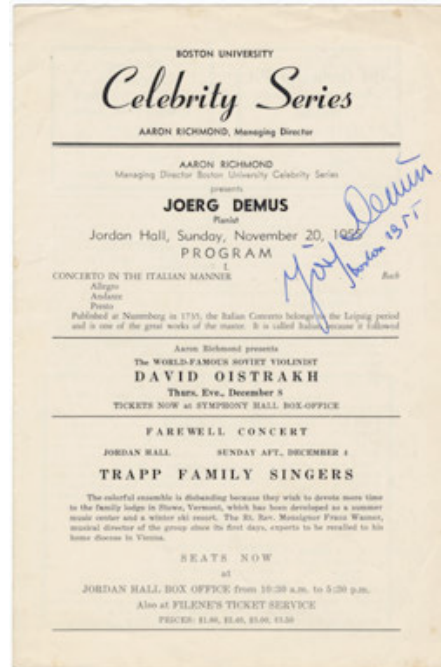
*Delmet was a French composer of sentimental songs and ballads which were often sung at café concerts and, later, the cabaret from the 1890s to the 1930s. (23056) \$100*



**236. DELNA, Marie 1875-1932**  
*Full-length photoprint of the contralto in Act I of Alfred Bruneau's opera L'Ouragan. 349 x 264 mm. With "L'Art du Théâtre" printed to upper right and "Cliché Reutlinger" to lower left. Slightly worn and creased.*

*After studying with Rosine Laborde [Delna] made her début at the age of 17 as Dido in Les Troyens at the Opéra. The following year she sang Charlotte in the French première of Werther and in 1894 created the role of Marcelline in Bruneau's L'attaque du moulin, in which she also appeared in London (1894) and New York (1910). She was also Mistress Quickly in the French première of Falstaff. On her marriage in 1903 she retired, but resumed her career in 1908. An acrimonious season at the Metropolitan was offset by success in Italy, and after her retirement from opera in 1922 she continued to give concerts. Her firm, opulent voice can be heard in a few rare recordings." J.B. Steane in Grove Music Online.*

*L'Ouragan, an opera in 4 acts to a libretto by Émile Zola, was first performed at the Théâtre Favart by the Opéra Comique on April 29, 1901. (24610) \$50*



**237. DEMUS, Jörg born 1928**  
*Signed program for a recital by the noted Austrian pianist featuring works of J.S. Bach, Haydn, Franck, Schubert, and Schumann, Boston University, Jordan Hall, November 20, 1955. Octavo. 4 pp. Slightly worn and foxed. (24484) \$25*



**238. DESTINN, Emmy 1878-1930**  
*Original photograph of the prominent Czech soprano. Full-length portrait in an elegant gown. From the studios of Aimé Dupont, New York, 1909. Ca. 176 x 127 mm. With photographer's imprint embossed at lower right. Slightly worn and soiled. (24702) \$40*



239. **DEVIA, Mariella born 1948**

Role portrait colour photograph as Konstanze in Die Entführung aus dem Serail by J. Hefferman, Metropolitan Opera. Signed in full. [1990-91]. Waist-length. 171 x 127 mm.

Italian soprano Mariella Devia has excelled in the bel canto roles for many years. She made her stage debut in Treviso in the title role of Lucia di Lammermoor in 1973 and quickly sang throughout Italy, making her debut at La Scala in Milan in 1987, as Giulietta in I Capuleti e i Montecchi. She appeared at the Metropolitan Opera from 1979 to 1994 as Lucia, Gilda and Constanze, and at Carnegie Hall as Lakmé, in 1979. On June 5, 2014, after a 15-year absence from the United States, she returned for a performance of Roberto Devereux at New York's Carnegie Hall with the Opera Orchestra of New York to great audience.

"It is remarkable that Ms. Devia is still in possession of a high D at all, let alone one so penetrating. She has carefully husbanded her resources over the decades, and she can still deliver a classy, effective performance. Sure of pitch and elegant in its phrasing, her modest-size voice has taken on a melancholy wistfulness." Zachary Woolfe in *The New York Times*, June 6, 2014. (23905) \$25

240. **DI STEFANO, Giuseppe 1921-2008**

Role portrait photograph as Des Grieux in Manon signed in full in red ink. Waist-length. On glossy paper. Handstamp of the studio of Foto Luxardo, Milan, to verso. 138 x 89 mm. Signature faded.



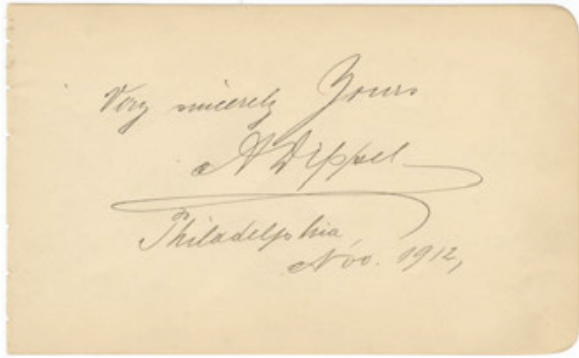
"Italian tenor Giuseppe di Stefano... first sang at La Scala in 1947. He made his Metropolitan debut in 1948 as the Duke in Rigoletto and continued to appear there until 1965... His singing at that time was notable for its warm, sensual timbre and expressive, impassioned phrasing, which were enhanced by his generous, outgoing personality... Di Stefano made numerous recordings, many of them with Callas, notably Tosca (1953, under De Sabata) and Lucia di Lammermoor (1955, under Karajan); these show his passionate, exuberant style at its most winning." Harold Rosenthal and Alan Blyth in *Grove Music Online* (23911) \$25



241. **DI STEFANO, Giuseppe 1921-2008**

Leaf from a Metropolitan Opera program for a performance of Offenbach's *Les Contes d'Hoffmann*, New York, January 27, 1965. Signed by the noted Italian tenor. Quarto. 2 pp. Slightly worn, torn and foxed; signature slightly smudged. (24452) \$25





**242. DIPPEL, Andreas 1866-1932**

*Autograph signature ("A Dippel").* Ca. 89 x 147 mm. Dated Philadelphia, November, 1912. In black ink on an album leaf. Slightly worn, soiled and browned.

Together with:

*A full-length portrait of the noted American tenor as Tamino in Mozart's Die Zauberflöte. From the studios of Aimé Dupont, New York. Ca. 165 x 108 mm. With the photographer's imprint to lower margin. Very slightly worn and soiled.*

*Dippel "made his début as Lyonel in Martha at Bremen in 1887, remaining there for five years, and sang at Bayreuth (1889), Breslau (1892-3) and the Vienna Hofoper (1893-8), and appeared at Covent Garden, 1897-9, as Lohengrin, Siegmund and Radames. He made his début at the Metropolitan Opera on 26 November 1890 in the title role of Franchetti's Asrael, and sang with the company from 1898 to 1908... Dippel was a versatile artist: he was the Metropolitan's standby tenor, with a repertory of more than 150 operatic roles, most notably his Wagnerian portrayals, particularly of Tristan and Siegfried. In 1908 he was appointed administrative manager of the Metropolitan. After two years he left and became director of the Philadelphia-Chicago Opera Company, but he resigned in 1913 although that venture, unlike the previous one, was a financial success. He then formed his own touring light-opera company and in 1924 started another group, which presented German operas in the American Midwest."* Dee Baily in *Grove Music Online*. (24651) \$40

**243. DJANEL, Lily 1912-?**

*Role portrait photograph of the soprano in the title role of Bizet's Carmen, signed in full and inscribed to John Bolles. Bust-length. New York, Bruno of Hollywood. Ca. 253 x 203 mm. Slightly worn and creased; file holes to left margin; minor tears and loss to lower right margin; light ink spattering within and below signature, not affecting legibility.*



*Belgian soprano Lily Djanel garnered acclaim for her portrayals of Salome, Sieglinde, Santuzza, Tosca, and especially Carmen. She made her Metropolitan Opera debut as Bizet's heroine on January 24, 1942. During the next five seasons there, she would sing Carmen at least 35 times. (23819) \$30*



**244. DOMINGO, Placido born 1941**

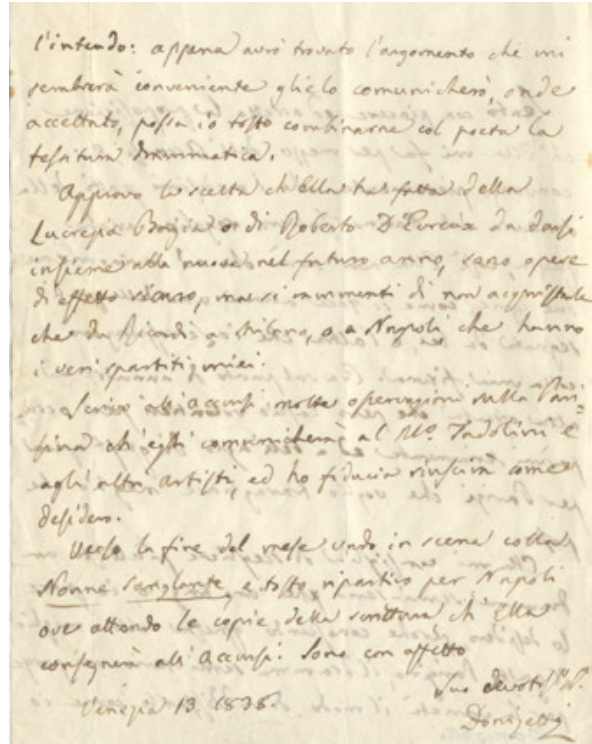
*Role portrait photograph as Edgardo in Lucia di Lammermoor signed in full in blue ink. [1971]. Bust-length. Handstamp of the studio of Foto Lieske, [Hamburg], to verso. 145 x 103 mm.*

*From the 1971 production of the Hamburg Staatsoper. Photographer Hans Joachim Lieske was a member of the Hamburg opera chorus from 1964 to 1990. "Placido Domingo has been singing in Hamburg for decades. It was here that he began his career as a star tenor, at the Hamburg State Opera. [Hans Joachim Lieske] has immortalized him in his most beautiful roles." Website of the Fotoarchiv Lieske, Hamburg.*

"Domingo is widely regarded as the leading lirico spinto tenor of the late 20th century, a consummate musician and an actor of exceptional passion." Harold Rosenthal and Alan Blyth in *Grove Music Online*. (23914) \$25



245. **DOMINGO, Plácido born 1941**  
*Role portrait photograph as Canio in Leoncavallo's Pagliacci signed in full. Bust-length. Ca. 254 x 222 mm. (23821) \$25*



**Donizetti Writes to Severini on the Day the Director Died in a Fire at the Théâtre Italien in Paris**

247. **DONIZETTI, Gaetano 1797-1848**  
*Autograph letter signed to [Carlo] Severini. 2 pp. of a bifolium. Octavo. To "Pregiatissimo Sig[nor]. Severini." Signed "[G.?] Donizetti," and dated "Venezia. 13. 1838." With integral address panel "Al Sig[nor]. Severini Teatro Italiano" to verso of second leaf.*

**An important letter which offers intriguing glimpses of Donizetti's career in Paris.** He accepts Severini's proposal for a new work, evidently for the Théâtre-Italien. He lets go of another offer in order to devote himself fully to "this opera for Paris," which he wants to compose "as best as I can." As Severini recommends, he wants to choose a semi-serious rather than tragic drama, because its variety "offers me... the way to satisfy [Parisian taste] as I understand it." As soon as he chooses an appropriate subject, he will communicate it to his friend and liaison, Michele Accursi. Once it is accepted he can promptly "weave [its] dramatic texture with the poet." Donizetti also mentions 4 of his other operas (*Marino Faliero*, *Lucrezia Borgia*, *Roberto Devereux*, and *Parisina*) and *La nonne sanglante*, a gothic play that was the source for Donizetti's 1837 opera *Maria de Rudenz*. Some creasing, especially at folds; some bleeding and minor staining, with no loss to text.



246. **DOMINGO, Plácido born 1941**  
*Signed program. Bifolium from a Metropolitan Opera program for a performance of Verdi's Un Ballo in Maschera, New York, October 10, 1970. Quarto. 4 pp. Also signed by the Spanish soprano Montserrat Caballé, and American baritone Robert Merrill. Slightly worn and foxed; several small perforations to central fold. (24448) \$65*

It is unclear whether the new "semi-serious" work to which Donizetti refers was ever composed. Once Donizetti moved permanently to Paris in October 1838, he entered a comparatively fallow period of more than a year during which no new works were staged. Donizetti conceived two known "semi-serious" operas between 1838 and 1842. *Adelaide*, begun sometime between 1834 and 1838, remained unfinished, although Donizetti incorporated some of its material into the grand opera *L'ange de Nisida* and its reworking, *La favorite*. (*La favorite* was first performed at the Paris Opéra on December 2, 1840, but *L'ange de Nisida* remained unperformed.) *Linda di Chamounix*, completed in early 1842, was not performed at the Théâtre-Italien until November 17, 1842.

Carlo Severini (?-January 13, 1838) was, with Édouard Robert, director of the Théâtre Italien in Paris. Severini died as a result of a fire at the theatre on January 13, 1838, presumably the day that this letter was written. (23208) \$3,500



249. **DRAGONETTE, Jessica 1900-1980**

Photograph signed in full and inscribed. Full-length portrait in formal attire. Ray Lee Jackson, NBC Studio. Ca. 254 x 205 mm. Handstamps with photographer's name and job and negative numbers to verso. Slightly worn, creased and soiled.

Jessica Dragonette was a popular American singer and radio personality. During her 22-year radio career, "The Princess of Song" (as the media nicknamed her) helped popularize operetta and semi-classical music. She is especially remembered as the star of the Cities Service Concerts program, which she joined in 1930, and her many charitable performances for the U.S. armed forces during World War II. (23822) \$35



248. **DORUS-GRAS, Julie 1805-1896**

Partially handcoloured engraving by Maleuvre of the Belgian operatic soprano in the role of Euxodie in Halévy's *La Juive*, a role she created in 1835. Paris: Martinet, [ca. 1840]. 192 x 125 mm. + wide margins. Numbered 946. Printed on wove paper. Slightly browned. (24518) \$100



250. **DRAGONETTE, Jessica 1900-1980**

Photograph signed in full and inscribed. Bust-length. 252 x 203 mm. Slightly worn and soiled. (23823) \$35

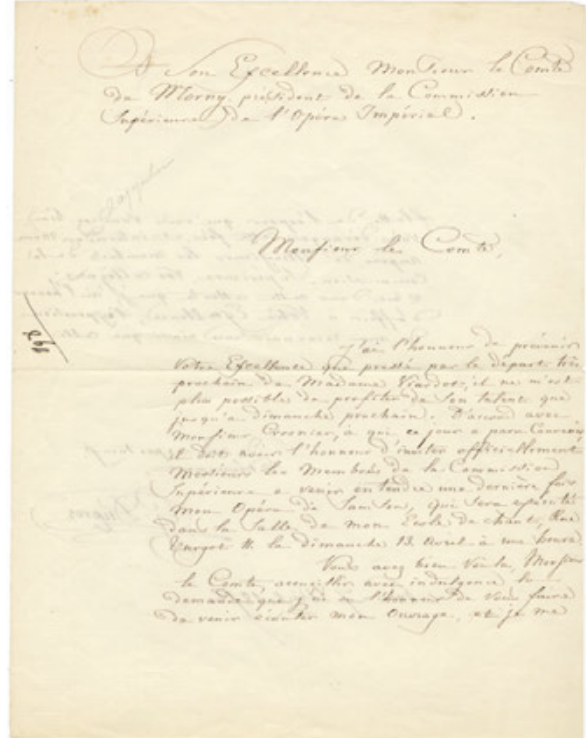




251. **DUMESNIL, Maurice 1884-1974**

Autograph musical quotation signed in full "Affectionately, Maurice Dumesnil." 1 page. Small oblong octavo. Dated August 7, 1916. In black ink. Slightly worn and foxed; minor remnants of adhesive to edges.

French pianist Maurice Dumesnil studied with Isidore Philipp at the Paris Conservatory and was a student of Claude Debussy. He was well respected both as an interpreter of Debussy's music and as a teacher. He published two volumes on Debussy: *How to Teach and Play Debussy* (1933) and *Claude Debussy, Master of Dreams* (1940). Having married American singer and composer Evangeline Marie Lehman (1896-1975), he became an American citizen in 1942. (23296) \$100



252. **DUPREZ, Gilbert 1806-1896**

Autograph letter signed "G. Duprez" to "Son Excellence Monsieur le Comte de Morny, président de la Commission Supérieure de l'Opéra Impérial." 2 pp. Quarto. Dated Paris, April 7, 18[5?]. In brown ink. In French (with translation). Creased at folds and upper corners; short tears to central fold; light foxing to upper left edge; minor annotations in pencil and black ink to blank left margin of recto.

Gilbert Duprez invites the Comte de Morny and the members of the Commission Supérieure to a final performance of his opera, *Samson*, which will feature famed singer **Pauline Viardot**. He hopes his correspondent, who has indulgently welcomed a past request to see his work, will come and even intercede with the other members of the commission.

"I have the honor of informing your Excellence that, hastened by the imminent departure of Madame Viardot, it is no longer possible for me to profit from her talent except until next Sunday. In agreement with Mr. Crosnier, to whom this day seemed agreeable, he must have the honor of officially inviting the gentlemen members of the Commission Supérieure to come listen one last time to my opera *Samson*, which will be performed in the hall of my singing school, 11 Turgot Street, Sunday, April 13, at one o'clock."

A noted French tenor and composer, "[Duprez] gradually... became the first great tenor di forza, despite a vocal tessitura limited in its lower range... In France he was praised as the first true Romantic tenor and for his excellent declamation and the smoothness of his canto spianato... Presumably through forcing his voice, and also because of the great number of performances he gave during his years in Italy where he had to sing as many as six times a week, a decline set in early; Berlioz greatly admired him in the vigorous music of Benvenuto Cellini in 1838, though noting (*Mémoires*) that his voice had coarsened somewhat. The story of the famous tenor's rise and fall in Berlioz's *Les soirées de l'orchestre* is largely based on Duprez's career. He composed a number of operas and his writings include *L'art du chant* (1845) and *Souvenirs d'un chanteur* (1880), a valuable account of his times and distinguished contemporaries." Sandro Corti in *Grove Music Online*.

The first three acts of *Samson* were first performed on March 13, 1855; the fourth was première on March 16, 1856, several days before this letter is dated. With the help of Alexandre Dumas, père, the composer's brother, Édouard, wrote the libretto. Gilbert Duprez recounts the genesis of the opera, originally conceived as an oratorio, in his *Souvenirs*. François Rahier, "Samson," in *Alexandre Dumas: Deux Siècles de Littérature Vivante*, 2012. (24132) \$375



*appeared at the Metropolitan, New York, 20 days later in the same role. His voice, both powerful and sweet-toned, not only encompassed the heavy Wagnerian tenor roles with ease, but also the more lyrical French repertory, and he was particularly admired as Des Grieux." Elizabeth Forbes in Grove Music Online. (24640) \$275*



TO BE CONTINUED ...

**253. DYCK, Ernest van 1861-1923**

*Cabinet card photograph by A. Dupont, 1898, signed in full, and inscribed. Full-length portrait of the noted Belgian tenor as Loge in Wagner's *Das Rheingold*. Ca. 142 x 108 mm. With photographer's imprint at lower left. Very slight loss to corners; some staining; trimmed; verso quite worn.*

*Van Dyck "made his stage début in 1887 at the Eden-Théâtre as Lohengrin. After intensive coaching from Julius Kniese he sang Parsifal at Bayreuth in 1888, returning there in the same role until 1912 and as Lohengrin in 1894. From 1888 to 1900 he was engaged at the Vienna Hofoper, where he appeared in Smareglia's *Il vassallo di Szigeth* (1889). He first sang *Des Grieux* in Massenet's *Manon* at Vienna (1890), and he made his London début in that role at Covent Garden (1891), where he also sang *Faust* and *Lohengrin* (1891), *Tannhäuser*, *Siegmond* and *Mathias* in Kienzl's *Der Evangelimann* (1897), *Loge* in *Das Rheingold* (1898) and *Tristan* (1901). In Vienna he created the title role of Massenet's *Werther* (1892), and took the part of *Marcel* in Leoncavallo's *La bohème* (1898). He made his début at the Paris Opéra as *Lohengrin* in 1891 and at the Théâtre de la Monnaie, Brussels, in the same part (1894), becoming a regular visitor to the latter house in Wagner and Massenet roles. He made his American début at Chicago on 9 November 1898 as *Tannhäuser*, and first*